



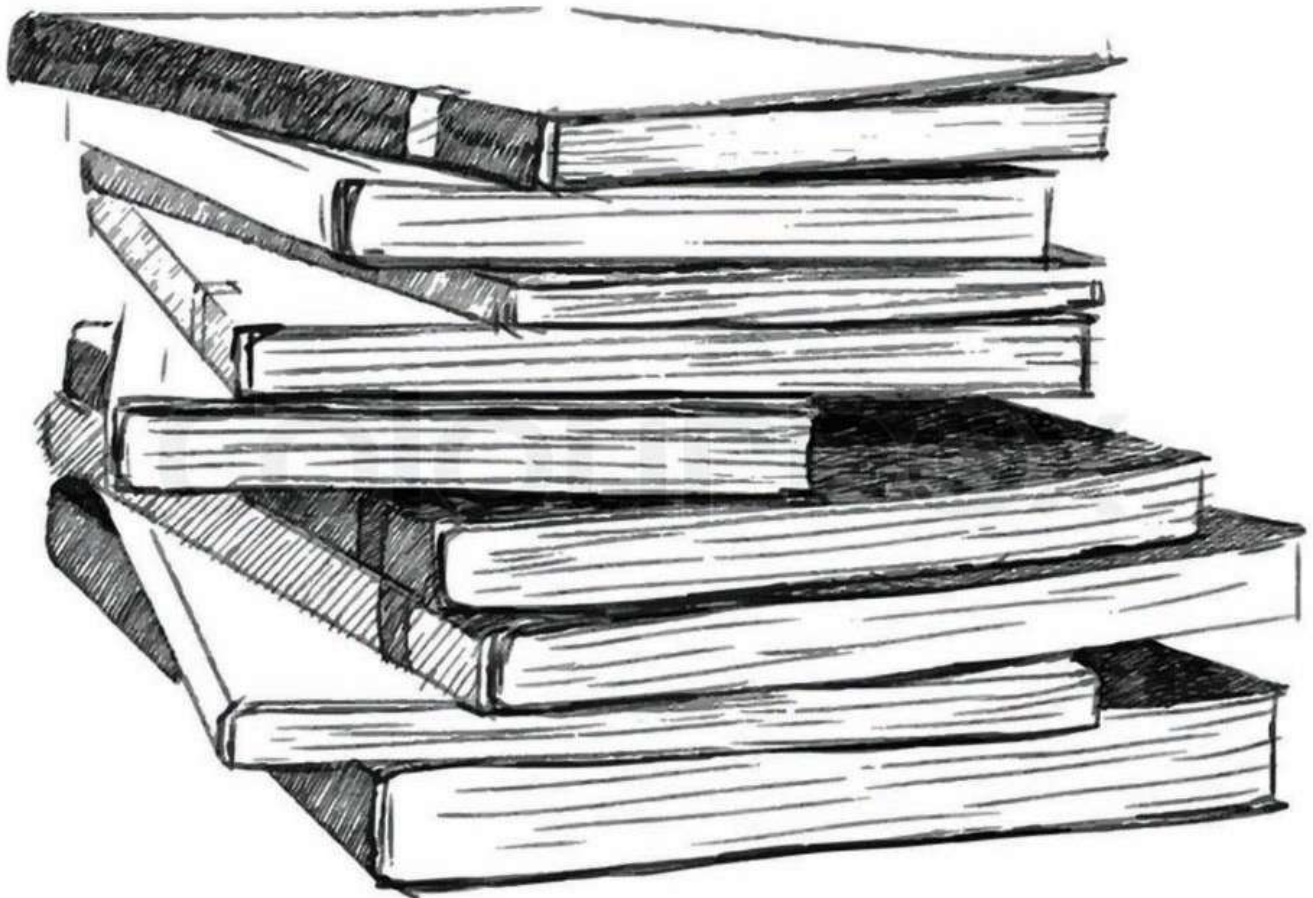
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Vol-8, Issue-5, September - October 2023
(10.22161/ijels.85)

The World's Wife's Personas through the Psychoanalytic Lens: An Analysis of Mrs. Beast, Mrs. Lazarus, Mrs. Midas, Mrs. Quasimodo and Queen Herod

Author: Mohammed Yahya Sahib Alhgam

Crossref DOI: [10.22161/ijels.85.1](https://doi.org/10.22161/ijels.85.1)

Page No: 001s-010

Motivation and International Posture among College Students in China

Author: Rong Xing

Crossref DOI: [10.22161/ijels.85.2](https://doi.org/10.22161/ijels.85.2)

Page No: 011-016

A Review on the Organization Model of Second Language Mental Lexicon Based on Word Association Test

Author: Wu Jie, Li Xiuzhi

Crossref DOI: [10.22161/ijels.85.3](https://doi.org/10.22161/ijels.85.3)

Page No: 017-021

Review and Prospect of English Activity-based Approach in China (2018-2022)

Author: Yuqian Huang, Xiuzhi Li

Crossref DOI: [10.22161/ijels.85.4](https://doi.org/10.22161/ijels.85.4)

Page No: 022-030

The Dusty Wakeful Eyes in Adam's The Sexual Politics of Meat

Author: Mohsen Zohrab Beigi, Dr. Shahram Afrougheh

Crossref DOI: [10.22161/ijels.85.5](https://doi.org/10.22161/ijels.85.5)

Page No: 031-035

If Speaking is Silver, Listening is Gold

Author: Abhay Raj Singh

Crossref DOI: [10.22161/ijels.85.6](https://doi.org/10.22161/ijels.85.6)

Page No: 036-037

The Theme of 'Escape': Intertextuality and Compositional Contrast in Somerset Maugham's Selected Short Stories

Author: Armel Mbon

Crossref DOI: [10.22161/ijels.85.7](https://doi.org/10.22161/ijels.85.7)

Page No: 038-042

Dissident Self-Writing in Malayalam: Reading Autobiographical Dissonance as Protest

Author: Anju Mathew

Crossref DOI: [10.22161/ijels.85.8](https://doi.org/10.22161/ijels.85.8)

Page No: 043-048

Unfurling Stories of Endurance: A Review of "Sea Prayer" by Khaled Hosseini


Author: Sampriiti Sarkar

Crossref DOI: [10.22161/ijels.85.9](https://doi.org/10.22161/ijels.85.9)

Page No: 049-050

Domesticating and Reinventing Identity and Space in Bharati Mukherjee's Jasmine

Author: Indrani Atul Borgohain

 DOI: [10.22161/ijels.85.10](https://doi.org/10.22161/ijels.85.10)

Page No: 051-058

Exploring Local Colour in Pandit Lakhmi Chand's Folk Literature

Author: Rakesh Kumar, Varsha Rani, Ayushi

 DOI: [10.22161/ijels.85.11](https://doi.org/10.22161/ijels.85.11)

Page No: 059-063

Overview of Feminism Translation Theories in Western Countries and China

Author: Wu Jun

 DOI: [10.22161/ijels.85.12](https://doi.org/10.22161/ijels.85.12)

Page No: 064-068

An Exploration of 'Married Love' by Tessa Hadley

Author: Shanjida Halim, Tanzina Halim

 DOI: [10.22161/ijels.85.13](https://doi.org/10.22161/ijels.85.13)

Page No: 069-070

Evaluation of Student Services in the New Normal: A tool for Quality Improvement


Author: Maryjoyce Dupali-Wangiawang

 DOI: [10.22161/ijels.85.14](https://doi.org/10.22161/ijels.85.14)

Page No: 071-088

Cryptic Echoes and Eternal Shadows: Unveiling Profound Themes in Nathaniel Hawthorne's The House of the Seven Gables


Author: Nawal Nagi

 DOI: [10.22161/ijels.85.15](https://doi.org/10.22161/ijels.85.15)

Page No: 089-092

Representation of cities as spaces through symbolist imagery in T.S. Eliot's The Wasteland and Arun Kolatkar's Kala Ghoda

Author: Amisha Parmar

 DOI: [10.22161/ijels.85.16](https://doi.org/10.22161/ijels.85.16)

Page No: 093-097

Sexual harassment among educators and learners in rural high schools in Morocco: A case story

Author: Amina Aboulkacem

 DOI: [10.22161/ijels.85.17](https://doi.org/10.22161/ijels.85.17)

Page No: 098-103

Diasporic Home: Existence of Widows in Bapsi Sidhwa's Water

Author: Indrani Atul Borgohain

 DOI: [10.22161/ijels.85.18](https://doi.org/10.22161/ijels.85.18)

Page No: 104-111

Agree to Disagree: Perception of Beauty in Gwendolyn Brooks's Maud Martha

Author: Ashley Zhu

 DOI: [10.22161/ijels.85.19](https://doi.org/10.22161/ijels.85.19)

Page No: 112-115

Education of Women in Early Vedic Period

Author: Smriti

 DOI: [10.22161/ijels.85.20](https://doi.org/10.22161/ijels.85.20)

Page No: 116-122

Appropriation and Sexual Obligation: A Feminist Reading of Khushwant Singh's The Company of Women

Author: Priyanka Marwaha, Dr Nancy

 DOI: [10.22161/ijels.85.21](https://doi.org/10.22161/ijels.85.21)

Page No: 123-126

The Effects of Classical Chinese Dance Movements on Personal Awareness and Emotion Regulation

Author: Xiao-Qi Ling, Sung-Yi Hsieh, Chiao Chao, Ruei-Yuan Wang

 DOI: [10.22161/ijels.85.22](https://doi.org/10.22161/ijels.85.22)

Page No: 127-133

On Kitty's Growth in The Painted Veil from the Perspective of Feminism

Author: Song Yasi, Hou Yanfang

 DOI: [10.22161/ijels.85.23](https://doi.org/10.22161/ijels.85.23)

Page No: 134-140

Echoes of Historical Trauma: An Analysis of Beloved and The God of Small Things


Author: Khanak Ashveena Mayank

 DOI: [10.22161/ijels.85.24](https://doi.org/10.22161/ijels.85.24)

Page No: 141-147

Memory and Modern Drama: Tennessee Williams's The Glass Menagerie as a Case Study

Author: Abdelmonim Elmoutassim

 DOI: [10.22161/ijels.85.25](https://doi.org/10.22161/ijels.85.25)

Page No: 148-154

Translating Cultural Identity: Skopos Theory in the Translation of Abdullah Al Faisal's "Revolution of Doubts"

Author: Nehal Ali

 DOI: [10.22161/ijels.85.26](https://doi.org/10.22161/ijels.85.26)

Page No: 155-163

Persona and Shadow: The Journey of an Anime Antihero


Author: Miguel Carlo C. Marasigan

 DOI: [10.22161/ijels.85.27](https://doi.org/10.22161/ijels.85.27)

Page No: 164-176

Unraveling Madness: Linguistic Complexities in 'Waiting for the Barbarian' and 'The Secret History'

Author: Shayan Aqdas, Zunaira Aslam, Ayyaz Ahmed

 DOI: [10.22161/ijels.85.28](https://doi.org/10.22161/ijels.85.28)

Page No: 177-184

Study of Diaspora Elements in Sunetra Gupta's Novels

Author: Prof. Dr. Shitalbhau A. Tayade, Mrs. Sonam H. Devtale

 DOI: [10.22161/ijels.85.29](https://doi.org/10.22161/ijels.85.29)

Page No: 185-187

Nordau's warning- Aesthetics under siege


Author: Sumedha Manhas

 DOI: [10.22161/ijels.85.30](https://doi.org/10.22161/ijels.85.30)

Page No: 188-190

Rift in Marriages: A study of Family Dynamics in Jhumpa Lahiri's Interpreter of Maladies

Author: Dr. Pragya Verma

 DOI: [10.22161/ijels.85.31](https://doi.org/10.22161/ijels.85.31)

Page No: 191-195

Substance Use Disorder in Punjab: Patterns, Challenges, and Implications

Author: Anoushka Jain

 DOI: [10.22161/ijels.85.32](https://doi.org/10.22161/ijels.85.32)

Page No: 196-204

The Rewriting and Spreading of Chinese Culture in Chinese-American Literature— Taking Kingston's The Woman Warrior as an Example

Author: Xue Yuhui, Cheng Jia, Wei Lan

 DOI: [10.22161/ijels.85.33](https://doi.org/10.22161/ijels.85.33)

Page No: 205-209

Parallel Interplay between Tradition and Folk Theatre: A Study of select works of Vijay Tendulkar

Author: Md. Alemul Islam

 DOI: [10.22161/ijels.85.34](https://doi.org/10.22161/ijels.85.34)

Page No: 210-214

The Quest for Identity: A Feminist Analysis of Shashi Deshpande's Novel That Long Silence

Author: Sajyia Khanam

 DOI: [10.22161/ijels.85.35](https://doi.org/10.22161/ijels.85.35)

Page No: 215-219

Weaving a New Ethics in George Eliot's Silas Marner

Author: Maurice Gning

 DOI: [10.22161/ijels.85.36](https://doi.org/10.22161/ijels.85.36)

Page No: 220-230

Caste System Turns into A Social Curse and Social Discrimination: A Study of Mulk Raj Anand's Untouchable in the Perspective of Post-independence Bangladesh

Author: Md. Shamsul Kabir

 DOI: [10.22161/ijels.85.37](https://doi.org/10.22161/ijels.85.37)

Page No: 231-238

Cryo Quest: A Comparative Study of the Frozen Frontiers in Lora Beth's Novel Goddess in the Machine and Alexandre Aja's Film Oxygen

Author: Nikitha S Miranda

 DOI: [10.22161/ijels.85.38](https://doi.org/10.22161/ijels.85.38)

Page No: 239-252

A comparative study of Macbeth, adapted as Magbool by Vishal Bharadwaj

Author: Neha Kumari Ray

 DOI: [10.22161/ijels.85.39](https://doi.org/10.22161/ijels.85.39)

Page No: 253-260

Concepts of Womanism/ Feminism in A Life Apart: An Autobiography by Prabha Khaitan

Author: Prity Kumari Choudhary, Dr. Samir Kumar Sharma

 DOI: [10.22161/ijels.85.40](https://doi.org/10.22161/ijels.85.40)

Page No: 261-264

Weird in the Wild: A Study of Bizarre Human Behavior Far from the Framework of Civilization in The Heart of Darkness and Lord of the Flies

Author: Tasnim Amin, Nur Selina

 DOI: [10.22161/ijels.85.41](https://doi.org/10.22161/ijels.85.41)

Page No: 265-269

The Literary Form and Revolution: The Politics of Melodrama in Late Chartist Literature

Author: Thinkal Hansan

 DOI: [10.22161/ijels.85.42](https://doi.org/10.22161/ijels.85.42)

Page No: 270-278

Luce Irigaray and Women in Sylvia Plath's Paralytic

Author: Hasan Hussein Karo

 DOI: [10.22161/ijels.85.43](https://doi.org/10.22161/ijels.85.43)

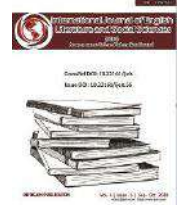
Page No: 279-281

Exploring the Nexus of Memory, Power, and Identity in Lois Lowry's The Giver and Yoko Ogawa's The Memory Police

Author: Nandini Jaithalia

 DOI: [10.22161/ijels.85.44](https://doi.org/10.22161/ijels.85.44)

Page No: 282-287



The World's Wife's Personas through the Psychoanalytic Lens: An Analysis of Mrs. Beast, Mrs. Lazarus, Mrs. Midas, Mrs. Quasimodo and Queen Herod

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Abstract— This study aims to analyze the personas of *The World's Wife* women. Carol Ann Duffy uses the *Monologues* to express the voice of the women who were kept silenced in history and myths, and each persona of this poem collection expresses her suffering and desires in a different manner which can be seen as unorthodox through the lens of the social norms. This study focuses on the individual personas as characters and their psychological disturbance. All of the personas face a troubling environment, which she has to face in a certain manner and behavior. Through this study, we can specifically locate the psychological disturbance of Mrs. Beast, Mrs. Lazarus, Mrs. Midas, Mrs. Quasimodo, and Queen Herod.



Keywords— Psychoanalytic, Mrs. Beast, Mrs. Lazarus, Mrs. Midas, Mrs. Quasimodo, Queen Herod.

Carol Ann Duffy's contributions to literature have been recognized with numerous awards and honors. In addition to being the first female Poet Laureate of the United Kingdom, she has received prestigious accolades such as the T.S. Eliot Prize, the Whitbread Poetry Award, and the Forward Prize for Best Collection. Duffy's impact on contemporary poetry extends beyond her writings. She has been an influential figure in promoting poetry in schools, supporting emerging poets, and advocating for the power of language and imagination. Duffy's poetry often explores themes of love, relationships, gender, and social issues. She is known for giving voice to marginalized perspectives and challenging traditional narratives. Her collection *The World's Wife* reimagines the stories of famous women from history and mythology, presenting them from a feminist perspective. This groundbreaking work received widespread acclaim for its witty and subversive approach to reinterpreting well-known narratives. In addition to her poetry, Duffy has also ventured into playwriting and adapting classic works. She has written plays such as "Everyman" (2015), which is a contemporary adaptation of the medieval morality play, and "The Christmas Truce" (2014), based on the historical event

during World War I. Her versatility as a writer extends beyond poetry and demonstrates her ability to experiment with different genres and forms. (Dowson, 6)

Today, Carol Ann Duffy continues to inspire and captivate readers with her poignant and thought-provoking poetry. Her ability to combine accessibility with profound insights has earned her a dedicated following and secured her place as one of the most significant voices in contemporary British literature. Duffy's work remains an enduring testament to the power of poetry to engage, challenge, and illuminate the complexities of the human experience. (Abdulkhadim, 178)

Carol Ann Duffy's poetic style is often praised for its accessibility and ability to resonate with a wide range of readers. She has a remarkable gift for using everyday language and imagery to capture profound emotions and ideas. Duffy's use of colloquialism and conversational tone creates an immediate connection between the reader and the poems, drawing them into the worlds she constructs. Her language is deceptively simple, but her careful selection of words and imagery reveals layers of meaning and invites readers to engage with her work on multiple levels. One

notable aspect of Duffy's style is her skillful blending of the personal and the universal. She often draws from her own experiences, memories, and observations to explore broader themes and emotions that resonate with a broader audience. This ability to bridge the personal and the universal allows her poetry to touch readers deeply, evoking empathy and introspection. (Dowson, 21)

“Duffy insists that it is ‘emotional truth’ rather than autobiographical fact that informs the poems. Primarily, she is the rare order of professional poet: “Yes, it is a vocation, to give your life, your imagination, to language; to offer up your experience of being human”. (Dowson, 7) Duffy's poetic voice is characterized by its authenticity and honesty. She fearlessly tackles a wide range of subjects, including love, loss, sexuality, and social issues, with a refreshing directness. Her poems often exhibit a rawness and vulnerability that add to their emotional impact. Through her candid exploration of human experiences, Duffy captures the complexities of the human condition and offers readers a space for reflection and empathy. (Dowson, 23)

Her poems are replete with individuals engaged in a struggle to articulate their sense of alienation within modern, urban landscapes. As a result, a significant number of her love poems depict love as a burdensome terror rather than a liberating release. While the critical theory concept of the amorous flâneur may revel in the boundless erotic possibilities hidden within the city's bustling crowds, Duffy's narrators often react to the urban environment as if it were a type of pornography, teasing with promises of fulfillment but constantly delaying its actualization. Rather than embracing the postmodern notion of fleeting romance intertwined with consumer culture, her poems celebrate steadfast amorous commitment. These expressions of loyalty are influenced by surrealism, disrupting bourgeois norms through their exuberant celebration of love amidst the confines of office buildings, telephone booths, and train stations. (Rowland, 200)

The World's Wife represents a significant departure from Carol Ann Duffy's earlier poetry, as it features female narrators who consistently critique men and masculinity. This critique is further intensified by the explicit portrayal of homoerotic relationships between women in the collection, highlighting a sense of sisterly bonding that is celebrated, particularly in poems like 'from Mrs. Tiresias,' which also explores lesbian sexuality. Duffy has often been labeled as a 'lesbian' poet, primarily due to media attention and discussions surrounding her appointment as the Poet Laureate. Such a label may create certain expectations regarding her love poetry, potentially anticipating an exploration of relationships between women in the vein of

Adrienne Rich and Daphne Marlatt. However, even though Duffy's early love lyrics depict the pains caused by wayward or neglectful male partners, *The World's Wife* demonstrates that men and masculinity continue to be subjects of critical examination and negotiation within the realm of love and relationships (Rowland, 199)

Viner's Inviting summary outlines the book's varied sources 'The World's Wife is a joyous, exuberant book of poems about women usually excluded from myth and history: wives, such as Mrs. Pilate, Mrs. Aesop, Mrs. Darwin, Mrs. Faust, Mrs. Quasimodo; women usually defined by their men – Delilah, Anne Hathaway, Eurydice; and re-telling's of old stories in which the lead changes sex- Queen Kong, The Kray Sistes and Elvis's twin sister , the nun . for Duffy, the monologues drawing on the bible stories from her catholic upbringing , the history lessons at school, and the pop music and films she imbibed are costumes for ‘naked’ emotions and insights. (Dowson, 11)

The World's Wife by Carol Ann Duffy is a collection of poems that offers a unique and feminist perspective on well-known stories and figures from history, mythology, and literature. Through the voices of female characters, Duffy subverts traditional narratives and reclaims their stories, shedding light on the often marginalized and silenced female perspectives. The collection explores themes of gender, power, identity, and agency, presenting a diverse range of women who challenge and defy societal norms. One of the notable aspects of *The World's Wife* is Duffy's skillful use of language and poetic techniques. Her poems are rich with vivid imagery, clever wordplay, and striking metaphors, which not only enhance the storytelling but also convey the emotional depth and complexity of the characters. The use of persona poetry allows Duffy to delve into the inner worlds of these women, providing them with a voice and agency that has been historically denied. (Rahman, 88)

Moreover, the collection offers a critique of patriarchal power structures and societal expectations imposed on women. Duffy's female characters often challenge traditional gender roles and subvert the dominant narratives. They refuse to be defined solely by their relationships with men and instead assert their individuality and autonomy, (Michelis, 26). By giving voice to these women, Duffy offers a powerful commentary on how women have been marginalized throughout history and calls for a reevaluation of their contributions and experiences. Another intriguing aspect of *The World's Wife* is Duffy's

exploration of the concept of myth-making. Through her reinterpretation of well-known myths and legends, she exposes the constructed nature of these narratives and questions their validity. By presenting alternative perspectives and filling in the gaps in existing stories, Duffy challenges the notion of a singular truth and highlights the importance of diverse voices and interpretations. (Das, 105)

The World's Wife by Carol Ann Duffy is a thought-provoking and engaging collection of poems that reimagines female characters from history, mythology, and literature. Through her skillful use of language, feminist perspective, and exploration of myth-making, Duffy challenges traditional narratives and empowers women to reclaim their stories. The collection offers a compelling critique of gender norms and power structures while celebrating the resilience, agency, and complexity of women throughout history. (Michelis, 26)

From a psychoanalytic perspective, the persona of Mrs. Midas in *The World's Wife* can be analyzed through various lenses, including the concept of castration anxiety. Mrs. Midas experiences a profound transformation when her husband turns into gold, which can be seen as a metaphorical castration, representing her fear of losing her husband's affection and sexual intimacy. In the poem, Mrs. Midas grapples with conflicting emotions of desire and anxiety. On one hand, she yearns for her husband's love and attention, as any person in an intimate relationship would. This desire where she seeks to fulfill her emotional needs through her husband became an obsession. However, the transformation of her husband into gold introduces a psychological conflict. She simultaneously desires him and fears the consequences of this desire, as it threatens to disrupt their relationship and the sexual bond they share. Mrs. Midas' anxieties can be seen as a manifestation of castration anxiety, a psychoanalytic concept associated with fear of loss or lack. Her fear of losing her husband's physical and emotional presence is symbolized by his transformation into an inanimate object. This anxiety reflects her unconscious fears of abandonment and the disruption of the intimate connection they once shared. (Winterson, 1)

Separate beds. in fact, I put a chair against my door,

near petrified. He was below, turning the spare room

into the tomb of Tutankhamun. You see, we were passionate then,

in those halcyon days; unwrapping each other, rapidly,

like presents, fast food. But now I feared his honeyed embrace,

the kiss that would turn my lips to a work of art. (Duffy, 9)

Moreover, Mrs. Midas' response to her husband's transformation can be analyzed through the lens of denial and repression. Psychoanalytically, denial is a defense mechanism that allows individuals to cope with threatening or distressing realities by refusing to acknowledge them. In the poem, Mrs. Midas attempts to maintain a semblance of normalcy despite the extraordinary circumstances. She sets the table for dinner as if everything is ordinary, avoiding a direct confrontation with the reality of her husband's transformation. This can be interpreted as a form of denial, a psychological attempt to protect herself from the painful truth and maintain a sense of stability.

The persona of Mrs. Midas in *The World's Wife* can be analyzed through the concepts of castration anxiety, denial, and repression. Her desires, anxieties, and psychological dynamics are intertwined, as she grapples with the fear of losing her husband's love and intimacy while attempting to maintain a sense of normalcy. Through this analysis, we gain a deeper understanding of the complex interplay between desire, anxiety, and psychological defense mechanisms in the persona of Mrs. Midas. She at last tried to accept the fact of losing him for his selfishness, and moved on with her life with the living memory of the intimacy of her husband:

What gets me now is not the idiocy or greed but lack of thought for me. Pure selfishness. I sold

the contents of the house and came down here.

I think of him in certain lights, dawn, late afternoon,

and once a bowl of apples stopped me dead. I miss most,

even now, his hands, his warm hands on my skin, his touch. (Duffy, 10)

Mrs. Beast in *The World's Wife* offers insights into the human psyche's complexities, including the interplay between attraction and repulsion, the search for inner balance, and the negotiation of the id, ego, and superego. Mrs. Beast's attraction to the Beast can be viewed through the lens of psychosexual development and the concept of the unconscious desires for the forbidden or the monstrous. The Beast represents a symbol of the uncanny, embodying both attractive and repulsive qualities. Mrs. Beast's attraction to the Beast may arise from her unconscious desires for the forbidden or the repressed aspects of her own psyche. This attraction represents the pull towards the id,

the primal and instinctual desires that exist within the unconscious mind. (Winterson, 1)

Duffy subverts the male tradition of dirty talk, playing Poker games and cards as she asserts, “We were a hard school, tough as fuck” (47). She justifies her abuse towards the beast (“turfing him out of bed”) as an act of vindication on behalf of the “tragic ladies” from history and myth. (Rahman, 93)

Simultaneously, Mrs. Beast's feelings of repulsion or ambivalence towards the Beast reflect the influence of societal norms and the superego's moral judgments. The superego, representing internalized societal and cultural values, imposes a sense of shame or guilt for desiring something unconventional or perceived as monstrous. Mrs. Beast's internal conflict arises from navigating between her own desires and societal expectations. She faced her thoughts with her desires and chose the satisfaction of being with the beast over the social norms :

**Is better. Myself, I came to the House
of the Beast**

**No longer a girl, knowing my own
mind,**

My own gold stashed in the bank,

My own black horse at the gates

**Ready to carry me off at one wrong
word,**

**One false move, one dirty look. (Duffy,
66)**

Mrs. Beast represents the struggle to integrate and accept the contrasting aspects of one's psyche, including the light and dark, the beautiful and the monstrous. Her journey can be seen as a quest for self-acceptance and reconciliation of her desires, embracing the complexity and contradictions within herself. Additionally, Mrs. Beast's narrative in *The World's Wife* can be interpreted as an exploration of the uncanny and the fear of the Other. Psychoanalytically, the uncanny refers to something strangely familiar yet unsettling. Mrs. Beast's attraction to the Beast, despite his unconventional appearance, taps into the unconscious fears and desires associated with the uncanny. The uncanny represents the psychological discomfort that arises when encountering something that blurs the boundaries between the known and the unknown. Her final resolution sums up her struggle she chose to be with the beast and amuse herself rather than accept the normal standards of a “Prince” **“I turned to go back inside. Bring me the Beast for the night. /Bring me the wine-cellar key. Let the less-loving one be me.” (Duffy, 68)**

The persona of Queen Herod in *The World's Wife* can be analyzed through the lens of power dynamics, the influence of past traumas, and psychological projections. Queen Herod is depicted as a power-hungry and manipulative character who orders the massacre of children. Her thirst for control and dominance can be examined through the psychoanalytic concept of the will to power. Queen Herod's desire for power can stem from unresolved psychological conflicts or traumas that drive her need for control. It can be inferred that her actions are an attempt to exert power and authority, compensating for perceived vulnerabilities or powerlessness in her own life. Additionally, Queen Herod's actions can be viewed as a projection of her own fears and anxieties onto others. Psychoanalytically, projection is a defense mechanism whereby individuals attribute their own undesirable traits, impulses, or feelings to others. In the case of Queen Herod, her ordering of the massacre can be seen as a projection of her own internal conflicts and fears of innocent children. By externalizing her fears and anxieties onto others, she attempts to distance herself from confronting her own psychological turmoil. (Rahman, 91)

Furthermore, Queen Herod's character can be analyzed in relation to the concept of the superego, the internalized moral conscience shaped by societal and cultural norms. Her extreme actions, such as the massacre, may represent a rebellion against or defiance of societal expectations and moral constraints. From psychoanalytic perspective, Queen Herod's actions can be seen as a manifestation of her unconscious desires or a rejection of the superego's constraints. (Abdulkarim, 181) The persona of Queen Herod is an overprotective parent who is trying to force her power by any means possible to protect her daughter. This tough love can be interpreted as her personal issues arising from her unresolved issues, whether her issues are from her parents or from her husband. The main issue that Duffy wanted to make it clear in this poem is the motherly love. She personified this love in the fierce attitude of a queen who has the power to overprotect as she pleases. The Queen Herod persona took her duty as a mother to an extreme level showing no regrets for her bloody actions :

We do our best,

**we Queens, we mothers,
mothers of Queens.**

**We wade through blood
for our sleeping girls.**

We have daggers for eyes.

Behind our lullabies,

the hooves of terrible horses

thunder and drum. (Duffy, 7)

The World's Wife provides a rich ground for psychoanalytic interpretation, exploring themes of power, control, psychological conflicts, and the projection of fears and anxieties. Through this analysis, we gain a deeper understanding of the psychological motivations, dynamics, and underlying conflicts within Queen Herod's character, shedding light on broader themes of power dynamics, the human psyche, and the influence of past traumas. The Queen Herod poem personifies the violent attitude of a mother to protect her child and how compassion for other people can be overlooked to achieve this protective duty.

Mrs. Lazarus in *The World's Wife* offers insights into the processes of grief and mourning, as well as the psychological dynamics involved in coping with loss. This persona at the end of her grief where she moves on with her life and gets acquainted with other men she surprisingly faces her late husband who is supposedly dead, which she states in the first lines her deep sadness for:

**I had grieved. I had wept for a night
and a day
over my loss, ripped the cloth I was
married in
from my breasts, howled, shrieked,
clawed
at the burial stones until my hands
bled, retched
his name over and over again, dead,
dead.** (Duffy, 44)

Mrs. Lazarus's journey can be analyzed through the lens of the stages of grief, as outlined by psychiatrist Elisabeth Kübler-Ross. The poem explores her experience of loss and the subsequent mourning process after the death of her husband. Mrs. Lazarus moves through various stages of grief, including denial, anger, bargaining, depression, and acceptance. Each stage represents her attempts to come to terms with her husband's death and find a sense of emotional resolution. Psychoanalytically, Mrs. Lazarus's mourning can be seen as a representation of the complexities and conflicts inherent in the process of letting go. Her struggle revolves around the tension between holding onto the memory of her husband and accepting the reality of his absence. The poem portrays her deep emotional attachment to her husband and her difficulty in detaching from their shared past.

Denial is obvious in her words “ **Retched his name over and over again**” and we can see the anger in her shouting “ **Dead, Dead**”. Her bargaining stage appeared with when she tried to cope with the loss and accept the death of her husband by any means possible:

**noosed the double knot of a tie around
my bare neck,
gaunt nun in the mirror, touching
herself. I learnt
the Stations of Bereavement, the icon
of my face
in each bleak frame; but all those
months
he was going away from me, dwindling
to the shrunk size of a snapshot.** (Duffy, 45)

Her depression is clear when she starts going forth and back in her thoughts of missing him and being unable to choose whether she misses him or misses human intimacy:

**Then he was gone. Then he was legend,
language;
my arm on the arm of the
schoolteacher-the shock
of a man's strength under the sleeve of
his coat-
along the hedgerows. But I was faithful
for as long as it took. Until he was
memory.** (Duffy, 45)

This schoolteacher became also her acceptance stage which appeared in her last lines where she accepted her loss fully and moved on with another man, and when her late husband appeared again she resented him for appearing after all she had been through “**croaking his cuckold name, disinherited, out of his time.**”

Furthermore, Mrs. Lazarus's character can be analyzed through the concept of melancholia. In psychoanalytic theory, melancholia is a condition characterized by intense mourning and self-blame. Mrs. Lazarus's feelings of guilt and self-blame can be seen as a manifestation of her unconscious identification with her deceased husband. Her mourning process becomes intertwined with a sense of personal loss and a questioning of her own identity and purpose without her husband. Additionally, the persona of Mrs. Lazarus can be explored in terms of the concept of the uncanny. The uncanny represents something strangely familiar yet unsettling. Mrs. Lazarus's struggle to let go of her husband can be seen as an encounter with the uncanny, as she grapples with the paradoxical feelings of familiarity and unease associated with his absence. The poem delves into the psychological discomfort that arises when confronted with the presence of absence, blurring the boundaries between life and death.

She experiences the need for his presence after she mourns him and starts noticing his absence fully with the disappearance of his smell from the house “**His scent went from the house.**” Her acceptance stage is clearly shown in her refusal of his coming back to life. She resented him after she mourned him in the first lines, to appear in the last lines as someone who is unhappy with his return (Rahman, 92) :

He lived. I saw the horror on his face.

I heard his mother's crazy song. I breathed

his stench; my bridegroom in his rotting shroud,

moist and dishevelled from the grave's slack chew,

croaking his cuckold name, disinherited, out of his time.(Duffy, 45)

Mrs. Lazarus in *The World's Wife* can be analyzed psychoanalytically, examining her grief, mourning process, and psychological dynamics. Through this analysis, we gain a deeper understanding of the complex interplay between attachment and loss, the stages of grief, the concept of melancholia, and the experience of the uncanny. Mrs. Lazarus's character sheds light on the profound emotional journey of mourning and the psychological complexities involved in coping with loss.

The persona of Mrs. Quasimodo in *The World's Wife* provides insights into the themes of self-image and self-acceptance, shedding light on the psychological struggles faced by individuals whose appearances deviate from societal norms. Mrs. Quasimodo's character can be analyzed through the lens of self-image and body image issues. Psychoanalytically, individuals develop their self-image based on internalized perceptions of their own physical appearance and how they believe others perceive them. Mrs. Quasimodo embodies the internalized shame and societal pressures individuals face when their physical appearance deviates from the societal norm of conventional beauty. Her journey can be seen as a quest for self-love and self-acceptance despite external judgment. Mrs. Quasimodo's desire to be seen and loved for who she truly is reflects the human need for validation and acceptance. Psychoanalytically, this desire can be linked to the development of a healthy ego, which involves integrating and accepting all aspects of oneself, including physical appearance. (Rahman, 93)

Most of her poems in *The World's Wife* can be cited as examples of using harsh, abusive words by women. I am quoting how Mrs. Quasimodo revenges herself upon her husband who is attracted to a slim gypsy: ‘I should have known./Because it’s better, isn’t it, to be well

formed./Better to be slim, be slight,/your slender neck quoted between two thumbs;/[...]/And given sanctuary/But not betrayed./Not driven to an ecstasy of loathing yourself:/banging your ugly head against a wall,/gaping in the mirror at your heavy dugs,/your thighs of lard,/your mottled upper arms;/thumping at your belly--/look at it--/your wobbling gut’. (Das, 119)

Moreover, Mrs. Quasimodo's persona can be examined through the concept of body dysmorphia, a psychological condition characterized by an excessive preoccupation with perceived flaws in physical appearance. The poem explores Mrs. Quasimodo's struggles with self-perception and her internalized belief that she is repulsive and unworthy of love. Her feelings of self-disgust and unworthiness can be analyzed through the psychoanalytic concept of the superego, the internalized moral conscience that shapes one's self-judgment based on societal norms and expectations. Mrs. Quasimodo's journey towards self-acceptance can also be seen as an exploration of the role of the unconscious mind in shaping self-perception. Psychoanalytically, the unconscious mind holds repressed desires, fears, and beliefs that influence one's perception of oneself and the world. Mrs. Quasimodo's transformation from self-loathing to self-acceptance represents the liberation of these repressed desires and a recognition of her own worth beyond societal beauty standards. Her liberation is transformed into violence behavior toward others, she transformed her anger and lack of confidence due to the betrayal of Quasimodo to action which led her to action: (Das, 119) “**When I was done,/ and bloody to the wrist/ I squatted down among the murdered music of the bells / and pissed**” (Duffy, 65)

Mrs. Quasimodo in *The World's Wife* can be analyzed from a psychoanalytic perspective, exploring themes of self-image, self-acceptance, and the psychological struggles faced by individuals whose appearances deviate from societal norms. Through this analysis, we gain a deeper understanding of the psychological dynamics, societal pressures, and the journey toward self-love and acceptance experienced by Mrs. Quasimodo.

Mrs. Quasimodo, Mrs. Midas, Mrs. Lazarus, Queen Herod, and Mrs. Beast serve as rich representations of complex female personas, each navigating their own unique psychological conflicts. Carol Ann Duffy's exploration of these characters allows us to delve into the intricacies of the human psyche and the diverse range of experiences and emotions that women can embody. By presenting a variety of female perspectives, Duffy

highlights the multidimensionality and complexity of women's inner lives. Each of these personas embodies different aspects of the human psyche, offering distinct psychological insights. Mrs. Quasimodo represents the struggle with self-perception and self-acceptance, encapsulating the longing to be seen and loved beyond external appearances. Mrs. Midas delves into desires and anxieties within intimate relationships, portraying the fear of losing love and the consequences of unchecked desires. Mrs. Lazarus explores the profound psychological journey of grief and mourning, unveiling the stages and complexities of the grieving process. Queen Herod embodies the psychological dynamics of power and control. Her character illustrates the intricate interplay between desires for dominance, societal expectations, and rebellion against established norms. Through her actions, Queen Herod allows us to examine the darker aspects of human nature and the consequences of unchecked power. Mrs. Beast confronts the paradoxical nature of desire, encapsulating the conflicting emotions of attraction and repulsion. Her character explores the fear of the unknown, the acceptance of one's unique identity, and the complexity of integrating contrasting aspects of the self. By delving into these psychological conflicts, Duffy prompts us to reflect on our desires, fears, and the intricate nuances of human nature. Across these personas, common themes emerge, such as desire, power dynamics, grief, self-image, and the search for self-acceptance. These themes are integral to the human experience and reflect the universal struggles and aspirations we all face. Through these characters, Duffy offers a profound exploration of the human condition, inviting readers to examine their psychological conflicts, desires, and the quest for self-understanding and acceptance. the personas of Mrs. Quasimodo, Mrs. Midas, Mrs. Lazarus, Queen Herod, and Mrs. Beast in *The World's Wife* embody the complexity of female experiences and grapple with various psychological conflicts. Each character represents different aspects of the human psyche, while collectively exploring themes such as desire, power dynamics, grief, self-image, and the search for self-acceptance. Through these multifaceted portrayals, Duffy offers profound insights into the intricate layers of the human psyche and invites readers to contemplate their psychological journeys. (Das, 114)

Mrs. Quasimodo, Mrs. Midas, Mrs. Lazarus, Queen Herod, and Mrs. Beast can be understood as representations of unconscious desires and fears. Sigmund Freud's psychoanalytic theory posits that the human mind consists of three components: the id, ego, and superego. The id represents the instinctual drives and desires, the ego mediates between the id and external reality, and the superego encompasses internalized moral standards and

societal expectations (Freud, 19). In the poems featuring these personas, their actions and behaviors provide insights into the interplay between the id, ego, and superego. For instance, Mrs. Quasimodo's longing for acceptance and love despite her physical appearance reflects the id's desire for gratification and connection. Her struggles with societal expectations and her internalized beliefs about beauty showcase the influence of the superego. Similarly, Mrs. Midas's transformation of her husband into gold reflects the manifestation of unconscious desires and fears. The id's desire for material wealth and power is expressed through her actions, while the superego's moral standards are challenged as she grapples with the consequences of her actions. Mrs. Lazarus's journey through grief and mourning also involves the interplay between the id, ego, and superego. Her stages of grief can be seen as the ego's attempt to navigate between the overwhelming emotions of loss represented by the id and the superego's expectation of acceptance and moving forward. Queen Herod's actions, driven by her thirst for power and control, reflect the id's desire for dominance. Her defiance of societal norms and expectations demonstrates the ego's negotiation between her inner desires and external reality, while the superego's moral standards are pushed aside in her pursuit of power. Mrs. Beast's conflicting emotions of attraction and repulsion embody the id's complex and contradictory desires. Her internal struggles with accepting her unique identity and integrating opposing aspects of herself demonstrate the ego's attempt to balance these conflicting forces, influenced by the superego's judgment. The personas of Mrs. Quasimodo, Mrs. Midas, Mrs. Lazarus, Queen Herod, and Mrs. Beast can be interpreted as representations of unconscious desires and fears. Their actions and behaviors reflect the interplay between the id, ego, and superego, as they navigate their desires, societal expectations, and internal conflicts. By examining these characters through a psychoanalytic lens, we gain insights into the complexities of the human mind and the intricate dynamics that shape their thoughts, actions, and emotional experiences.

Mrs. Quasimodo's character in *The World's Wife* delves into the complex dynamics of self-perception and self-acceptance. She embodies the experiences of individuals who face societal judgment and rejection due to their physical appearance. Through Mrs. Quasimodo's journey, Carol Ann Duffy shines a light on the struggle and pain that comes with feeling marginalized and deemed unworthy solely based on external appearances. Mrs. Quasimodo's story represents the internal battle that many individuals face when confronted with societal beauty standards. Her character is burdened by internalized shame, a deeply ingrained belief that she is inherently repulsive and

unlovable due to her physical features. This internal struggle is a reflection of the psychological impact of societal pressures and the damaging effects they can have on an individual's self-perception. As Mrs. Quasimodo embarks on her journey toward self-acceptance, the poem underscores the importance of overcoming external judgments and embracing one's true self. Her transformation is not just a physical one but an emotional and psychological evolution. It highlights the profound need for individuals to cultivate self-love and acceptance that extends beyond the surface level and reaches the core of their being. Through Mrs. Quasimodo's experiences, the poem challenges society's narrow definition of beauty and prompts readers to question the damaging effects of such rigid standards. By delving into her struggles and ultimate triumph over self-doubt, Carol Ann Duffy encourages a broader understanding of beauty—one that encompasses individuality, uniqueness, and the strength to rise above societal expectations. Mrs. Quasimodo's journey towards self-acceptance offers a message of empowerment and resilience. It emphasizes the importance of recognizing and valuing one's inherent worth beyond physical appearances. By rejecting the external judgments imposed upon her, Mrs. Quasimodo reclaims her agency and challenges the notion that beauty should be the sole determinant of one's self-worth. Her story serves as an inspiration for individuals who grapple with similar challenges, reminding them that self-love and acceptance are within their reach. Mrs. Quasimodo's character in *The World's Wife* serves as a poignant exploration of self-perception and self-acceptance. Her journey represents the struggle faced by individuals who are judged and rejected based on their physical appearance. By overcoming internalized shame and societal pressures, Mrs. Quasimodo highlights the significance of embracing one's true self and finding self-love and acceptance beyond external appearances. Her story serves as a powerful reminder of the resilience and strength that can be found in challenging societal norms and embracing one's unique identity.

Mrs. Midas serves as a character who delves into the complex realm of intimate relationships. Through her transformation of her husband into gold, she explores the desires and anxieties that can arise within the context of love and affection. Her act of turning her husband into an inanimate object reflects the underlying fear of losing the emotional and physical connection that defines a romantic relationship. Mrs. Midas's story can be examined through the lens of castration anxiety. This concept, derived from Freudian psychoanalysis, refers to the fear of losing or being deprived of a desired object or quality. In Mrs. Midas's case, her anxiety centers around the fear of losing her husband's love, affection, and sexual presence, which is symbolically

represented by his transformation into an unfeeling, golden statue. Furthermore, Mrs. Midas's narrative touches upon the themes of the Oedipal complex. This psychological concept, also rooted in psychoanalysis, involves the unconscious desires and conflicts that arise within familial relationships. Mrs. Midas's actions can be seen as a manifestation of her unconscious desire for control and possession over her husband, reminiscent of the Oedipal struggle for dominance and affection within the family structure. As Mrs. Midas turns her husband to gold, her actions can also be interpreted as a defense mechanism to protect herself from the painful truth of potential loss and rejection. Denial, a psychological defense mechanism, allows individuals to avoid or minimize threatening or distressing thoughts or experiences. Mrs. Midas's transformation of her husband can be seen as a way for her to deny the possibility of losing him, shielding herself from the emotional pain associated with abandonment or the deterioration of their relationship. Ultimately, Mrs. Midas's character highlights the complex dynamics that exist within intimate relationships and the anxieties that can arise when confronted with the possibility of losing love, intimacy, and sexual connection. Through her transformation of her husband and her psychological struggles, Carol Ann Duffy delves into the profound fears and desires that shape our understanding of romantic relationships and the defense mechanisms we employ to cope with those anxieties. Mrs. Midas in *The World's Wife* offers a poignant exploration of the desires and anxieties associated with intimate relationships. Her transformation of her husband into gold represents the fear of losing love, intimacy, and sexual connection. Through a psychoanalytic lens, her character grapples with concepts such as castration anxiety, the Oedipal complex, and defense mechanisms like denial. Through Mrs. Midas's story, Duffy invites readers to reflect on the complex dynamics of love, desire, and the profound fears that can shape our relationships.

Mrs. Lazarus serves as a poignant portrayal of the psychological processes associated with grief and mourning. Her character provides insights into the various stages of grief as she navigates the emotional journey of losing her husband. From denial and anger to bargaining, depression, and eventual acceptance, Mrs. Lazarus's experiences mirror the well-known stages of grief proposed by Elisabeth Kübler-Ross. Mrs. Lazarus's character embodies the intricate and complex nature of the grieving process. Letting go of a loved one is a profound psychological challenge, and Mrs. Lazarus's journey portrays the internal conflicts and struggles associated with this process. Her character encapsulates the multifaceted aspects of grief, including the longing to hold on to the past and the pain of separation. Furthermore, Mrs. Lazarus's

identification with the deceased plays a significant role in her grieving process. In her attempts to cope with the loss, she may find herself adopting aspects of her husband's identity, incorporating them into her own sense of self. This psychological phenomenon, known as identification, allows her to maintain a connection with her late husband, blurring the boundaries between their identities. Mrs. Lazarus's struggle to redefine her own identity without her partner is a central theme in her narrative. After the loss, she confronts the challenge of rebuilding her life and forming a new sense of self that is independent of her marital role. This process involves grappling with questions of self-identity, purpose, and personal growth, as she seeks to establish her own individuality and navigate the world as a widow. Through Mrs. Lazarus's character, Carol Ann Duffy sheds light on the universality of grief and the complex psychological terrain it encompasses. Her journey invites readers to reflect on their own experiences of loss and the emotional rollercoaster that accompanies mourning. By delving into Mrs. Lazarus's story, Duffy explores the intricacies of human emotions, the resilience of the human spirit, and the transformative power of acceptance and healing. Mrs. Lazarus in *The World's Wife* delves into the psychological processes of grief and mourning. Her character experiences the stages of grief, including denial, anger, bargaining, depression, and acceptance, as she copes with the loss of her husband. From a psychoanalytic perspective, she embodies the complexities of letting go, the identification with the deceased, and the struggle to redefine her own identity without her partner. Through Mrs. Lazarus's story, Duffy offers a poignant exploration of grief, inviting readers to contemplate the universal experience of loss and the profound psychological journey of healing and self-discovery.

Queen Herod emerges as a character embodying a relentless pursuit of power and control. Her actions and decisions reflect a deep-seated desire to dominate and assert her authority over others. By examining Queen Herod's character, readers are invited to explore the complex dynamics of power and the ways in which individuals can be driven to extreme measures to maintain control. Queen Herod's behavior can be understood as a projection of her fears and insecurities onto others. Her relentless pursuit of power may stem from deep-rooted anxieties about losing control or being vulnerable. By exerting dominance and manipulating those around her, Queen Herod attempts to ward off her own fears and assert her strength and superiority. Queen Herod's character also challenges societal norms and expectations. Her actions can be seen as a rebellion against the established order and the constraints placed upon women in positions of power. By defying expectations and embracing aggression as a means of

maintaining control, she challenges the traditional gender roles and expectations placed upon women, highlighting the complexity of power dynamics and the ways in which they intersect with gender. The interplay between Queen Herod's unconscious desires for dominance and her internalized moral conscience adds depth to her character. On one hand, she is driven by an insatiable thirst for power, which represents her unconscious desires. On the other hand, her internalized moral compass may create a sense of conflict and tension within her psyche, resulting in aggressive and morally ambiguous actions. Through Queen Herod's character, Carol Ann Duffy explores the darker aspects of human nature and the complexities of power dynamics. Queen Herod serves as a cautionary figure, illustrating the destructive consequences that can arise when power and control are prioritized above empathy and compassion. Her character challenges readers to examine their own relationships with power, shedding light on the potential for both liberation and corruption within the pursuit of dominance. Queen Herod in *The World's Wife* represents the persona driven by power and control. Her extreme actions and manipulation can be analyzed through the lens of power dynamics, projection of fears, and rebellion against societal norms. From a psychoanalytic viewpoint, Queen Herod's character explores the interplay between her unconscious desires for dominance and her internalized moral conscience, resulting in a manifestation of aggression and defiance of societal expectations. Through her portrayal, Duffy prompts readers to reflect on the complexities of power, the effects of unchecked ambition, and the ways in which societal expectations shape and influence our behaviors.

Mrs. Beast's character serves as a compelling exploration of the tension between attraction and repulsion. She embodies the complexities of desire, where the allure of the unknown and the forbidden coexist with a fear of the unfamiliar. Mrs. Beast's narrative invites readers to reflect on the paradoxical nature of desire and the internal conflicts that arise when confronted with conflicting emotions. Mrs. Beast's story delves into the theme of self-acceptance. Her character grapples with accepting and embracing her own identity, which encompasses both light and dark aspects of her psyche. By portraying Mrs. Beast's struggle, Carol Ann Duffy invites readers to contemplate the complexities of the human condition and the journey toward self-acceptance, including the acknowledgment and integration of contrasting elements within oneself. Psychoanalytically, Mrs. Beast's character represents the internal struggle to reconcile contrasting elements within the psyche. She embodies the archetype of the shadow, which encompasses the repressed or hidden aspects of an individual's personality. Mrs. Beast's journey involves confronting and

integrating her shadow self, symbolizing the process of embracing the suppressed or rejected aspects of her being. The uncanny, a concept explored in Mrs. Beast's narrative, plays a significant role in her character's development. The uncanny refers to the strange or unfamiliar that is both intriguing and unsettling. Mrs. Beast's experiences and encounters with the unknown evoke feelings of fascination, fear, and discomfort. Through this exploration of the uncanny, readers are encouraged to confront their own fears and examine the duality of attraction and repulsion within their lives. Mrs. Beast's character offers a profound reflection on the complexities of human desires and the quest for self-acceptance. Through her story, Duffy delves into the depths of the human psyche, inviting readers to explore their desires, fears, and the journey towards embracing the complete spectrum of their identities. Mrs. Beast serves as a reminder that true self-acceptance requires acknowledging and integrating the contradictory aspects of one's being. Mrs. Beast in *The World's Wife* embodies the tension between attraction and repulsion, exploring themes of desire, the fear of the unknown, and self-acceptance. Her character delves into the uncanny and the complexities of embracing both light and dark aspects of one's own psyche. From a psychoanalytic viewpoint, Mrs. Beast represents the struggle to integrate and accept the contrasting elements within oneself. Through her portrayal, Duffy encourages readers to embrace the paradoxes of their desires, confront their fears, and embark on a journey of self-acceptance that encompasses the full spectrum of their identities.

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Motivation and International Posture among College Students in China

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Abstract— *This study investigates the relationship between motivation and International Posture among Chinese college students learning English. Examining the Ideal Self, Ought-to Self, Learning Experience, and four aspects of International Posture, the research reveals distinct patterns. Students display stronger motivation when aligned with their ideal language self but are less motivated by external pressures and classroom experience. While showing moderate interest in international activities, they express less enthusiasm for inter-group interactions. Notably, a significant and positive correlation exists between motivation and international posture. These findings emphasize the need to cultivate intrinsic motivation and enhance international engagement within language education, empowering students for effective global communication.*



Keywords—*Motivation, International Posture, College students in Chinese universities*

I. INTRODUCTION

Motivation's profound impact on language learning outcomes has long been recognized in the field of second language acquisition. Learners who are motivated exhibit increased participation, actively engage in learning, and achieve higher levels of proficiency. As the world becomes increasingly globalized, the concept of international posture has emerged as a pivotal factor, reflecting learners' attitudes toward international affairs and intercultural interaction. This notion holds immense importance in designing effective language learning programs and promoting intercultural communication.

Motivation, a pivotal factor in language learning success, remains a subject of ongoing scholarly exploration. Diverse definitions of motivation have emerged, encompassing both internal drivers and external pressures. The history of second language motivation research reveals distinct eras, from the social-psychological perspective, dominating the first phase (Gardner & Lambert, 1959-1990) to the cognitive-situated period in the 1990s (Boo et al., 2015), culminating in the contemporary socio-dynamic framework of the 21st

century (Dörnyei & Ryan, 2015). Within this context, the L2 Motivational Self System (L2MSS) model emerged, recognizing the interplay of the Ideal L2 Self, the Ought-to L2 Self, and the L2 Learning Experience as crucial components shaping learners' motivation (Dörnyei, 2009).

The Ideal L2 Self embodies intrinsic aspirations, while the Ought-to L2 Self reflects external expectations. These dimensions interact with the L2 Learning Experience, influenced by classroom dynamics, to impact motivation (Martinović & Burić, 2021). Research has shown that the L2MSS model offers a nuanced comprehension of motivation's complex dynamics, transcending the limitations of integrativeness and acknowledging the broader international context of language use (Dörnyei, 2005). Understanding these motivational elements deepen our insight into language learners' behaviors and offers a comprehensive framework for fostering effective language education (Wen, 2022).

Additionally, studies have spotlighted the role of International Posture in shaping learners' attitudes and their inclination to engage with diverse cultures (Yashima, 2002). As a comprehensive framework, the concept of

International Posture elucidates learners' attitudes and orientations toward the global community, profoundly influencing their motivation and communicative behaviors in language acquisition (Peng et al., 2015).

In an era where English serves as a lingua franca for cross-border communication, comprehending learners' international posture has gained heightened significance for effective language education and fostering intercultural competence (Véliz-Campos et al., 2020). Acknowledging the weight of international posture enables educators to tailor instructional strategies to cater to the multifaceted needs and aspirations of language learners within the dynamic context of an interconnected world (Toyama & Yamazaki, 2020).

The considerable impact of international posture on learners' willingness to communicate in a second language and their overall language proficiency has been underscored by research (Botes et al., 2020). This construct nurtures affirmative attitudes towards global encounters and intercultural communication, motivating learners to actively participate in language learning and international interactions (Ulu et al., 2015). By acknowledging and nurturing learners' motivations to engage with the global community, language educators can cultivate a supportive and culturally inclusive learning environment (Yashima, 2009).

While extensive research has explored these constructs, particularly within varied contexts, the examination of motivation and international posture among college students in China, especially against the backdrop of the COVID-19 pandemic's impact, remains an underdeveloped area.

This study aims to bridge this gap by investigating the levels of motivation and international posture among college students in China enrolled in College English courses. Through this exploration, the study endeavors to shed light on students' language learning attitudes and their readiness for intercultural experiences. Furthermore, this research seeks to contribute context-specific insights to the second-language acquisition literature, focusing on the unique Chinese college student population.

II. METHODOLOGY

The research design employed a cross-sectional approach. Data collection involved administering the self-report questionnaire to the participants. Descriptive and correlation analyses were conducted to explore the nature and relationships between motivation and international posture.

2.1 Participants

The participants in this study consisted of 565 college students from various majors and year levels. Using a purposive sampling method, they were recruited from two comprehensive universities in China. The sample size was determined to ensure adequate representation and generalizability of findings across different disciplines and academic levels.

2.2 Instruments

This study investigated the motivation and international posture of college students in China. To assess the participants' motivation and international posture, a self-report questionnaire was used. The questionnaire consisted of three parts: gathering the profile of the respondents, assessing student motivation, and evaluating student international posture. Participants were asked to rate their level of agreement or disagreement on a Likert scale. The student motivation part contained 25 items, focusing on the ideal self, ought to self, and learning experience. Students' international posture was measured using 20 items, covering inter-group approach-avoidance tendency, interest in international vocation or activities, interest in international news, and having things to communicate to the world.

III. RESULTS AND DISCUSSION

3.1 Students' Motivation

Based on the result, this section conducts an analysis of students' motivation concerning their English language learning journey. The investigation centers on three fundamental dimensions: Ideal Self, Ought-to Self, and Learning Experience. A succinct overview of these dimensions, accompanied by their corresponding composite mean scores and Verbal Interpretation (VI) classifications, is presented in Table 1. The VI scale facilitates a nuanced comprehension of the degree to which students concur or dissent with the statements within each dimension.

The Grand Composite Mean of 2.32 indicates an overall average motivation level across all key areas, suggesting a tendency toward disagreement. The VI also reflects a level of disagreement in all key areas, indicating a general lack of strong motivation among students.

The results reveal that students' ideal self-motivation for learning English, with a composite mean of 2.45, is relatively stronger compared to other areas. This suggests that students have a greater desire to use English fluently, engage in conversations with foreigners, and envision themselves living abroad. Studies have shown that the ideal L2 self plays a significant role in motivating learners,

as it aligns with their personal goals and aspirations for language proficiency (Martinović & Burić, 2021).

Table 1: Summary Table on Students' Motivation in Terms of Different L2MSS Components

Key Result Areas	Composite Mean	VI	Rank
Ideal Self	2.45	Disagree	1
Ought-to Self	2.31	Disagree	2
Learning Experience	2.20	Disagree	3
Grand Composite Mean	2.32	Disagree	

Legend: 3.50-4.00=Strongly Agree; 2.50-3.49=Agree; 1.50-2.49=Disagree; 1.00-1.49=Strongly Disagree

On the other hand, students' ought-to self motivation, with a composite mean of 2.31, exhibits a slightly lower level of disagreement. Ought-to self motivation is driven by external expectations, such as societal or parental pressure to learn English. While it ranks second among the key areas, it still indicates a moderate level of motivation. The college admission exam, which includes English as a major topic, adds pressure on college students to perform well in the subject, which may diminish their motivation and naturally lowers their ought-to self motivation (Zhou, 2022). Students may find greater motivation and engagement in learning English when it aligns with their aspirations and goals rather than fulfilling external obligations.

In terms of the learning experience, students express relatively lower motivation, with a composite mean of 2.20. This includes factors related to the classroom atmosphere, enjoyment of learning English, anticipation, excitement, and the perceived impact of difficulty levels. It ranks third among the key areas, indicating lower motivation compared to the other two aspects. Creating a nurturing and liberating educational setting that empowers students to actively control their learning process can enhance the learning experience and improve motivation (Wen, 2022).

Overall, the findings suggest that students' motivation towards learning English is relatively stronger when aligned with their ideal self and weaker when influenced by external expectations or their learning experience. Addressing the learning experience and enhancing positive aspects of English classes may potentially improve students' motivation and engagement in the language learning process

3.2 Students' International Posture

In terms of the international posture, it delves into students' international posture, unveiling distinct inclinations within various domains. While students expressed a notable interest in international news, other dimensions such as Inter-group Approach Avoidance Tendency signaled a more reserved stance. These findings underscore the multifaceted nature of students' global outlook.

Table 2 Summary Table on International Posture of Students

Key Result Areas	Composite Mean	VI	Rank
Inter-group Approach Avoidance Tendency	2.16	Disagree	4
Interest in International Vocation or Activities	2.43	Disagree	2
Interest in International News	2.48	Disagree	1
Having Things to Communicate to the World	2.35	Disagree	3
Grand Composite Mean	2.36	Disagree	

Legend: 3.50-4.00=Strongly Agree; 2.50-3.49=Agree; 1.50-2.49=Disagree; 1.00-1.49=Strongly Disagree

Table 2 presents a summary of students' international posture across various result areas. The Grand Composite Mean of 2.36 indicates an overall average level of international posture among students, suggesting a tendency toward disagreement. This means that students may not strongly express positive attitudes or inclinations towards different aspects of international engagement.

In the first result area, Inter-group Approach Avoidance Tendency, with a composite mean of 2.16, students tend to disagree. This indicates that they may not strongly desire to make friends with international students in their local country or actively engage in conversations with foreigners. It ranks fourth among the result areas, suggesting a relatively lower level of international posture in this aspect. Improving this aspect is essential for language learning, as a sense of belonging to a community can increase exposure to the target language (Teng & Buiwih, 2020).

The third result area, Interest in International News, with a composite mean of 2.48, also indicates a tendency towards disagreement. Students may not actively engage in reading or discussing news about foreign countries. It ranks first among the result categories, showing a comparatively higher interest in international news. Fostering learners' global awareness and motivating them to use this advantage when learning a language can improve their motivation for studying global concerns, going abroad, and engaging in social interactions in a globalized society (Véliz-Campos et al., 2020).

Regarding interest in international vocation or activities, the weighted mean of 2.43 indicates a moderate level of disagreement. This suggests that, on average, students do not strongly express an interest in engaging in international vocations or activities. Possible reasons for this response could include a lack of awareness about international opportunities, a focus on other career paths, or a preference for staying within their local community or country for professional pursuits.

Similarly, for the item about having things to communicate to the world, the weighted mean of 2.35 also indicates a moderate level of disagreement. Students may not strongly feel the need or desire to share specific messages or thoughts with the world. Factors such as a focus on personal rather than global communication, a lack of platform or opportunity to share ideas internationally, or a perception that their thoughts may not have a wide-reaching impact could influence this response.

Studies have shown that short-term study abroad experiences can enhance students' language learning and international posture by improving their L2 willingness to communicate and reducing anxiety (Véliz-Campos et al., 2020). Engaging in such experiences may be an option to enhance students' international posture and foster a more positive attitude towards international engagement.

3.3 Relationship Between Students' Motivation toward Learning English and Level of International Posture among Students

The correlation analysis unearths insight into the connection between motivation and international posture. The findings collectively suggest a bidirectional relationship between motivation for English language learning and the inclination toward international engagement. Learners who possess robust ideal self-motivation and those who feel external pressure to excel in English are more likely to embrace intercultural interactions and engage with global contexts. Additionally, the interplay between the learning experience and international posture highlights the potential for educational institutions to enhance language learning

motivation by cultivating a conducive and engaging classroom environment.

Table 3 presents the results of the correlation analysis, examining the relationship between students' motivation towards learning English and their level of international posture. The rho-values indicate the strength of the correlations, while the p-values determine the statistical significance of these relationships.

Table 3: Relationship Between Students' Motivation toward Learning English and Level of International Posture among Students

Variables	rho-value	p-value	Interpretation
Ideal Self			
Inter-group Approach Avoidance Tendency	0.493**	0.000	Highly Significant
Interest in International Vocation or Activities	0.493**	0.000	Highly Significant
Interest in International News	0.587**	0.000	Highly Significant
Having Things to Communicate to the World	0.551**	0.000	Highly Significant
Ought-to Self			
Inter-group Approach Avoidance Tendency	0.436**	0.000	Highly Significant
Interest in International Vocation or Activities	0.439**	0.000	Highly Significant
Interest in International News	0.486**	0.000	Highly Significant
Having Things to Communicate to the World	0.444**	0.000	Highly Significant
Learning Experience			
Inter-group Approach Avoidance Tendency	0.495**	0.000	Highly Significant
Interest in International Vocation or Activities	0.359**	0.000	Highly Significant
Interest in International News	0.540**	0.000	Highly Significant

Having Things to Communicate to the World	0.530**	0.000	Highly Significant
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** . Correlation is significant at the 0.01 level

The rho-values range from 0.359 to 0.587, suggesting a weak to moderate direct relationship between students' motivation towards learning English and their level of international posture. These correlations indicate that as students' motivation towards learning English increases, their level of international posture tends to increase.

Moreover, all the obtained p-values are less than 0.01, indicating that there is a statistically significant relationship between students' motivation toward learning English and their level of international posture. This suggests that the observed relationships are not due to chance and are indeed meaningful.

The findings reveal a significant and positive relationship between students' motivation towards learning English and their level of international posture. These results align with previous research by Balouchi and Samad (2021) and Botes et al. (2020), highlighting the importance of international posture in explaining students' motivation and proficiency in learning English. The results imply that students' motivation towards learning English positively influences their engagement in international activities and their willingness to communicate with the world. In turn, their level of international posture plays a vital role in shaping their motivation to learn English and their overall language proficiency.

IV. CONCLUSION

In conclusion, this study explored the motivation and international posture of 565 college students in China regarding English learning. The findings revealed a strong association between ideal self-motivation and students' motivation to learn English. However, students expressed comparatively lower motivation in their learning experiences within the English classroom. Despite moderate interest in international vocation or activities, there was a lack of pronounced inclination towards interacting with international students. Nevertheless, a significant and positive relationship between motivation and international posture was evident. These results emphasize the importance of fostering intrinsic motivation and cultivating students' global engagement. Language educators and policymakers can utilize these insights to create a supportive and immersive learning environment that enhances students' language proficiency and intercultural

communication skills, thus preparing them to be active participants in a globalized world.

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A Review on the Organization Model of Second Language Mental Lexicon Based on Word Association Test

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Abstract— *In the past two decades, the study of second language mental lexicon organization has become a research direction that has attracted much attention from scholars. The research on second language mental lexicon organization has achieved fruitful outcomes in both basic theoretical research and empirical research. The basic theoretical research mainly focuses on the lexical knowledge framework theory and the exploration of second language mental lexicon organization, while the empirical research explored the characteristics of second language learner's mental lexicon organization based on the word association test as the main research method. In addition, future study needs to pay attention to the optimization of word association test, the use of multiple testing methods, the learners at the basic education level, and the attempt to integrate the findings with pedagogical practice research.*



Keywords— *Mental Lexicon, Vocabulary Development, Vocabulary Learning, Word Association Test*

I. INTRODUCTION

Vocabulary acquisition is the foundation of language learning. People must activate and use the vocabulary knowledge stored in long-term memory when comprehending and producing language (Feng Xuefang, 2014), and the vocabulary knowledge stored in the human brain is called mental lexicon by psycholinguists. Currently, researches on mental lexicon have been carried out along the two aspects of vocabulary depth and vocabulary breadth, and studies focusing on vocabulary breadth have been dominant in the field of second language vocabulary research (Mo Qingyang, Sun Lan, 2004). However, since the 1970s, linguists have begun to pay attention to theoretical studies on lexical depth such as the definition of words and the framework of lexical competence (Richards, 1976; Nation, 1990; Read, 2004), among which the research on the organization model of second language mental lexicon has achieved fruitful outcomes and played a vital role in guiding modern lexicography and second language teaching.

In order to deepen the understanding of the organization model of mental lexicon and to promote the in-depth development of second vocabulary acquisition research, this paper compiles the current research on the organization model of mental lexicon, with an aim to provide some reference for the future research in this field.

II. THEORETICAL RESEARCH

2.1 Framework of Vocabulary Knowledge

“What constitutes the acquisition of a word?” is one of the fundamental questions in vocabulary acquisition research (Wang Haihua, Sun Zhi., 2007). According to Richard (1976), acquiring a word involves understanding the probability of its use in spoken or written form, the limitations imposed on the word by changes in function and context, the syntactic behaviors associated with the word, the basic form as well as the derived forms, the associative network with other words in the same language and the different meaning of the words. Nation (1990) also proposed eight aspects of acquiring a vocabulary, namely,

meaning, spelling, pronunciation, grammatical features, collocation, register, association, and word frequency, each of which is divided into receptive knowledge and productive knowledge. Read (2004), in conjunction with previous studies, categorized it as meaning accuracy, complete lexical knowledge and network knowledge, in which network knowledge refers to the fusion of the word into the lexical network in the mental lexicon and the ability to associate or differentiate it from related words. Chinese scholar Ma Guanghui (2007) also tried to build a framework of vocabulary knowledge and put forward the concept of “meta-lexical knowledge”, which is about some macro knowledge of words, such as the concepts of words, semantics, and word planning.

It can be seen that scholars not only emphasize the traditional meaning of vocabulary in terms of phonology and morphology, but also point out the associative knowledge of vocabulary, which shows the importance of the associative network knowledge of vocabulary in vocabulary acquisition. Then, to explore the acquisition of associative network knowledge of words, the study of mental lexicon organization model will become an important part of it.

2.2 Model of Mental Lexicon Organization

There are different views about the organization model of the second language mental lexicon, for example, the phonological organization model, the semantic organization model, and the syntactic organization model. The phonological organization model holds that the organization model of a second language mental lexicon is vastly different from that of a native language mental lexicon, in that a native language mental lexicon is linked through semantics, whereas the words in a second language mental lexicon are linked through phonology. The semantic organization model suggests that the organization pattern of the second language mental lexicon is similar to that of the native language mental lexicon, for instance, the words in the mental lexicon are linked through semantics. As for the syntactic organization model, this view holds that there are linear modification and collocation relations between the words in the second language mental lexicon (Zhang Shujing, 2005).

The phonological organization model of the second language mental lexicon was originally proposed by Paul Meara in his Birkbeck Project. In his study, Meara (1983) found that phonology plays a greater role in the organization of the second language mental lexicon, and that semantic associations differ systematically between the second language mental lexicon and the native language mental lexicon. Based on this, the scholar concluded that there were significant differences between

the mental lexicon of second language learners and that of native speakers. Later, Channell (1988) came to a similar conclusion after reviewing related studies. Laufer (1989), on the other hand, explicitly stated in his study that lexical associations in the native mental lexicon are semantic, whereas lexical associations in the mental lexicon in the second language are mainly phonological.

As for the viewpoint of semantic organization mode, linguist Trier (1931) pointed out that a vocabulary is a lexical network consisting of semantically associated lexemes, and words are connected to each other through a certain network of relations, thus forming a semantic field. Accordingly, the mental lexicon organization model is based on semantic associations, and such an organization model is essentially a semantic network (Qin Zhaoxia, Yan Minfen, 2014). Saussure, on the other hand, further delineated the semantic associations between words, for example, there are paradigmatic relations and syntagmatic relations between words. Among them, paradigmatic relations are generally manifested as relations of proximity, antonymy, polysemy, and hyponymy, etc., while syntagmatic relations emphasize collocational co-occurrence relations between words, including grammatical collocations and lexical collocations, etc. (Liu Shaolong, Fu Bei, and Hu Aimei, 2012). In the study of stimulus word response categorization of English language students learning French, Marechal (1995) found that outputs of the native language and the second language were mostly semantic responses, with a low percentage of phonological responses. Subsequently, Singleton (1999), in his follow-up research of second language development, also found that most of the responses produced by advanced second language learners were associated with the semantics of the stimulus words, which further supports the idea of a semantic organization model of the second language mental lexicon.

The syntactic organization model assumes that the words in the second language mental lexicon are in linear modification and collocation relationships with each other, which means that there is a difference between the native language mental lexicon and the second language mental lexicon. Wolter (2001) tested native English speakers and native Japanese learners of English by using two sets of words with high and low frequencies, and finally found that for words with different word frequencies, the subject outputs had different percentages of phonological and semantic responses in different proportions. Based on this, the scholar argued that although there were many similarities between the native language mental lexicon and the second language mental lexicon, syntactic associations had a greater influence on the organizational

pattern of the second language mental lexicon for high-frequency words.

The above theories and researches have laid the foundation for the study of second language mental lexicon organization model and provided a certain research paradigm, but there are also areas that need to be improved, for example, the subjects' familiarity with the test words, the word frequency of the stimulus words. Scholars in this field have continued to improve the relevant research based on the reference to previous research.

III. EMPIRICAL STUDIES OF THE ORGANIZATION MODEL OF SECOND LANGUAGE MENTAL LEXICON

In the past 20 years, a large number of studies have been conducted in China on the organization model of second language mental lexicon. Most of the studies have adopted the method of word association test to explore the organization model of second language mental lexicon (Zhang Shujing, 2005; Li Yongcai, Fu Yuping, 2009; Xu Ge, 2016; Yang Xue, Chen Jianlin, 2022), while some scholars have adopted mediator analysis, corpus, and lexical translation to carry out related studies (Chen Mei, 2005; Qin Zhaoxia, Yan Minfen, 2014; Wang Liuqi, Su Haili, 2015). Since word association test is the current mainstream tool for studying mental lexicon, this paper will review the relevant literature with the main line of research using word association test method.

Since the mental lexicon is difficult to be observed directly, word association tests are commonly used in the study of the organization model of the second language mental lexicon. The basic principle of this test is to give stimulus words to the subjects through a certain way, then collect the response words produced by the subjects, and analyze the connection between the response words and the stimulus words, so as to explore the organization model of the mental lexicon. From such a process, it is not difficult to find out that in order to accurately measure the organization model of the subjects' mental lexicon, it is necessary to strictly consider two key factors, namely, the selection of stimulus words and the classification criteria of response words (Zhang Ping, 2010). Differences in the control of these two factors will have a great impact on the test results.

Wu Xudong and Chen Xiaoqing (2000) tried to test the vocabulary proficiency of English learners of different levels (senior high school students, freshmen English majors, and senior English majors), and prepared a vocabulary proficiency test paper to examine the receptive and productive abilities of the four kinds of vocabulary

knowledge, namely, meanings, derivatives, synonyms, and collocations. As can be seen from the content of the test, the design idea of the test paper is the same as that of the word association test, except that the focus is put on semantic relations. Finally, the study found that the subjects' productive ability for derivatives, synonyms and collocations was much less than that for word meanings, and that the growth of knowledge of all kinds of words basically stagnated when the subjects reached the intermediate level, which meant that they had not really built up the semantic network of the test words until the advanced level. Of course, the test words in this study are all high-frequency nouns, which makes it difficult to reflect the full picture of second language learners' vocabulary ability to a certain extent. Subsequently, Mo Qingyang and Sun Lan (2004) studied the acquisition and development of high-frequency verbs by Chinese learners of English, and found that students' acquisition of the primary meaning of high-frequency verbs was due to the acquisition of other meanings, and that the semantic development of verbs appeared to be a "plateau phenomenon" when students' English proficiency progressed from the intermediate to the advanced level, which is in line with the results of the previous study (Wu Xudong, Chen Xiaoqing, 2000).

Both of the above studies focused on only one lexical property and only considered high-frequency words, because lexical property affects the number of conceptual nodes and the type of associative response (Xu Ge, 2016), and word frequency directly affects the output of the subjects. In Zhang Shujing's (2005) study, the scholar took the above two factors into consideration, and after using the word association test on senior English majors, she found that: second-language learners had not yet established semantic connections, and phonological connections were still dominant, which to a certain extent confirmed Meara's view of the second-language mental lexicon's phonological organization model.

At present, there is a basic consensus about the organization model of the second language mental lexicon, that is, the organization model of the mental lexicon will be transitioned from non-semantic to semantic connections as the learners' language level increases. In response to the semantic relations, in which the syntagmatic relations are the basic framework for the semantic organization of the second language mental lexicon (Feng Xuefang, 2015), and the development of the horizontal and vertical networks in the organization model of the learner's mental lexicon is asymmetric and it is believed that the kind of network may show a developmental pattern of the continuum (Liu Shaolong, Fu Bei, 2012). However, in Yang Xue and Chen Jianlin's (2022) study of English

learners of English as a second and third language, it was found that the phenomenon of non-semanticization was attenuated in the third language learners, and it was also found that the syntagmatic associations were higher than the paradigmatic associations in the second and third language learners with moderately low English proficiency. This is a departure from previous studies and may be due to differences in the choice of subjects and stimulus words.

Based on that, is it true that subjects can be considered high-level second language learners as long as they can produce more semantic responses on the test? From the point of view of the word association test itself, the number and lexical properties of the selected test words are limited, and the individual situation of the subjects varies, which lead us to observe that the second language learner's mental lexicon organization model is incomplete, so on the whole, the second language learner produces the type of response from the transition of non-semantic to the semantic, but the phenomenon of the semantic regression back to the phonological also occurs, which is due to the lack of the learner's vocabulary repetition and use (Li Yongcai, Fu Yuping, 2009), which means that second language learners who produce more semantic responses are not necessarily higher-level learners.

By now, research on mental lexicon organization models has yielded many results and has had considerable impact on second language learners as well as language teaching.

IV. FUTURE DEVELOPMENT

First, word association test as an important method to study the organization mode of mental lexicon also has its limitations, that is, the test cannot reflect how syntactic collocations are associated and represented in the mental lexicon, and there is no uniform standard for stimulus word selection and association response classification (Shi Zhiliang, 2009), so it leads to contradictory research results between some studies. Of course, regarding stimulus word selection and associative response categorization labeling, domestic scholars have also explored (Zhang Ping, 2010; Li Xiaosa, Wang Wenyu, 2016). Therefore, in the future, vocabulary association tests will be carried out through more standardized stimulus word selection and association response classification, and at the same time, research will be carried out by combining it with Laufer's (2004) computer adaptive test of vocabulary strength and CATSS (Computer Adaptive Test of Vocabulary Size & Strength) (Shi Zhiliang, 2009), with a view to providing a more

precise picture of the organizational model of the second language mental lexicon.

Secondly, as far as the research object is concerned, the current research on the organization model of second language mental lexicon mainly focuses on higher education, and some of the research involves the high school students, and on the whole, it seems that less attention has been paid to the basic education. However, junior and high school students are an important group of English learners in China, and it is also emphasized in the English curriculum standards that students should be able to construct different lexical semantic networks and accumulate lexical chunks according to lexical properties, collocations of words, and thematic content (English curriculum standards for general senior high schools, 2020). So, in the future, the research on the mental lexicon organization model of second language learners in the basic education is also an important direction of exploration.

Finally, as figuring out the second language mental lexicon organization model will have a positive guiding effect on second language vocabulary teaching. At present, scholars have conducted relatively few studies on the combination of mental lexicon organization model and language teaching, staying more on theoretical guidance (Chen Mei, 2005; Qin Zhaoxia, Yan Minfen, 2014; Deng Qi, Zeng Zhihong, 2016). Among them, Liu Qiang (2004) utilized semantic analysis for teaching design, which provided useful insights for subsequent teaching research.

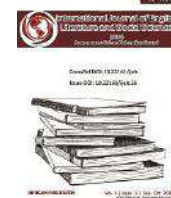
V. CONCLUSION

The current research on vocabulary development and representation of second language acquisition is not profound and comprehensive enough (Luo Han, 2008). Meanwhile, the study of second language mental lexicon organization model is an important segment under second language vocabulary development and representation. In the future, in terms of research methodology, word association test combined with other means can explore the mental lexicon organization model of second language learners more comprehensively and accurately, and secondly, in terms of research subject, it can pay more attention to the student group in the basic education, and combining the research results in this field with the vocabulary teaching practice is also important.

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Review and Prospect of English Activity-based Approach in China (2018-2022)

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Abstract— Using a combination of quantitative and qualitative research methods, this paper collects the literature on English activity-based approach published in 15 Chinese educational journals from 2018-2022, and has a review from four dimensions: development trend, research object, research content and research methods. The results show that: the number of studies is generally on an upward trend; the research objects are concentrated at the high school level, followed by middle school and the least at elementary school; the main contents of studies include conceptual research and design philosophy at the macro level, lesson design research, teaching strategies and literacy development at the micro level; the research methods are mainly non-empirical studies, and the empirical studies are mainly qualitative studies. This paper then analyzes the problems of the existing research and presents an outlook on the future development of English learning activity perspective research.



Keywords— Activity-based Approach; English Activity-based Approach; review and prospect

I. INTRODUCTION

The English Curriculum Standards for General

High Schools (2017 Edition) (hereinafter referred to as the *Curriculum Standards*) (Ministry of Education, 2018) proposes six elements of curriculum content containing thematic contexts, discourse types, language knowledge, cultural knowledge, language skills, and learning strategies, and English activity-based approach that integrates the six elements and points to the development of subject core literacy.

Specifically, the concept of English activity-based approach refers to a series of English learning activities, namely, learning, application, transfer and innovation that reflect the characteristics of comprehension, relevance and

practice under the guidance of thematic meaning, so that students can promote their own language knowledge learning, language skill development, cultural connotation understanding, value judgment and learning strategy application in the process of analyzing and solving problems based on their existing knowledge and relying on different types of discourse. This process is not only a process of integrating and developing language knowledge and skills, but also a process of increasing cultural awareness, improving thinking quality, and improving learning ability. In other words, the concept of English activity-based approach is the basic organization form of

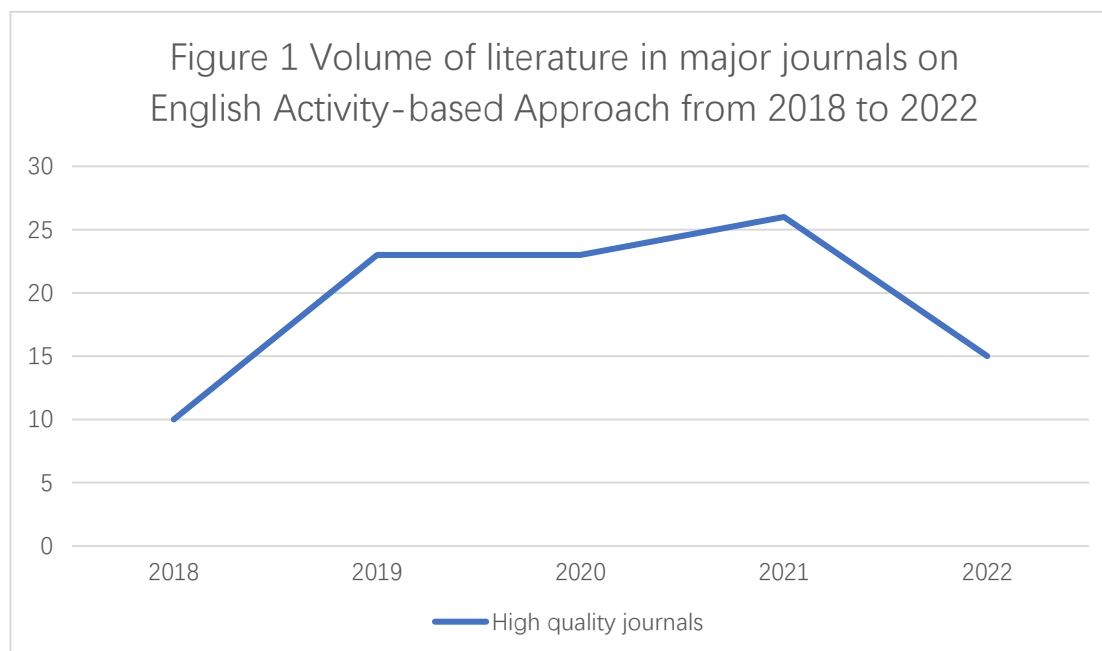
English class room teaching, the main way to implement the curriculum objectives, and its ultimate goal is to cultivate the core literacy of the subject. The proposed concept of English activity-based approach is a key element in solving the problem of “dumb English” that has long plagued Chinese students, and it is a key element in refining the establishment of moral education, implementing core literacy, and realizing the goal of educating people in English in the classroom (Li & Lu, 2021).

As a new concept proposed in the *Curriculum Standards*, the concept of English activity-based approach has received widespread attention from the educational community and become a hot topic as soon as it was proposed. Various articles have been published, but few scholars have conducted a comparatively comprehensive review of English activity-based approach in China. In view of this, this paper attempts to sort out the literature on English activity-based approach published in major English education journals in China during 2018-2022 and analyze the development of existing research in order to promote future research and practice on English activity-based

approach.

II. REVIEW OF RESEARCH ON ENGLISH ACTIVITY-BASED APPROACH

The literature for this study was obtained from 15 Chinese educational journals from 2018-2022, including two CSSCI journals, 10 PKU core journals, one AMI journal, and two CSSE (China Social Science Excellence) journals¹. These journals have certain representativeness and authority, and can better reflect the current situation and dynamics of English activity-based approach research. The title of “Activity-based approach” and “English” are used as the search terms in CNKI, Wanfang, and CSSE database. After the search, “English Activity-based Approach” is used as the subject term to search additional literature. After eliminating irrelevant and duplicate literature, a valid sample of 97 papers is identified. The following paper will sort out and analyze the current situation of English activity-based approach research in four dimensions: the general trend of research, research objects, research contents and research methods.



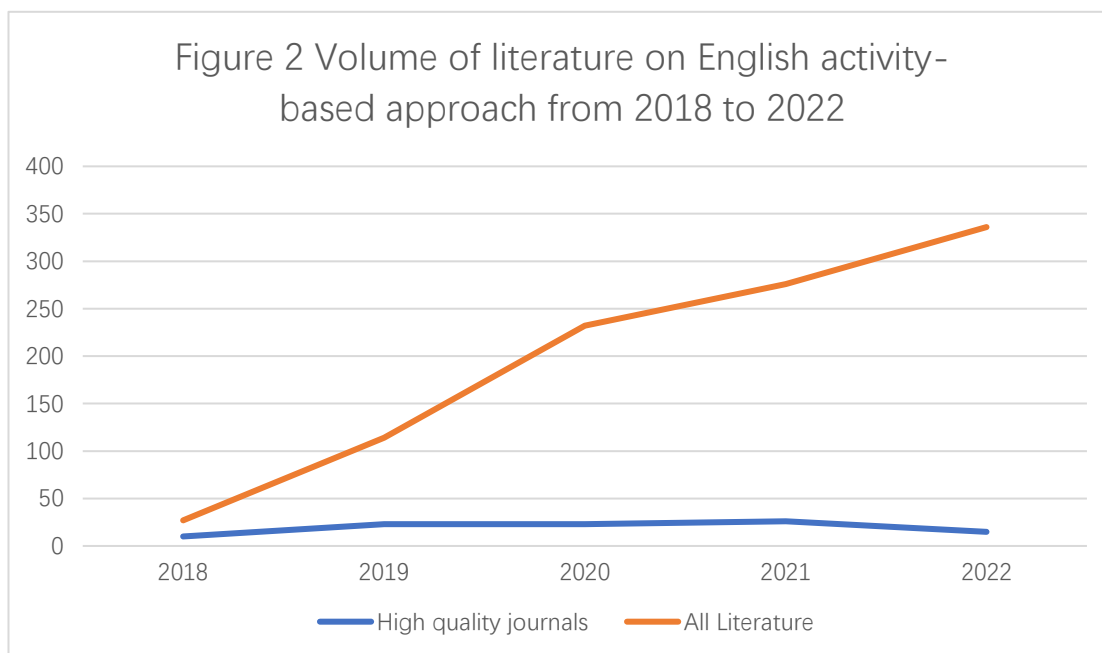
¹ 2 CSSCI journals are *Curriculum*, *Teaching Materials*, *Teaching Methodology*, and *Chinese Journal of Education*. 10 PKU core journals are *Teaching and Management*, *Teaching Monthly Secondary School Edition (Teaching Reference)*, *Teaching Monthly Secondary School Edition (Foreign Language Teaching)*, *Basic Education Curriculum*, *Shanghai Educational Research*, *Journal of Tianjin Normal University (Basic Education Edition)*, *Modern Primary and Secondary Education*, *Foreign Language Teaching in Primary and Secondary Schools*, *English Teaching and Research in Primary and Secondary Schools*, *Teacher Training in Primary and Secondary Schools*. One AMI journal is *Basic Foreign Language Education*. 2 CSSE journals are *Teaching and Learning of English in Primary Schools* and *Teaching and Learning of Foreign Languages in Secondary Schools*.

2.1 General trends in the study of English activity-based approach

As of December 31, 2022, a total of 97 papers on the English Activity-based Approach were published in the educational journals mentioned above from 2018 to 2022, and their distribution is shown in Figure 1.

As can be seen from Figure 1, among the 15 educational journals, research on English activity-based

approach was published in 2018 after the publication of the *Curriculum Standards*, reaching a peak in 2021 and decreasing thereafter. The author searched on CNKI with the subject term “English activity-based approach” and got 849 results including academic journals, dissertations, conference papers and special journals, and obtained the line graph shown in Figure 2.



As can be seen from Figure 2, in general, the research result of literature on English activity-based approach is quite abundant, and the volume is increasing year by year, but the quality of the literature varies, and the quantity of high-quality literature is relatively small.

2.2 The objects of the study of English activity-based approach

The research on English activity-based approach in China from 2018 to 2022 covers different educational levels, including elementary, middle and high school levels, with the most research at the high school level, reaching 58.0%, and the research at the middle school and elementary school levels in decreasing order, at 27.2% and 14.8%, respectively. The research objects only involve basic education and general high school, and there is no literature related to higher academic levels and vocational education at this time.

Table 1 Distribution of objects of English Activity-based Approach (2018-2022)

Research object	Number	Proportion/%
Elementary school	12	14.8
Middle school	22	27.2
High school	47	58.0

Note: Some articles (e.g., non-empirical articles) did not specify the level of research objects, so the table only counts the number of articles that identified it.

2.3 The content of the study on English activity-based approach

The literature on English activity-based approach can be divided into two broad dimensions, namely macro and micro. Macro studies in turn include conceptual studies, and design philosophy. The micro literature is mainly based on different lesson types and deals with lesson design, teaching strategies and literacy development.

2.3.1 Macro level

2.3.1.1 Concept study

In terms of the conceptual definition of English activity-based approach, the *Curriculum Standards* has given a clear definition, and the relevant papers mainly provide supplementary explanations, such as on the characteristics of the English learning activity view, Gao (2018) argues that learning activities have three basic characteristics, namely, the objectives point to the core literacy of the subject, the integration of the six elements of curriculum content, and the embodiment of three types of activity levels. Wang (2019) adds to this that activities are the basic form of English learning and the macroscopic nature of activities. Zhang (2019) summarized the characteristics of learning activities with three characteristics: comprehensiveness, relevance and practicability. Wang et al. (2021) provide a more comprehensive explanation of the English activity-based approach in terms of background, connotation, structure, advantages, and doctrinal foundation.

Liu (2019), from the teacher's perspective, constructed the teacher's role in the classroom under the perspective of English activity-based approach as a “helper”, “lifelong learner”, “expander” of textbook content, “organizer” of students’ learning activities, “reorganizer” of knowledge and information, and “trendsetter” of English curriculum reform.

2.3.1.2 Design philosophy

Ji and Dai (2018), Li and Tian (2021) summarized the current situation of the implementation of English activity-based approach and gave suggestions on conceptual follow-up, teaching different lesson types, teacher training, expert leadership, evaluation reform, and theoretical awareness and design points, respectively. Zhu (2019) proposed a deeper English curriculum teaching from both activity and quality perspectives. Li and Lu (2021) proposed four basic points and three paths for the design of English activity-based approach. Liu (2021) proposed the design of English activity-based approach from the perspective of activity theory. Fan and Liu (2022) integrated the design of all elements of English learning activities with subject core literacy as the guide. Zhu (2019) focuses on activities themselves and proposes to make the English activity-based approach “activated” in four aspects: language materials,

content difficulty, brain storming and cooperative competition mechanism.

2.3.2 Micro level

As the basic organizational form of English classroom teaching, the activity-based approach is inevitably inseparable from actual teaching. More and more scholars and teachers are concerned with how to combine the activity-based approach with teaching, both in different levels of elementary, junior high and senior high school, and in the design and practice of teaching different types of classes such as reading, listening and reading and writing, as well as research on specific teaching strategies and the development of students’ literacy.

2.3.2.1 Reading class design

Most of the teaching studies choose reading discourses as the teaching materials, including versions of textbooks such as the PEP edition and the FLTRP (Foreign Language Teaching and Research Press) edition. For example, Sun et al. (2019) conducted a study on the reading passage “How Daisy Learned to Help Wildlife” in Module 2, Unit 4 of the PEP edition of high school. Zhang and Liu (2020) have a review and analysis of the reading teaching practice of Module 6, Unit2 of Grade 8 of FLTRP Edition.

In addition to the practical design of reading discourse in a particular unit, many scholars have subdivided the types of discourse and studied the teaching of one of the categories. For example, picture book is a very important learning resource in elementary school reading teaching. Qian et al. (2019) and Hang (2021) both designed the teaching of English picture book reading in elementary schools based on the English activity-based approach. Lu (2020) believes that newspaper reading, as a supplementary form of English classroom teaching, can stimulate students’ interest in independent reading and designs a newspaper reading class. Xu and Liu (2019) and Xu and Gao (2019) applied the English activity-based approach to the teaching of reading literature in middle school and high school, respectively. Yan and Jiang (2021) further explore the practice of teaching literature reading based on the meaning of themes. Lu (2020) and Wang (2022) subdivide literary works and design poetry teaching class. Shi (2020), Wang and Zhang (2022) conducted a practical study on the reading of masterpieces based on the English activity-based approach. While Wang and Hou (2018) expanded the scope

of their study to examine the teaching of reading a book, using *The Secret Garden* as an example.

2.3.2.2 Other class designs

Many scholars have applied the English activity-based approach to the study of other lesson types besides reading, including both regular lesson types, such as speaking, listening, dictation, writing, grammar, and vocabulary, as well as special lesson types, such as drama and film.

The regular curriculum includes both single skill training courses. For example, Zhao (2020) designs six types of high school speaking activities, Xu (2021) explores grammar instruction and high school vocabulary instruction (Xu et al. 2022). Li (2019) proposes teaching strategies to effectively improve high school writing instruction. Zhou (2021) uses the “R+II” model to guide reading followed by writing. He et al. (2020) explores teaching on the appropriateness of letter writing.

It also includes courses that train multiple skills at the same time. In teaching reading and writing, Zhang (2019) innovatively designs reading (learning and understanding), imitation (application and practice) and writing (migration and innovation) learning activities with comprehensive, relevant and practical characteristics; Shen (2022) explores how to optimize the interactive teaching of English reading and writing. Chen (2020) subdivides reading discourses and explains the mode of teaching reading and writing of English literature in high school. Hu (2018) combines listening and writing to explore the teaching of “listening with writing”. Zhang (2021) designs listening and writing classes.

Some scholars have conducted research on some special class types, such as English film appreciation elective (Li, 2018) and drama classes (Chen, 2020). Fu (2020) takes the school-based elective course “Spoken English” based on Kingsoft Word as an example to develop and implement the school-based elective course of high school English under the guidance of English activity-based approach.

In addition to teaching new classes, Fu (2019) also designed activities for review lessons in senior high school.

2.3.2.3 Other studies

Other aspects of the study include teaching strategies and literacy development. In terms of teaching strategies, He et al. (2020) implement reading instruction with English

activity-based approach using thinking visualization tools, such as timelines. Huang (2020) explored for the introduction session of high school reading. Feng and Fan (2021) design introductory question chains, progressive question chains and inquiry question chains to help students learn. Chen (2021), Wang and Luo (2022) propose homework design strategies guided by the activity-based approach.

Yang and Feng (2020) put emphasis on deepening thematic contexts, language knowledge, cultural knowledge, language skills and learning strategies to develop students’ reading literacy when teaching reading. Chen (2022) conducted a study on reading instruction to develop students’ higher-order thinking qualities. Zhao (2020) focuses on learning comprehension activities in the three levels of English learning activities to explore the methods of constructing structured knowledge. Chen and Han (2018) on the other hand, investigated the latter two levels of activities to promote students’ application practices and transferring innovative skills.

Zhang et al. (2018), from the perspective of evaluation, attempt to construct a listening-oriented and listening-integrated English listening classroom observation scale guided by English activity-based approach.

2.4 Methodology of research on English activity-based approach

According to Wen and Ren’s (2010) classification, this paper classifies the research methods of the obtained literature into empirical and non-empirical studies, i.e., articles that provide information related to research subjects and tools, data collection and analysis are empirical studies, otherwise they are non-empirical studies. Table 2 shows that research on English activity-based approach mainly adopts the method of non-empirical research, with a total of 57 articles, accounting for 58.8% of the total literature, mainly in the categories of concept clarification and lesson design. Empirical studies accounted for 41.2% of the total number of articles, and were mainly qualitative studies, which are lesson case studies and action research. There was only one quantitative study, using experimental method, and one mixed study.

Table 2 Distribution of Research Methods of English Activity-based Approach from 2018 to 2022

Research methodology		Number	Total	Proportion/%
Empirical studies	Quantitative	1	40	41.2
	qualitative	38		
	mixed	1		
Non-empirical studies		57	57	58.8

III. REFLECTION AND PROSPECT ON THE ENGLISH ACTIVITY-BASED APPROACH IN CHINA

The above literature review shows that scholars have conducted a lot of research and exploration on English activity-based approach in recent years, and have achieved certain results as well as having some limitations. The following section will explain the reflections and outlooks on the existing research in three aspects: research objects, research contents, and research methods, respectively.

3.1 Research objects

Research on English activity-based approach in China covers three levels: elementary, junior high and senior high schools, and the number of studies is increasing in order, which is in line with the actual situation that English activity-based approach was first proposed in the 2017 edition of the new high school curriculum standards. However, as a new teaching concept and teaching organization form, the English learning activity view is still slightly under-researched in junior high school and elementary school levels; in addition, the above-mentioned literature has not yet applied the English activity-based approach to vocational education teaching. Therefore, future research should expand the scope of research objects, and while focusing on high schools, research on junior high and elementary schools should also follow up simultaneously to open up research on vocational teaching and learning.

3.2 Research content

The English activity-based approach in China is adopted in different lesson types, and there are many researches on lesson design or practice, among which the research on reading teaching is the main one, while other

class types, such as listening, speaking, reading and writing, vocabulary and grammar, is slightly lower, with a limited research perspective, mostly on the design or practice of one lesson. In contrast, the research on writing teaching incorporates some new teaching models, for example, Shen (2022) proposed the interactive teaching of reading and writing; Zhou (2021) applied the R+II model to the teaching of reading and subsequent writing. Even less research has been conducted on special courses such as film and drama. In addition to lesson studies, there are also studies from the teacher's perspective that construct the role of teachers in the English activity-based approach (Liu, 2019), and evaluate the implementation of the activity-based approach (Zhang et al.2018), but such literature is anecdotal.

Therefore, future research should refine the study of different lesson examples, which can be subdivided in the direction of teaching sessions and teaching strategies. In addition, it is also worth exploring how to evaluate the degree of implementation of the activity-based approach. The English activity-based approach emphasizes student-centeredness, and research on the implementation of the English activity-based approach from the student's perspective is still in a blank stage and needs to be explored.

3.3 Research Methodology

Research on the English activity-based approach is dominated by non-empirical studies, which mainly include two categories: conceptual analysis and lesson design. The empirical studies, in turn, are mainly qualitative studies, mostly in the form of lesson case studies, but many of them lack descriptions of students' responses and teachers' reflections. Very few involved quantitative studies and qualitative studies other than lesson case studies, and the research methods were rather homogeneous. Therefore, future studies should consider diverse research methods to improve the credibility of the articles.

IV. Conclusion

This paper presents quantitative statistics and content analysis of English activity-based approach papers in 15 Chinese educational journals from 2018-2022. The findings show that: the number of studies is generally on an upward trend; domestic studies are concentrated in high school level, followed by middle school and least in elementary school; the main contents of domestic studies include conceptual studies and design concepts at macro level, lesson design

studies, teaching strategies and literacy development at micro level; research methods are mainly non-empirical studies, and empirical studies are mainly qualitative studies.

In the future, research on English activity-based approach should expand the scope of research objects; subdivide the research content, explore the student's perspective on English learning and the evaluation of the implementation of the activity-based approach; and adopt diverse research methods.

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The Dusty Wakeful Eyes in Adam's *The Sexual Politics of Meat*

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Abstract— Within the anthropocentric possibility, where the human being as a part of subjectivity has power to determine the status of subgroups including the environment, animal species, or to neglect the sanctuary of the existence of women, Derrida's carnophallogocentric concept is more interrelated with ecological attitudes. Along the same lines, Carol J. Adam's *The Sexual Politics of Meat* awakens awareness of the deforestation, exploitation, abuse, and injustice deeply rooted in the dominance, discourse and causes of the dark fates of both women and non-human animals. Furthermore, it renders new articles for equalities, justices, rights, idealism and even responsibilities which they are all settling down in the heart of Gifford's post-pastoral literature. She recalls a utopian zoon or what Gifford calls Arcadia wherein both humans and other creatures possess their own realm. Therefore, the aims of this article take into account, either explicitly or implicitly, both Derrida's constitutive concept and three of six central features of post-pastoralism, including an awe in attention to the natural world, awareness of culture as nature, and potential abuse of nature as the same of women and minorities.

Keywords— Carnophallogocentrism, Post-pastoralism, Ecological Attitude, Women and Minorities, Arcadia,



I. INTRODUCTION

As far as the deteriorating status of women is concerned, the name of Carol J. Adams, an American writer, eco-feminist, feminist-vegan, activist, and animal rights advocate, could easily be considered among other prominent female authors. She was born in New York (1951) and is the author of *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* (1990), *The Pornography of Meat* (2004), *Animals and Women Feminist Theoretical Explorations* (1995), and other records concentrating on women's identity and a new epoch of cruelty against women and minorities (children/species) in oppressive schemes. In Adams's particular book *The Sexual Politics of Meat*, she innovatively employs the elements to portray both silence and obscuring of the universe concerning the loss of innocence or what values are missing in conventional illusions owing to the relationship between human and non-human minorities. It is pertinent to include that the

author associates his manuscript with masculinized transfiguring reflected in an awkward mirror of women's exploitation known as sexual exploitation and the emergence of animal slaughtering wherein she challenges American societies with the importance of activism. Undeniably, she quests for moral awareness within the depravity of happiness, and both transcendental consciousness and the sentimental re-establishment which upsurge moral responsibilities to harmonize this disastrous gap would also be overweight. Consequently, such an attitude can be found within 'Derrida's Carnophallogocentric observation associated with human-animal relations and interweaves with post-pastoral discourse for different academic writing practices.

II. METHODOLOGY

Given an ecological term, 'post-pastoral', there is a discourse concerning any kind of literature or patterns of

the anecdotes “which escapes the closed circuit of pastoral and reactive anti-pastoral, and take[s] responsibility for our problematic, responsibility with our natural home ground, from slugs to our solar system, from genes to galaxies, or as Marvell puts it, all that can be encompassed by a green Thought in a green Shade” (Gifford 2006: 57). Gifford refers to the term ‘post’ for the sake “[of] being beyond the traps of the pastoral, of being aware of some of the problematic of the pastoral, of pushing into the complexities of celebration and responsibility, of being a part of nature and yet uneasy with relationships of ownership and exploitation” (ibid 2012:74).

To shape this multifaceted paradigm, not only are Karl Marx's sentimental pastoral and complex pastoral dealt with the confrontation of idyllic and industrial domains considered, but on a more thoughtful level, I believe that Jacques Derrida's Carnophallogocentrism as a practical segment can play an organic role in advancing post-pastoral goals.

Inherently, this remodeled term ‘post-pastoral’ offers “[an] adaptive pastoral continuity [followed by] a set of provisional criteria (the six principles) by which to distinguish texts that lapsed back into a pastoral of the past and those that problematized their engagement with the land” (ibid 78). It is relevant to say that “all six features cannot be expected to be present in every text of a Post-pastoral writer and will be found together in one remarkable text only barely, but they will all be a part of the vision represented in the best work of a Post-pastoral writer” (Ibid 1999: 150). Consequently, through this inquiry, Gifford's theory offers a practice of challenging any cultural dominations on assassinating and violence.

III. THE WAKEFUL INNOCENT EYES

This creative term cited in the title of one of my poems refers to the cautious status of minorities like women, children, and animals that are homeless, scarified, or suffering from human dominancy in deforestation or mistreatment. It is tempting to include that the represented term generates a sense of strangeness for those creatures faced with new experiences in life. Indeed, in such a condition, they have been brought into the world of innocence since the depravity of happiness is also more touchable.

IV. THE SUBDUED VOICE

The Sexual Politics of Meat (1990) is one of the argumentative sources of nature-thinking attitude and environmental difficulties in which the life of both animals and species is being greeted to disappear. Adam's dualistic

voice which is oriented in different aspects of her masterpiece addresses “[the readers] an awe in attention to the natural world” (Gifford 1999: 151). It grasps incoming awe at the attendance of all blessings of nature, where it is not merely pleasant for idealization. It is obvious that the new epoch of cruelty against natural elements brings a sense of alienation for birds, reptiles, amphibians, and even endangered species, and the undoubted result is the devastation of their population. Since the advent of technology and progressively mankind's discontinuation from Nature's voice caused in preparing social necessities, many creatures have lost hope to dream of the golden status of pastoral life while “the material attractiveness of pastoral source including green plains, ebullient brooks, vivacious rivers destroyed by the people who live and worked” (Gifford 1999:9).

In these anthropocentric steps, the majority of spotless ecosystems around the world are undergoing all forms of exploitation and cruelties. Consequently, they are burning, being chopped by chainsaws, or vanishing in front of all innocent eyes since the harsh sounds have made them rattle. To elaborate on their trembling status, a glance at third and fourth stanzas of my creative poem *The Wakeful Innocent Eyes* from a collection of poems entitled “The Ashy Blossoms” (2023), would not be out of grace:

«At the wedding of efflorescence and flows,
One weird guest guides an ebb'd gift of force,
Then Boughs are being rattled by chainsaws,
While choppers are chopping them with tools.
The wedding's sweetness melts into virulence,
Vows of begging to icky bells,
Nests to waste through hands of power,
While buzzing sounds are seizing each cry of knells.»
(TWIE lines 10-17)

As is cleared by these selected stanzas ‘the wedding of efflorescence and flows’, has been dictated by a ‘weird guest’ or what I call as the intruder for the consequence of “... brutalizing those who undertook it and those who benefited from it” (Adams, 152). Below is an image that portrays the blameless animals are massively fraught by human abuse of their habitats:

The below picture shows how the squirrel as representative of all animals with innocent eyes is waiting for an unknown fate since their homes are being chopped down by chainsaws.



Fig.1: Sad Squirrel Grieves to Losing Innocence

It is pertinent to include that by the concept of *Thinking Literally*, the strange behavior of animal species, particularly birds toward humans, to some extent can justify “[The] shock of the violent attacks on people by the birds... and why these birds suddenly turned on humans” (Adams, 105). The designated concept represents two kinds of oppression whether they are being trapped in cages or slaughtered for the orders of restaurants “We are reminded of the fate of the birds (they are dead and fried), that they are victims of multiple violations (three chickens rather than one are ordered, each was first incarcerated and murdered” (Adams, 106). Hence, the literally chicken meat addresses the literal fate of animals accompanied by the causes of attacking humans:

Things feel worse not only in terms of the cultural depiction but also in terms of the staggering numbers. Anyone familiar with the first edition of this book knows the dedication was to six billion animals slaughtered for food in the United States. Now the number is almost at nine and a half billion and rising. Added to this number is the conservative estimate of 21.7 billion sea animals killed every year in the United States. (Adams, 18)

V. CARNOPHALOGOCENTRISM

Derrida’s artistic term which is taken out from Western philosophy associated with enlightenment speech addresses the male dominance and a glance at all entities as objects, in which being functional and comestible is always centralized:

It would be a matter only of recalling the concept of the subject as phallogocentric structure, at least according to its dominant schema: one day I hope to demonstrate that this schema implies

carnivorous virility. I would want to explain cargo-phallogocentrism, even if this comes down to a sort of tautology or rather a heterotautology as a priori synthesis, which you could translate as “speculative idealism”, becoming-subject of substance”, “ absolute knowledge” passing through the “speculative Good Friday”: it suffices to take seriously the idealization interiorization of the phallus and the necessity of its passage through the mouth, whether it’s a matter of words or things, of sentence, of daily bread or wine, of the tongue, the lips, or the breast of the other. (qtd.in Baumeister, 54)

VI. ANIMAL AS THE ABSENT REFERENT

The brutalization of animals and species has entered into a new epoch since their existence is unquestionably convincible in transfiguring of their physical bodies “... Animals in name and body are made absent as animals for meat to exist. Animals’ lives precede and enable the existence of meat. If animals are alive, they cannot be meat. Thus, a dead body replaces the live animal” (Adams, 66). The label of the absent referent holds them into literal, definitional, and metaphorical shapes since they are heightened in being palatable, unidentified, and figurative shapes. Therefore, serving the meat in different slices and cuisines accompany by dish sides and spices during wining and dining never lets the customers ponder about their real names like lambs, cows, birds, or even their genders like male and female. It is tempting to include that the animals’ names are metaphorically being employed to address human behavioral experiences in social-cultural communication. A humble example of this is when someone owing to the love’s affection is intensively addressed by a kitten or a pup and even animals’ organs. On the flip side, a knock-on effect of the absent referent has become more observant when animals’ fate is interlinked with female harassment and rape victimization, “I felt like a piece of meat” since it is “deprived of all feeling” (Ibid, 67). Even though animals are metaphorically abused, they are also the symbol of male’s violation against unfortunate women: “He would tie me up and force me to have intercourse with our family dog... He would get on top of me, holding the dog, and he would like hump the dog, while the dog its penis inside me” (qtd. in Adams, 81). On the same side, although there have not evidently been ample statistics considering how many animals are being sexually maltreated, undoubtedly, the internet, social media, and other broadcasters have been accomplices to enumerate this concern: “In the 1960s, a team of researchers compared incarcerated males, convicted male sex

offenders, and a control group of non-incarcerated males on various measures. The overall finding was that, among the 2,715 people studied, 17.7 percent of the sex offenders, 14.7 percent of the prison inmates, and 8 percent of the control group reported having committed sex acts with animals” (qtd. in Edwards, 1). Unfortunately, many animals have been killed or seriously injured during sex exploitation as long as they are dumped enabling them to speak out about their harassment. Henceforth, both animals and women are neglected as passive objects without paying attention to their existence.

VII. THE WOMEN AS AN ABSENT REFERENT

Just as meat eaters anonymize the existence of animals and refute their roles as the planet's arm, women under the control of patriarchal dominance are also identified as manipulated objects through different shapes: “The exploitation of the planet is of the same mindset as the exploitation of women and minorities” (Gifford, 1999, 164). For making a living, many of the oppressed women are being employed as porno actresses and they are treated like slices of meat. Indeed, they are involved in unpredictable scenarios followed by very harsh rules like BDSM relationship which is the cause of pain for pleasure. As a result, they are chained to an operating table surrounded by many pornographic tools counting dog's collars and leashes, handcuffs, blindfolds, muzzles, lashes, etc. which all of them are oriented to tame wild animals can be sufficient to belittle their soft spirits: “women in brothels can be used like animals in cages” (qtd. in Adams, 72). The below portrait reveals how they are oppressed and behaved:



Fig.2: *Flying Away of Decency*

As a result, the awful experience of poor women will result in different fatal hurts and psychological problems since they are symbols of chastity and delicateness.

On the other hand, during twentieth-century racism, native Americans and particularly black women were doubly marginalized and systematically excluded from communities and basic needs. They were affiliated with less-paid jobs with poor working conditions compared to white women. Furthermore, they came to be regarded as not only inferiors but also due to their evolutions associated with big and strong figures and black-skinned appearance, a threat to communities. It is pertinent to include that they were viewed as baby producers since they were “to be less rational and more sexual than whites, to have uncontrollable sexual impulses, like animals in heat, and to be unable to subdue their sexual impulses through reason” (qtd. in Taylor & Nichols, 176). Consequently, black women owing to both ‘over-sized’ genitals and ‘over-active sex drives’ were always compared to animals:

They were assumed to be whores and prostitutes, regardless of their actual behavior or lifestyle, insatiable bitches constantly in search of something to fill up their enormous vaginas, luring naïve white boys and young men with their primitive wiles to produce dangerously degenerate mulattos who might sneak across the color line and pass for white, there to wreak biological havoc for generations. (McWhorter, 162).

VIII. THE PROMISED TERRESTRIAL LAND

Adams implicitly looks for a utopian zone for both the oppressed animals and humans as she challenges man's determined culture of any kind of mistreatment. Though introducing the new definition of culture, she tries to engage her readers to accommodate both culture and nature in a unique boat: “[an] awareness of both nature as culture and of culture as nature” (Gifford, 1999, 161). As a result, in attempting to reconstruct the new voice accompanied by mankind's responsibilities, she refers to the Golden Age of the writers like Shakespeare, Hesiod, and Homer manuscripts, followed by “the nature of humanity”, in which how “ballads, folk songs, nursery rhymes” were overlooked (Adams, 140). Moreover, to promote such a culture, she suggests the literal term *The Creature* which would be linear with vegetarian consciousness and moral codes as well as apart from any kinds of animals slaughtering for meat:

My food is not that of man; I do not destroy the lamb and the kid, to glut my appetite; acorns and

berries afford me sufficient nourishment. My companion will be of the same nature as myself and will be content with the same fare. We shall make our bed of dried leaves, the sun will shine on us on man and will ripen our food. The picture I present to you is peaceful and human. (qtd. in Adams, 151-152)

The aforementioned quotation includes animals and species within a specific moral sphere as just “the Creature provides an emblem for what it hoped for and needed- but failed to receive- from human society” (Adams, 151). Below is a portrait of spotless Arcadia or the Garden of Eden where either butchering or belittling is worthless:



Fig.3: *The Garden of Age of Vegetarian*

The assumed portrait of Eden traces romantic sensibility and sublimity where “God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in which is the fruit of a tree yielding seed; to you, it shall be for meat” (qtd. in Adams, 153). By suggesting the age of vegetarianism, Adams suggests that there is a spiritual heaven as compensation for all heavenly creatures, in other words, an ideal culture within our terrestrial world. Furthermore, this is the age of human and animal unification considering disabusing of both women and minorities (children, and animals) and it possesses emotional reestablishment.

IX. CONCLUSION

The muted voice of women and minorities such as children and animal species has found an empowered status in the work of activists, environmentalists, eco-feminists, and whoever knees for their rights. As a result, at the heart of the male-controlled methodology, they are often neglected as exploited instruments serving materialistic characteristics, including gender differences, widespread poverty, child labor, discrimination, and etc. In this discussion, the book titled *The Sexual Politics of Meat* by

Carol J. Adams was scrutinized based on the interwoven of both carnophallogocentric orientation and the ecological traces of an ecologic discourse known as post-pastoralism. She employs an overabundance of myths and pieces of evidence to hint at the oppression of both animals and women where the anthropocentric orientations of male dominance are legitimated by much cultural expression. Furthermore, she seeks an awareness of the interrelatedness to bind the ruptured connection between humans and non-humans. Therefore, she invites all emotional shades to join activism and to rebuild and protect a new culture.

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ABBREVIATIONS

The following abbreviation is used in the manuscript and any other citations are based on the APA principle.

T W I E..... *The Wakeful Innocent Eyes*

FIGURES

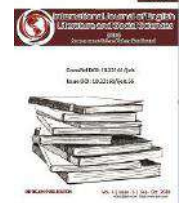
<https://www.indiatoday.in/fyi/story/humans-chop-trees-animals-lose-their-homes-squirrel-tree-cut-down-315859-2016-04-01>:

Figure 1

<https://www.vice.com/en/article/kwkkea/abusive-bdsm-relationships-do-exist-despite-what-community-says-784>: **Figure 2**

2

<https://www.biblestudytools.com/bible-study/topical-studies/where-is-the-garden-of-eden.html>: **Figure 3**



If Speaking is Silver, Listening is Gold

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Abstract— Hearing refers to one’s ability to perceive sounds, by receiving vibrations through ears. In contrast, listening is a skill that requires one to use senses, including hearing and sense of touch. Hearing is physiological and only uses the ears while listening is psychological and requires the use of the brain to interpret the message. Active Listening builds trust and strong relationships, it can help you to resolve conflicts, it even helps you from missing important information, it also helps you to identify or anticipate problems. Thus, helps you to build more knowledge. While hearing may seem less important than listening as it is involuntary, it is passive and simply relies on inaction.

Keywords— Perceive, Vibrations, Interpret, Involuntary, Passive



DEVELOPING EFFECTIVE LISTENING SKILLS

Listening is an everyday affair. Despite that, or probably owing to that, many of us shirk listening. In fact, most listeners see listening as a challenging task.

Research corroborates (supports) the view that human beings spend more time listening than speaking. It is a skill most used by all of us; we get a little training in this. Right from our school days, we are formally trained in all the other three language skills, namely speaking, reading, and writing.

LISTENING VS HEARING

Hearing takes place when something disturbs the atmosphere, and that disturbance takes the form of pressure waves that strikes our eardrums as sound. For example, a truck rolling by on the road in front of our house would be just heard and not listened to.

Listening is different. It expands on hearing when we pay attention to the meaning of what we hear. Therefore listening is all about consciously, actively and systematically processing information. Listening demands perfect coordination between the ears and brain, this results in decoding the speaker’s message aptly. Regular practice and consistent efforts are required if we want to improve our listening skills.

Effective listening is a dynamic activity that seeks out the meaning intended in messages, considers their motivation, evaluates the soundness of their reasoning and the

reliability of their supporting material, calculates the value and risk of accepting their recommendations, and integrate them creatively into the world of listener.

Thus, we quite often only hear the words someone else speaks. They are just vibration in the atmosphere. We nod, smile, perhaps even respond, but do we listen to the speaker around us? Listening requires us to be open to the meaning of the others persons’ words. It is no longer just about sounds but about the thoughts, feelings, point of view, expectations, memories, beliefs.

POOR LISTENING AND EFFECTIVE LISTENING

The major difference between poor listening and effective listening are:

POOR LISTENING:	EFFECTIVE LISTENING:
<ul style="list-style-type: none"> • Either tries to blame the speaker and considers the subject to be dry. • Gets distracted easily. • Finds it difficult to listen. • Tends to enter the unnecessary arguments. • Pays too much attention to appearance and delivery. • Waits for his/her turn to 	<ul style="list-style-type: none"> • Thinks and mentally summarizes weights the evidence, listens between the lines to know. • Fights against distractions and knows how to concentrate. • Keeps listening on the regular basis. • Takes notes and organize important information.

speak.	<ul style="list-style-type: none"> • Pays attention to the body language, tone, and style, along with the message being conveyed by the speaker. • Patiently listens to the speaker and responds as and when required.
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IMPORTANT FACTS ABOUT LISTENING

Listening is not automatic.

It demands attention.

It requires practice.

The rewards are immediate if one truly listens.

ADVANTAGES OF GOOD LISTENING

We generally find that good listeners are good performers.

Listening helps our learning, good listening ability increase knowledge, and develop critical thinking.

Listening skills help in building effective relationship in our personal and professional life.

It prevents mis communication.

It also helps in solving problems.

Effective listening helps in sharing problems, emotions, ideas and expressions.

Good listening also improve decision making and critical thinking.

PROCESS OF LISTENING

Listening is highly an active process, in order to be part of it we need to be very alert and active. In fact, to be a good listener we require to understand how listening happens, listening involves the following stages:

1.Sensing: At this stage the listener has the physical hearing of the message because the sound waves fall on the eardrum.

2.Recognizing: After hearing the physical sounds, the listener identifies and recognizes the pattern of sound.

3.Interpreting: Now the listener starts decoding the message. As he/she employs his/her own values, belief, needs, ideas, etc...

4.Evaluating: After he or she understands what the message actually means, he/ she critically examines/ evaluates it.

5.Responding: After this stage the listener is ready to respond and react.

Remembering and memorizing: This is the final stage of listening. Good listening enables the listener to retain the information for future reference.

BARRIERS TO EFFECTIVE LISTENING

- | | |
|----------------------------|--|
| 1.Forged attention | Premature evaluation of the subject matter and speaker |
| 2.Hard listening | Poor interpersonal relations |
| 3.Over excitement | Different language variety and accent |
| 4.Distracton | Evading the difficult types |
| 5.Non active state of mind | Different level of perception |

STEPS TO ACTIVE LISTENING

Following are the five steps that will help us develop active listening skills:

- 1.Look at the eyes of the speaker as far as possible, or follow his/her movements.
- 2.Summarize what the speaker is saying take down notes
- 3.Link what you are listening and what you already know.
- 4.Ask and answer questions in your mind for the clarity in your understanding.

TECHNIQUES FOR EFFECTIVE LISTENING

- 1.You should have an open mind and you should sit alert.
- 2.You should increase the intensity of interest
- 3.Stop talking and do not interrupt the speaker unnecessarily
- 4.Take down notes or paraphrase the message in simple words.

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The Theme of 'Escape': Intertextuality and Compositional Contrast in Somerset Maugham's Selected Short Stories

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Abstract— This work analyses the contrast created in William Somerset Maugham's literary composition, with reference to the theme of 'Escape'. Escape is, indeed, a recurrent theme in such Maugham's short stories as 'The Escape', 'Mabel', 'A Friend in Need,' 'The Taipan', 'The Verger', and others. The analysis thereof unfolds through the scrutiny of two samples of these short stories videlicet 'The Escape' and 'Mabel'. In real life, it happens to us to escape either from a country, a nightmare, a delicate financial situation, a mediocre existence, or else. Likewise, in fiction, Roger Charing and George escape from Ruth Barlow and Mabel, the ladies they are engaged to before the wedding days respectively in 'The Escape' and 'Mabel'. This escape, an interconnection between these stories, is prompted by their sudden falling out of love, which is inexplicable in the narrators' words, because as Blaise Pascal thinks, the heart has reasons that reason itself knows nothing about. Apart from this common denominator, the two stories contrast sharply at different levels of their components as setting, characters... To investigate this contrast, owing to the economy and simplicity of the storytelling that characterise a short story, these stories require close scrutiny and textual approach.

Keywords— escape, intertextuality, contrast, components, short story.

Résumé— Ce travail analyse le contraste créé dans la composition littéraire de William Somerset Maugham, en se référant au thème d' « Evasion ». L'évasion est, en effet, un thème récurrent dans les nouvelles de Maugham comme *The Escape*, *Mabel*, *A Friend in Need*, *The Taipan*, *The Verger*, et bien d'autres. L'analyse de ce thème se déroule à travers l'examen de deux échantillons de ces nouvelles à savoir *The Escape* et *Mabel*. Dans la vie réelle, il nous arrive d'échapper soit à un pays, à un cauchemar, à une situation financière délicate, soit à une existence médiocre. De même, dans la fiction, Roger Charing et Georges s'échappent de Ruth Barlow et Mabel, les dames auxquelles ils sont fiancés avant les jours de mariage respectivement dans *The Escape* et *Mabel*. Cette évasion, interconnexion entre ces histoires, est provoquée par leur rupture de l'amour soudaine, ce qui est inexplicable dans les propos des narrateurs, car comme le pense Blaise Pascal, le cœur a ses raisons que la raison ignore. En dehors de ce dénominateur commun, les deux histoires contrastent fortement à différents niveaux de leurs composants tels que le cadre spatio-temporel, les personnages... Pour étudier ce contraste, en raison de l'économie et de la simplicité du récit qui caractérisent la nouvelle, ces nouvelles nécessitent un examen attentif et une approche textuelle.

Mots clés— évasion, intertextualité, contraste, création, composants, nouvelles.



I. INTRODUCTION

Romance as a love affair, especially a relatively brief and light-hearted one, is characteristic of William Somerset Maugham's short stories, especially 'Mabel' and

'The Escape'. These love affairs are short-lived since male lovers embark on a lasting escape either physically or mentally. The reason of such male misbehaviour in love affairs is due to the fact that "As lovers, the difference between men and women is that women can love all day

long, but men only at times" (Maugham, 1919, pp.224-225). Owing to the theme of 'escape' common to both stories, there is a great likelihood that Maugham might have divided the whole story into two parts with different titles. These short stories complement each other, albeit not over the same year. They nonetheless follow a chronological order of publication, 'Mabel' in 1924, and 'The Escape' in 1925.

In 'Mabel', George and Mabel are engaged and going to get married in six months. Unfortunately, such unexpected and sad events as Mabel's father's death, the war, George's posting to a district unsuitable for a white woman, push back the day of their wedding. Seven years later Mabel finds George. Attempting several times to hide in different countries, George is being chased by Mabel and must surrender and marry her. The following story, 'The Escape', is about a wealthy man named Roger Charing who falls in love with Ruth Barlow, a woman who is twice a widow. After some time, they start to think about marriage. Then suddenly Roger falls out of love, and embarks on everlasting hunting of a suitable house, the condition for their conjugal life. This leads Linares (1992, p.104) to state that "Maugham's heroes always escape from their environments."

However, despite these similar points, in labouring the point 'escape', the author creates a sharp contrast over these stories. With this focal point of 'escape', how is the contrast created in both stories? Setting (the setting being one of the major components of a story) these stories in different spaces and times is the first element of this contrast. Other components of a story would most likely differ from one another as we move from 'Mabel' to 'The Escape'.

Somerset Maugham (qt. Epstein, 1989, p.185) once wrote, "The critic I am waiting for is the one who will explain why, with all my faults, I have been read for so many years by so many people." It is crystal clear that it is hard to find such a critic as evidenced in the following reviews of Maugham's short stories. Even though they find something to cavil about, which would be obvious, they would not certainly be able to explain why, with all his faults, Maugham has been read for so many years by so many people, nor would this work claim it could do so. Each of the review below has at least something to raise and discuss about 'Mabel' and 'The Escape'.

Jaine Chemmachery's thesis, "*Spatial, Temporal and Linguistic Displacement in Kipling's and Maugham's Colonial Short Stories*" defended in 2023 at Université Paris 1 – Sorbonne as well as Aris Harahap's paper "Modernism in "Mabel" and "The Rocking-Horse Winner" published in 2020 discuss Maugham's short stories with

reference to Modern times. The review of a writer like Maugham is the discovery of the imagery his short stories are pervaded by. In 'Mabel' and 'The Escape', he makes a remarkable use thereof. Hence, in "An In-depth Analysis of the Manifestation of Emotions and Ideas through Similes in Short Stories by Somerset Maugham" published in 2013, Zhala Rahimi, carries out an in-depth analysis of the similes employed by Somerset Maugham in his short stories to see the objects and phenomena he has employed to create the similes and exercise the desired emotional feeling, cognitive orientation, and interpretation on the side of the readers.

The shaping of a text's meaning by another text, either through deliberate compositional strategies such as quotation, allusion, calque, plagiarism, translation, pastiche or parody, or by interconnections between similar or related works perceived by an audience or reader of the text known as intertextuality, is an issue addressed in 2010 by Viorica Condrat in "Intertextuality in William Somerset Maugham's Short Story "A Friend in Need". Through the theme of 'escape', such a relationship is synoptically clear in 'Mabel', 'The Escape', and the like. In the abstract of this paper, she (p.97) defines intertextuality as "the generally accepted term denoting the interconnectedness and interrelatedness of texts." To distinguish between these stories and bring out the contrast created in their composition beyond their similarity, their in-depth analysis is thus required.

A short story is based on the following components: setting, plot, conflict, character, point of view, and theme. The scrutiny of these features and their elements in Maugham's 'Mabel' and 'The Escape' reveal as many similarities as dissimilarities.

A. Setting

To start off with these components, the time and location in which these stories take place display similarities as well as dissimilarities. The similar point between 'Mabel' and 'The Escape' is that in both stories the historical period, time of day, or year is not specified. Neither are the weather conditions. As these stories begin, there is no mood or atmosphere. However, regarding the location, if in 'Mabel', George escapes from Mabel through the Far East countries ((Singapore, Thailand, Vietnam, Philippines, China), in 'The Escape', this escape takes Roger Charing farther. First, he spent a year travelling round the world as this is shown in flashback; yet, he escapes by not moving, which sets the whole story in London in contrast to 'Mabel'. With such stories taking place in various locations, it is hard to tell what the daily life of the characters is like or whether the stories contain local colour. What is at least worthy of note is that from the outset

of these stories, Maugham's writing focuses on the customs of their characters and place. The characters in both short stories enjoy drinking and playing bridge together. Such reunions during which these love affairs are raised, can be considered as the first sequence of the plot known as the exposition.

B. Plot

In accordance with the five stages of Freytag's Pyramid, from the introduction to the denouement passing through the rising action, climax, and falling action, there is no significant difference in Maugham's short stories. All the five elements of the plot are each at its place. However, there is a difference in the way Maugham arranges events to develop his basic idea of escape; in fact, from the climax, we readers wonder what will happen next, whether the conflict will be resolved or not. The main difference in Maugham's composition is at the stage of denouement. Indeed, contrastingly, George and Mabel marry; surprisingly, Roger and Ruth never marry. The latter outcome would probably continue to stir up conflict between readers who side with Roger and those who side with Ruth.

C. Conflict

The conflict in 'Mabel' and 'The Escape' is a conflict that does not say its name because soothed by love. It is of two types: external and internal. As external, it involves all lovers. In both stories, male lovers struggle with forces outside their selves. As internal, they struggle within their selves; George and Roger seek each to make some decision and get rid of their lovers, but cannot. They are somewhat trapped by love and look hypocrite. It is a classical conflict regarding its dimension. George and Roger struggle against such a powerful circumstance of life as love. This conflict has also a psychological dimension since these male lovers struggle with themselves, ideas of right or wrong, or choices. They are about to choose divorce, but out of shame, fail to do it.

D. Characters

Characterisation being the information the author gives the reader about the characters, Maugham reveals his characters in several ways. In 'Mabel' and 'The Escape', men and women are life-like. Yet, male characters are developing-dynamic, and have many sided personalities that change, 'for better or worse', in the course and by the end of the story. The phrase 'for better or worse' is put in brackets as it appeals to each reader's response to the behaviour of George and Roger. Contrary to their lovers, Mabel and Ruth are characterised as static stereotypes, as they have one or two characteristics that never change and are emphasised. They are portrayed as women of strong character albeit what happens to them. As they seldom come

singly, misfortunes have come into Mabel's life as evidenced in these lines:

They became engaged when he was home on leave, and when he returned to Burma it was arranged that she should join him in six months. But one difficulty cropped up after another; Mabel's father died, the war came, George was sent to a district unsuitable for a white woman; so that in the end it was seven years before she was able to start. (p.18)

Likewise, Ruth is described as a woman on whom many misfortunes fall. It reads that:

She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband, he beat her; if she employed a broker, he cheated her; if she engaged a cook she drank. She never had a little lamb, but it was sure to die. (p.32)

At variance with their fiancés, they are decisive in matters of love. They may, as long as it takes, risk their lives in order to get they want notwithstanding obstacles. They are resilient, patient, and determined. For Harahap (2020, p.5), Maugham did not treat Mabel as a woman who is a 'womanly woman' in the story. Instead of presenting Mabel as a weak character and inferior to male characters, Maugham presented her as a strong character and equal to male characters mainly George. In doing this, Maugham created her able to travel across some places in Asia alone chasing George which George believed she will not make it. But, she does make it.

There is, however, something missing in Maugham's depiction of Mabel on her first mention or appearance in the story, a thing for which he caught up a year later with Ruth in 'The Escape'. Mabel is not characterised in full detail, but Ruth is. Ruth is metaphorically portrayed as having "the patience of an angel", which could also be applied to Mabel despite the seven years of difficulties. As Rahimi (2013, p.17) thinks, "the language utilized by Maugham is richly figurative and among the figures of speech he resorts to similes and metaphors stand out." In fact, coupled with Maugham's naming of this character, this metaphor finds its rationale in the Bible verse in which Ruth replied to Naomi, "Don't urge me to leave you or to turn back from you. Where you go I will go, and where you stay I will stay. Your people will be my people and your God my God" (Ruth 1: 16). On their physical appearances, Ruth the Moabite's and Ruth Barlow's determinations are alike and equal. Yet, we do not know much about Mabel's physique in relation to Ruth's. This may make room to speculations about the reasons of George's escape from her.

Physically, Ruth could not give reasons either to Roger or to readers to justify the escape from her. Indeed, the narrator says, "Ruth Barlow had a gift (or should I call it a quality?) that renders most men defenceless, and it was this that dispossessed Roger of his commonsense, his prudence and his worldly wisdom" (p.30). She would have lost her burst of beauty through her repeated mourning, but she remained as beautiful as ever. What she could be blamed for is another part of her behaviour. According to Kate May (2023, para. 7) :

The metaphor "the gift of pathos", the epithets "splendid dark eyes", "the most moving eyes", "big and lovely eyes" give us understanding of the author's attitude to that woman. But according to the narrator's opinion, Ruth was a two-faced woman of few ideas: he called her stupid and scheming. The epithets "stupid", "scheming", the simile "as hard as nails" give us full comprehension of her image.

E. Point of View

The angles from which Maugham's short stories are told are of various types. They are told in the first person, sometimes by the protagonist, sometimes by a character who interacts closely with the protagonist or other characters, that is the narrator in this case. As Chemmachery (2023, p.4) expresses, "In Maugham's short fiction, the narrator often delegates the power of narration to an intradiegetic narrator," that is he is inside (intra) the narrative (diegetic). There is no contrast at this stage since "I" is used in the introductory lines of 'Mabel' and 'The Escape' in which there are respectively thirteen and six occurrences of this first personal pronoun. At the outset of 'Mabel', we read these lines:

I was at Pagan, in Burma, and from there I took the steamer to Mandalay, but a couple of days before I got there, when the boat tied up for the night at a riverside village, I made up my mind to go ashore (...) There was a man sitting on the veranda and as I walked up he nodded to me and asked whether I would have a whisky and soda or a gin and bitters (...) I never knew his name, but when we had been chatting a little while another man came in who told me he was the secretary, and he addressed my friend as George. (p.16)

As it can be seen, there is an excessive use of the first-person pronoun in this opening paragraph of 'Mabel', which means that we as readers see the story through this person's eyes as he experiences it and only know what he knows or feels. Such is the same in the introduction of 'The Escape':

I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him (...) I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he fell in love with Ruth Barlow and he had had sufficient experience to make him careful; but Ruth Barlow had a gift (or should I call it a, quality?) that renders most men defenseless, and it was this that dispossessed Roger of his common sense, his prudence and his worldly wisdom. (p.30)

As we can notice, Maugham's narration in both stories starts with this first-person point of view, and then switches to other persons. Harahap (2020, p.4) writes, "Until this point, the story is narrated in first-person point of view with the unnamed character as the narrator but when the story of George and Mabel is told, it changes to a third person point of view." The comment Condrat (2010, p.100) makes on Maugham's short story 'A Friend in Need', could be applied to 'Mabel' and 'The Escape'. They are polyphonic narrations by different voices. From the very first paragraph, as she comments, Maugham uses different pronouns such as: 'I', 'we', 'they' and 'you'. The first-person personal pronoun is the narrator, the author's mouthpiece. He bridges the gap which might exist between him and his reader with the help of the inclusive pronoun 'we', making the reader contribute his own experience to the narration.

In both stories, Maugham also uses two main types of omniscient point of view: omniscient limited and omniscient objective. In fact, through omniscient limited, the author tells the story in third person using such pronouns as he and she. We know only what the character knows and what Maugham allows them to tell us. We can see the thoughts and feelings of characters if the author chooses to reveal them to us. Through omniscient objective, it appears as though a camera is following the characters, going anywhere, and recording only what is seen and heard. There is no comment on the characters or their thoughts. No interpretations are offered. We as readers are placed in the position of spectators without Maugham there to explain. Hence, in front of George's and Roger's falling out of love, we have to probe into their minds and interpret this situation on our own.

As we move down with these stories, we obviously realise this shift from the first-person point of view to third-person point of view. Harahap (2020, p.4) adds that "the story of George and Mabel which is told in third person point of view replaces the first-person point of view from the unnamed character that appears first in the story."

F. Theme

The controlling idea in these stories is the escape. In 'Mabel', George is busy escaping. He escapes physically and his escape is over when Mabel meets him. In 'The Escape', Roger does not move anymore. His escape is no longer physical, but mental (Roger being in a single setting), and it is shown in flashback. His mental escape starts when Ruth meets him. The central insight in this short story is one of the elements of the paratext. The first contrast created in these short stories is a paratextual one, not because the titles as one of the paratextual components are different, what they must be, but because 'Mabel' is an eponymous heroine, and would have deserved it had the two stories to be compared. When it comes to see these two gentlemen behave in such ways after dating their ladies, this gives good reasons to Mrs. Strickland in *The Moon and Sixpence* (1919, p.88) to declare, "Now I am well aware that pettiness and grandeur, malice and charity, hatred and love, can find place side by side in the same human heart."

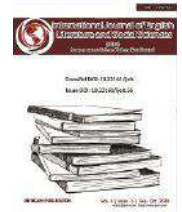
II. CONCLUSION

All things considered, the review of Maugham's two short stories 'Mabel' and 'The Escape' reveals a remarkable interrelationship. They are related to each other through the theme of 'escape'. The protagonists George and Roger in both stories, escape from their ladies with the sole difference by the denouement; George and Mabel marry, but Roger and Ruth do not, creating thereby a sharp contrast. Such a contrast is justified by two reasons. The first is linked to the avoidance of all compositional monotony and triteness, the second to human nature; in fact, even married, man always tends to escape his wife. Such escape is more mental than physical as seen with Roger.

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Dissident Self-Writing in Malayalam: Reading Autobiographical Dissonance as Protest

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Abstract— My paper attempts to study the autobiographical ‘slips’ of Nalini Jameela’s *Njan Laingikathozhilali* (Trans. *Autobiography of a Sex Worker*) through the conceptual framework of war-machine proposed by Deleuze and Guattari. My paper focuses on the role of colonial modernity in establishing the genre of autobiographical writing in Kerala and reads how Nalini Jameela’s work significantly alters the genre by subverting the dominant notions of ideal woman, cheap woman and autobiographical language. Colonial modernity had a significant role in establishing stabilised characteristics to gender categories and accordingly an ideal woman is supposed to be subservient, family-centric and should function in society-approved manner for the progress of her nuclear family. Nalini Jameela’s work questions these suppositions. I explore the following questions in my paper - What was the impact of colonial modernity in establishing autobiography as a genre in Kerala? By challenging hegemonic modes of ‘telling’, how does the work establish a conflicted political subjectivity? Does Nalini Jameela’s autobiography subvert the established understandings of *veshya*(prostitute)? How does the work de-consecrate the ‘respectability’ notions of angelic domestic woman?



Keywords— *Autobiographical Slips, Nalini Jameela, War-Machine, Colonial Modernity, Gender Categories*

I. INTRODUCTION

Scholars have demonstrated the role of colonial discourse in shaping and establishing modern writing practices such as novels and self-narratives in Kerala. As Udaya Kumar notes, autobiographical writings often blur the categories of agency and passivity - the ‘slips’ in autobiographical writing make it impossible to confine them to any ideology or other essentializing descriptions (2017 p.18). Mobilizing the concept of ‘war-machine’ introduced by Deleuze and Guattari, my paper sketches out the manifold subversions of the autobiography. My paper explores how Nalini Jameela’s autobiography, *Njan Laingikathozhilali* (Trans. *Autobiography of a Sex Worker* by J Devika), experiments with narration and challenges dominant modes of ‘telling’ while establishing a conflicted political subjectivity through the self-narrative. This paper further highlights how the work subverts the hegemonic notions of *veshya*(prostitute) by foregrounding the

ordinariness of sex work in the lives of the poorest women of Kerala.

In Kerala, autobiography as a literary genre developed as a canon in the twentieth century. At its inception, these self-narratives discussed the linkages of one’s identity tied up with the notions of *samudayam* or community. Instead of discussing individual interiorities, early examples of the genre were neither intimately confessional nor deeply introspective (Kumar p.20). The genre modified over time and one’s maturation in the background of rampant political and social changes, one’s contributions to the same, or incredulity of the grand transformations, were recorded. Autobiographies also turned out to be modes that painted a ‘realistic picture’ (although ridden with contradictions) of the so-called respectable ways of living. For e.g., V.T Bhattathiripad’s *Kaneerum Kinavum* (*MyTears, My Dreams*, 1972) showed the plight of younger Namboothiri men condemned to

bachelorhood, their mundane Vedic training, etc. Kamala Das's *Ente Katha* (Trans. My Story) was one among the first to inaugurate confessional autobiography in Kerala. The work went on to become a controversial best-seller in 1970s.

Nalini Jameela's autobiography, *Njan Laingikathozhilali* (I, A Sex Worker), published in 2005 too was a controversial best-seller that challenged not only established notions of 'Malayali womanhood' but also of dominant modes of 'telling'. The work was labelled "prurient money-spinner" (Mukundan 2005) and became even more controversial when a second version of the autobiography was published after a six months gap (Devika 2006). The book's publicity also focused on its 'unconventional author' – Jameela's deviation from an educated, Savarna person, and her 'indecent' job as a sex worker, all resulted in garnering massive attention in national and international media. Talking about the explosions the book created in Kerala's public sphere, J Devika notes that the work formed some 'inadvertent alliances' between voices from the conservative right and some feminists (2007).

Deploying the concept of 'war-machine' by Deleuze and Guattari, my paper unravels the layered dissents of Nalini Jameela's autobiography. While sketching out models of nomadic writing in their work *A Thousand Plateaus* (1987), Deleuze and Guattari state that such forms of writing "weds a war-machine and lines of flight, abandoning the strata, segmentarities, sedentarity, the State apparatus" (p.59). Elaborating on the concept, Ian Buchanan asserts that the 'war-machine' is an aesthetic concept, a line of deviation inherent in every form that enables it to be transformed – it is in effect, the pure potential for change (Buchanan p.720). My paper focuses on foregrounding the war-machine qualities of the autobiography by exploring three dissident aspects of the work – the unprecedented move of double production of the work, its rejections of dominant notions of 'Womanhood' and its subversion of the self-narrative style.

II. STRADDLING BETWEEN AGENCY AND PASSIVITY IN AUTOBIOGRAPHY

Oru Laingika Thozhilayude Atmakatha (The Autobiography of a Sex Worker) by Nalini Jameela published in June 2005 by DC Books triggered widespread debates in print and visual media. While a number of mainstream feminists condemned the work, activists such as J Devika and A K Jaysree supported it for its defiant rejection of dominant notions of 'Womanhood' (Mokkil, 2020, p.41). The second version of the book was brought out six months later titled *Njan Laingika Thozhilali: Nalini Jameelayude Atmakatha* (Me Sex Worker: The

Autobiography), about which Jameela stated that it was a more reliable account of her life. While the first title suggests that the work is self-narrative of a sex worker, the second one reiterates her subjectivity and visibility by stating "I am a sex worker", thus dignifying the 'condemned' work. It should be noted that Nalini Jameela consistently talks about her job in several visual media and places it on the same pedestal as a teaching job or that of a construction worker. It should be noted that Nalini Jameela does not use the term *Veshya* or prostitute but *Laingikathozhilali* should be understood as a disavowal of hegemonic notions of morality (and the resultant disgust) imprinted on the word *Veshya*. By embracing the word 'thozhil', Jameela claims that she is a labouring subject and that sex work is a profession. This unabashed act of public self-exposure of a sex worker and the 'dignifying' of the work by drawing comparisons with other laborious jobs sent shock waves across Kerala's public sphere. Throughout the work, she addresses people who come to see her as a 'client' thus establishing that her job is a professional activity which should be acknowledged by society.

The first version of the book, which was written with the assistance of her long-time associate I. Gopinath, had the domineering presence of the latter as her 'progressive' supporter. Scholars argued that Jameela's desire to depict her life with all its complexities, and her desire to resist the collapse of her life with a liberal manifesto on sex work (Mokkil p.43) resulted in the second version. Writing a different version of an autobiography because of one's dissatisfaction with the first itself was an unprecedented move. Talking about the second version, Jameela stated that she shared a more 'equal' relationship with the second set of collaborators (Devika, 2007, p.143). Navneetha Mokkil writes:

Her first collaboration placed her in a vulnerable position, and her visibility in the public sphere had multiple risks. The two books are two versions of her life, shaped by different collaborative partnerships – they are interlinked episodic explorations of a fragmented subjectivity of a sex worker (p.45)

As Mokkil notes, the iconoclastic move of a sex worker to take on a status of an author and demand respect for her profession made her dual autobiographies the centre of media attention (p.40). The war-machine quality of the autobiography is to be understood in this context wherein Nalini Jameela produced her autobiography twice by which she contested notions of a 'male-reformer' that directs the work in the 'right' direction. The non-reciprocal relationship between the Reformer Man and the Woman (the object of social reform) in social spheres and in

literature has come to light in recent studies. Talking about Lalithambika Antharjanam's sharp critique of Brahmin Man's community reforms, Devika argues that the former was unconvinced of the need to entrust the Woman to the Reformer-Man's supervision, an idea that was hegemonic within Malayalee Brahmin reformism (Devika, 2013, p. 96). Nalini Jameela's revision of the autobiography is an act of subverting the image of the Malayali Reformer Man itself. Within the autobiography too, Jameela continually criticises narratives of 'let me rescue you' made by both men and women and presents that even the dominant 'progressive' female activists could adorn the roles of the ignorant Reform Man. She writes:

I too have learnt from my experience that the practice of a kind of untouchability which stems from certain prejudices are widely prevalent, that in this, there is little difference between activists and ordinary people. It is women who strut around thinking of themselves as progressive who often behave the worst (p.99).

Thus Jameela untangles and questions the morality notions embedded in dominant feminist narratives.

III. DE-STEREOTYPING AND EMBRACING THE 'CHEAP WOMAN'

The gender reformulations fostered by colonial governance impacted modern institutions especially modern family. A family bound by compulsory heterosexism that supply productive citizens for the nation-state was seen as a positive entity. Therefore, the Mother and Father figures within the new family were reconfigured within the new dimensions set forth by the modern discourse. This discourse was drawn up from the strong claim that this newly-formed family represented the 'natural foundations' of society (Devika, 2013, p.8).

It should be noted that the discourse of individualism the colonial modern tradition produced, centred around assigning stable characteristics – characteristics that were constructed 'fundamental'-to the categories of Man and Woman. The image of the New Woman – a woman with a modern 'cultured' mind, capable of exercising a non-coercive form of power in performing domestic duties– was consolidated. Devika writes:

In the late nineteenth century, it was specified that the woman reader should focus on reading edifying materials and desist from paying too much attention to the 'prurient tales' that was apparently common in traditional literature. Equally they were to desist from reading too much on such topics such as politics and religion, as the

first women's magazine in Malayalam, *Keraleeya Sugunabodhini* indicated back in 1892 (2013, p.39).

The general consensus was that only such women with cultivated minds would gain recognition in the public domain. The opposite of these characteristics was projected on the Other - a *Chanthapennu*/ 'cheap woman' of modern society. Thus, the history of modern prostitute is evidently linked to the formation of modern woman. This woman in dominant notions was a miserable figure, a 'not-woman', a receptacle of sexuality and nothing more (Devika, 2009, p.29). The sexualised body is completely marginal, hovering in the crevices of society, in spaces of illegality, or in 'rescue shelters' under the reforming eye of the law (p.30). Nalini Jameela's autobiography redefines the 'modern prostitute' and presents numerous questions regarding why only the woman who engages in sex work, not the man participating in it, is condemned by society. She writes:

"How are we offenders? In what sense? If sex is the offence, then there is one more person who should be punished. How come that fellow is never punished? Isn't he an offender too?" (p.87)

Nalini Jameela's work also brings to light the Kerala public sphere's 'overt' fear of 'unbounded' sexuality. Ironically, Jameela's first client was a policeman who behaved gently with her at night and turned her over to the police the next day. When caned and beaten up brutally in the police station, Jameela shouted, "Police to sleep with by night; police to give a thrashing by day!" (p.38). The discourse of respectability mandated that 'mixing' with the abject and the marginalised will be punished or condemned by society and the very people who claimed to be arbiters of the discourse participated in the so-called 'uncivilized act'. In another instance, Jameela mocks the awkward policemen, who were her clients, behaving strangely with her in daylight in the presence of the 'public'. "It was a funny situation. Both the Circle Inspector and the police driver with him were my clients. You should have seen the jam they were in." (p.40). This subtle upsetting of centre-margin power relations continues throughout the work. In another instance, during her first public speech, she brings up the ironic politics of respectability. She says – "There are lawyers who come to us; there are doctors and businessmen. It isn't fair that all of them are considered respectable and we alone are made into criminals" (p.88). "Why should I be ashamed?", "Whose reform is projected onto my body and do I even need it?", and "What gives you the right to rescue me?", are the questions she asks.

It is important to note here that Nalini Jameela's formal education ended at the age of nine when she stopped

going to school and began working in tile factories. Her 'lack' of formal education is never an impediment when it comes to lecturing and reforming the public and the alternative forms of knowledge, she puts forth, are to be acknowledged. Her expertise and pedagogical understanding of the politics of respectability in Kerala's public sphere come from her own lived experience. The role of education in unveiling one's 'authentic' self was a common theme put forward by autobiographies. This meant formal education was generally presented as a life-changing event that made one reflect on oneself, and the society one is part of, and help one realize the 'faults' of living a non-revolutionary life. But Nalini Jameela didn't have to obtain formal education to create an alternative knowledge sphere of her own - formal education was never her aid to rationally argue for her own rights. The general notion that an authoritative figure with 'expertise' has to rescue or teach a prostitute is also upended here. When people approached her saying "...Maitreyan must have taught you to speak; Paulson might have coached you well, they are making you say many things." (p.91), she would insist that they are mere members of the support group. In the complex politics of 'offers to help and 'offers to rescue', the baggage of 'expertise' that is projected on the public-acknowledged rescuer, is laid out and thwarted.

As stated earlier, the role of colonial modern discourses in consecrating the ideal woman within household is well-known. Scholars have noted that the discourse demanded that if a woman were to be recognised as a public figure with substance, she should have fulfilled her duties as an ideal woman within her household - only then she would receive the due recognition. Nalini Jameela's - a sex worker's - active participation in public sphere as an awareness creator of AIDS was rigorously questioned by the public because her life did not align with the 'ideal woman' stereotype. Jameela states that during a convention, formed as a protest against Muttanga police firing on tribals, "a young girl approached the mike and announced loudly that Janu and a sex worker were not to be treated alike", when the former was called to speak (p.50). Jameela accounts the incessant acts of public humiliation faced by the sex workers and calls forth for re-evaluation. But it is important to note that Nalini Jameela started her life as a sex worker when her mother-in-law insisted that the former should pay her Rs.5 per month if the latter is to take up the task of nursing Jameela's child when the former is away (p.8). Jameela's testimonials thus account for the ordinariness of sex work within the poorest section of women and by taking the position of an 'author', she occupies an alternative space that cannot be confined to the binary of 'ideal/cheap' woman. The inclusion of 'domestic' within her everyday life as a sex worker, de-stereotypes the

society-assigned characteristics of a 'cheap woman' - Jameela does not separate her role as a mother from her being as a sex worker.

Through the description of her mother's life after the latter loses her job, Jameela details accounts of humiliation within the household. She writes: "Losing her job had made her lose all control over life. After that, Father, and later, my older brother, made all the decisions" (p.120). Nalini Jameela learns from an early age that to live with dignity in society, one should be financially independent and draws out the hypocrisy of idolising the lives of domestic women within popular discourse. She also describes how her father beat her mother after she lost her value within the family, post job loss. Thus, Jameela depicts the fragile existence of women within households and asks how is being 'angel' of the house safer and better than being a working woman. Between suffering as a jobless woman within her house and having a job, she chooses the latter.

IV. AUTOBIOGRAPHICAL DISSONANCE AS PROTEST

As stated earlier, the 'slips' in autobiographical narratives can bring forth the unconscious that contests the claims made by the author. Anderson notes that critics often read autobiographies as a description of a unified self - the scholarship on the genre support the values of an essentialist or Romantic notions of selfhood and according to this view each individual possess a unified, unique selfhood which is also the expression of a universal human nature (Anderson, p.5). But autobiographies does not conform to a unified self but presents a subject-in-process, a term coined by Kristeva, meaning a person's unconscious comes into visibility through autobiographical writings and presents a 'self' different from the authorial claims. This visibility of different varied selves that does not conform to the 'self' claims of the author doesn't make the autobiography less truthful. Anderson writes:

Writing the self involves moments when the self is lost, when cracks appear and unconscious memory floods in... The self is never secure, nor can it form its own narrative. At best there are scenes or moments to return to which 'arrange themselves', and which are 'representative' or enduring. (p.102)

This dissonance of selves is visible in Nalini Jameela's autobiography as well. At many points in the autobiography, Jameela questions the society's treatment of sex workers and states that the job of a sex worker is as respectable as any other work. She attacks the 'holier-than-thou' attitude of her clients to emphasise their double standards. She writes:

Even if you've been with such men a thousand times, there is no change in their attitude: 'I am a respectable individual: you are a whore.' They never arrive at the realisation that they are clients. This insufferable attitude made me leave sex work at one point and become an ordinary housewife. (p.155)

But she seems confused about the 'respectability' of the work herself too. When talking about her daughter's life, Jameela explicitly states that she does not want her to become a sex worker. In another instance she states that kids of a sex worker was 'respectably married off' (p.103). By creating an alternative discourse on sex work, she does not exalt the job but demands the respectability given normally to other 'decent' works. But she also seems at odds with herself at other places. Although the title of the work seems to suggest that this book is an account of life of a sex worker, Nalini Jameela has stated that she has done several jobs other than sex work and describing her only as a sex worker, does not capture her in entirety. These seemingly contrary statements shouldn't be understood as 'untruthful' accounts of a self. If one analyse oneself, to state contradictory opinions is quite common in everyday life. The notions of a unified selfhood is dismantled here by bringing forth non-conforming selves.

The unconventional author's tryst with mainstream language - subverting it and finding a space for her 'I'- too is evident in the autobiography. This unconventionality goes to the extent of confusing the readers with 'strange' sentence and word structures; and this happens because readers are used to a certain mode of language use. For example how do one make sense of this sentence:

There were five of us: Manukka and Kunhappa as body guards and an admirer, Ismail. Unlike today's gang rapes, this was a real celebration. We would all drink and smoke together. I would have sex with Siddique, and lie beside Manukka.(p.43)

It is difficult to figure out what she means by 'unlike today's gang rapes, this was a real celebration.' Should the line be called out for being insensitive to rape survivors? For rape is not a celebration. But that is also a sentence that brings forth the constraints of language which is moulded by hegemonic ideals of morality. Here, an unconventional author breaks down and forms an unconventional language. What Anderson states about Virginia Woolf is relevant here. Jameela uses language to counter the moral rigidities that society upholds and this in turn creates panic to mainstream readers because she strays into the borders of subjecthood when identity is called into question (Anderson p.101). Between the stuttered subject

formation and the 'strange' language the unconventional author uses, a new world of alternative meaning formation and questioning is given birth. Anderson notes that the politicizing of difference is an important aspect of autobiography and factors such as her own discursive subjective position and subjects's own historical location impact the writing (p.104). This insertion of her political self within her writing is impossible without her creating her own language - a language the Kerala public sphere resented.

A teleological narrative of becoming 'self' is absent in Nalini Jameela's work - the writing moves back and forth to bring forth various details of her life and upends the mainstream genre of autobiographical writing as a 'coming of age' work. She starts the work by recalling her childhood and eventual beginning of her life as a sex worker. After the initial chapters that discuss her drifting into many jobs including sex work, chapter five goes to the beginning of her life and this chapter of the autobiography is titled - 'The Girl who Welcomed AKG'. In it she recalls becoming 'leader' of a strike and people showering her with attention. She writes:

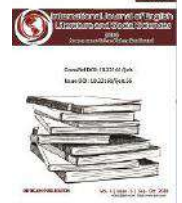
When I saw people staring from the roadside, I shouted slogans all the more loudly. Only later did I realise that people were staring because I was beautiful! Though I was only eleven, my body was as mature as a fourteen-year-old's. I was clad in a short knee-length skirt and a half-sleeved blouse. That was to later become Silk Smitha's costume (p.120).

Through her recollection of a childhood incident, Jameela builds a social landscape - a landscape situated in historical time. Placing the child in historical frame and picturing her as an individual allows entry into the social and this allows renewed understanding of adult self too (Anderson, 2001, p. 112). The present can radically change the way past is perceived. The recollection of life as a montage and writing down realisations formed in 'adulthood' is a method followed in many autobiographies. The radical move of a sex worker to self-reflect and question the society through her autobiography makes her writing a non-coercive form of protest.

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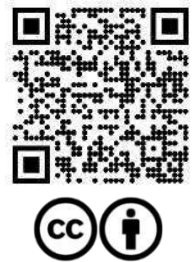
Unfurling Stories of Endurance: A Review of “Sea Prayer” by Khaled Hosseini

Sampriti Sarkar

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Abstract— *In Khaled Hosseini’s “Sea Prayer”, a poignant and emotionally charged work of fiction, the author captures the harrowing realities faced by refugees through the tale of a father and his young son on a precarious journey. This review reflects on how Hosseini’s lyrical writing style captures the deep emotions and complex realities faced by those forced to flee their homes in search of safety and a better life. In addition, the review also explores the book’s unique format, combining text and illustrations by Dan Williams to create a visually stunning and deeply immersive reading experiences.*

Keywords— *Khaled Hosseini, Refugee, Death, War, Homeland*



I. INTRODUCTION

Khaled Hosseini an Afghan – born American novelist is a highly acclaimed author whose novels often revolve around the human experience, particularly in the context of war, displacement, and the complexities of relationships. **"Sea Prayer"** is a poignant and beautifully crafted novella by him that sheds light on the harrowing experiences of refugees. With his excellent storytelling capabilities, Hosseini delves into the emotional turmoil of a father as he reflects upon the daunting journey that lies ahead for his family. The story of this novella is inspired by the tragic death of Alan Kurdi, a three-year-old Syrian boy who drowned in the Mediterranean Sea, trying to reach safety.

Plot Synopsis of “Sea Prayer”

The narrative unfolds as a heartfelt letter from a father to his son, Marwan, on the eve of their precarious journey across the Mediterranean Sea, fleeing their war-torn homeland. It is a monologue, dipping into memory, evoking imagery of their once-beautiful city of Homs, Syria, now scarred by destruction, and expressing the father's unwavering love for his son and profound fear for his safety. The father describes the harrowing journey that they are about to undertake in a small boat, joining countless other refugees seeking safety in a foreign land. He hopes for a better life for his son, one free from the horrors of war and destruction. The heart-wrenching narration is filled with raw emotion, effectively conveying the sense of despair and uncertainty that

permeate the lives of those affected by conflict and displacement.

A Captivating Pictorial Description of Refugee Struggle

Hosseini's skilful use of language and imagery adds depth and intensity to the story. His ability to conjure life into words cannot be overstated. He opens with vivid imagery of a Homs prior to war, *"I wish you remembered the crowded lanes smelling of fried Kibbeh and the evening walks we took with your mother around Clock Tower Square"* painting a lush tapestry of an ordinary world transformed extraordinary by its contrast with the now war-ravaged city. The profound juxtaposition between the past and present serves as the poignant heart at the centre of this narrative, creating an aura of palpable loss that readers can't help but feel in every word. In a broader sense, Hosseini takes up the voice of thousands of people displaced and torn from their lands, laying bare the tragic reality of our times. The emotional gravitas in **"Sea Prayer"** emanates from its unsettling relevance to the real-world events it reflects, imbuing it with a sense of urgency unlike many other works of fiction.

Exploring the Art of Storytelling: The Narrative Technique in Focus

From a literary standpoint, the simplicity of the prose belies its emotional depth. Here, the beauty isn't in ornate wordplay or complex metaphors; it lies in raw emotions —

fear, hope, love, and desperation. These emotions resonate strongly, as the narrative employs the use of second- person perspective accentuating the connection between the reader, Marwan and his father. The narrative flows in an almost poetic manner, rich in metaphors and symbols. The Sea, for instance, is a recurring symbol that represents both hope and danger, adding layers of meaning to the narrative. However, in terms of structure, "**Sea Prayer**" is relatively short, consisting of only a few pages. Some readers may find the brevity of the book surprising, especially if they are familiar with Hosseini's previous works as "**Sea Prayer**" doesn't offer the same depth of character development or plot intricacy as "**The Kite Runner**" or "**A Thousand Splendid Suns**". Instead, it presents a powerful snapshot, a moment in time that illuminates a larger, ongoing tragedy.

Captivating Illustrations by Dan Williams

Furthermore, the illustrations by Dan Williams complement Hosseini's words, enhancing the emotional impact of the narrative. The delicate and intricate artwork brings to life the nuances of the story, allowing readers to connect with the characters on a visual level. The colours — sometimes desaturated to reflect despair and at other times, saturated to reflect happier times — pulse with breathing vividity. This marriage of imagery and prose brings the emotional depth of "**Sea Prayer**" to life, creating a story that is as compelling to look at, as it is to read.

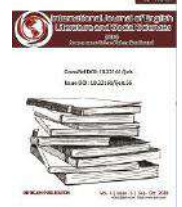
II. CONCLUSION

In conclusion, "**Sea Prayer**" is an imperative work of literature that immerses readers in a sea of emotions, forcing us to confront our shared human experiences beyond nationality or borders. It is not a mere story rather a desperate prayer, a plea to the world to retain its humanity in times of dire crises. The book ends on a note of possibility, not certainty. The fate of Marwan and his father is left hanging, allowing readers to carry forward the narrative in their minds. This uncertainty is, at its core, an embodiment of the condition of millions of displaced people worldwide, waiting on their uncertain futures, uprooted from their homeland, and left to the mercy of the tides — both literal and metaphorical. In a nutshell "**Sea Prayer**" is an essential read that should not be missed.

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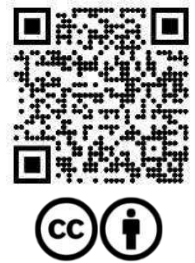
Domesticating and Reinventing Identity and Space in Bharati Mukherjee's *Jasmine*

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Abstract— Bharati Mukherjee's novel, *Jasmine*, discusses gender discrimination and Jasmine's docile integration into a new culture. Mukherjee expresses the unpleasant realities of the immigrant diaspora, such as identity breakdown, homelessness, and displacement. In Indian patriarchal culture, where males are the narrators and voices are heard, women are blamed for a variety of traditions and rituals. The complicated social structure controlled by Indian patriarchal society, which may also be a significant driver of her economic well-being and therefore affect identity development, is one facet of the protagonist's experiences. This limits the protagonist's ability to express herself freely. *Jasmine*, the protagonist, challenges the concept of gender and reinvents her life to become more American by attempting to adopt a new identity in America. As *Jasmine* embarks on a voyage of self-discovery, each change in her personality is accompanied by a new moniker that a male character gives her. This article contends that *Jasmine*, the primary character, depicts a strong immigrant woman who battles marginalization in India and by mainstream white American culture and is compelled to move between identities. She bravely and tenaciously searches for a new self and identity in America until she discovers a way of living that fulfills her.



Keywords— culture, dislocation, identity, patriarchy, third space.

I. INTRODUCTION

My story began in Egypt, Continues in America. But how tell that story of disjunction, self-exile? In fragments, I think, in slips of memory, scraps of thought. In scenes of a life time, remembered like the scattered bones of Osiris.

Ihab Hassan (1986)

Out of Egypt: Scenes and Arguments of an Autobiography
(1986)

Jasmine by Mukherjee explores cultural and geographic dislocation in the life of a diasporic immigrant, leaving the diasporic protagonist disenfranchised. Amin Malak (1989) claims that the immigrant's perception is dualistic, bound by the principles of perplexity, and not entirely associated with the old root culture or fitting with the recently accepted one. In these situations, people negotiate and express their experiences, which occur in a parallel universe, a third world, a world of their memories and nostalgia (pp. 189–95), or as a means of preserving a group's memory, vision,

or myth (Safran, 1991, pp. 84–99). The capacity to remember and recreate details about prior events from various angles in the present is thus referred to as memory or vision.

The transformation of an Indian country girl into an American lady and how she deals with the issue of cultural loss are the subjects of Mukherjee's well-known work, *Jasmine* (1989). In her autobiographical essays, Mukherjee describes her battle to define herself as an immigrant in the United States, an Indian expatriate in Canada, and eventually an exile from India. She felt exiled despite having lived in Canada with her Canadian husband, Clark Blaise, from 1966 to 1980 and having become a citizen. In a *Massachusetts Review* interview in 1988, Mukherjee said that her fourteen years in Canada were "some of the hardest of her life, as she found herself subjected to prejudice and treated... as a member of a minority group." As a result, *Jasmine* is the tale of a diasporic figure who is torn between two countries, fights

for survival, and is therefore left with nothing but the harsh reality of loneliness. Jasmine, the protagonist, has had physical and psychological issues as a result of her displaced existence as a migrant who battles with hybridized identities in order to thrive in the new society.

Jasmine is born into a rural patriarchal society, where she suffers greatly as a result of abstract values imposed on her in the name of tradition and culture. Rather than remaining a part of the dominant Indian culture and feeling displaced, Jasmine decides to reinvent herself as an immigrant in order to break free from social taboos. She defies social norms and values, and her fate takes her from India to the United States. Ashcroft, Griffiths, and Tiffin (2002) point out that if one is displaced, one's subjectivity becomes fragmented. In this sense, Jasmine wishes to be free of the constraints imposed by her family's rules and regulations. She transforms her fragmented identity into a new diasporic identity by arriving in a foreign land after crossing national and cultural borders to reinvent herself as a westernized immigrant. Accordingly, Borgohain, I., and Ammari, D. assert their claim in their article published in the *World Journal of English Language* (2022) that "characters who ended up in the west struggle to effectively re-establish themselves in a new cultural setting. However, practically every character develops a sense of self-identity and confidence in the course of their search for liberation" (p. 227). The novel depicts Jasmine's struggle to shape her identity as an outsider in order to fit into mainstream America, where she constantly shifts from one identity to another, eventually settling in a foreign country.

II. RESEARCH METHODOLOGY

This research employs a qualitative and analytical technique to examine the perspective on gender inequality presented in *Jasmine* by Bharati Mukherjee. For this research, the chosen novel was carefully read and studied. The novel is used in this research to offer background for the argument in the book, along with the history of India's sociopolitical framework. The information used in this study was gathered from a variety of primary and secondary sources. Books, journals, articles, interviews, and some websites on the internet are examples of secondary sources. Secondary sources include things like books, journals, articles, interviews, and certain websites on the internet. This article examines and discusses the bulk of *Jasmine's* analyses and portrayals of identity and place, which is the main work under consideration. The literary references are examined utilizing postcolonial theory (the struggle for cultural and political economy and freedom) concepts in order to draw the appropriate conclusions. The researcher's claims are supported with pertinent extracts and references. The ideas

of postcolonial intellectuals who acknowledge identity and culture, such as Homi Bhabha, Bill Ashcroft, and Stuart Hall, are examined. Textual proof from the text is gathered to understand Jasmine's attempts to communicate. The study next closely examines the main text, *Jasmine*, examining and debating the majority of its depictions of patriarchy, identity, and third space. The investigation concludes with some last thoughts on how Mukherjee depicts identity in her book and how Jasmine defies societal conventions and ideals in India.

III. DISCUSSION

3.1. Jasmine's identity of rejuvenation in *Jasmine*

Jasmine was born as Jyoti in a rustic Indian feudal village named Hasnapur, in a war-torn Punjab, during the Sikh war for Khalistan. In many Indian villages, giving birth to a girl entails suffering and pain in collecting dowry when the girl becomes a bride. Dowry is a fundamental part of the marital system, and girls are seen as a financial burden since it is still traditional for women to pay large, if unlawful, dowries to their husband's family at the time of their marriage. The dowry system is so severe that it may put a poor family with more than one daughter into financial ruin. A woman's family must provide a dowry to secure a suitable husband (Soman, 2009). As a daughter, she is considered a curse (*Jasmine*, 39), and giving birth to a girl is regarded as a burden for the parents because it would result in a large financial struggle for the family. The fact that parents begin saving money for their daughter's wedding even before she is born might be used to examine the issue of rising dowry demands and their societal harm. In Indian society, the husband and his parents demand dowry, and if the woman's parents decline to contribute, conflict between the two families results, and the wife is tormented and treated cruelly, which at times results in murder. Being poor, her parents would not be able to afford a dowry. They become fearful and paralyzed by the worry about the dowry that her upcoming marriage would need instead of appreciating their daughter's development into a brilliant young girl.

A daughter had to be married off before she could even enter heaven (p. 39). Jasmine's parents attempt to strangle her to death so that they can be free of the problems of marriage, but she survives (p. 40). Jasmine, the narrator, unveils the passage thus:

When the midwife carried me out, my sisters told me I had a ruby-red choker of bruises around my throat and sapphire fingerprints on my collarbone. [...]; my mother was a sniper. She wanted to spare me the pain of being a dowry-less bride. I survived the snapping. (p. 40)

In the novel, Bharati Mukherjee portrays female infanticide, which is a common method of population control and management in Indian rural civilizations. This practice is mostly a result of gender inequality, in which men are valued more highly in society than women. The traditional perspective and prejudice against females in society are demonstrated by how rural Indian cultures react to the birth of a girl child. As Rajib Bhaumik argues:

Jasmine is a tale about a woman's trauma from circumstantial subjugation. It is a story of semi-feudal rural India in which a mother has to strangle her baby girl to avoid dowry at the time of her marriage, as well as an astrologer who menacingly determines the fate of others. (Bhaumik, 2014, p. 402)

Indians have a widespread idea that girls are a financial burden since their families must still pay exorbitant dowries after they are married. Looking back into her past, Jasmine reports, "Unlucky spouses, disobedient women, and infertile wives plagued our region everywhere. They died while cooking milk on kerosene stoves, falling into wells, being run over by trains, and burning to death" (p. 41). Women are generally perceived as being weak on the physical, mental, and ideological fronts. A growing number of suicides and dowry killings among women are caused by the degrading effects of the odious dowry system and the unjust demands made by greedy and unscrupulous husbands and their families. This paragraph gives an overall view that women occupy a lower position than men in Indian society, as well as being subjugated and exploited.

Women in patriarchal societies are frequently subjected to oppression. Kamala Bhasin defines "Patriarchy" as a system in which males have complete power in social, economic, and political arenas, as well as gender roles that are appropriate for these arrangements. It is a type of male domination in which men dominate women, implying the father's or patriarch's rule (Bhasin, 1993, p. 3). In a similar vein, Sylvia Walby describes "Patriarchy" as a network of social structures and practices in which men dominate, oppress, and exploit women (Walby, 1990). Women are generally perceived as being weak on the physical, mental, and ideological fronts. The social position of women is viewed as secondary in a patriarchal culture. Men have rights in every area of life in a patriarchal society, whereas women are consistently denied such rights. Despite the fact that both men and women are necessary for reproduction and societal growth, the birth of a woman is not favoured on a social level.

Jasmine's first conflict is with her mother, but she later comprehends why her mother attempted to strangle her to death and does not blame her. Jasmine says, "Rural girls are like livestock" (p. 46). Her struggle to live and fight

against patriarchal society begins with her father's statement that "intelligent women are having intelligent sons, and that is nature's design" (p. 51). Her father's behaviour indicates gender inequality. Despite her family's belief that education is a waste of a girl's time (p. 40), Jasmine is allowed to stay in school longer than her sisters (p. 45). Standing in defiance of rigid patriarchal rules, she rebels against the demands of patriarchy and the traditional values of her family and society. In her book *The Dialectics of Sex* (1970), Shulamith Firestone suggests that patriarchy exploits women's biological dimension to reproduce as their essential weakness. According to Firestone, the only way for women to break free from this oppression is through the abolition of the biological bond between mothers and children by establishing communes devoid of nuclear families, and this is what Jasmine does in the novel. Jasmine's desire to change her destiny in some ways mirrors Mukherjee's personal life. In a conversation with Sybil Steinberg (1989), Mukherjee says,

Jasmine embodies the shape of my life and desires, but no incident is at all autobiographical. Personal striving is something I believe in. I, too, want to reposition the stars, like Jasmine. Simultaneously, I'm aware of a larger plan. My solution is to say that every single moment has a purpose. I'd like to find out what that purpose is. (Steinberg, 1989, p. 34)

In her quest for American selfhood, Jasmine, like Mukherjee, rejects the postcolonial expatriate identity in favour of the life of an American immigrant, a life of a liberated self-made individual in the United States.

Jyoti fulfils a small part of her dream by falling in love with and marrying an engineer, Prakash Vih. He wants Jyoti to shed her past and name her Jasmine. Names hold a significant emotional impact and serve as a representation of a person's identity. The personal significance of a name may come before its cultural and societal significance for a person, whose alteration would indicate an internal shift in his sense of identity or an incapacity to integrate a dispersed sense of identity. With a new name, she moves from a village to a city and enters a hybrid space; this is the beginning of her new journey. Although she is happy with her husband's love and modern ways of life, she seems to be in a transition phase where she "felt suspended between the worlds" (p. 77). She laments, "Jyoti, Jasmine: I shuttled between identities" (p. 77), which shows not only her fluctuation from one name to another but also from one personality to another to facilitate her adaptation to her new world. Her husband says, "I desire us to move away and have a true life. I've had enough of these substandard, corrupt, mediocre fools" (p. 81). Jasmine changes from a village girl to a modern woman at the request of her

husband, but at the same time, she remains a traditional, dutiful wife willing to devote her life in service to her husband. This marks the beginning of Jasmine's new identity. According to Erickson, identity formation is a process that is dependent not only on the agency of the individual but also upon the individual's surroundings (*In Identity: Youth and Crisis*, 1968). Erickson means that identity formation is a process that results in a socially negotiated temporary outcome of the interplay between internal attempts, external conventions, and regulation. Her marriage to a modern man liberates and transforms her. Prakash opposes her traditional desire to have children when he tells her, "We are not going to spawn! We are not ignorant peasants" (p. 78). Instead, he teaches her to read and repair VCR manuals and electrical goods, which helps her embrace to be her liberated self. He tells her: "There is no dying; there is only an ascending or descending, a moving on to other planes. Don't crawl back to Hasnapur and feudalism. That Jyoti is dead" (p. 96). With a new name, Jasmine represents a new idea of herself and looks forward to going to America with her husband to pursue his further education.

Jasmine's married life does not last long. On the eve of their departure to the U.S., the Khalsa terrorist Sukhinder kills Prakash. After the death of her husband, Jasmine comes back to Hasnapur, and her grandmother rebukes her, telling her: "If you had waited for the man I picked up, none of this would have happened. God was displeased. God sent that Sardarji boy to do that terrible act" (98). Jasmine experiences a loss of hope for the future, but she doesn't stop here. She refuses and revolts against this orthodox notion and replies to her grandmother, "Dida, I said, if God sent Sukhi to kill my husband, and then I renounced God, I spit on him" (p. 98). Instead of spending the rest of her days as a helpless widow in the clutches of her family's rules and regulations, she revolts against the patriarchal norms and decides to go to America, where her husband was supposed to study.

Unquestionably, Jasmine is anxious to escape the confines of her Hindu cultural identity and the predetermined codes of femininity in her community. Earlier in the novel, speaking as Jane after she returns to Taylor in Manhattan, she says, "There are no innocent, loving methods to rebuild oneself. We murder who we once were in order to reincarnate ourselves in the images of dreams" (p. 25). This declaration also heralds the start of Jasmine's new identity. She has to kill her tight Hindu culture—the dilemma she faces every day as a girl in a conservative Indian society—which will help her to actively proceed into a mysterious yet promising future. Ihab Hassan (1995) said something along these lines: "True, names may cause distraction, reveal pretense and pedantry, and worst

of all, they can replace thought with allusions if you don't already have a clear understanding of the subject's boundaries and the names that fall within and outside of them. Let me stretch, please" (Hassan, p. 106). The reported pieces describe recurring patterns, typically of grievance and suffering that have been repressed, which mar the tidy causal chain of the formal past. Jasmine's eternal suffering is depicted as an unsettling point in an established historical past.

Jasmine has resided in a fictional realm that the patriarchy has constructed. She inhabited a false reality that was primarily made up of common beliefs that regulated and held her social and private image under control. She has made it her mission to discredit falsehoods. She has condemned conforming to a patriarchal, male-identified social framework that by nature favours masculinity and masculine attributes above femininity and feminine characteristics. To escape male-oriented hegemonic fixity, Jasmine deconstructs the notion of home, enabling free mobility on alien soil. Home is meant for women who are preservers of "traditions, heritage, and continuity" (McLeod, 2000, p. 245), but Jasmine terminates this notion. For Jasmine, "home" might be portrayed as worry, a confined environment, or a constricting universe devoid of crucial referents. Likewise, critic John K. Hoppe records in his article "The Technological Hybrid as Post-American: Cross-Cultural Genetics in *Jasmine*" (1999) that "Jasmine is uninterested in cultural preservation, the upholding of traditions, and obligations to the past...she is uninterested in such nostalgic aspects of preservation" (p. 152). Born into a conservative family, she does not want to spend the rest of her life with her parents because she clearly understands the dilemma she will face again about Indian tradition and values. She says, "Prakash created the new and modern Jasmine from innocent Jyoti, and Jasmine would complete Prakash's objectives." (p. 97). She embarks on a journey of self-discovery, joyfully sharing her husband's ambition.

3.2. Jasmine's rebirth and rediscovery

In her Indian socio-religious obligations, Jasmine is required to end her life after the death of her husband, but her ambition and dreams of a new life in America persuade her to travel to the United States. To fulfil her husband's dream and partly to avoid widowhood, ostracism, and oppression from her family, she challenges dominant group ideologies, patriarchy, upper castes, and religious hierarchies and travels to America on a forged passport. A woman becomes more empowered when patriarchy is challenged. It entails taking charge of her life with respect to her family, neighbourhood, and wider society. By depicting Jasmine travelling alone, Mukherjee hopes to demonstrate that female characters can overcome the

challenges of patriarchal practices in traditional society and emerge as strong characters.

Jasmine's willingness to transform herself allows her to actively adapt and survive in the unknown. She encounters new people, but her fate in America begins on a depressing note. She is raped in a hotel by Half-Face, the ship's captain, who has "lost an eye, an ear, and most of his cheek in a paddy field in Vietnam" (p. 104). After being raped, Jasmine contemplates: "I [...] prayed for the strength to survive, long enough to kill myself" (p. 116). While Half-Face sleeps, Jasmine manages to kill him by becoming Goddess Kali, a personification of the Indian Goddess of destruction:

I was looking forward to the moment when he saw me above him and saw me as I had been last time: nude, but now with my mouth open, blood streaming from my lips, and my tongue sticking out in crimson... I yanked the bedspread off the bed and flung it over him, and then stabbing madly into the fabric as the human shape underneath shrank and grew stiller. (*Jasmine*, p. 118)

She symbolically kills her identity in order to resurrect a new one. The murder of half-face that night can be seen as a death and a rebirth experience.

Jasmine, a rebel from the start of the novel, adopts the image of Hindu mythology's goddess Kali, the goddess of death, ready to avenge murder on those who exploit and taint her femininity. Kristin Carter-Sanborn, in "We Murder Who We Were" (1994), demonizes Jasmine by drawing parallels between her and Jane Eyre, especially the victimized figure of Bertha Mason, and wonders if "Jasmine's discovery" of American selfhood conceals similar complicity in the erasure of the "third world" woman Mukherjee's narrator purports to speak for (Carter-Sanborn 1994, pp. 574–75). Sanborn deduces that the vengeance was not her own but rather the result of Kali, the Hindu goddess, temporarily possessing her (p. 589). Jasmine realizes she must fight to survive, and this is the beginning of her rebirth, a life-affirming transformation.

Accordingly, Jasmine's transformation is the journey of acculturation into a new culture, which can be difficult for an immigrant, and it is here that she becomes trapped between the two cultures. In order to interpret Jasmine, one must compare Rutherford's (1990) conversation with Homi Bhabha's "Third Space," which Bhabha described as a location where new things originate. According to Homi Bhabha, a non-native living in a diaspora lives in the third space, where they create a new identity and culture for themselves, separate and distinct from the cultures of their homeland and the host country. Jasmine has travelled a long distance to escape the bitter

nostalgia of her past, and the act of killing gives her the courage to begin a new life in America. Jasmine feels a sudden "sense of mission" (p. 117). She sets ablaze to the majority of her belongings and her husband's suit, a metaphorical act of committing Sati, a purification ritual that she had carried from India. She did this to begin her journey by "travelling light" (p. 121) and avoid the shameful life of a widow in the Indian tradition. Jasmine says:

I had not even considered how I would survive in America for a single day. This was the place where I had chosen to die, on the first day if possible... Beneath the tree, I had dreamt of arranging the suit and twigs. All those weeks of restless, partially famished travel were fueled by the fantasy of relaxing on a bed of fire amid palm trees while donning a white sari... (pp. 120-21).

The murder of Half-Face is the birth of a new self and is not discussed later but rather portrayed as a turning point in Jasmine's life.

Jasmine meets Lilian Gordon, a saint who rescues, educates, and assists her in settling in America. Gordon starts calling Jasmine Jazzy and advises her to adopt and adapt to the ways of American life to survive: "Let the past make you wary, by all means. But do not let it deform you" (p. 131). Jasmine remembers Lilian's words, "Walk American; she exhorted me, and she showed me how. I work hard on my walk and deportment" (p. 131). Within a week, she says, "I lost my shy side, and I'd also abandoned my Hasnapuri modesty" (p. 133). Soon after discarding the self that belonged to Hasnapur and learning to talk, walk, and dress like an American, the protagonist decides to flee her traumatic past, openly stating, "I wished to distance myself from everything Indian and everything Jyoti-like" (p. 145). To thrive, Jasmine engages in a process of personal development and adopts a new persona. She claims, "I looked in the mirror and was astounded by the change. Jazzy in sporting tight chords, a T-shirt, and jogging sneakers" (p. 133). As Bhabha points out, identity is a process that does not have a fixed point (Bhabha, 1994, p. 162). Jasmine's identity emerges as an unsettled space, or an unresolved question in that "Third Space", between several intersecting discourses. As has been demonstrated, Jasmine, now living in the diaspora, is in a continuous state of formation and reformation.

Thus begins the process of Jasmine's acculturation by learning how to become an American. Like Bharati Mukherjee, Jasmine engages in the processes of adaptation and assimilation. Jasmine says she's looking forward to adapting to American culture and forming a new identity: "I changed because I wanted to. Being a coward was to bunker

oneself inside nostalgia, to sheathe the heart in a bulletproof vest" (*Jasmine*, p. 185). Jasmine, now with a new name and an American identity, accepts a position as a caregiver for Taylor and Wylie Hayes in Manhattan. Jasmine, against all odds, moves away from her past in search of a stable identity. There, her name is changed from Jazzy to Jase, and she develops a new American identity. This is Jasmine's second phase of transformation in America. Taylor starts calling her Jase, and she gradually falls in love with both her name and Taylor. She now feels more Americanized, improves her proficiency in English, and becomes a member of the Hayes family. Jasmine accepts that her genuine metamorphosis occurred at Taylor's house and says, "I became an American in an apartment on Claremont Avenue [New York]" (p. 165). Additionally, she adds, "I fell in awe of the things he represented to me: a professor who offered a servant cookies, smiled at her, and welcomed her into the expansive democracy of his jokes" (p. 167). For the first time as a caregiver, Jasmine is treated as an equal, and she appreciates the liberal viewpoints and their regard for Americans.

At the same time, Jasmine works part-time and provides tutoring. By fully immersing herself in the new alien culture, she regains her personality and confidence. She states, "I yearned to be the person they perceived me to be: funny, intelligent, polished, and charming. Not a criminal, murderer, widow, victim of rape, indigent, or frightened" (p. 171). Furthermore, she continues saying, "I was drawn to everything he did or said. He gave me the name Jase. Jase was the kind of lady who wore silk chartreuse trousers and spangled heels" (p. 176). From Jyoti to Jasmine, Jazzy, and now Jase, Jasmine manages to assimilate into a culture that is not hers in a very short period of time. This assimilation involves a loss of identity. Jasmine later acknowledges, "In America, nothing lasts... We arrive so eager to learn, to adjust, to participate, only to find monuments are plastic and agreements are annulled" (p. 181). She is impressed by Taylor's sincerity, and becomes closer to him, and feels the need to replace her old identity with a new one. She states, "I changed because I wanted to. To bunker oneself inside nostalgia, to sheath the heart in a bulletproof vest, was to be a coward. On Claremont Avenue, in the Hayes' big, clean, brightly lit apartment, I bloomed from a diffident alien with forged documents into an adventurous Jase" (pp. 185-86). She "rebirths" herself and begins "getting rooted" by accepting Taylor (p. 176). Borghain, I., and Ammari, D. (2022) contend that "Jasmine embraces her numerous names and selves at different points in her life in order to have a healthy connection with those relationships." They further state that "since cultural identities are inextricably linked to 'the different ways we are positioned by and position ourselves

within the narratives of the past' (Hall, p. 225), they are always changing. In other words, identity is both predetermined and intentionally created" (p. 226). As a result, identity is not an adulterated, innate, or completely transparent human quality. Jasmine accepts her new identity and begins to forget the traumatic events of her previous days.

Jasmine's previous identity, which was too painful with deaths and sufferings, is replaced with a new identity full of love and contentment, giving shape to identity formation. Gradually, Jasmine feels a sense of belonging, but her happiness with Taylor is only a fleeting moment. The presence of Sukhwinder, the Khalsa terrorist who murdered Jasmine's husband Prakash in India, causes her to flee in terror. She is an "undocumented caretaker," ineligible to work in the United States, and flees to Iowa to avoid conflict, writes Nagendra Kumar in *The Fiction of Bharati Mukherjee: A Cultural Perspective* (Kumar, 2001, p. 114).

Mobility has been a characteristic trait of human societies. Jasmine gets a job at a bank and wins the heart of the banker, Bud Rippelmeyer. There she assumes a new identity, and again her name changes to "Jane" from "Jase." In this vein, Stuart Hall, in *Cultural Identity and Diaspora* (Hall, 2000), says that identity is not as transparent and unproblematic as we think it to be (p. 222). Instead of viewing identity as an already accomplished fact, we should consider it as a product that is never complete and is always in process, always constituted within, rather than outside, representation. It is a matter of both "becoming" and "being" (p. 223). In this regard, identity is not something that already exists, transcending time, place, history, and culture. It undergoes constant transformation (Hall, qtd. in *Colonial Discourse and Post-Colonial Theory*, 1994). Jasmine becomes a stepmother to Du, a sixteen-year-old Vietnam War victim adopted by Bud, and becomes pregnant with Bud's child. Jasmine not only gets a new identity but also a new name. The more she drifts away from her native culture, the more American she becomes. She accepts her new name without hesitation. Jase now transforms into Jane Rippelmeyer. She says:

Bud refers to me as Jane. Me Bud, you Jane. At first, I didn't get it. Calamity Jane. Not Plain Jane, but Jane as in Jane Russell. But Plain Jane is all I want to be. Plain Like every other character, Plain Jane is a person. (p. 26)

Jane is taking another step towards becoming an American woman. She has created an identity that is not her own—an identity that was given to her. She doesn't receive an identity from her culture; rather, she creates and re-creates one for herself as she travels. The new identity was a

necessity to bind her subjectivity into an American cultural matrix. The community of Iowa sees her as a well-known figure, not someone unfamiliar. She feels assimilated and has a sense of belonging, and she becomes the typical American that she always wanted to be.

Through integration, Bharati Mukherjee's protagonist, Jasmine, attempts to strike a balance between the 'world of origin' and the 'world of adoption,' shattering the notion of a single identity. Violence strikes her again after Bud is shot and leaves him crippled. Taylor reappears in her life and persuades her to leave Bud. Jasmine feels the urge to put an end to identity-seeking, changes, and displacement. She says, "The moment I have been waiting for has finally arrived, and I am not selecting between two men. I am caught between the promise of America and old-world obedience; a caretaker's life is decent and a worthy life" (p. 240). Jasmine thinks that Taylor comes with "the promise of America", whereas staying with Bud would entail being stuck with "old-world dutifulness," stuck with being an Indian wife looking after and serving Bud. Jasmine, like any true American, seeks true happiness, the American dream, and self-hood. Furthermore, as a stateless person who frequently lives in insecure and vulnerable situations, he or she may occasionally fall victim to difficult circumstances.

Having survived the worst part of her life in America, Jasmine realizes she no longer gains anything from the relationship with Bud. Although pregnant with their child, she leaves Bud, and accepts Taylor without any guilt, and travels to California in search of adventure. In an interview with Alison Carb (1988), Mukherjee says, "In the novel, Jasmine sees all of this as an opportunity." Jasmine says, "It isn't guilt that I feel. It's a relief. I realize I've already stopped thinking of myself as Jane" (*Jasmine*, p. 240). She must evolve, adapt to her changing surroundings, and pursue her desires. She says, "There is nothing I can do. Time will tell if I am a tornado or a rubble-maker that appears out of nowhere and vanishes into clouds. I'm out the door and into the potholed and rutted driveway, sprinting ahead of Taylor, greedy with desires and reckless with hope" (p. 241). Jasmine has been through many trials and tribulations in her life, all while attempting to restore her rational self through her constant attempts to assimilate into a foreign culture. She accepts the various names and identities she has had throughout her life to have a balanced relationship with those identities. In this sense, Jasmine, who is trapped between India and America, deconstructs the concept of home, allowing women to move freely and advance on foreign soil.

Mukherjee's use of the female protagonist is to describe how personal freedom can be attained as an immigrant through a psychological transformation. Despite

being born into a poor, conservative family, Jasmine challenges society's patriarchal norms, which deny women the right to speak for themselves. She is represented as a postmodern woman who rebels against social standards, like a rebel who goes from being weak to being strong and from being constrained to being free. Jasmine goes through a number of changes to adapt to the new host culture. Jasmine has a plethora of opportunities to develop and widen her horizons by immersing herself in a new culture. Learning a new culture's language is one way to assimilate and integrate. To adapt to the American way of life, Jasmine assumes new identities in different phases of her life: from "Jasmine" to "Jane" and "Jase." She says, "I have had a husband for each of the women I have ever been. Prakash named me Jasmine, Taylor named me Jase, Bud named me Jane, and the name Half-Face for Kali" (p. 197). As F.T. Ruppel (1995) puts it, "she must change to survive and to continue her journey" (p. 183). She has made a valiant attempt to find, organize, and confirm her identity after being separated from the original. Jasmine's renaming becomes a means for her to survive and develop further through transformation and the adoption of different selfhoods.

IV. CONCLUSION

Jasmine explores family dynamics and challenges social norms and ideas in India. Through Jasmine, Bharati Mukherjee delivers a message that is quite clear. Her persona expresses her own personal experiences as an Indian lady living in America. Through her work and the tenacity of women, she has demonstrated the portrayal of women in the diaspora. The tale illustrates both the struggle and the brutal reality of rural India. Jasmine uses a falsified passport to enter America in order to flee the harsh reality of the patriarchal caste system. The search for identities occasionally highlights Jasmine's identity conflict. Of course, Jyoti, a typical Indian girl, changes her name to Jasmine to overcome her background, and so her life adventure starts. She arrived in America and was given the name Jase by the Wylie family. She ultimately decides to go by the name Jane after Bud Ripplemeyer, an admirer of oriental allure. Jasmine struggles to fit into American culture and switches identities multiple times in order to live in the country. She frantically seeks an identity while trying to adapt to a continuously shifting environment. In the process, she reinvents herself and gives her life direction and purpose. She loses her family in the process of becoming. However, she also challenges patriarchal and racial rigidity. Indian women's struggle to adapt to life in a foreign country and the harsh realities of American culture are both highlighted by Mukherjee. However, Mukherjee

has given Jasmine a very powerful voice to combat unfair practices and resolve any issues.

Humans need approval from other appropriate individuals. This acceptance can come in a variety of shapes, from acceptance of one's membership in various organizations to acceptance of one's rights in society. A diminished manner of being, emotions of exclusion, stress, and conflict can all emerge from a lack of acknowledgment, which can also have major ramifications and consequences. To preserve a sense of "self" and "other," people participate in social interactions via a variety of inter-textual identification processes. They can establish their individual and public identities as social agents by adhering to such practices. Additionally, the idea of "identification" may be seen as a crucial notion for bridging the gap between the individual and society because such behaviours link the social and personal. Jasmine relocates to America, adapts to life there, transforms who she is, carves out an identity for herself in society, and succeeds as a result.

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Exploring Local Colour in Pandit Lakhmi Chand's Folk Literature

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Abstract— *This research paper explores the concept of local colour which refers to the unique cultural practices, traditions, and customs of a particular region that distinguish it from other regions. The objective of this paper is to explore Indian philosophy and socio-cultural ethics through Haryanvi folklore, where an ideal society is imagined as an ordinary lifestyle. It highlights a 'utopian' vision through the importance of the local colour of Haryana and other regions to ensure that our cultural heritage is preserved for future generations. Moreover, its focus is on Pandit Lakhmi Chand's use of local colour in a fictional presentation that reflects the customs, traditions, and beliefs and their preservation for generations for the people of Haryana. Through this examination, the paper offers insight into how local colour can enrich and enliven literature and how it can be used to reflect and celebrate the diversity of the human experience.*



Keywords— *Local colour, Folklore, Culture, Heritage, Traditions, Customs.*

I. INTRODUCTION

Local colour, also known as regional literature, is fiction and non-fiction that concentrates on the topography, dialect, customs, and other elements unique to a given location. In addition, the term used to describe fiction or poetry places a strong emphasis on its context and is interested in the distinctiveness of a neighbourhood or an era as shown by its customs, dialect, clothing, scenery, or other characteristics that have eluded standardizing cultural forces. Furthermore, such fiction refers to the practices, mannerisms, clothes, and other characteristics that give a location or historical era; and the unique or peculiar characteristics of a location, particularly as they are portrayed or depicted in a story, image, or film the setting greater realism. Things that is typical of a place that makes it interesting and that is used in an image, tale, or film to give the impression that it is there (Britannica; Cambridge Dictionary; Collins Dictionary; Oxford Learner's English Dictionary; Oxford

Reference; and Campbell Donna M.). However, Vladimir Kapur defines "Local colour is equated with the real-life colour of the object depicted and envisaged as its fixed attribute" (Kapur 231). In this way, the setting of a narrative is the local colour. Along with the way people dress, look, and speak, it also includes the appearance of the surroundings and the structures. It contains slang from several languages and dialects, as well as phrases and idioms. Furthermore, James D. Hart defines:

Local Color [Colour], is a term applied to fiction or verse that emphasizes its setting, being concerned with the character of a district or an era, as marked by its customs, dialect, costumes, landscapes, or other peculiarities that have escaped standardizing cultural influences. The earliest American writing reflects its locale, as all literature must, but the local-color [Colour] movement came into particular prominence in the U.S. after the

Civil War, perhaps as an attempt to recapture the glamour of a past era, or to portray the sections of the reunited county one to the other. (Hart 382)

It describes the distinctive cultural practices, traditions, and conventions that set one location apart from another. It is a crucial component of a community's identity because it reflects its past, core principles, and current outlook. Local colour is a vital component of Haryana's cultural legacy, which is passed down from one generation to the next.

In addition, despite the significance of local colour in preserving a region's cultural heritage, it faces several challenges. The growing influence of Western culture and the lack of government support for local artisans and craftsmen are significant challenges to the preservation of Haryana's local colour. These challenges can result in the erosion of cultural diversity and identity, which is a major loss for society as a whole.

Local Colour in Literature:

The regional literature is a depiction of the characteristics and quirks of a certain locale and its residents. The designation is specifically given to a subgenre of American literature that first appeared in its most distinctive form shortly after the Civil War and held the title of most widely read genre for about thirty years. It was a prominent literary trend in the Western world of the nineteenth century, but critics still considering it to be modest. The literature gained notoriety for shining a realistic spotlight on a particular geographic location, highlighting its customs, scenery, and language (Rajput 41). Nathaniel Hawthorne, Sarah Orne Jewett, Bret Harte, Kate Chopin, George W. Cable, Joel Chandler Harris, Hamlin Garland, Mark Twain, Thomas Hardy, Rudyard Kipling, and R.K. Narayan (in the Indian context) are among the writers who covered the local colour through the fictional presentation but they failed to represent the relationship approach for God and the teacher-student relationship.

The term portrays rural or small-town life in a part of a country that is noticeably remote or uninhabited and takes advantage of the quaintness of the location being described rather than providing an impartial picture. They deliberately try to draw readers' attention to the peculiar particulars of the distinctively different locations he describes. Among such writers regarded as the first local colour story, Mark Twain's *The Adventures of Huckleberry Finn* (1884), and Bret Harte's *The Luck of Roaring Camp* (1899) is a type of writing that the movement most distinctively influenced. Examples from well-known writers are provided to further clarify the issue. Thomas Hardy uses his fictionalised depictions of Wessex and Rudyard Kipling's India to keep the spirit of the setting alive in the readers' minds. Similarly, in the Indian context, R. K. Narayan depicts the fictional

South Indian village of Malgudi charmingly. In the same way, Amit Chaudhuri has excelled by putting his unique stamp on the locations he has worked in. Amit Chaudhuri frequently celebrates local subjectivities and cultures in his works. His singularity as a writer, however, largely stems from the fact that his most sensitive depictions of place are done through an exclusive focus on the commonplace and the quotidian in fragmented, episodic form, never woven into a comprehensive narrative, much less one about the rise of modern India. In reality, in his works, locality and ordinary create each other as prerequisites.

This paper is centered on the use of local colour in Pandit Lakhmi Chand's poems, with a focus on how he employs this technique to create a sense of place and convey cultural and social meanings. He created a distinctive voice that captures the essence of Haryana and its people. Pandit Lakhmi Chand (1901-1945) was born in Sonipat's Janti Kala. His family was really poor and his father was a simple farmer, therefore his upbringing was very challenging. He was used to humming certain phrases that he had memorized while grazing animals in childhood. Lakhmi Chand developed a reputation for singing as he gradually began travelling to other places and began humming his songs; as a result, some *bhajans* and *sangis* decided to accompany him. He was always thinking about singing, which put a lot of stress on his family. Since he was a little child, he has been drawn to folklore songs performed while the animals are being fed. He started gradually moving to other places and singing his melodies. He used to be accompanied by various *bhajans* and *sangis* as his prominence as a performer grew. The family was usually worried because of his interest, but Lakhmi Chand was absorbed in singing.

Therefore, Lakhmi Chand had to overcome a number of obstacles because singing and acting were not considered to be admirable in the contemporary period. He was driven to improve, so he joined the Shri Chand Sangi of Mehandipur song troupe and Sohankund Wala to further develop his talent. Lakhmi Chand continued to work with several artists, although he still regarded Man Singh as his mentor. In the meantime, Sohankundwala insulted Mansingh in a gathering, which caused Lakhmi Chand to become enraged and start singing while breaking away from him. In literary contributions, he had composed more than 20 songs. The following are among the important songs such as *Nautanke*, *Shaahee Lakadahaara*, *Raaja Bhoj*, *Chandrakiran*, *Heer-Raanjha*, *Chaap Sinh*, *Nal-Damayantee*, *Satyavaan*, *Saavitree*, *Meeraabae*, and *Padmaavat*.

II. LITERATURE REVIEW

Vandana Rajput in “A Sense of Place: Exploring Local Color through Amit Chaudhuri’s A Strange and Sublime Address and A New World” observes that Amit Chaudhuri captured the minute, and typical elements of a person’s daily life. He concentrates on the appearance and quirks of Calcutta and its people. In addition, it’s crucial for writers to accurately portray the local population, culture, and landscape in their works. He has made an effort to capture the essence of Calcutta, his home region, utilising a variety of techniques. By discussing regular, everyday tasks, he highlights the unique characteristics of his region, Calcutta. In addition, Rajni Jaimini and Priya Raghav write in “Of Men and Morals: *Saangs* of Lakhmi Chand (Haryana) as Narratives of Local History, Identity, and Culture” that folklore of American culture cannot be implemented in the Indian context but *Saang* acts as a vehicle for Haryanvi culture and beliefs and in turn, becomes the cultural identity of Haryana. In another work, Rajni Jaimini and Priya Raghav’s “Folk Literature and Social Space: Interdependences and Correlations” concentrated on examining the content of various *Saangs* written and performed by Lakhmi Chand to examine the complex issue of how culture and morality are represented, as well as how the main social issues of the day are reflected in the tales told by the *Saangi*. In addition, The *Saangs* were the primary means of education and communication for the common people of villages before television and print media engulfed every part of our lives. *Saang* was a university for the villagers as it served as a source of education for the regular people who couldn't read or write, much like WhatsApp has become a university for millions of people in India. However, Anuradha Sharma and Neeru Batra’s “SAANG: Its Origin and Relevance in Modern Haryanvi Folk Literature” presents that the culture of any nation can be seen in its folk literature. Folk literature is truly connected to the average citizens of that nation, state, or territory. People from both the urban and rural areas of the region are included in the term ‘folk’. Folk literature is a product of the local soil and is useful to the local population. Folk literature has its origins in the oral poetic tradition and typically is passed down from generation to generation, amusing and educating future generations.

III. RESEARCH GAP

The above studies have explored nativisation through folklore by Pandit Lakhmi Chand. His *Saang* played an important role in the exploration of Haryanvi culture. In comparison to modern culture, which has improved technology but is losing its ethical norms, *Saang*'s art of education was very different in that it taught

cultural values and ethics while there were few communication channels available. It is concluded that more research is needed to fully understand the ideal study as it is shown through Lakhmi Chand's folklore.

IV. OBJECTIVE

This research paper aims to explore the concept of local colour and examine the challenges to its preservation. It highlights the importance of local colour in preserving the identity of a community or region and emphasises the need for collective efforts to promote and preserve the cultural heritage for future generations through Pandit Lakhmi Chand who incorporated local colour in his works. His poems are known for their vivid descriptions of life in the Green State, as well as the customs, traditions, and beliefs of the Haryanvi people.

V. LOCAL COULOR IN PANDIT LAKHMI CHAND'S POETRY

One of the most striking features of Pandit Lakhmi Chand's poetry is his use of local colour. His poems are filled with vivid descriptions of the landscape, the people, and the culture of the region in which he lived. For example “Seth Tarachand”, Lakhmi Chand, Ragni 27 describes the culture in evocative detail:

वेद रीत और हवन-कुंड एक श्रेष्ठ सा घर चाहिए है || इन्द्रियाजीत पराक्रमी पति मेरे को वर चाहिए है | मात-पिता की सेवा कराके चरणां मैं सिर धरता हूं | सम दम उपराम सात धाम कुछ संयम यज्ञ भी कराता हो | अग्निहोत्र पंच महायज्ञ ॐ का नाम सुमरता हो | तीन काल संध्या तर्पण में मन इधर उधर न फिरता हो | कृष्ण जैसा योगी हो ना ते अर्जुन सा वर चाहिए है | गुरु मानसिंह का पंजा सिर पै के लखमीचंद दर से |

ved reet aur havan-kund ek shreshth sa ghar chaahie sai || indriyajeet paraakramee pati mere ko var chaahie sai | maat-pita kee seva karake charanaan main sir dharata ho | sam dam uparam saat dhaam kuchh sanyam yagy bhee karata ho | agnihotr panch mahaayagy om ka naam sumarata ho | teen kaal sandhya tarpan mein man idhar udhar na phirata ho | krshn jaisa yogee ho na te arjun sa var chaahie sai | guru maanasinh ka panja sir pai ke lakhameechand dar sai | (Qtd., Sharma, 32, I)

Vedas, a Havan-Kund, and a decent home are required. My powerful spouse, the master of the senses, requires a groom. After serving my parents, I bow down at their feet. Sanyam Yagya rituals are also performed by Sam Dam Upam Saat Dham. The name of the Agnihotra Panch Mahayagya Om is recalled. During the three evening prayers, one should not let their mind stray. You desire a groom like Arjun because

you aspire to be a Yogi like Krishna. Guru Mansingh's paw brushed against his head at Lakhmi Chand's pace.

In the vibrant tapestry of Haryanvi culture, as reflected in Pt. Lakhmi Chand's poetry, the study finds intricate threads that weave together the various dimensions of life. Just as Manusmriti serves as a guiding light to instil discipline in human existence, Pt. Lakhmi Chand's verses delve deep into the essence of duty and righteousness. Through the prism of local colour, we witness the vivid portrayal of Seth Tarachand's wife, who, in her spirited way, emboldens her resolute husband to tread the path of duty, drawing inspiration from the very soul of Haryanvi traditions.

नौ दरवाजे दस पहरे पै भोगे हवा उमंग की | चार का भाग पांच संग मिलके
झुकी दुधारी जंग की | पांच का रूप स्वरूप से मिलके जगह बनी बणी नए ढंग
की | व्यापक ज्ञान दिवा बिच धरादे मिटज्या सकल अंधेरी | चौबीस गुण प्रकृति
के चित्त चारोवण खातिर | इताना कुणबा कट्टा कर लिया क्यूं जंग झोवण खातिर
| हंसै फिर कभी करे नजाकत न्यून मन मोहावण खातिर | माया उत्तर चली पृथ्वी
पै जीव भलोवन खातिर | बिन सत्संग सत्य श्रद्धा बिन काया मोटी केसी ढेरी |
छः विकार सत् प्रकृति खेल खिलावण लागे | एक शक्ति दो नैनों के बीच तीर
चलावण लागे | जीव पुरंजन बहु पुरंजनी मेल मिलावण लागे | ईश्वर व्यापाक
जड़ चेतन की डोर हिलावण लागे | कहै लक्ष्मीचंद निष्कर्म करे बिण छूटती ना
हेराफेरी ||

*nau daravaaje das pahare pai bhoge hava umang
kee |*

*chaar ka bhaag paanch sang milakai jhukee
dudhaaree jang kee | paanch ka roop svaroop se
milakai jagah banee nae dhang kee | vyaapak
gyaan diva bich dharade mitajya sakal andheree |
chaubees gun prakrti ke chitt charovan khaatir |*

*itana kunaba kattha kar liya kyoon jang jhovan
khaatir | hansai phir kabhee karai najaakat nyoo
man mohavan khaatir | maaya uttar chalee prthvee
pai jeev bhalovan khaatir |*

*bin satsang saty shraddha bin kaaya motee kесе
dheree |*

*chhah vikaar sat prakrti khel khilaavan laage |
ek shakti do nainon ke bich teer chalaavan laage |
jeev puranjan bahoo puranjane mel milaavan
laage | eeshvar vyaapak jad chetan kee dor
hilaavan laage |*

*kahai lakhamechand nishkarm kare bin chhutatee
na heraphere || (Qtd. in Sharma, 33, I)*

Within Pandit Lakhmi Chand's poetic realm, the complex labyrinth of Haryanvi culture unfurls, revealing profound insights in succinct yet powerful expressions. The metaphorical journey of 'Nine doors, ten guards, and the wind of enthusiasm' intricately depicts the complexities of existence, resonating with the cultural nuances of the

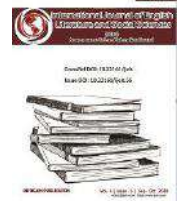
region. The fusion of 'four bowed down with the five of the double-edged war' symbolizes a harmonious synthesis that local colour beautifully accentuates. This fusion gives birth to a new narrative path, akin to a comprehensive knowledge lamp dispelling the obscurity that shrouds the human experience. In the heart of these verses lies the essence of 'Twenty-four qualities for the sake of nature's mind', a reflection that resonates with the cultural ethos of Haryana. Through the lens of local colour, familial bonds are questioned, and the enigmatic laughter of 'Jang Jhovan' finds delicate expression, unveiling moments of introspection and tenderness. 'Maya's' northern sojourn, driven by an earnest connection with earthly life, captures the cultural pulse of the region. Pandit Lakhmi Chand's verses intertwine faith and inner strength, where 'Satsang' and 'true faith' stand as pillars amid the allure of the 'six vices'. In these verses, Pandit Lakhmi Chand's poetic brush paints a portrait of Haryanvi ethos, where concise yet impactful expressions encapsulate a fusion of personal and cultural depth, leaving an indelible mark on the poetic landscape.

VI. CONCLUSION

Thus, local colour is a vital element of the rich cultural heritage of Haryana. The state's unique blend is made up of the customs, rites, and practices that have been handed down through the generations. The vivid folk music and dance, scrumptious food, and distinctive handicrafts are all significant facets of the regional identity of Haryana. However, there are significant obstacles to the preservation of Haryana's regional identity, including the growing influence of Western culture and the lack of government support for local artisans and craftsmen. The government must take action to support and promote traditional behaviours and customs to overcome these obstacles. To maintain Haryana's rich cultural legacy, society must also recognize and appreciate traditional handicrafts and other cultural practices. The significance of local colour in literature lies in its ability to preserve and celebrate the unique cultural traditions of a region, and in doing so, it promotes a sense of pride and identity among the local people. Furthermore, it helps to bridge the gap between different cultures and communities by promoting an understanding of the diversity that exists within a country. The regional literature also provides a refreshing perspective on life and culture, which often goes unnoticed in mainstream literature. Consequently, Pandit Lakhmi Chand's poems provide a valuable contribution to the local colour movement in Indian literature. His work serves as an inspiration for future generations of writers to continue exploring and preserving the cultural heritage of their regions through literature.

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Overview of Feminism Translation Theories in Western Countries and China

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Abstract— *This study aims to explore the development of feminist translation theory in both Western and Chinese contexts, as well as its significance in translation studies and society at large. Feminist translation is inseparable from the backdrop of the feminist movement and its relationship with language, where language plays a pivotal role in constructing social roles, highlighting the close relationship between feminism and translation. The paper not only emphasizes the contributions of Western feminist translators such as Flotow and Simon but also analyzes the dissemination and developmental trajectory of feminist translation theory in China. It delineates the characteristics and impacts of different developmental stages. The radical nature and cultural diversity inherent in feminist translation theory result in varied developmental processes across different countries. Overall, this theory continues to evolve, warranting a dialectical perspective, and the process of localizing feminist translation theory in China presents both challenges and potentials, offering new perspectives for further research.*



Keywords— *feminist translation theory; cultural diversity; localization; Western and Chinese contexts.*

I. INTRODUCTION

The emergence of feminist translation theory is closely tied to the rise and development of the women's rights movement. Due to the actual inequality of women's power in society, awakened women have sparked numerous movements advocating for equal rights and power.

The women's rights movement first emerged in the United Kingdom and France and went through three waves of movements. The first wave, which occurred from the mid-19th century to the 1920s, primarily aimed to secure three major rights: the right to vote, the right to education, and the right to employment. The second wave, occurring in the 1960s and 1970s, aimed to eliminate gender disparities, focusing not only on the public sphere (politics and law) but also on the private sphere (culture and customs) concerning women's inequality. It also emphasized women's bodily autonomy, issues related to violence against women in society and within families, and the problem of sexual harassment. After the 1990s, the third wave of the feminist movement placed a greater emphasis

on the internal diversity of women, recognizing that women's issues encompass a variety of factors, including race, ethnicity, religion, cultural practices, sexual orientation, and diverse values. They advocate breaking free from the original feminist thought framework, calling for the elimination of societal gender roles and biases (Jin Li, 2009). By examining the evolution of feminist demands within the women's rights movement, we can observe the permeation of feminist ideas in various aspects of society, continually awakening female consciousness across different societal domains.

II. FEMINISM AND LANGUAGE STUDIES

2.1 Feminism and Language

The women's rights movement is a struggle for women's freedom and equality within patriarchal systems, and as Xu Lai (2004) notes, 'Language is not merely a tool for discourse but also a battleground for the contestation of meaning. Within the framework of patriarchal language,

patriarchal discourse exerts control over the creation, reading, and interpretation of texts, gradually molding women into the societal roles it demands (Ge Xiaochin, 2003). Therefore, women must naturally strive for linguistic equality, and this endeavor extends beyond mere cultural implications; it also involves political and power struggles. As Simon (1996) argues, the liberation of women must commence with addressing language.

2.2 Feminism and Translation

Since language is a crucial battleground for feminist liberation, it is only natural that the feminist movement's influence extends into the realm of translation. The pervasive feminization and marginalization of translation have metaphorical connections to the status of women in society. In the relationship between translation and the source text, translation is often derogated to a subordinate position: Lu Xun, Mao Dun, and Guo Moruo have all mentioned that 'translation is the matchmaker, and creation is the virgin.' Lu and Mao held a negative attitude, while Guo held an affirmative one. Goethe once bluntly stated that translators are lowly professionals, like matchmakers (Luo Xinzhang, 1984). The Western saying "Pretty women are not faithful; faithful women are not pretty" is used as a metaphor to describe the relationship between the translation and the original text. This essentially employs gender-discriminatory language from society to metaphorically address the issue of fidelity in translation, extending gender bias into the field of translation studies (Ge Xiaochin, 2003). Hence, the marginalization of translation is not only a form of discrimination against translation but also a form of discrimination against women. This, in fact, overlooks the significant role of translation. Regardless of how authoritative or eloquent the source text may be, in the vast majority of cases, the translation is the only text available to readers in the target language. The social function that a translation serves within the target language culture is something the source text can never replace (Liao Qi'yi, 2002). Hence, feminist translation theory emerged with its primary viewpoint focused on eliminating discrimination against women in translation research practice and redefining the relationship between translation and the source text. It asserts that translation is not merely a matter of language skills but also encompasses issues of culture, ideology, and more (Jiang Xiaohua, 2004).

evolution of the feminist movement. It has paralleled the three waves of the feminist movement, dividing into three distinct developmental stages.

The first stage occurred during the initial wave of the feminist movement, in the mid-19th century. During this period, Western women were often not allowed to engage in creative writing, but they could work as translators. Many of their translated works were confined to religious texts. However, some female translators quietly subverted the original intent by infusing their own political declarations into the translations (Flotow, 1997). Even in the face of severe restrictions, they persevered in expressing themselves during the translation process, marking the beginnings of feminist translation (Xu Lai, 2004).

The second stage took place during the second wave of the feminist movement, in the 1960s and 1970s. As the feminist movement thrived in the United States and began to influence the world, its impact on the field of translation also started to take a more theoretical direction. One of the most notable developments during this period was Flotow's translation strategies, which included prefaces and footnotes, supplementation, and hijacking. To be more specific, "supplementing" involves compensating for linguistic differences between languages. "Hijacking" refers to the appropriation or diversion of texts that may not necessarily have feminist intentions. "Prefacing and footnoting" include explaining the original text's intent, summarizing one's translation strategies, and allowing readers to gain a comprehensive understanding of the translator's translation process, thus serving as a pedagogical tool for feminist translation (Ge Xiaochin, 2003).

The third stage occurred during the third wave of the feminist movement, which began in the 1990s. During this period, feminism became even more diverse and encompassed a wider range of issues. Consequently, feminist translation also saw a more enriched development. On one hand, feminist translators have increasingly engaged in body translation, recognizing that "the female body plays a unique role in conveying translation themes." In translation, contrary to the phallic worship prevalent in patriarchal societies, efforts are made to convey women's self-perceptions, transmit their unique sexual desires, and share their sexual experiences (Liu Junping, 2004). On the other hand, since the 21st century, Western scholars have increasingly shifted their focus from their own countries to the world. Flotow has expressed a desire to change the prevalent tendency in translation studies and the feminist movement, which is centered around the European and English-speaking cultural sphere. Due to the emergence of social gender

III. ORIGINS AND DEVELOPMENT OF WESTERN FEMINIST TRANSLATION

3.1 Three stages of Western feminist translation theory

The development of Western feminist translation theory can be seen as closely intertwined with the ongoing

terminology, feminism has been replaced by a more diverse and multi-category range of social gender labels. Female texts and identities have become blurred, transcending the binary opposition of male and female categories. Feminist translation theory thus faces challenges as a result (Luan Haiyan, Miao Ju, 2015).

IV. FEMINIST TRANSLATION: DISSEMINATION AND DEVELOPMENT IN CHINA

4.1 Dissemination of Feminist Translation Theory Works in China

Chinese feminist translation theory research originated from the translation of related Western theories. In the 1980s, Professor Zhu Hong introduced feminist translation theory to China, although it received relatively little attention from the academic community (Zhu Yunmei, Li Zhiqiang, 2015). By 2004, Shanghai Foreign Language Education Press had imported Flotow's work "Translation and Gender: Translating in the Era of Feminism." There were also domestic publications introducing feminist translation theory, such as "Language and the Politics of Translation" (2001), "Translation and Postmodernism" (2005), and "Contemporary Foreign Translation Theory" (2008). These books respectively translated the theoretical articles of feminist translators like Sherry Simon, Lori Chamberlain, Barbara Godard, and Luise von Flotow. In China, Professor Liu Junping has provided a relatively comprehensive exposition of feminist translation theory in his book "A Comprehensive History of Western Translation Theory," particularly in Chapter Twelve, where he delves into feminist trends and feminist translation theory. Renowned translator Fang Mengzhi also included "Feminist Translation Perspective" in both the "Dictionary of Translation Studies" (2004) and the "Chinese Dictionary of Translation Studies" (2011), marking the formal acceptance of feminist translation theory within the Chinese translation community (Yang Sigui, 2014).

4.2 Stages of Development of Feminist Translation Theory in China

Research on feminist translation theory in China started relatively late, and Tan Sirong has divided its development into three stages (Tan Sirong, 2010):

First Stage, 1999-2003: This stage is referred to as the introduction stage of feminist translation theory in China. Notable figures include Murray, Liao Qi'yi, Ge Xiaochin, and others. Research topics during this period encompassed female translators, women in translation, feminist translation studies, and the essence of feminist translation. In 1999, Murray conducted an interview with

the female translator Jin Shenghua and introduced the concept of "gender" into the field of translation studies. This marked the beginning of the introductory stage of feminist translation theory in China. Liao Qi'yi's "Exploration of Contemporary Western Translation Theory" (2001) also began to touch upon the profound influence of feminism on translation studies. Subsequently, scholars like Murray, Ge Xiaochin, and Liu Yaru made significant contributions in citing and disseminating these ideas (Wang Wei, 2020).

Second Stage, 2004-2007: This stage is characterized by research on feminist translation practice. Key figures during this period included Jiang Xiaohua, Liu Junping, Xu Lai, and others. The focus during this stage broadened significantly, marking a golden era for female translation in China. This stage was marked by the introduction of Flotow's works. Feminist translation theory in China evolved beyond mere theoretical introduction, and more translators began adopting a feminist perspective in translation research. For instance, a search for "feminism, translation" in the "Wanfang Database" (2004-2007) yielded 94 related journal articles, indicating that research on feminist translation reached a peak stage in China during this period.

Third Stage, 2008-Present: This stage represents interdisciplinary research on feminist translation. Li Wenjing and Murray introduced the concept of "androgyny" (dual-gender) (Zhang Xinfang, 2015). In this new stage, there has been the emergence of research on ecological feminist translation and "body writing" feminist translation studies, marking a continuous expansion of research areas (Wang Wei, 2020). In the realm of translation practice, feminist translation theory has gradually influenced more and more translators to adopt a feminist perspective in their translations. For instance, Wang Aizhen has explored the expression of translator subjectivity in the three translated versions of "Gone with the Wind" based on feminist translation theory. Furthermore, this influence is not limited to the translation of literary works. For example, Sun Yang and Sun Liting conducted a comparative analysis of subtitle translation for the first season of the TV series "Why Women Kill" based on feminist translation theory.

V. ISSUES AND CHALLENGES

Some critics argue that Western feminist translation theory can sometimes come across as overzealous and overly focused on emphasizing women's experiences, potentially bordering on erotic literature. Critics have pointed out that some of the language used in the theoretical exposition of feminist translation theory, such

as terms like "appropriation," "occupation," and "hijacking," can be seen as too extreme and may contribute to the formation of new binary oppositions. Additionally, there are contradictions in translation strategies and their effects (Ge Xiaochin, 2003). Feminist translation theory's emphasis on "manipulating" language and the translator's "intervention" has garnered criticism from some in the translation field (Hu Zuoyou, Hu Xiaojuan, Li Erwen, 2013). Furthermore, according to Lu Yuling, Western feminist translators sometimes adopt a condescending academic attitude when dealing with texts from "the Third World" women. According to Lu Yuling, when Western feminist translators attempt to deconstruct Western male-centered discourse within "Third World" women's texts, they unintentionally construct a binary opposition between the "self" and the "other" in their own theories, which she refers to as a form of Western female-centered thinking (Lu Yuling, 2004). This new inequality in discourse power is also contradictory to Western feminism, as it suggests that feminist translators' translations may exhibit elements of neocolonialism (the domination of one culture over another). Additionally, the widespread acceptance of the concept of "gender" in the 1990s introduced uncertainty in gender categorization. This blurring of boundaries in terms of gender categories in feminist translation has led to a decline in research on the translation of social gender categories (Luan Haiyan, Miao Ju, 2015).

Chinese female translators tend to adopt a milder approach when using feminist translation strategies compared to their Western counterparts. They are not as radical, and the radical ideas and methods of Western feminism have not significantly altered the Chinese female translators' dedication to the pursuit of "fidelity" and "faithfulness" in translation (Lü Xiaofei, Du Minrong, 2007). The reasons for this can still be traced back to China's historical and cultural background. The long-standing feudalism and Confucianism in Chinese history led to a lack of self-assertion among Chinese women. China also lacks a clear history of feminist movements, and women's awareness and awakening to feminist issues came relatively late. Additionally, the concept of "rewriting" advocated by feminist translation theory contradicts the mainstream translation practices in China (Li Yi, 2019). In China, feminist translation perspectives tend to remain primarily within the realm of literature and are less involved in the political discourse and contestation (Hu Zuoyou, Hu Xiaojuan, Li Erwen, 2013). As a result, feminist translation theory in China undergoes a process of localization and cannot simply replicate the radical theories from the West. It needs to be adapted to the specific cultural and historical context of China.

Furthermore, Ding Shanshan has pointed out the limitations of the first paradigm in feminist translation theory research. The first paradigm of gender studies refers to research influenced by feminist (radical) ideology and movements. The limitations of this paradigm manifest in several ways: the homogeneity of Western theoretical discourse, an excessive emphasis on translation purposes, narrow choices of translation texts, conventional thinking in translation practice, and a singular focus on the gender of the translator. At the same time, it has been noted that gender translation studies in China have introduced the second paradigm, which is the performativity paradigm, to a lesser extent (Ding Shanshan, 2017).

VI. CONCLUSION

Feminist translation theory is undoubtedly evolving and expanding. We should approach this theory with a balanced perspective, recognizing its positive contributions at the societal level and acknowledging its efforts in promoting women's awakening. For China, as society continues to develop, women's self-awareness can further propel feminist translation theory to explore new possibilities within the country.

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An Exploration of ‘Married Love’ by Tessa Hadley

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One of the most accomplished fiction writers of the twenty-first century, the British writer Tessa Hadley (1956-till present), is known for her exceptional power of seizing the familiar moments in our life that we would normally not think of highlighting. She is the author of several acclaimed novels and short stories such as *Accidents in the Home*, *Everything Will Be All Right*, *The Master Bedroom*, *The London Train*, *Clever Girl*, *The Past*, *Late in the Day*, *Free Love*, *Married Love and Other Stories*, *Bad Dreams*, etc. Capturing the beauty of ordinary lives, she writes about the drama of everyday life: complicated family relationships, love affairs, marriages, divorces, and betrayal.

Portraying love affairs or domestic issues is not new in literature. However, Hadley's close observations of everyday life portraying the ways men and women relate to one another in her short stories find a new dimension for the readers. Readers are drawn to the themes, issues, and characters because they can relate to them. An example of a short story titled ‘Married Love’ published in 2012 in the collection of short stories *Married Love and Other Stories*, is discussed below.

The story begins abruptly when the narrator tells us, ‘Lottie announced that she was getting married’ (Hadley 1). The readers are plunged directly amid Lottie's conflict with her family. The core aspects of the struggle between the protagonist-Lottie and her family are revealed gradually as Lottie reveals her romance with her music teacher.

Lottie is the youngest daughter of Hattie and Duncan, and she declares her intention to get married unexpectedly at the breakfast table. None of her family members are happy to hear this news because Lottie is nineteen, and Hattie, her mother, feels she's ‘so young.’ At first, her family members don't take her seriously, but she insists that she is an adult and has the right to make decisions. Like a typical twenty first-century teenager, she tells her mother, “You forget that

I have a whole life of my own now, as an adult, outside of this house, about which you know nothing, absolutely nothing” (Hadley 3).

From the conversations with her family members, Lottie appears silly and immature when she fancies that she is in love with ‘a great man,’ who is forty-five years older than her. Giving the readers more insight, Hadley shows how Noah, Lottie's brother, feels for his sister:

‘He knew how passionately she succumbed to the roles she dreamed up for herself. He thought she won't be able to get out of this one. She can't stop now’ (Hadley 9).

When her family was not convinced about Lottie's choice of Edgar Lennox, a man who writes religious music, in her bewilderment, Lottie asks her family, “How can you not want for me what I want?” She says, “He's touched my life and transformed it” (Hadley 5). She is in love with Edgar Lennox- a man ‘old enough to be Lottie's grandfather.’ It's quite natural for Hattie to be disgusted about her daughter's choice of a man over forty years older than Lottie. She's right when she thinks of complaining to Lottie's university. She decides to be out of this ‘crazy wedding’ as she calls her daughter's marriage.

The wisest person in Lottie's family is shown to be Mr. Duncan, Lottie's father. He understands that his daughter will be headstrong and unstoppable about her decision. He consoles his wife by saying, ‘It has to run its course... We're not in a position to prevent anything’ (Hadley 9). The most interesting part about Duncan is when he mocks his daughter by saying:

“When you say he's touched your life, could we be quite specific about this? Has he actually, in the ordinary, non-transcendent sense of the word, touched you?” (Hadley 5).

The exchange between the father and the daughter shows Hadley's humor at its best. The readers come across a

humorous description of Lottie and Edgar when Lottie's father overhears someone referring to the bride and the groom as 'Little Nell and her grandfather.' There's another example of humor when the narrator says:

'Hattie had been longing for early retirement, but she decided against it, fearing that the empty days might only fill up with grandchildren' (Hadley 13).

As very much predicted, soon, the fanciful thoughts of being married to an elderly man begin to fade for Lottie. Her life has completely changed over the years. Lottie's feelings about her old husband fade as she complains to her brother Noah, "I'm grey. My life's so grey" (Hadley 15). The readers see that Lottie is paying the price for making a wild decision in her life. She gave up her studies and no longer 'glowed with the promise of her future.' Her parents warned her, but she was overconfident about her relationship with Edgar. Not only the relationship but Lottie is also now suspicious about her husband's music. Noah asks his sister: "Is Edgar any good? I mean, is his music really, actually any good?" Lottie is confused as she says, "I can't tell. I think he's good" (Hadley 17).

From the exchange between the siblings, it is evident that much has changed between Lottie and her elderly husband. He likes to shut himself in a room in his ex-wife Valerie's house for his work. Lottie can no longer proudly tell her brother, "He tells me everything. We don't have secrets" (Hadley 11), as she once told her mother about Edgar. The protagonist confronts harsh reality, and all her romantic dreams have vanished in thin air. The narrator tells us at the end of the story that the seventy-two-year-old husband of Lottie was 'absorbed as if his thoughts were elsewhere.' Hadley does not show any twist in the ending because, from the beginning of the story, she hints through the comment of Lottie's father that his daughter's fantasies will fade soon. Hence, the readers expected that it would be difficult for the protagonist to continue her married life with her husband old enough to be her grandfather.

Notably, the story is narrated using the third person (omniscient) point of view. There is hardly any direct presentation of Edgar's character through his actions or words. It is interesting to notice that the actual conflict in the story starts because Lottie decides to marry him, and later, because of him, she loses all her fanciful dreams. Her views toward marriage completely changes. However, Edgar remains the same from the beginning till the end with no development. Readers learn about him mostly from how other characters view him or how Lottie presents him. He remains a passive character throughout.

From the beginning, the story's title prepares the readers for what is expected to be told. As the story unfolds the drama of a love affair between a teenage girl who intends to marry

an older man, the author fulfills her purpose of portraying the irrational decisions taken by teenagers and how the harsh realities of life shatter their dreams. The themes and issues in the story are not new, but the way Hadley presents the characters and their everyday problems, probing deep into their minds, keeps the readers hooked till the end.

Although the story is written straightforwardly, themes like love, marriage, family, romantic dreams, harsh reality, and disillusionment hold the readers' attention throughout. In summing up, it can be said that by letting the readers penetrate the psychology of her characters, Tessa Hadley has captured a family relationship powerfully. Her keen observation of minute details of daily reality in the story 'Married Love' makes Hadley an exceptional storyteller of the twenty-first century. Her compelling and captivating tales deserve to be read.

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Evaluation of Student Services in the New Normal: A tool for Quality Improvement

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Abstract— Student affairs and services in higher education at present in the new normal is faced with many challenges. It has been fundamentally a profession that willingly subjects itself to periodic evaluation and capacity assessment to ensure the quality of service being delivered (UNESCO, 2002). Several studies in the Philippines were made regarding the evaluation of SAS in light of the paradigm suggested in the CMO No. 21, s. 2006. This study aimed to evaluate the student services in the Kalinga State University utilizing a quantitative research design framework as to the extent of priority, level of satisfaction among the three areas, suggestions were asked to support the result of the study. Student welfare and institutional program may be given further strategic planning for students to give equal priority as that of student development. Provision of student centers in every college and office space for the student council may be considered as priority need of students while College of Agriculture may be encouraged to actively participate in activities for development. Clients are moderately satisfied in the student welfare programs but identified. Availment of student emergency loan may be proposed as one of the students' privileges. Further study for College of Criminal Justice Education for getting the lowest mean. On the institutional program, dormitory services and boarding houses services of the owners has to be reviewed, while College of Criminal Justice Education needs to be more motivated to participate in the institutional program of the school.



Keywords— Evaluation, Student Services, Student Development, Quality, New Normal

I. INTRODUCTION

Student affairs and services in higher education at present in the new normal is faced with many challenges. These include criticism of the moral and ethical climate on campuses, online classes, new technology, shifting student demographics, calls for greater accountability, worries about the rising expense of higher education, and demands for greater accountability. Social and political issues like multiculturalism, personal responsibility, and equal opportunity also have an impact on higher education institutions. Our approach to these problems will determine how we play a part in higher education. Student affairs and services educators have a straightforward choice to make: we may take a path that involves us in the core purpose of our institutions, or we can withdraw to the periphery in the hope that we can avoid the inconvenience of change.

Others in the higher education sector have acknowledged these difficulties and have called for a concentration "on the core function of the enterprise, that is, focusing on student learning" (Wingspread Group, 1993). A fundamental shift in viewpoint is when instruction is put aside in favor of learning. If learning is the goal of education, then institutional efficiency should be evaluated in terms of specific educational advantages and results rather than in terms of the quantity of computers, books, teachers, or resources.

Student affairs work has always been focused on creating environments and experiences that help students learn. The Student Learning Imperative (American College Personnel Association, 1994) urged us to seize this chance to reaffirm our dedication to the growth and learning of all students. The Student Learning Imperative stated the necessity for a focus on student learning and the need of

student affairs educators collaborating with students, teachers, academic administrators, and others as a first step in that direction. Finding strategies that will advance our profession's emphasis on learning and direct us in overcoming the obstacles we face is the next stage. To this end, we have created guiding principles for student daily practice.

Every HEI in the Philippines has a distinctive SAS program. They range from school to school, from one hierarchical level of formal education to another, and according to the kinds of values, interests, and social advocacy they hope to foster and promote in their pupils. Higher Education Institutions (HEIs) have greatly improved their SAS programs thanks to the work of the Commission on Higher Education (CHED). The CHED Memorandum Order (CMO) No. 21 s. allowed for this. The Guidelines for Student Affairs and Services Program, or 2006, is another name for this program. This document outlines the policy, the rules, and the requirements for execution. The Student Welfare Programs and Student Development Programs are the two parts of SAS programs.

The Kalinga State University with its aim to give quality services to students through the office of the OSDSPS would want to assess the satisfactory level of our students in which the result would be the basis of improvement which will be considered in the planning of the different activities and programs for the next school year.

II. THEORETICAL AND CONCEPTUAL FRAMEWORK

The CMO-No.8-s.2021 Guidelines for the Implementation of Student Affairs and Services Programs during the COVID-19 Pandemic were supplied by the Commission on Higher Education because they are highly active in monitoring every higher education institution. The SAS program satisfaction survey, which was the instrument utilized in this research, was included in the recommendation. Given the effects of the pandemic on students' mental health and wellbeing as they attempt to adjust and recover, the delivery of SAS programs is now even more important. (Kutat and others, 2021)

Services that support the physical, emotional, and social wellbeing of students and teachers are included in the field of student welfare. The programs promote healthy child growth and development, encourage kind and constructive interactions among members of the school community, and guarantee that everyone has an equal opportunity to study.

<https://www.google.com/search?q=student>

The Student Development Model **connects theories of human growth and development and environmental influences as student's experience them both in and out of classroom.** Each and every experience is intended to give the student both challenge, and support to meet those challenges.

Likewise student development theory provides higher education administrators with invaluable insights about college students and improves their ability to support those struggling to transition into college life, academically and socially.

<https://www.google.com/search?q=student+development&oq>

Mercado, R., Hilario, D., & Nuqui, A. V. (2015). Student affairs and services among selected higher education institutions in Bulacan: A policy study. *Journal of Business & Management Studies*, 1(1), 1-6. R

The International Association of Student Affairs and Services Professionals (IASAS) created the Manual on Student Affairs Services and Programs in Higher Education, which outlines the goal of SAS in Higher Education Institutions, which is to address the fundamental personal needs of students by offering a wide range of extracurricular student services and programs that are commonly referred to as student affairs and services. These initiatives ought to be created with the intention of enabling and empowering students to concentrate more intently on their coursework as well as their own cognitive and emotional development. They should also lead to improved academic outcomes for students.

This study's foundation was Lewin's Theory of Change, particularly in demonstrating how change is crucial for changing a person's personality. This hypothesis sheds insight on the problem that change does not occur suddenly. Before a person or organization learns to accept the change, there are a number of stages that must be passed through. Similar to how a community of academics, in particular faculty and students, adheres to the idea of change only when the aim has been properly explained and accepted. In general, this process of change goes through three stages: driving forces, restraining forces, and equilibrium.

As soon as a person is exposed to a particular stimulus, their behavior changes. According to Skinner, changing overt behavior is a necessary component of learning. Behavior modifications are the result of a person's reaction to environmental events (stimuli). An individual is trained to react when a specific Stimulus-Response (S-R) pattern is reinforced (rewarded) [8]. A stimulus can learn to elicit a response that was initially elicited by another stimulus in a reflexive or automatic sort

of learning, according to Watson's investigation of Pavlov's Classical Conditioning Theory in human beings [9]. In a similar vein, when these ideas are applied to the issue being investigated, student affairs initiatives work as stimuli that cause response or reaction, which leads to change.

Standards and rules for implementing SAS programs are provided by CHED Memorandum Order 21 series of 2006, also known as rules on Student Affairs and Services Program. The aforementioned policy's specifics provide clarity to students and HEIs about the input, process, Journal of Business & Management Studies JBMS 05|Volume 1|Issue 1|2015 3 and output of SAS programs. Because of this, C.M. O. Guidelines on Student Affairs and Services Program, No. 21 Series of 2006, illustrates how specific policies affect each student's life within the academic community.

The initial idea for student affairs and services was inspired by the fundamental function of a teacher in the classroom. The concept that a teacher or instructor stands in loco parentis to his pupils is defined by Evans (1998) in his book as instructing and taking care of students' welfare and development while in his custody during the learning process. In the early days of English common law, this developed. In the seventeenth century, students at the colleges of Oxford and Cambridge were subject to a paternalistic regime that required them to adhere to a comprehensive set of rules. In a similar vein, early American institutions took moral as well as academic responsibility for their students.

However, as time went on, both the sorts and the numbers of students attending higher education increased, many of them were women who were receiving admission for the first time in several centuries. Academics who had previously handled these responsibilities began asking for additional help with carrying out these non-instructional tasks, despite the fact that they knew very little about managing such programs and counseling students.

As a result, the field of student affairs and services was born. These staff members were now in charge of providing students with physical and mental health care, which was now essential on many college campuses in addition to housing and feeding them. According to Tejido (2006), the role of student affairs in the Philippines is very much one of in loco parentis. This role has been codified by law to meet the needs of the country's students, who are much younger than university students in Europe and the United States.

As a result, as of December 2007, the majority of the 2,016 private and public HEIs have student affairs offices, albeit under different names. Villanueva (2009)

presented the status of student affairs and services programs in the Philippines at an international convention hosted by the International Association of Student Affairs and Services (IASAS) in cooperation with UNESCO. She stated that the general goal of student affairs offices is to promote the university's academic and research endeavors. Depending on the organizational structure, there are different numbers of student affairs employees.

Student development programs, counseling and guidance, health services, food service, residence halls, learning assistance, international student services, student publications, testing and placement/career services, student discipline, and supervision of student activities are some of the specific services and programs offered.

In the Philippines, there is no established academic program for administration of student affairs. Depending on the organizational structure of the university, the dean or director of student affairs often serves as the head of the student affairs office and reports to the vice president or chancellor.

In 2006, cognizant to the following conditions of SAS, the Commission on Higher Education issued CMO No. 21 or otherwise known as Guidelines on Student Affairs and Services Program.

The aforementioned regulation requires all HEIs to execute the Student Affairs and Services Program standard inside their institutions. On its part, the CHED established the guidelines with the intention of establishing minimum requirements for student services among higher education institutions (HEIs) in order to enhance the quality of student affairs and services programs among HEIs, promote access to quality, pertinent, efficient, and effective student affairs and services, support student development, and ensure that all HEIs adhere to the minimum requirements. As a result, the output and results of SAS programs can now be evaluated based on the minimum standard established for the SAS program.

In order to achieve comprehensive student development, it defines student affairs and services as the services and initiatives offered by any college or university that focus on students' extracurricular activities. Non-academic services fall into two categories: those that pertain to student development and wellbeing. The way these services are implemented can vary from institution to institution. Basic services and programs are required to ensure and enhance students' wellness, and these are the Student Welfare Programs and Services. These include admission services, research, monitoring, and evaluation of student affairs, information and orientation services, financial aid, scholarships, health services, guidance and counseling services, food services, career and placement services, safety and security services, student discipline,

student housing, services for students with special needs, international students' services, and services for international students.

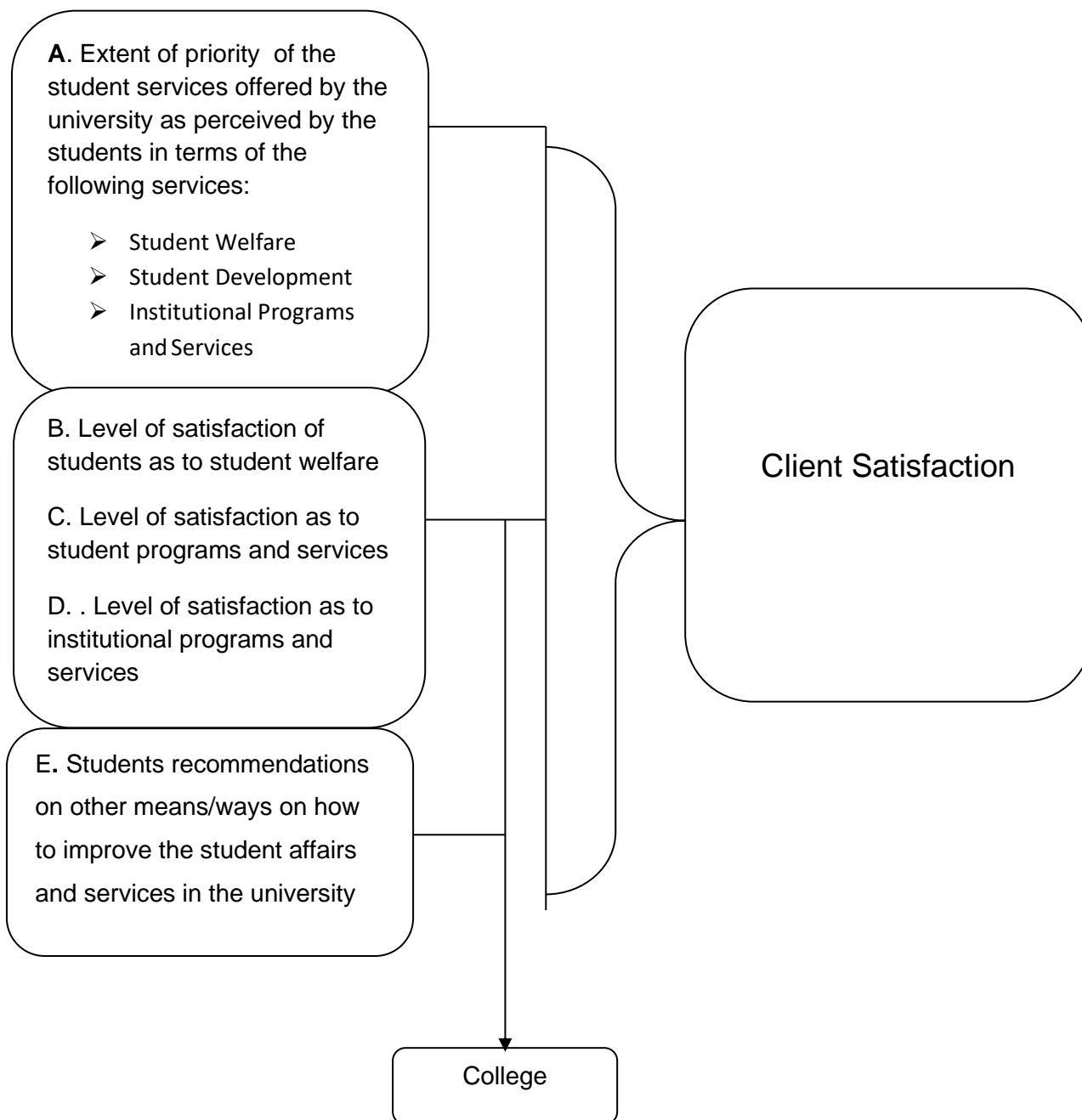


Fig.1. Conceptual Model of the Study

The theoretical framework of the study was primarily adopted from the study of Mercado, Hilario and Nuqui (2013), as cited by Mylah Sison (1019) which employed a similar logic model to their policy study of the previous SA guidelines in CMO No. 21, s. 2006. The independent variables of the study – student welfare, student development, and institutional programs and service – came from the framework provisions of the CMO No. 9 Series of 2013, which

delineated the policies and standards expected within the enhanced guidelines. The dependent variable of the study – client satisfaction – is the target measure of the efficiency of the different SAS programs through the perception of its student clientele. The college is the moderator variable to determine which among the colleges are most satisfied with the university services. The conceptual paradigm assumes that student welfare, student development, and institutional applications and

service collectively have an impact on the satisfaction of students on the SAS programs.

III. STATEMENT OF THE PROBLEM

1. To find the extent of priority of the student services offered by the university as perceived by the students in terms of the following services:
 - a. Student Welfare
 - b. Student Development
 - c. Institutional Programs and Services
 - 1.1 Is there a significant difference of the extent of priority of the services offered by the university in terms of student welfare, student development and institutional programs and services?
 - 1.2 There are no significant differences of the extent of priority of the services offered by the university in terms of student welfare, student development and institutional programs and services.
2. To find the level of satisfaction on the quality of student services in the following areas as perceived by students per college
 - a. Student Welfare
 - b. Student Development
 - c. Institutional Programs and Services
 - 1.1 Is there a significant difference on the level of satisfaction on the quality of student services in terms of student welfare, student development, and institutional programs and services along the variable of colleges?
 - 1.2 there are no significant differences on the level of satisfaction on the quality of student services in terms of student welfare, student development, and institutional programs and services along along the variable of colleges.
3. To determine the recommendations of the respondents on how else the school will improve in the development and services offered.

IV. SIGNIFICANCE OF THE STUDY

Evaluation of the student services through research provides the best basis for quality improvement for the next succeeding years. Students of the university as the end user of the result of the study, will surely benefit the quality of the services and programs offered by the university. This will contribute to the quality of their learning experience and their academic success. The result will help to decrease the university dropout rate and increase the diversity of

students' experience. (Tinto, 1993). Without effective student services, students that do not have an academic, emotional and social connection with the institution at cultural level are more likely to give up their studies. A Ciobanu - *Procedia-Social and Behavioral Sciences*, 2013 – Elsevier.

V. SCOPE AND LIMITATIONS

The study was conducted in the 11 undergraduate colleges of the university. A total of 795 students were involved in the study. High School Laboratory and the graduate studies were not included. The questionnaire floated were on the level of student priority of the student development and services offered by the university, extent of satisfaction on the student development and services as perceived by the students along colleges and to include recommendations of students on how ways and means to improve the programs and services.

VI. DEFINITION OF TERMS

For a common frame of reference and understanding, key terms are defined as follows: **Evaluation.** It is the process of judging or calculating the quality, importance, amount, or value of student services in the university.

Student Services refers to activities which are separate and apart from the regularly scheduled academic functions of the institution and directly involve or benefit students, including textbook rentals, recreational activities, health and hospital services, medical services, intramural and intercollegiate athletics, artists and lecture series, cultural entertainment series, debating and oratorical activities, student publications, student government, the student fee advisory committee, student transportation services, and any other student activities and services specifically authorized and approved by the governing board of the institution of higher education. <https://www.lawinsider.com/dictionary/student-services>

New Normal It refers to previously unfamiliar or atypical situation that has become standard, usual, or expected.

Quality Improvement. It refers to the process of getting into the degree of excellence in the student services.

Student Welfare. This encompasses services that promote the physical, mental and social wellbeing of pupils and students. The services advance the balanced growth and development of the young, foster a culture of caring and positive interaction in the school community, and ensure equal learning opportunities for all.

Student Development. It refers to “the ways that a student grows, progresses, or increases his or her developmental capabilities as a result of enrollment in an institution of higher education.” Rodgers (1990)

Institutional Programs. Refers to the different programs the institution offers for the welfare and development of students.

VII. RESEARCH METHODOLOGY

Locale and Population of the Study

Respondents of the study were 795 students from the 11 colleges of Kalinga State University, Tabuk City, Kalinga Province. The 11 colleges in the undergraduate level are namely: College of Education, College of Agriculture, College of Engineering & Information Technology, College of Health & Natural Sciences, College of Entrepreneurial, Tourism & Hospital Management, College of Criminal Justice Education, College of Forestry, College of Public Administration & Indigenous Governance, College of Liberal Arts & Social Sciences, College of Business Administration & Accountancy, College of Agro-Forestry & Environment. The researcher used simple random sampling. The questionnaire was floated

The study utilized a quantitative research design framework in evaluating the different SAS units, roles and responsibilities for the SY 2021-2022. The study also took on a descriptive research framework to accommodate the purposes of the study. The evaluation was conducted using a survey instrument through google form administered within a considerable number of students per college. The results of the survey instrument were analyzed for further interpretations and implications. The survey instrument used for this study was lifted from the study of Mercado, Hilario and Nuqui (2013) with revision to adopt with the need of the school. The survey consists of 20-item Likert Scale questions consisting of five (5) scales, namely: High Priority (HP), Moderate Priority (MP)Neutral, (N)

Somewhat a Priority (SP,) Low Priority (LP) for objective no. 1 which is on how

Legend:

Scale	Limits	Description	Symbol
5	4.50-5.00	High Priority	HP
4	3.50-4.49	Moderate Priority	MP
3	2.50-3.49	Neutral	N
2	1.50-2.49	Somewhat a Priority	SP
1	1.00-1.49	Not Priority	NP

students perceive the services offered by the University, and objective no. 2

which is on the satisfaction of students in the student development and services

will be using 5 scales too namely: Very Satisfied (VS), Satisfied (S), Neutral (N),

Somewhat Dissatisfied (SD), Very Dissatisfied (VD). The last question is on the

recommendation of the students on the ways/means on how to improve the

programs and services of the OSDSPS.

Table 1. Population of the Study

Name of College	
College of Education	19
College of Agriculture	68
College of Engineering & Information Technology	154
College of Health & Natural Science	110
College of Entrep, Tourism & Hosp Management	50
College of Criminal Justice Education	43
College of Forestry	132
College of Public Ad & Ind. Governance	51
College of Liberal Arts & Social Sciences	120
College of Bus. Admin & Accountancy	27
College of Agro-forestry & Environment	21
Total	795

Treatment of Data

To quantify the extent of priority, the five-point Likert Scale is used to determine the extent of priority of the student services offered by the university as perceived by the students in terms of the following services: Student Welfare, Student Development and Institutional Programs and Services. The arbitrary statistical ranges are the following:

To quantify the level of satisfaction of Students in the Student Welfare Student Development, and Institutional Programs and Services, the arbitrary statistical ranges are the following:

Legend:

<u>Scale</u>	<u>Limits</u>	<u>Description</u>	<u>Symbol</u>
5	4.50-5.00	Very Satisfied	VS
4	3.50-4.49	Moderate Satisfied	MS
3	2.50-3.49	Neutral	N
2	1.50-2.49	Somewhat Satisfied	SS
1	1.00-1.49	Not Satisfied	LS

In making decision if the null hypothesis is accepted or rejected, the table below was used.

Table 2. Basis for Decision on the Hypothesis

Condition	Decision
P. value > 0.05	Accept Ho
P. value < 0.05	Reject Ho

Data Analysis

Simple random sampling was used in the selection of respondents. Weighted Mean was used to give statistical meaning of the data on the extent of priority of the student development and services as perceived by the students. Analysis of Variance was used to determine the significant differences on the extent of priority on the student development and services as perceived by the students and

the level of satisfaction of students along the programs and services offered by KSU.

VIII. RESULTS AND DISCUSSIONS

Extent of priority of the student development and services offered by the university as perceived by the students in terms of the services

Table 2. Perceived priority Student Development and Services Offered by the University by the Students

	mean	SD
1.Student Welfare		
1.1 Information and Orientation Services	3.81	1.21
1.2 Guidance and Counseling Services	3.82	1.21
1.3 Career and Job Placement Services	3.76	1.17
1.4 Economic Enterprise Development	3.69	1.15
1.5 Student Handbook Development	3.76	1.18
1.6 Alumni Relations	3.59	1.22
Sub area mean	3.74	
1.2. Student Development		
2.1 Student Activities	3.86	1.22
2.2. Student Organization and Activities	3.83	1.19
2.3 Leadership Training	3.81	1.19
2.4 Student Council/ Government	3.76	1.19
2.5 Student Discipline	3.83	1.20
2.6 Student Publication	3.75	1.20
Sub area mean	3.81	

1.3 Institutional Programs and Services		
3.1 Admissions Services	3.66	1.20
3.2 Scholarships and Financial Assistance	3.67	1.26
3.3 Food Services	3.58	1.20
3.4 Health Services	3.83	1.20
3.5 Safety and Security Services	3.89	1.20
3.6 Multi-faith Services	3.67	1.18
3.7 Foreign/ International Student Services	3.57	1.20
3.8 Services for Students with Needs and PWD	3.74	1.21
3.9 Cultural and Arts Programs	3.82	1.20
3.10 Sports and Development Programs	3.87	1.20
3.11 Social and Community Involvement Programs	3.84	1.21
Sub area mean	3.74	
TAWM	3.76	

As seen in table 2, the total average weighted mean as to the extent of priority of the services of the university as perceived by the students is 3.76 which means moderately Priority. It implies that all the services offered by the university are important in the growth and development of the students. Student affairs and services are concerned with academic support experiences of students to attain holistic student development. (CMO No. 9 s. 2013)

In the sub area mean it is shown that the student development got the highest among the three services with a mean of 3.86 which means moderately priority although student welfare and Institutional Programs and Services are in the same description as moderately priority with a mean of 3.74 and 3.76. This is attributed to the past pandemic experience of students in which they were confined for a long period of time that they wanted to have more school activities, trainings and the like. It is also evident with their active performance in the different activities of the school and other involvement like seminars and trainings and news writing. Student leaders too of different organizations were very smart in making proposals containing projects, programs and activities. Student leaders were asking on the purpose of crafting their proposals and they spoke. *We have diverse talented students in the university, why not give them the opportunity to develop. At the same time, we the leaders would also want to exercise our leadership skills and potential in leading these activities.* (CSG student leaders)

Student development as defined in CHED Memo. NO. 9 s. 2013 refers to the services and programs designed for the exploration, enhancement and development of the student's full potential for personal development, leadership, and social responsibility through various institutional and/or student-initiated activities.

This result is the same with study of Magbanua and Egualan on the level of priority of student affairs of the state universities studied. Overall, both student welfare and student development were priority thrusts of the student affairs of state universities and colleges in Panay Island (Magbanua, J. N., Alentajan, J. O., & Egualan, E. M. (2021).

As to the indicators, all the means are moderate priority. However, safety and security services under institutional programs and services got the highest priority with a mean of 3.89. In the interview in some of the students on why they prioritize most the said indicator, one causing their fears is the tribal war between tribes. While the Kalinga people are trying to promote the best of their cultures, in some ways like the bodong system, it cannot be totally eradicated in the mind of the people feel afraid whenever there are conflicts between tribes and they belong either of the two tribes. The school is also a passage of a certain community, they are passers thru the gate of the university to their homes.

Findings in the study of J Sprague, S Smith, S Stieber (2002) when they compared the results of the present survey with those found from administering the same survey in 1995. Results indicate that protective factors were rated higher than risk factors in 1995 and 2000. Bullying and harassment, poverty, and transiency were top rated risk factors in 2000 and these were different from results found in 1995. Principals rated response to conflict, suicide prevention, and staff training as top protective factors in 2000 and these also differed from the 1995 ratings.

Sports and Development Programs has the mean of 3.87 and Student activities has the mean of 3.86 which

both means moderate priority. Students as observed were very much engaged in sports and school activities that some teachers complain on the absence of many students in their classes, that means they enjoy more of sports and activities than academic engagement inside the classroom. When students were asked, answers were because they want more physical exercises that they did not enjoy for the two-year pandemic fever. It is also observed during classes that when the teacher focus on content discussion, they become bored but when the teacher lectures less and give more activities, they are more motivated and they enjoy learning. Contrary to the findings of Kuta R. et.al (2021) that Sports got the second lowest with 7%.

Though these indicators belong to moderate priority, they have the lowest means as follows: Foreign/International Student Services has a mean of 3.57 followed by Food Services with a mean of 3.58 and Alumni Relations with a mean of 3.59.

The Foreign/International Student Services has the lowest priority since these students just came from the pandemic experience where everyone would just like to be with their families and the effect of the difficulty of going to other countries. One thing is the university had just begun establishing centers like the Campus-based Kalinga Cultural Heritage Studies and Echo-tourism Center where one of its objectives is for KSU students will use the center for lectures on Kalinga Culture and as a learning resource venue, foreign students and students from other HEIs can have a virtual tour of the cultural materials showcased in the center. Another is the Language Center which also aims to give short courses to local, national and international students to learn any language they would wish. By the time that these are well established, students would see its importance and can consider it as priority service.

This goes with the findings of Kutat R. et.al, (2021) when students were surveyed on the most disliked Student Affairs and Services Programs, it came out that the

Table 3. Analysis of Variance (ANOVA) on the Extent of priority of the student services offered by the university as perceived by the students in terms of the services Offered by KSU

	Sum of Squares	df	Mean Square	F	p
COURSE	66.2	10	6.62	6.62	< .001
Residuals	784.6	784	1.00		

P(0.05)= < .001

Decision: Ho Rejected/Significant

As shown on the table, the computed F-ratio of 6.62 is higher than the computed F-ratio of <.001 at 0.05 level of significance.

This indicates that there are significant differences on the extent of priority of the student services offered by

least preferred programs of the respondents are the Foreign Student Services with only 5.74%.

For food services, it is associated with the financial status of our students where mostly belong to the below average level. Most of our students bring their own pack lunch for they cannot afford to pay. So they don't consider it as a priority. When some students were asked about canteen services, they said *haan kami unay ma'am nga gumatgatang ijay canteen ta haan mi kaya, manu laeng iti balon mi ket iyananay mi ti pamasaha ken gamit mi.* (We don't usually buy buy in the canteen because we cannot afford, we only have little amount to spend for our fare and other school needs. It also encompasses the findings of A Chortatos · 2018, the interviews revealed most students ate a home packed lunch, with the remainder purchasing either at the school canteen or at local shops however with reason of the choice of food that are not in the canteen. Food got one of the least liked with 2.30%. Kutat R. et.al,(2021).

For the alumni relations, there is really a difficulty in connecting with graduated students after graduation. The coordinators of the alumni concerns are having difficulty in tracing their whereabouts. They are creating group chats and face book page for alumni but still cannot get the most number. It is also the same with the findings in the study Relationship Building: The Key to Alumni Engagement which cited that other colleges and universities are struggling to maintain strong relationships with alumni because they're connecting to students after graduation—which is too late. According to the 2020 report from the Voluntary Alumni Engagement in Support of Education (VAESE), 68 percent of higher education institutions have seen an increase or no change in alumni requesting not to be contacted by the institution, with a 15 percent increase in those asking to be added to the "do-not-contact" list since 2015. <https://er.educause.edu/articles/2021/5/relationship-building-the-key-to-alumni-engagement>

the university as perceived by the students in terms of the services offered by KSU. Thus, null hypothesis is rejected.

This implies that there is an impact on the services offered by KSU on the extent of priority that students had chosen. This will be the basis of the office of the student development services and placement services to look into how the chosen highest priority be improved.

Student affairs are complex entities that serve as a critical link to student success and the quality of universities and colleges' overall educational experience (Rintala & Kairamo, 2012). Over time, new programs and services have been added to the array of existing programs and services with little attention on how these programs could be designed to effectively meet the institution's mission or address student needs (Broton & Frank, 2014). It is expected students who graduate from the education

institutions should be able to contribute positively to their country's progress and the world as a whole (Seifert & Burrow, 2013).

With the area mean of 3.85, the level of satisfaction of students under student development programs is satisfied. It means that students are given much opportunity to involve and engage in the different implementations of planned programs for their development. This result is similar to the findings of Magbanua, J. N., Alentajan, J. O., & Egualan, E. M. (2021) that student welfare and development programs were rated as "highly prioritized" and the respondents were also "highly satisfied" with the given services.

Extent of Satisfaction of Students as to the Student Development Programs of the School

Table 4. Student Satisfaction in the Student Development Programs of the School

2.1 Student activities that are college and university based.	3.86	1.14
2.2 Student organizations and their activities	3.85	1.16
2.3 Leadership training and other relevant seminars	3.85	1.15
2.4 Performance of the student councils	3.80	1.14
2.5 Student discipline, and peace & order in the campus	3.90	1.14
2.6 Performance of the University Publication	3.88	1.13
2.7 Provision of student centers in every colleges and office space for the student council	3.84	1.12
Area Mean	3.85	

Student discipline, and peace & order in the campus got the highest mean of 3.90 that means satisfied. Students in all campuses are disciplined, so far there are no incident reported of major violations to school policy and other grave misconduct. It is attributed to cultural background of the people in Kalinga where people almost know each other if not a relative, a barrio mate or district mate. Giving respect to the system of bodong is also one aspect to consider since it is always integrated in all the discussions of their topics, students are aware of the *pagta* or the law of bodong that covers discipline and peace and order. The university is guarded with security personnel with the help of the student leaders and the faculty and staff to strictly implement school policy to maintain peace and order in the campuses. In the Manual of the OSDSPS in the university, Part 14 is on Code of Conduct and Disciplinary Sanctions, it is stipulated that, in order to keep up harmony and to

safeguard its instructional functions and processes, the university has the authority to impose penalties or sanctions to any student found to violate its rule, policies and laws.

Performance of the University Publication has the mean of 3.88 which means satisfied. It is evident by the regular reporting of news and updates about activities of students in the university by the staff of the student publication and posting in the official Earthline page (Student University Publication). Students are readily informed of all the activities and programs of before and after. Tabloid printing is released every semester for students to read all that happened for the whole semester, thus they are satisfied. Results revealed that the students are satisfied with their school paper while they prefer the three journalistic styles. (EJE Basa · 2019)

Provision of student centers in every colleges and

office space for the student council has the lowest mean of 3.84 which means satisfied. The low mean though it still satisfied is it is only in Bulanao campus that has student center. Space is really a problem of the student organization per college. According to some student leaders in the colleges, *awan ngay ma'am ti room or place nga pagmimiting mi kuma or pag activitian mi* (Ma'am we don't have room or place to hold our meetings and activities. But there is a proposal in the strategic plan of the OSDSPS to have a one stop shop building for all student clubs and organizations.

Student Centre is a building or facility dedicated to students' activities at a college or university (Vocabulary.com Dictionaries). Student centers (or Student Unions as called in the United States of America) have always been a vital part of campus environments as they cater for all kinds of socio-cultural activities of students. They are devoted to students' recreation and socialization but equally serve faculty, other campus staff, Alumni and

even visitors alike. These Centres in some cases also augment learning activities and learning environments. The Rivers State University being a higher institution thus requires a functional and responsive students' Centre to serve as a hub for students' activities on campus. Although there is an existing students' Centre at the Rivers State University, it has presented itself to be inadequate both in programming and operation. It was built when the University was much smaller and has since become inadequate to meet the needs of modern Students' Centres.

The campus hub for social and recreational activities at the Rivers State University has since left the current location of the existing student centre, thus contributing to its inefficiency. This clearly highlights and strengthens the need to properly remodel and create a functional student hub. www.globalscientificjournal.com

Level of Satisfaction of Students in the Student Development Programs of KSU according to College

Table 5. Student Satisfaction in the Student Development Programs of KSU according to college

Descriptive				
PSTOT	Course	N	Mean	SD
	College of Agro-forestry & Environment	19	4.83	0.303
	College of Criminal Justice Education	68	3.45	1.093
	College of Liberal Arts & Social Sciences	154	3.72	1.133
	College of Entrep, Tourism & Hosp Management	110	3.89	0.993
	College of Health & Natural Science	50	4.05	0.772
	College of Public Ad & Ind. Governance	43	3.67	1.336
	College of Engineering & Information Technology	132	4.10	0.889
	College of Education	51	4.27	0.862
	College of Agriculture	120	3.59	1.143
	College of Forestry	27	3.93	0.758
	College of Bus. Admin & Accountancy	21	3.85	1.294
		795		

The College of Agro-forestry & Environment has the highest mean of 4.83 in the Student Development Programs of KSU which means very satisfied. This is attributed with the small number of students in Rizal campus where all programs and activities are enjoined by all students. Everybody is given the chance to participate since there are only less than 200 students. Unlike in the two campuses, with the number of students chances are, not all of them are given the opportunity to perform or participate. More activities and programs are easily implemented since they are only few to manage.

Second highest with the mean of 4.27 is the College of Education which means moderately satisfied. The students in the College of Education are the future teachers in which they are molded with the orientation that they have to be actively involved and engage in the different programs and activities of the university as a way of training them in the near future. It is also attributed to the screening and retention policy of the college in which active and smart students as manifested thru interview and written examination before they are accepted. Followed by College of Health and Natural Sciences with a mean of 4.05.

College of Criminal Justice Education got the lowest in mean with 3.45 but still moderately satisfied. Most of the students in the college of Criminal Justice are males that most of the time they are not as active as the females when it comes to activities and programs.

The College of Agriculture got the second lowest with a mean of 3.59 and followed by the College of Public Ad & Ind. Governance with a mean of 3.67 but still both are moderately satisfied.

Table 6. Analysis of Variance (ANOVA) on the level of satisfaction of student in the Student Development Programs of KSU according to college

ANOVA – PSTOT					
	Sum of Squares	df	Mean Square	F	p
COURSE	61.4	10	6.14	5.77	< .001
Residuals	834.1	784	1.06		

P(0.05)= < .001

Decision: Ho Rejected/Significant

As shown on the table, the computed F-ratio of 5.77 is higher than the computed F-ratio of <.001 at 0.05 level of significance, thus, hypothesis is rejected which means that there is a significant difference on the level of satisfaction of the students on the student development program offered by KSU.

This indicates that there are significant differences on the level of satisfaction of the student services offered by the university as perceived by the students along colleges.

This implies that there is a need to look into how students in the different colleges be able to participate equally in the different programs and activities of the university. The different colleges should come up with their strategic plan on the different activities and programs where multiple intelligences of students be exposed. Like wise in the office of the student development services will design activities that caters all talents and skills of students.

Table 7. Level of Satisfaction of Students in the Student Welfare Program of the School

3.1 Information and orientation programs	3.78	1.13
3.2 Guidance and counseling services to students	3.81	1.13
3.3 Career guidance and job placement assistance	3.76	1.14
3.4 Student insurance and medical aid program	3.79	1.15
3.5 Availment of student emergency loan	3.64	1.16
3.6 Assistance for income generating projects/ savings/ and entrepreneurial activities	3.71	1.15
3.7 Dissemination of the Student Code of Conduct and Discipline	3.82	1.14
	3.76	

As shown in the table, the area mean on the satisfaction of students in the student welfare program of KSU is 3.76 which means moderately satisfied. The guidance office caters most of the services, almost all of these are being conducted yearly and as needed.

Dissemination of the Student Code of Conduct and Discipline has the highest mean of 3.82 among the indicators which means moderately satisfied. The code of conduct and discipline is usually disseminated from the start during regular semestral orientation program which is

followed up in the orientation per college. It is also elaborated during classes as a part of valuing. Thus, students are satisfied. Guidance and counseling services to students has the second highest with a mean of 3.81 which is also described as moderately satisfied. This function of the guidance counselor is regularly conducted not only on scheduled dates but as needed even during weekends or vacation.

Availment of student emergency loan among the indicators has the lowest mean of 3.64 which still means

moderately satisfied. This is because the school has not yet established this kind of service since SUCs are recipient of the UNIFAST. There are also scholarship grants initiated by CHED like the Tertiary Education Subsidy (TES) and Tulong-Dunong Program (TPD) and other private and local scholarship grants. This also related to the non-availability of assistance for income generating projects/ savings/ and entrepreneurial activities assistance for income generating projects/ savings/ and entrepreneurial activities has the

second lowest with a mean of 3.71 but still on the description of moderately satisfied.

In the study of Mariden V. Cauilan (2022) Along Student Welfare Services, 1,069 or 50.88% of the respondents are fully aware of Guidance and Counseling Services, It can be gleaned from the results that most of the students are moderately aware of the services along Student Welfare.

Table 8. Level of Satisfaction of Students in the Student Welfare Program of the School according to college

Descriptive				
	Course	N	Mean	SD
	College of Agro-forestry & Environment	19	4.57	0.658
	College of Criminal Justice Education	68	3.46	1.063
	College of Liberal Arts & Social Sciences	154	3.65	1.156
	College of Entrep, Tourism & Hosp Management	110	3.73	1.044
	College of Health & Natural Science	50	3.93	0.830
	College of Public Ad & Ind. Governance	43	3.60	1.174
	College of Engineering & Information Technology	132	4.00	0.957
	College of Education	51	4.03	0.963
	College of Agriculture	120	3.54	1.113
	College of Forestry	27	3.98	0.673
	College of Bus. Admin & Accountancy	21	3.68	1.139
		795		

As shown in the table, College of Agro-forestry & Environment has the highest mean of 4.57 which means very satisfied. This implies that the students in the college of Agro-forestry & Environment are very satisfied in terms of Student Welfare Program of KSU. This is attributed with the very few number of students in Rizal campus compared to the two campuses where all the students are given the chance to avail of all the student welfare program. It is easier to manage the few students so the guidance office personnel together with other concern faculty and staff can just easily make schedule and conduct these programs.

On the other hand, College of Criminal Justice Education has the lowest mean with 3.46 that still mean moderately satisfied. This implies that the students taking Bachelor of Criminal Justice Education are moderately satisfied with the student welfare program that the university is offering however, they have the lowest mean.

The course has the greatest number of male than the female. Programs like these are usually dominated by female.

College of Agriculture has the second lowest mean with 3.54 but still moderately satisfied. As per observation, this college in most of the student welfare program usually has the least attendees. This has something to do with the notion that the course they have taken is just a second choice that they also lose interest in attending these programs. Two students when asked said, *masadsadot kami ma'am ta kasla haan kami agtuloy ta haan met nga isu ti kayat mi nga course* (we lose interest ma'am because we feel we don't pursue with our studies since this is not our priority course). Some students when asked if they are attending student welfare programs like orientation and the like just moved their shoulder up and say *wala lang ma'am (just nothing ma'am)*.

Table 9. Analysis of Variance (ANOVA) on the level of satisfaction of student in the Student Welfare Programs of KSU according to college

ANOVA – PSTOT					
	Sum of Squares	df	Mean Square	F	p
COURSE	42.1	10	4.21	3.89	< .001
Residuals	850.1	784	1.08		

P(0.05)= < .001

Decision: Ho Rejected/Significant

As shown on the table, the computed F-ratio of 3.89 is higher than the computed F-ratio of <.001 at 0.05 level of significance, thus, hypothesis is rejected which means that there is a significant difference on the level of satisfaction of the student's welfare program offered by KSU.

This indicates that there is a significant difference on the level of satisfaction of the student welfare program

offered by the university as perceived by the students along colleges.

It implies that the school has to look into how these student welfare programs be conducted in such a way that all students in the different colleges be catered. Strategies in the conduct of these program may be employed to get the full attention of students and internalize the importance of the programs.

Table 10. Level of Satisfaction of Students in the Institutional Program of the School

4.1 Admission services (enrolment procedure)	3.79	1.16
4.2 Scholarship grants offered by the university	3.75	1.18
4.3 Financial assistance to students in case of emergency	3.75	1.14
4.4 Services of school cafeteria and food stalls in the campus	3.73	1.16
4.5 Medical services and assistance given to students	3.82	1.14
4.6 Dental services offered to students	3.77	1.16
4.7 Safety and security services	3.92	1.15
4.8 Dormitory services and boarding houses	3.63	1.16
4.9 Observance of religious freedom and multi-faith services offered in the campus	3.85	1.13
4.10 Treatment to students with special needs and person with disabilities	3.85	1.13
4.11 Culture and arts programs and activities	3.85	1.13
TAWM	3.79	

It is shown in table 9 that the total weighted average mean is 3.79 that means students are moderately satisfied to the institutional Program of KSU. The school provides all the necessary needs of the students, personnel and staff too of the different units under student services are doing their best to cater to the needs of the students.

Safety and security services has the highest mean of 3.92 that means moderately satisfied. The school is giving more emphasis on the safety and security services by hiring trusted personnel to man the service. They are also well oriented and strict in implementing policies of the school.

Observance of religious freedom and multi-faith services offered in the campus, treatment to students with special needs and person with disabilities, culture and arts programs and activities have the same mean of 3.85 with the description of moderately satisfied. The guidance unit has the regular monthly activity of celebrating a mass by the different religious sect. Special programs are also planned and started to implement by the guidance personnel for the students with disabilities. For the culture and the arts, the university is actually have different activities and programs to preserve culture not only for Kalingas but other places too. The school celebrates Indigenous People's month to

bring out the richness of the Kalinga culture with different kinds of activities like dances, songs, paintings, stage play, booth competition to display Kalinga products, trainings for faculty and students to teach proper ways of dancing and the like.

Findings in the study of Mariden V. Cauilan (2022) for Multifaith services, 1,158 or 55.12% of the respondents are moderately aware which corroborate this finding.

The lowest with the mean of 3.63 but still on the description of moderately satisfied is dormitory services and boarding houses. This is attributed to the fact that the men's dormitory needs more repair according to inspection. Three students when asked said "*maflofload kami ta nadadail ti kaaduan nga ruwangan ti C.R., nu agbuyat kami ket rumwar jay danum.*" We experience flooding specially when taking a bath because the doors of our our C.Rs are destroyed. The lady's dorm is under repair so it is not yet open for occupants.

In the study of B. Malaga (2022) respondents and focused group discussion among selected groups of student-boarders/dormers, reveal that a student's stay in a boarding house and dormitory has significant contributions to his/her personal, social, academic and emotional growth. But this has nothing to do with the development of his/her

spirituality. Results demonstrate further, that respondents have recognized their boarding houses and dormitories possessing good basic housing facilities. However, they felt the deficiency in the provisions of safety and security facilities especially on fire escapes or exits and fire extinguishers. This manifests that most operators have violated some requirements set under the Building Code of the Philippines.

College of Agro-forestry & Environment as shown in the table has the highest mean of 4.73 that means very satisfied. This implies that the said college are very satisfied with the institutional programs of KSU. It is always an advantage to colleges with few students in the availment of services of the school because they can accommodate every individual with ample time.

College of Criminal Justice Education with a mean of 3.46 got the lowest in mean but still moderately satisfied. In the questionnaire answered by students, it came out that answers coming from the college of CCJE are: "*As a student of Kalinga State University Bulanao Campus, why does some security na pinapasok ang ibang studente na naka motor and some are hindi pwede. Be more approachable.*" These are the experiences of students that had affected their satisfaction of the institutional program of the school.

Table 11. Level of Satisfaction of Students in the Institutional Program of the School according to college

Descriptive				
PSTOT	Course	N	Mean	SD
	College of Agro-forestry & Environment	19	4.73	0.429
	College of Criminal Justice Education	68	3.46	1.096
	College of Liberal Arts & Social Sciences	154	3.66	1.134
	College of Entrep, Tourism & Hosp Management	110	3.79	1.036
	College of Health & Natural Science	50	4.00	0.762
	College of Public Ad & Ind. Governance	43	3.74	1.120
	College of Engineering & Information Technology	132	4.02	0.904
	College of Education	51	4.05	0.938
	College of Agriculture	120	3.57	1.071
	College of Forestry	27	3.86	0.726
	College of Bus. Admin & Accountancy	21	3.87	1.052
		795		

College of Agriculture with the mean of 3.57 got the second lowest in mean though still moderately satisfied. Five students answered the questionnaire with this statement "*Give consideration for late students in passing their*

requirements because there are times, we are lack of financial assistance in buying load and sometime there is a poor connection of signal." Most of the students in the College of Agriculture are coming from far flung areas

where there is no signal. They can only avail of the signal in some particular areas in their places that's why sometimes they are late in submitting requirements during enrollment and other uploaded requirements. Most of these

students in this course belong to the financially poor families that they cannot afford buying load for their school gadgets.

Table 12. Analysis of Variance (ANOVA) on the level of satisfaction of student in the Student Welfare Programs of KSU according to college

	Sum of Squares	df	Mean Square	F	p
COURSE	45.3	10	4.53	4.43	<.001
Residuals	802.0	784	1.02		

P (0.05) = < .001

Decision: Ho Rejected/Significant

As shown in the analysis of variance, the computed F-ratio of 4.43 is higher than the computed F-ratio of <.001 at 0.05 level of significance, thus, hypothesis is rejected which means that there is a significant difference on the level of satisfaction of the institutional program of KSU.

This result of the ANOVA implies that there is a significant difference in the institutional program of KSU as perceived by the students per college. It further implies that there is a need for these colleges with lower mean to strengthen the programs of the institution.

Table 13. Students' recommendations on other means/ways on how to improve the student affairs and services in the university

As a student of kalinga state university Bulanao campus, why does some security na pinapasok ang ibang studente na naka motor and some are hindi pwede.	1	0.1 %	97.5 %
Be more approachable	1	0.1 %	97.6 %
Disseminate information on time	1	0.1 %	97.7 %
Engage with students	1	0.1 %	97.9 %
Give consideration for late students in passing their requirements because there are times we are lack of financial assistance in buying load and sometime there is a poor connection of signal	1	0.1 %	98.0 %
Good practice in student affairs uses systematic inquiry to improve student and institutional performance.	1	0.1 %	98.1 %
I have nothing to recommend all is well	1	0.1 %	98.2 %
N	1	0.1 %	98.4 %
N/A	2	0.3 %	98.6 %
None	4	0.5 %	99.1 %
None, because for me is very okay.	1	0.1 %	99.2 %
Nothing	2	0.3 %	99.5 %
Wala na po akong marecommend na iba	1	0.1 %	99.6 %
none	3	0.4 %	100.0 %

IX. FINDINGS AND CONCLUSIONS

The findings showed that student development is given the first priority with the highest mean of 3.81 with

the description of moderate priority according to the respondents followed by the student welfare and institutional program with the same mean of 3.74 still on

moderate priority. The AVOVA shows a significant difference with the computed F-ratio of 6.62 which is higher than the computed F-ratio of $<.001$ at 0.05 level of significance.

On the level of satisfaction of the students in the student development were moderately satisfied with a mean of 3.85. Among the indicators, student discipline, and peace & order in the campus has the highest mean of 3.90 that means students are moderately satisfied. Followed by Performance of the University Publication with a mean of 3.88 as moderately satisfied. Provision of student centers in every college and office space for the student council has the lowest mean with 3.84 but still students are moderately satisfied. The College of Agro-forestry & Environment has the highest mean of 4.83 in the Student Development Programs of KSU which means very satisfied. Second highest with the mean of 4.27 is the College of Education which means moderately satisfied. Followed by College of Health and Natural Sciences with a mean of 4.05. College of Criminal Justice Education got the lowest in mean with 3.45 but still moderately satisfied. The College of Agriculture got the second lowest with a mean of 3.59 and followed by the College of Public Ad & Ind. Governance with a mean of 3.67 but still both are moderately satisfied. The AVOVA shows a significant difference with the computed F-ratio of 5.77 which is higher than the computed F-ratio of $<.001$ at 0.05 level of significance.

The area mean on the satisfaction of students in the student welfare program of KSU is 3.76 which means moderately satisfied. Dissemination of the Student Code of Conduct and Discipline has the highest mean of 3.82 among the indicators which means moderately satisfied. Availment of student emergency loan among the indicators has the lowest mean of 3.64 which still means moderately satisfied. College of Agro-forestry & Environment has the highest mean of 4.57 which means very satisfied. College of Criminal Justice Education has the lowest mean with 3.46 that still mean moderately satisfied. College of Agriculture has the second lowest mean with 3.54 but still moderately satisfied. The AVOVA shows a significant difference with the computed F-ratio of 3.89 which is higher than the computed F-ratio of $<.001$ at 0.05 level of significance.

The total weighted average mean is 3.79 that means students are moderately satisfied to the institutional Program of KSU. Safety and security services has the highest mean of 3.92 that means moderately satisfied. Observance of religious freedom and multi-faith services offered in the campus, treatment to students with special needs and person with disabilities, culture and arts programs and activities have the same mean of 3.85 with the description of moderately satisfied. The lowest with the

mean of 3.63 but still on the description of moderately satisfied is dormitory services and boarding houses. College of Agro-forestry & Environment has the highest mean of 4.73 that means very satisfied. College of Criminal Justice Education, with a mean of 3.46 got the lowest in mean but still moderately satisfied. College of Agriculture, with the mean of 3.57 got the second lowest in mean though still moderately satisfied. The AVOVA shows a significant difference with the computed F-ratio of 4.43 which is higher than the computed F-ratio of $<.001$ at 0.05 level of significance.

X. RECOMMENDATIONS

There is a need to strengthen the implementation of policies on the institutional programs of the school particularly on the safety and security services for students to feel comfortable and safe.

There is a need to have a student center in every college and office space for the student council which the OSDSPS has included in the strategic plan.

The dormitory and boarding houses of students should be given priority as to monitoring and repair of damaged parts by the school for the dormitorians and by the land lady of the boarding houses.

The college of Criminal Justice Education and College of Agriculture should be studied further to gauge the reasons of not being satisfied on the programs for development and services of the school as a basis for designing differentiated activities to cater to their intelligences.

Recommendations of students shall be considered in conducting programs and services of the university.

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Cryptic Echoes and Eternal Shadows: Unveiling Profound Themes in Nathaniel Hawthorne's *The House of the Seven Gables*

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Abstract— Nathaniel Hawthorne's novel *The House of the Seven Gables* is a masterpiece that looks into a myriad of enduring themes, offering to the readers a lush tapestry of human encounters and social commentary. By means of the Pyncheon family's dark past and the curse that haunts them, Hawthorne examines how the depravities of the past can engender an extensive shadow on future generations, causing moral deterioration and spiritual conflict. The paper attempts to dissect and analyze the themes that pervade the narrative, revealing some significant perceptions and social critiques rooted within the story. It also examines the gender and social expectations delicately woven into the structure of the narrative affording timeless insights into the human predicament and societal dynamics.



Keywords— Hawthorne, themes, fate, ancestral guilt, class status, gender role

I. INTRODUCTION

Nathaniel Hawthorne's *The House of the Seven Gables* endures a timeless exploration of significant themes that resonate through the hallway of history and human experience. It deals with the repercussions of the actions of a generation confronted by the subsequent generations. The Pyncheon clan is cursed and it passes its afflicted blood down to succeeding generations which are presumed to be haunted by the same curse. However, Hawthorne without constraining himself within the frontiers of this notion uses it as his key dissertation while examining a variety of other perceptions in the novel.

This paper attempts to dissect and illuminate the fundamental themes that string through the novel's narrative fabric, irradiating the everlasting relevance of Hawthorne's investigation of ancestral guilt, class position, the interaction of appearances and reality, the idea of fate, and the undercurrents of gender roles. Via the lens of these premises, the novel rises above its historical context and offers a mirror reflecting the intricacies of the human predicament and societal constructs, eliciting contemplation on the persistent influence of the yesteryears on the current

state and the ineradicable print it leaves on the future. This analysis embarks on a captivating journey through the sinister halls of the Pyncheon mansion to peel back the layers of time and divulge the discernments buried within this literary treasure.

II. ANALYSIS OF THE THEMES

William B. Dillingham in his essay "Structure and Theme in *The House of the Seven Gables*" talks about the various discourses that Hawthorne explores in his narrative. He believes that the author has structured the novel into three major parts which contain the chief ideas dealt with in the novel. "The first six chapters stress the desirability of a democratic way of life over an aristocratic one. With the introduction of Clifford in chapter vii the theme of psychological isolation comes into the foreground The last seven chapters constantly reflect the main theme by pointing up the dichotomy between appearance and reality" (336).

2.1 Parable on the nature and effects of Original sin

The House of Seven Gables has for years been read as a parable on the nature and effects of Original sin. Hawthorne takes many opportunities to link the misdeeds of Colonel Pyncheon to the subsequent misfortunes of the Pyncheon family. He includes elements that constantly remind the reader of the curse of the old Mathew Maule, giving an impression that the curse has important linkages to the present situations and scenario. Old Jaffrey Pyncheon and his nephew, Judge Jaffrey Pyncheon, are both found dead with blood coating their shirts and beards, linking their deaths to that of the Colonel and thereby fulfilling the curse on the Colonel: "God will give him blood to drink" (Hawthorne 7). It is interesting to note how the portrait of the Colonel has for years been ominously hung on the wall. It would, therefore, not be incorrect to say that the Colonel, who can be considered as the source of the trouble, has been a witness to the degeneration of the family and the mysterious deaths of many Pyncheons. Aware that the notion of an inherited curse is fantastic and perhaps inappropriate for an otherwise realistic novel, Hawthorne breaks literary convention just so that he can pursue the idea that the crimes of one generation can have awful repercussions for succeeding ones. In order to make space for the fantastical elements in his narrative, Hawthorne, in the Preface emphasizes that *The House of the Seven Gables* is a "Romance" rather than a "Novel". It is also possible that through the original sin, Hawthorne tries to point out that every human organism contains within itself the germs of corruption and death.

2.2 Reflection on class status

Hawthorne introduces the theme of class status in the first few pages of the novel. When the ancient House of the Seven Gables is first erected by Colonel Pyncheon, he has an open-house celebration to which he invites both the aristocratic and plebian classes, but each class receives different treatment as the servants lead both these types of guests to different rooms. Here starts the issue of class distinction in the novel. Thus we see pride in high social status become a part of the Pyncheon family very early in the history of the house. The interaction between the younger Matthew Maule and Gervayse Pyncheon makes this class distinction even more evident, for the young Maule first refuses to enter the house of the seven gables from the back, as would befit a member of the working class, and then is disturbed by Alice Pyncheon's apparent disdain for his workman's status. This pride is further highlighted in the succeeding generations when Hepzibah hesitates to open the store and finally does so very reluctantly. It is this status which the Pyncheons strive to maintain throughout the novel. The original sin was also

committed by Colonel Pyncheon to establish a position in society which was higher than the general folk. Richard H. Fogle states in his essay "The House of the Seven Gables", "The Pyncheons are fighting to maintain a state of isolated superiority over their fellows, an endeavor against which the society of The House of the Seven Gables has set its face. The original sin was committed with this end in view, and is perpetuated by the Pyncheon line for the same reason until there is no longer a Pyncheon who will renew the struggle" (347). It is ironic that the Pyncheons, more particularly Hepzibah, struggles to maintain a class even when she has no resources at hand to meet even her basic needs. When she runs out of means of livelihood, she is reluctant and hesitant to open the store as she deems that it does not befit her status to run an ordinary shop. This status and position which she tries to maintain does nothing for her. She is most unhappy. Her class and position in society do not give her the comforts of life. They do not serve to reduce her grief in any way. The narrator seems to be critiquing nineteenth-century New England society's preoccupation with class status and suggesting that not only does Hepzibah have nothing much to be proud of in being a Pyncheon, but the whole idea of 'gentlemen' and 'ladies' belongs to an aristocratic class system that should have died out with the American Revolution. Holgrave rightly remarks that this class position rather than being a privilege is more like a 'burden' for poor Hepzibah, which she had to carry throughout her life.

2.3 Appearance vs. reality in the novel

Through the novel, Hawthorne also endeavors to underline the fact that appearances can in many ways be deceptive, and the novel contains ample examples to demonstrate this fact. In the novel, Judge Pyncheon's brilliant smile is contrasted with Hepzibah's scowl. Even as the Judge's cruelty becomes apparent in the novel, his smile does not fade. However, in Hepzibah's case her scowl, which is essentially due to a myopic disorder, gives her an extremely repulsive appearance, so much that it was considered that her scowl would serve to scare and drive her customers away. Her own brother, Clifford, does not wish to behold her face even as Hepzibah makes him the center of her universe and devotes herself entirely to his service. Dillingham writes in "The Structure and Theme in *The House of the Seven Gables*", "The very title of chapter xv ("The Scowl and the Smile") hints at Hawthorne's concerns with the deceptiveness of outward appearance as typified in Hepzibah and the Judge" (343). That Hawthorne chooses to put these features on such prominent display, and then to contrast them so sharply with the personalities behind them, seems to illustrate that he is making a point about how easily a person's appearance informs judgments about them. Other examples, such as the popular opinion that the wise Uncle

Venner is actually a simpleton, further demonstrate Hawthorne's view that outward appearances are often misleading. The climax of the novel is also brought about by the Judge's reliance on false judgment made from appearance for Clifford did not have any knowledge of wealth and gold.

2.4 Fate in the novel

The question of fate becomes extremely important in the novel. The Pyncheons are cursed and the curse of the family is believed to pass down the generations. The seven gabled house is indeed a queer place with its dull and mystic atmosphere, which even the gay Phoebe was not able to resist and gave in to the dismal surrounding. The house had also seen the mysterious deaths of many Pyncheons. It is generally implied in the novel that this extraordinary environment of the house and the enigmatic deaths bear a direct connection with the curse of the Maule. It is indeed questionable here that does the author want to imply that everything that happens to the Pyncheons, every misfortune they have to suffer or every wrong that they do is a result of their fate? The stance that the author takes on this issue is very ambiguous. If Judge Pyncheon is considered to inherit the cruel genes of his forefathers, can he be held responsible for his pitiless behaviour? If we choose to excuse him on the grounds of his cursed fate and his genes, we are unable to provide a suitable explanation for the good Pyncheons – Alice, Clifford, Phoebe, and Hepzibah, to name a few. Thus, the occurrence of chance events and accidents in *The House of the Seven Gables* makes it impossible to explain everything that happens to the Pyncheon family strictly according to their cursed fates.

The idea of fate also finds an echo in the ideology of the Puritans. The Puritans believed in fate, predestination and the Calvinist idea that God has already chosen who is saved and who is damned. Colonel Pyncheon, as is mentioned in the novel, was a strict Puritan, thus reinforcing the idea of fate and bringing home the fact that the novel repeatedly harps on the concept of fate, attributing the misfortune to fate. Moreover, this doctrine laid importance on wealth and physical possessions and believed that the richer one was on earth, the more likely he was to be saved. Hawthorne is drawing on the Puritan religious idea of the 'elect' in his depiction of Judge Pyncheon's notion that his economic success and public respectability prove his moral virtue. Judge Pyncheon is also mentioned in the novel as a regular church person. Thus, we see the concept of fate interlinked with that of religion. Religion and church also becomes an indicator of the social participation of the characters. Phoebe's regular churchgoing demonstrates her participation in the larger social context of the town, while Hepzibah and Clifford's lack of interest in religious

observance underlines their general isolation from the rest of town life.

2.5 Gender roles in the novel

Gender remains an important theme in the novel and Hawthorne places more value on the private lives and conversations of Phoebe and Hepzibah, than he does on Judge Pyncheon. He also compliments "the woman's, the private and domestic, view of a public man" (Hawthorne 100) as more indicative of a man's actual character. Using Hepzibah's chastity and her aloofness from the world, Hawthorne draws a variety of ideas. Her chastity serves as a symbol for the larger withdrawal of the Pyncheon family from worldly transactions. She remains associated with only the family emblems: the Pyncheon family house and the Pyncheon chickens. The race of the chickens, like the Pyncheon clan has degenerated as a result of "too strict a watchfulness to keep it pure" (Hawthorne 73). Teresa Goddu writes in her essay "The circulation of Women in The House of the Seven Gables", "The house, which is personified as a body, refuses admittance as Hepzibah's virginal body does. Barred from intrusion, no one may enter the house except members of the family" (120). Hepzibah also symbolizes the family's incestuous mode. Like Chanticleer who mates both with his wife and sister, Hepzibah's passion is not for a lover, but for her brother. Goddu writes, "By retreating from the public marketplace to take up the private roles of sister, mother, and wife to Clifford, Hepzibah remains not only unsullied but also unproductive" (121). The story of Alice Pyncheon is also another example where Hawthorne uses the female gender to highlight the role women play as a commodity to be traded between men in the economic relations of society. In taking both Alice and another wife, Mathew Maule upsets the normal rules of alliance. Further, Phoebe's meetings with both Judge Pyncheon and Clifford have sexual overtones. When Judge Pyncheon tries to kiss Phoebe, she immediately draws back. Moreover when Clifford notices her blooming womanhood, "the ripeness of her lips, and the virginal development of her bosom" (Hawthorne 114), the sexual connotations become distinctly vivid. However she refuses to acknowledge this attraction, ignoring "whatever was morbid in his mind" (Hawthorne 116).

III. CONCLUSION

Hawthorne, thus, reviews a diversity of themes in the novel, which persist throughout the narrative. He culminates the narrative with a marriage alliance between Phoebe and Holgrave, hence in a way culminating the long scuffle between the families. Several details like the death of the Judge and the whereabouts of the lost document are

elucidated in the closing chapters and thus the story climaxes with no questions unanswered.

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Representation of cities as spaces through symbolist imagery in T.S. Eliot's *The Wasteland* and Arun Kolatkar's *Kala Ghoda*

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Abstract— *In twentieth-century's poetry, the city has become an important and complex theme because when writing about cities, poets tend to re-formulate and re-define their relation with literary and cultural traditions. The city poses a particular challenge for the modern poets because of their commitment to social and cultural traditions they feel that their role has been fused to simply responding to the social, moral, cultural and psychological transformations that the city symbolizes. Is it right to read a poet, or poetry, as an extension of a place? The answer is may or may not be. The question is to answer the unique narrative description of Bombay in Arun Kolatkar's Kala Ghoda and the city of London in T.S. Eliot's The Wasteland that defines the city using imagery and symbolism in the best manner. Walking through Bombay and reading Kala Ghoda Poems recreates a city that is constantly shifting and dancing around, full of noises and colours, all the while exposing those lives that are pushed out of an expanding concrete jungle, hidden under bright lights and tall towers—the triumphs of development. Eliot utilises the 'unreal city' London as the main setting for The Wasteland and the city comes to embody the title of the poem that id portrayed as ugly, cruel and grey, lacking any real human warmth or meaningful connections. The study will be centred on a reading and analysis of deconstructive poetry to show how postmodernism is hinted at while also demonstrating continuous sociocultural and socioreligious activities through the use of symbolism and imagery. The study will continue with chapters broken down into many aspects, including a comparative analysis of Eliot and Kolatkar's poetry, studying the issue of experimentalism and symbolism as well as imagery employed in Kolatkar's Kala Ghoda and Eliot's Wasteland. The subjectivities and experimentation in Indian English poetry and Western poetry can be understood and explored through a comparison of Arun Kolatkar and T.S. Eliot.*

Keywords— *modernist poetry, modernism, cosmopolitan, Indianness, Experimentalism, Symbolism*

I. A COMPARATIVE ANALYSIS OF ELIOT AND KOLATKAR

Is there a right way to read poetry? I don't have the answer, but I believe that experiencing poetry physically allows me to see things that I have never noticed before. And this term 'experience' is the origin of my study as it is subjected to the relatable characteristics of our life. T.S. Eliot's 'Wasteland' talks about the mental tension of society and modern man and the brokenness of life through the city of London. Similarly, Kala Ghoda by Arun Kolatkar portrays

the life of migrant workers, unemployed labourers, hungry, homeless strays—victims of a glaringly uneven development. Living on the streets, outside of Bombay's high rises and social institutions is detrimental, today more than ever.

In dealing with the poetry of the city, I intend to establish a contextual reference framework, within which two poems 'The Wasteland' by T. S. Eliot and 'Kala Ghoda' by Arun Kolatkar can be compared and analysed in order to explore the Indian poetic attempt to integrate western modernism.

Two approaches were adopted in this study: the biographical and the new critical approaches. This paper will explore the two modernist poets in context which was marked by a smear of loneliness, alienation, frustration, and lack of inner peace, considerably turn to similar imaging of the "City" for their own use of symbolism. The modern city has given rise to new and unusual poetic images and experiences, and thus had their direct impact on the poetic form.

Eliot being the father of modern English poetry and Arun Kolatkar is at the heart of Modern Bombay. The study is committed to find the right critical tools to understand their poetry in terms of symbolism and imagery through cities as spaces. This study will highlight the way in which material poetry readings of literature can reveal new pathways of interpretation, a new methodology of understanding Indian and western modernism.

Through their poetry, Eliot and Kolatkar deals with many themes, obstacles, religious dogmas, blind faith, superstition and humanism in a modern and post- modern experimental manner that is prevalent in society and they also show how common man is easily deceived and affected by these.

So it is very much true that Eliot and Kolatkar are the poet of common man and society. And, society is now turned into mix culture, tradition and thoughts that is well portrayed in their poetry through literary history. Along with the modern academic practices and studies a comparative study of two great poets from Indian and western will provide a broad aspect to literature and for the future researchers as well.

Indeed, along the English literary tradition, there are many references to the city, but the city in modern British and Indian poetry in particular has not been yet given sufficient critical attention. In this paper I seek to present a close reading of some poetic conceptions regarding the theme of the city, which have not been given adequate examination and reflection.

II. CENTRAL ANALYSIS AND EXPLANATION

Symbolism is a late 19th century art movement of French, Russian and Belgian

origin in poetry and other arts. In symbolism we generally express mystical or abstract

ideas through different images.

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ideas through different image ongoing study of English literature discusses in great detail how modern lifestyles affect the signs and symbols of poets. Almost every society in recorded history has practised poetry as an art form for thousands of years. People can better grasp the city as a whole and the value of developing their poetic visions and experiences by understanding the relationship between the city and the poet. The eminent modern English poets who are noted for the symbolic trend in their poetry are, as indicated, W.B. Yeats and T.S. Eliot. They are found to use this technique as an instrument to give out their study and review of the contemporary reality of modern society.

As a matter of fact, symbolism forms a necessary part of the intricacy as well as the rarity of modern English poetry. This is definitely instrumental to the distinction of the poetry of this age from its predecessors.

On the other hand, Indian poets such as Arun Kolatkar and Jayant Mahapatra, prominent poets of Indian literature use symbolism and imagery as a portrayal of city life and constructing the social and cultural phenomenon.

Bringing Kolatkar and Eliot together will expand and explore the literary canon in an aesthetic way and enhance the poetic study in relation to symbolist city imagery.

III. POETRY OF ELIOT AND KOLATKAR: THE VISION OF AN EXPERIMENTALIST

One of the most prominent characteristics of modern experimentalist poetry is its focus on the language itself. Poets such as T.S. Eliot and Ezra Pound sought to challenge the traditional use of language in poetry, using complex, fragmented language that was often difficult to decipher. This style of poetry emphasized the importance of the sound and rhythm of words, as well as their meanings. This approach to language use in poetry can be seen in T.S. Eliot's "The Waste Land," where the poem is constructed through a series of fragmented, disjointed images and references, reflecting the fractured nature of modern society.

Both Arun Kolatkar and T.S. Eliot are considered experimentalists in poetry, pushing the boundaries of traditional forms and techniques to express their unique visions of the world. In their respective works, "Kala Ghoda" and "The Waste Land," they employ a range of experimental techniques to convey their themes of urban decay, fragmentation, and the search for meaning in a rapidly changing world.

In "Kala Ghoda," Kolatkar experiments with form and language to reflect the chaotic and heterogeneous nature of Mumbai's urban landscape. The poem is composed of fragmented, disjointed images and vignettes, interspersed with lines of Marathi and Hindi, reflecting the polyglot nature of the city. The poem is structured around the central image of the Kala Ghoda statue, a prominent landmark in Mumbai, which serves as a metaphor for the city's complex history and cultural diversity.

Eliot's use of allusion and quotation in *Wasteland* from a range of literary and cultural sources, from Dante to Shakespeare to Hindu philosophy, also reflects the fragmented and hybrid nature of modern culture. The poem is also notable for its use of free verse and unconventional syntax, which contributes to its jarring and disorienting effect on the reader.

Both Kolatkar and Eliot's experimental approach to poetry reflects their broader concerns with the fragmented and contradictory nature of modern life. In "Kala Ghoda," Kolatkar depicts Mumbai as a city that is simultaneously vibrant and oppressive, full of life and energy, but also marked by poverty, violence, and the legacies of colonialism.

IV. A COMPARATIVE ANALYSIS OF KALA GHODA AND WASTELAND THROUGH CITY IMAGES OF MATERIALISM AND CAPITALISM

"Kala Ghoda" is a poem that uses city imagery to explore the themes of materialism and capitalism in Mumbai. Kolatkar's descriptions of the opulence of the rich and the poverty of the poor provide a stark contrast that highlights the disparities within the city. However, the poem also celebrates the diversity and resilience of the community, suggesting that there is more to the neighbourhood than just its materialistic culture.

Throughout the poem, the speaker makes several references to "*black money*" suggesting the prevalence of corruption and illicit activity in the neighbourhood. This could be seen as a commentary on the darker side of capitalism, where greed and a thirst for power can lead to immoral and illegal actions.

T.S. Eliot's "The Waste Land" is a powerful indictment of the impact of materialism and capitalism on modern society. Through his use of vivid city imagery, Eliot presents a bleak portrait of the urban landscape as a soulless, mechanical place that has eroded traditional values and beliefs. However, the poem also offers a glimmer of hope, suggesting that there is a way out of this wasteland if we can find a way to reconnect with our spiritual selves.

While both poems critique the materialism and capitalism of modern society, they offer different perspectives on how to respond to these phenomena. In "Kala Ghoda," Kolatkar suggests that there is hope in the city's diverse and multicultural character. The use of Marathi and Hindi, as well as the depiction of different religious traditions, serves to emphasize the cultural richness of the city. In contrast, Eliot's portrayal of London in "The Waste Land" emphasizes the spiritual emptiness of modern society, with no clear path forward.

In conclusion, the use of city imagery to critique materialism and capitalism is a common thread in both "Kala Ghoda" and "The Waste Land." Both poems reflect on the dehumanizing effects of mass society and the fragmentation of traditional values and beliefs.

V. USE OF CITY IMAGERY TO DEPICT POST WAR PICTURE PORTRAYED IN WASTELAND AND POST COLONIALISM [PRE INDEPENDENCE-WAR] IN KALA GHODA

The use of city imagery in poetry is a powerful way to convey a sense of time and place, as well as to explore the social, political, and cultural forces at work within a

particular context. Eliot in "The Waste Land" and Kolatkar in "Kala Ghoda" used city imagery to depict the post-war and post-colonial landscapes of their respective settings.

In "The Waste Land," Eliot uses city imagery to depict a world in which spiritual and moral values have been lost or forgotten. The poem is set in London, a city that has been devastated by World War I, and the city serves as a symbol of the decay and fragmentation that characterizes modern life. Eliot presents a range of city images throughout the poem, from the crowds of people wandering aimlessly through the streets to the crumbling buildings and polluted air.

One of the most striking uses of city imagery in the poem is the description of London as an "Unreal City" in the opening lines of the first section. This phrase captures the sense of dislocation and alienation that characterizes modern urban life, suggesting that the city is a place where people have lost touch with reality.

Kolatkar uses city imagery to explore the contradictions and tensions of post-colonial India. He describes the streets of Mumbai as a kind of chaotic carnival, where ancient and modern cultures collide in a colourful and chaotic dance. At the same time, however, he also portrays the city as a place of violence and decay, with images of the "gutter of death" and the "streets of blood."

Both poems also highlight the complexity of urban spaces, which can be both beautiful and vibrant as well as dark and foreboding. They also suggest that even in the midst of decay and violence, there is still the potential for redemption and renewal.

VI. CONCLUSION: SUMMING UP THE POETIC VISION OF ELIOT AND KOLATKAR

T.S. Eliot's "The Waste Land" and Arun Kolatkar's "Kala Ghoda" are two significant poems that explore the modernist literary movement and urban spaces in the post-war period. Both works utilize city imagery to comment on the experience of modernity, experimentation, materialism, the post-war picture, and urban spaces.

City imagery plays a crucial role in both poems. Eliot's "The Waste Land" is a meditation on the post-war city, with its numerous voices, fragments, and wastelands. The poem depicts London as a city in decline, full of death, decay, and isolation. Eliot uses vivid imagery to describe the city's ruins, portraying London as a symbol of modernity's failure. The use of the different voices in the poem reflects the fragmentation of modern life, suggesting that it is difficult to establish any cohesive meaning in the modern world.

Kolatkhar's "Kala Ghoda," on the other hand, is a poem that celebrates the vibrancy and energy of Mumbai's urban space. The poem uses city imagery to describe the hustle and bustle of the city, with its myriad people and activities. Kolatkhar paints a vivid picture of the city's street vendors, flower sellers, and street performers, all of whom contribute to the city's character. The poem also addresses the darker side of urban life, as Kolatkhar depicts the dangers that lurk in the city's shadows. The poem's use of free verse and repetition creates a sense of rhythm, reflecting the city's constant movement and energy.

Both Eliot and Kolatkhar's poems are exemplars of modernist literature, utilizing literary experimentation and fragmentation to reflect the complexity and fragmentation of modern life. Eliot's use of multiple voices, allusions, and fragmentation challenges the traditional notions of poetry, creating a new way of looking at the world. Kolatkhar's use of free verse and incorporating overheard dialogue challenge the conventional poetic form and expand the possibilities of Indian English poetry.

The poems also address the theme of materialism in the modern world. Eliot's poem explores the theme of consumerism, where people are only interested in material possessions and pleasure. The poem suggests that this obsession with material goods has led to a spiritual emptiness and decay. Kolatkhar's poem, on the other hand, explores the theme of materialism in a more subtle manner. The poem depicts the vendors and sellers on the street, all trying to make a living. However, the poem suggests that there is more to life than just material possessions, as seen in the joy and energy of the street performers and musicians.

Finally, both Eliot and Kolatkhar address the post-war picture in their works. "The Waste Land" was written in the aftermath of World War I, and the poem reflects the psychological trauma and fragmentation that resulted from the war. Similarly, "Kala Ghoda" was written in the aftermath of India's independence, and the poem reflects the challenges and opportunities of the post-colonial era. Both works reflect the upheaval and uncertainty of the post-war period, as well as the complex and fragmented nature of modern life.

In conclusion, "The Waste Land" and "Kala Ghoda" are two essential works that explore the themes of modernism, experimentation, materialism, the post-war picture, and urban spaces. Both poems utilize city imagery to comment on the experience of modernity and the challenges and opportunities of the post-war period. The poems reflect the complexity and fragmentation of modern life, as well as the importance of looking at the world in a new way to understand its nuances.

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Sexual harassment among educators and learners in rural high schools in Morocco: A case story

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Abstract— Sexual harassment remains a pressing issue in sensitive realms such as educational settings, with high schools being particularly vulnerable environments. This case study delves into the disturbing reality of sexual harassment among educators and learners alike in a specific high school that is situated in the suburbs of the historical town of Meknes, Morocco. In order to shed light on the detrimental consequences of this critical issue for all stakeholders involved, the study employs a qualitative research design; data were collected through interviews, observations, and document analysis to explore the experiences of the parties involved. The aim behind this study is to reveal the intrinsic causes and side effects that lead some educators to molest some of their students inside the “sacred realm” of school. Moreover, the case story highlights the lasting impact of sexual harassment on victims' mental health and academic performance, as well as the broader repercussions on the school community. Before emphasizing the need for policies and training in high schools to combat this pervasive issue and promote inclusive learning environment, wherein educators and learners can thrive without fear of harassment and to nurture a culture of respect, equity, and dignity for all. The findings unveil a number of themes for analysis and the generation of final results.

Keywords— sexual harassment, high school, molestation, educators, learning environment.

I. INTRODUCTION

High schools are meant to be safe and “sacred” settings devoted for learning and personal growth, where educators play a pivotal role in shaping the minds and futures of young learners. It is the place where the process of students’ socialization takes place to trigger the acquisition of attitudes, behaviours, values as well as the accredited standards that are axiomatically instilled and profoundly dug in the most “should be” healthy and tidied up environments - school-, in order to guarantee the assertion of those values for the long term. However, beneath the veneer of academic excellence, sexual harassment as a deep insidious problem pervades educational institutions, leaving no one entirely immune. While efforts are aimed at the entire school community at the primary level, secondary school efforts target a smaller group of students who are most at-risk for developing academic or emotional problems or may suffer from deleterious effects caused by sexual harassment (Merrell et al., 2006). By and large, any

adult molestation or sexual abuse in schools is of grave concern as it holds the attention of students, parents, educators, and the environment of education.

1.1. Research Hypothesis

The thematic analysis of this study is based on the related framed hypothesis that reads as follows: “Given the sanctity of the research site, investigating factors contributing to the perpetuation of sexual harassment in high schools among students and teachers is due”.

1.2. Research Questions

A number of research questions were generated to support the hypothesis. By addressing this set of questions, the study aims to gain deep insights into the dynamics, contributing factors, and consequences of the molestations of educators towards learners, which emphasises the need to approach this topic with the utmost sensitivity and empathy, keeping the well-being of all individuals involved at the forefront of the research endeavour. Such understanding can serve as a

basis for developing effective prevention and intervention measures to create a safer and more respectful educational atmosphere for all students and educators.

RQ1: What are the specific forms of sexual harassment reported by students and teachers within the high school environment?

RQ2: What role does the organizational culture of the high school play in either tolerating or preventing sexual harassment incidents?

RQ3: What are the barriers that hinder victims from reporting incidents of sexual harassment, and how can these barriers be addressed?

RQ4: How do teachers and school authorities respond to reported cases of sexual harassment, and what improvements can be made to ensure a more supportive and effective response?

RQ5: What are the long-term consequences of sexual harassment on the mental health, well-being, and academic performance of the victims in the high school environment?

RQ6: How do students perceive the role of teachers in contributing to or mitigating instances of sexual harassment in the high school?

1.3. Methods of Research: Descriptive Case Study

In order to achieve the desirable results, the research design employed for this study is a descriptive case study approach, aiming at providing a detailed and in-depth analysis of the particular case at hand to gain a comprehensive understanding of the phenomenon under investigation. Observation was used and an open-ended interview was conducted with the targeted molested student in order to uncover the main themes or phenomena that lead to the occurring of such behaviours.

II. REVIEW OF LITERATURE

While browsing a number of resources about this issue, to my surprise, I realized that it is no longer a current subject that was facilitated by the emergence of the technological innovations that students are obsessed with. Sexual harassment by text, e-mail, Facebook, or other electronic means affected nearly one-third (30 per cent) of students. Interestingly, many of the students who were sexually harassed through cyberspace were also sexually harassed in person; the proliferation of text messages and internet connection which facilitates this process today. Sexual abuse at educational settings especially among teachers towards learners is rather an older phenomenon that was marked in a number of schools in USA and Europe and that many scholars have already coped with (Dwarking, 2000).

2.1 Defining the concepts

2.1.1 What is sexual harassment?

Rampant old definitions and recent ones exist regarding sexual harassment in educational institutions. Researchers have tackled the issue from endless angles to distinguish between various forms of sexual harassment that range from non-verbal through verbal to physical actions. The behaviour may also include, but is not limited to, explicit or implicit sexual comments, jokes, or innuendos, unwanted touching, leering, stalking, sexual propositions, or the display of sexually explicit images or materials without consent. It can have severe psychological, emotional, and professional consequences for the victim, affecting their self-esteem, well-being, and performance. In this vein Clark (1979) noted:

Sexual harassment in the classroom... is harassment in which the faculty member covertly or overtly uses the power inherent in the status of a professor to threaten, coerce or intimidate a student to accept sexual advances or risk reprisal in terms of a grade, a recommendation, or even a job.

In the same year, MacKinnon (1979) advanced in more general terms that sexual harassment refers to “the unwanted imposition of sexual requirements in the context of a relationship of unequal power. Central to the concept is using power derived from one social sphere to lever benefits or to impose deprivations in another.” Both scholars agree on the fatality of the issue and alarm the readers about the short and long-term consequences. The assumption that a teacher, the case of this study, would engage in such inappropriate behaviour is not supported by research or evidence. Moreover, what is essential in defining sexual molestation is the imbalance of power in gendered relations that is at the core of sexual harassment (Leach and Humphreys, 2007)

Following a similar vein, Lipson (2001) acknowledged that eight out of 10 students undergo some form of sexual harassment during their school processes. Studies have shown that sexual harassment negatively affects students' emotional and educational sides. Among all the students who experience sexual harassment (47%) feel upset and worried right afterward. When (40%) of the students who experience sexual harassment are more likely to react by avoiding the person who molested or harassed them, (24%) are talking less in class, not wanting to go to school, (22%) tend to change their seats in class to get farther away from someone and (21%) make a request to the administration to change the class and (20%) finding it hard to pay attention in school (Leach, 2007).

2.1.2 The gendered view of sexual harassment in high schools

However, power relations and gender roles that reflect the patriarchal system of the society is exemplified in many African schools where authoritarian school systems are established (Leach, 2007). In our Moroccan public high schools, power differences and power relations based on gender are prevalent between teachers and students and among students as well. Girls can suffer from sexual harassment by both teachers and peers. Moreover, in socially conservative societies, female students are placed under spot in case of abusive practices, which is not the case with teachers who are not questioned, even if they exhibit similar abusive behaviour.

III. METHODOLOGY

3.1 A Descriptive Case Study

Creswell (2014, p. 241) makes a lucid and comprehensive definition of case study strategy that goes in line with the objectives of the study at hand.

Case Studies are a qualitative design in which the researcher explores in depth a program, event, activity, process, or one or more individuals. The case(s) are bound by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time.

The attributes of descriptive case study strategy that Creswell advocated are pivotal for this study. First, the researcher wants to describe specific behaviour occurring in a particular environment. The phenomenon is studied in details within the natural context of the targeted high school. The contextual nature of the case study is defined by Yin (1993) as an empirical inquiry that “investigates a contemporary phenomenon within its real-life context and addresses a situation in which the boundaries between phenomenon and context are not clearly evident.”

The objective behind using a descriptive case study in this work is that it is, on the one hand, a single case study; the only grievance on the part of a teacher towards a student that was publically raised to the administration. On the other hand, it has the purpose of restricting the scope of the study looking up for solutions. There are two methods of research used in this study, observation and interviewing the victim. It is worthy of mention that I must emphasize the need to approach this topic with the utmost sensitivity and empathy, keeping the well-being of all individuals involved at the forefront of the endeavour of this research.

3.2 The contextual background of the case study

Little research has been conducted about this issue due to the sensitivity of the topic on the one hand, and to the specificity of the place on the other. This study comes to unveil some of the societal structures that prevent this issue from seeing light especially in this specific setting. The study is conducted in a senior high school that is located in a small village called Moulay Idriss Zerhoun, a town in the region of Fès-Meknès of northern Morocco, spread over two hills at the base of Mount Zerhoun. It is famous for being the site of the tomb of Idriss I, the first major Islamic ruler of Morocco, after whom the town is named (Mohammed, 2010). This area attracts countless tourists every day, who visit the touristic town left by the Romans “Volubilis”.

As will be mentioned in the epitome, the importance of this school for the targeted student and her peers and for the residents of the whole village is very profound. School, according to this case study, represents a refuge for parents and a safe place to send their children to, especially girls. It is the only high school in the village and is characterized by its competent teaching and administrative staff. Strong relationships are built among students due to the nature of the village; some of them can share the same classroom from primary school to senior high school. On the other hand, female students, who are hard-workers, usually outnumber male students in classes. The majority of teachers are commuting, only few of them live in the city. The targeted teacher is one of those who live in the city.

3.3 Personal backgrounds of the participants

The prevalence, frequency, and impacts of sexual harassment in middle and high schools are the subject of this study. The aim is to concentrate on all facets of the targeted person's and his victim's backgrounds, including substance abuse, high-risk sexual behaviours, esteem building, career planning, academic performance, and relationship building, in response to worries about the increased risk of school dropout and emotional problems for sexually molested students. The primary concern of this study stems from my specific experiences I used to have as a female educator in the educational institution in which the study is conducted. My constant presence there as a teacher is what led me undertake a deep investigation about the permeated causes and factors that lead repeated misconducts of an educator at several students, the majority of whom are in his class and the overwhelming majority of whom attend the evening classes he organizes every day. The students turn to his evening classes as a means of reinforcing their knowledge of French. For this person, evening classes are the ideal setting in which to pick his victims.

It is noteworthy that the people who live in this area are physically appealing; they have a special charm. They must, however, work in order to survive and feel socially equal to their peers because they are sufficiently poor. One observed notion about the students of that place is the fact that the vast majority of them are preoccupied with their physical appearance, so their poor living conditions aren't entirely reflected in the way they dress and apply makeup. Some of our students, particularly girls, dress with overtly sexual overtones, despite the specificity of the place, while other students have nothing to wear. Accordingly, social classes are not set clearer given the appearance of students at schools that is at odd with their reality.

As far as the second participant of this study is concerned, he is one of the highly experienced teachers at this school, the targeted person is married with two young children (ages 3 and 1), and his wife is a relative. Evidently, he follows his religious beliefs to the letter because he frequents the mosque during the day and at 'Alfajr' prayer. He is a capable teacher who is always on time. He contributes to a number of charities and is expected to give free lessons to underprivileged students. However, when he gets angry, he becomes violent and has a tendency to use derogatory language and morally reprehensible expressions to speak to both male and female students. He was referred to as "the real tongue-lashing" person by our former principal. All of these characteristics occasionally create turmoil about his inappropriate behaviour with female students as well as female colleagues who are not yet engaged. The student is a recent divorcee, and this is the straw that breaks the camel's back. In order to finish her studies, she has defied her social and psychological circumstances.

3.4 The case story

To my surprise, the student did not object to voice her thoughts about the molestation she had endured. Here is how her tale begins:

After the trial I went through with my ex-husband, with whom I led a wrong life in every way, I started school this year. The wrong life I was living was sometimes shown through adultery, other times through physical and emotional abuse, and primarily through beatings that left permanent scars on my body and would inevitably serve as a constant reminder of everything bad I have experienced.

The first time I attended class, I was anxiously awaiting the arrival of the French teacher? Who was up to that time unknown to students. As soon as he entered the room,

a horrible feeling overcame me simply because I know him. In my innermost, I didn't want him to be my teacher, but I don't have the right to object as I cannot change the class. I told myself, "I need to be cautious around this person."

Thereafter, he requested my phone number claiming that we could communicate in French in order to improve my level in the language that was frightening the majority of students in Zerhoun.

After a few days, his messages took on a new resonance and included phrases like "I miss you," "I can't stop thinking of you," "I like your eyes," and so on. I considered several times how to get rid of this "dirt," I felt incredibly intimidated and unable to sleep for days, and I lost my appetite. I did not, however, accept being treated in this manner; I felt humiliated, and I permanently left my seat in his evening classes.

I told myself, "I need to be guile and careful with this person at the same time." In order to avoid confronting him, I chose to arrive early for class and leave first. I avoided speaking in class and preferred reading my manual or my novel while pretending to take notes, to avoid any contact of him. To be honest, I made no effort to follow up his lectures. I started hating this school subject, despite its importance in the first baccalaureate and I was thinking of leaving school for good because my family cannot send me to complete my studies in the town especially that I was a divorcee.

It was not only this person at school who was molesting his female students, there were two or more others, but they were acting secretly and intelligently. Teachers were quite aware that their molested students are not courageous enough to voice their suffering to their parents or to the administration, although there are others who believed that to be in personal contact with a teacher is a privilege for her, because they thought the relationship would end up in marriage.

When he ventured to ask me for a date outside my area, I felt outraged and humiliated and decided not to be passive. Getting a good mark in French was alluring for many students but not for me. I recorded

the situation and sought protection from the director. I could no longer give in to his demands.

It was too late when he decided to take my phone to delete the recorded audio from it when he was surrounded by danger, he continued to threaten me several times in addition to his offensive terms and expressions and bad behaviours but he succumbed to the reality that he will be punished in a way or in another. The director felt embarrassed chiefly when I asked his full protection. Unfortunately, the problem was raised to the directorate. The fact that the responsible called up the president of “the Association of the parents and Pupils”, the human rights associations and the responsible about the region, has really soothed my nerves. I felt that there are really people who care for my cause, which is the cause of a number of students who secretly suffer from the tyranny of this person and his immoral deeds.

IV. DISCUSSION OF FINDING RESULTS

The story of the bullied student and her epitome revealed a number of themes and phenomena. Preliminary findings reveal a distressing prevalence of sexual harassment incidents from educators towards female learners being disproportionately affected. Moreover, the study identifies power imbalances from the part of dictatorial teachers, gender stereotypes, and the normalization of certain behaviours as contributing factors to the perpetuation of sexual harassment in high schools more particularly in this region.

Results show that poverty is a factor of importance to emerge from the story; it is downright cruel to take advantage of the plights and hardships of needy students and abuse their bodies and reputations. As for the sample, she had trouble sleeping and lost her appetite in addition to the feeling of embarrassment that preoccupied her for a prolonged period of time. It is true that those who are subjected to sexual harassment by teachers suffer negative health effects as a result of the abuse. Moreover, based on personal observations and different stories from students, teachers and administrators, despite the specificity of the place, sexual harassment is only one reason behind students committing suicide at the period from 2011 and 2015, among many, getting low grades was a factor as the parents attributed it to laziness or having bad relationships with peers.

Another theme of consequence that the narrative suggested refers to the serious psychological and mental effects that the bad behaviours of the teacher towards the student caused, which made her feel less self-assured and created turmoil due to intrusive thoughts, flashbacks, and emotional triggers associated with the trauma. This can lead to a decrease in attention span and overall cognitive functioning. The victim also admitted to feeling scared or afraid and confused about her identity and the norms she had picked up at home and felt that the school, which is a second institution after home from which young people acquire more principles and qualities by which they can face the outer world, has lost its credibility. The emotional toll of sexual abuse can result in decreased motivation to excel academically.

A fourth emergent theme concerns the effects of sexual abuse on the students' academic performance that were detrimental, profound and far-reaching. The trauma and emotional distress resulting from sexual abuse have significantly impacted various aspects of the student's educational experience and achievement. A decline in the academic performance is mainly due to absenteeism and school avoidance, which are a fifth theme the narrative displays. According to the story, some students who have experienced sexual abuse may avoid attending school altogether due to the fear of encountering triggers or reminders of the dramatic experience. This absenteeism can lead to a decline in academic performance and engagement. The affected student left the evening classes that the teacher had scheduled and avoided the teacher. She didn't go to school and she didn't speak in class. She struggled to concentrate, skipped classes, and found it challenging to study.

The lack of credibility previously mentioned by the student is another key emergent theme. The trauma of sexual abuse can strain relationships with teachers, classmates, and family members. Students may struggle to trust authority figures and peers, further isolating them from the support systems that are crucial for academic success.

V. CONCLUSION

In environments that are safe and encouraging as school, all students can access quality education and the legal obligation to succeed academically and socially. Many students are more likely to experience a variety of emotional and behavioural issues, such as depression, suicide, truancy, dropping out of school and academic failure, while many other students have the chance of not experiencing the deleterious effects of harassment and bullying. (Crothers, 2007; Espelage et al., 2008; Murdock & Bolch, 2005; Savin-Williams, 1994). Thus, understanding the prevalence

of different types of sexual harassment is essential for crafting efforts to respond to and prevent it. Yet, sexual harassment is also defined by targeted students' reactions and their short- and long- term effects. The responsibility of school administrators to foster resiliency falls on the victims themselves who should be courageous enough to unmask the bad conducts they experience every day. A school with a grievance procedure is liable for any conduct of its students that creates a sexually hostile environment where the school knows (or should have known) of the harassment and the school fails to take immediate and appropriate steps to remedy it.

Implications and recommendation

School administrators, school principals and school educational staff are responsible for the detrimental effects left by sexual harassment inside schools. Thus, Educational institutions should implement trauma-informed approaches to teaching and support. This involves training educators and staff to understand the impact of trauma on students' academic performance and behaviour, as well as providing appropriate interventions and accommodations. Second, teachers should receive training in recognizing signs of trauma and responding appropriately. Moreover, schools should collaborate with community organizations, mental health professionals, and support groups to provide holistic support to students who have experienced sexual abuse. More importantly, a parental involvement is vital; families are aware of available resources and understand how to support their child's recovery and academic progress. Finally, Policymakers should work to implement comprehensive policies that address sexual abuse prevention, reporting, and support within educational settings. These policies should be informed by research and best practices in trauma-informed care cause the psychological health of our students is much more important than the knowledge they might obtain at schools.

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Diasporic Home: Existence of Widows in Bapsi Sidhwa's *Water*

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Abstract— *Water*, published in 2006, brings to light the contentious issues with patriarchy, widowhood, and child prostitution in India prior to the partition. This essay focuses on how widows adjust to life in Ashram, a frequently visited destination on their migratory routes. The main protagonist in the novel *Water*, Chuyia, is an example of an immigrant who is compelled to abandon everything connected to their own culture and adopt the new standard of living in the host community. The author provides voice to oppressed women, especially widows, and demonstrates how “husbandless” women are stigmatized and suffer heinous abuse, which causes them to feel alienated. A close illustration of the caste systems in the political and historical frameworks of the novel will be done in order to discuss the identity crisis of the diasporic character in *Water*. This will reveal the fundamental power relations among male-dominated heteronormative discourses that produce male dominance and make women’s dominance a suitable cultural norm. I contend that widows’ homemaking is a dynamic process that entails continual concern in connection to identity performance and adjustments in this research, rather than being a static replica of their prior houses. I use the concepts of cultural authenticity and identity development to support modern notions of the diasporic home. My study proposes a fundamental tool for analyzing widows, which is an immigrant tale, and gives a novel perspective that undermines facile associations between homemaking and established identities.



Keywords— alienation, diaspora, displacement, home, patriarchy

I. INTRODUCTION

Bapsi Sidhwa was born in India before the partition of India. After independence, she completed her studies in Pakistan and then immigrated to Houston, America. Set against the backdrop of Gandhi’s Freedom Movement, the novel focuses on a gaggle of widows from different parts of India condemned by Hindu law to spend the rest of their lives in an ashram, an institution established by the Indian patriarchal society to supply shelter and protection because they are widows, and to spend the rest of their lives in penance to achieve salvation. Widows at the ashram experience acute challenges and social marginalization, which suggests that they are subject to prolonged conflict. Social isolation and being marginalized from the rest of society lead to solitude and homelessness. This solitude is the result of external circumstances, the hegemonic caste

system, and cultural hierarchy, which affect the inner psyches of the widows.

The 2006 novel *Water*, a 1930s-era work by Bapsi Sidhwa, tells the story of Chuyia, a young girl who was forced to live in an ashram for widows after becoming a widow at the age of eight. According to Anita Sharma’s “Victimization of Women: With Particular Reference to Bapsi Sidhwa’s Novels,” women are portrayed in traditional societies as being victims of the male world and the roles that are imposed on them by the patriarchal caste system. Unspoken structural violence is intimately related to social injustice and impacts widows in different ways, depending on the different types of societal norms and taboos. It highlights the gender relations, political dynamics, and cultural predominance of patriarchal institutions. The novel offers not only a historical account of widows’ living circumstances in Indian culture but also

a sober examination of how to change societal conventions that discriminate against women.

The social arrangement known as caste, which is common in India, establishes a clear hierarchical structure. Caste and other socioeconomic status indicators are closely associated, with people from higher castes often having better lives in most ways than people from lower castes. The most pertinent aspect of this issue is that higher castes frequently impose greater limitations and accord lesser status to women and widows in particular. Widows are prohibited from wearing coloured clothing and are subject to a number of restrictive rules that Hindu patriarchal culture has set in place. It's crucial to maintain their freedom and carry on living their life in the same manner as they did before relocating to an ashram. It's crucial to make the dwelling actually seem like a "home."

II. DISCUSSION

2.1. The concept of Diaspora

According to Borgohain, I., and Ammari, D., the phrase "Indian diaspora" is a broad word used to describe individuals who move either across international boundaries or across the states and territories that are now a part of the Republic of India (2022, p. 222). They continue on to assert that even while individuals are still within the boundaries of the same nation, they leave their familiar surroundings, travel across states and territories, and encounter what they interpret as foreignness. The diasporic journey is apparent when Chuyia and the other widows from various states and regions are transferred to a widow's ashram, a facility for widows, where they must spend the remainder of their lives in atonement (p. 222).

Furthermore, the widows fit within Clifford's definition of diaspora, for they are involved in an internal movement that simply entails shifting from one region to another. In *Cultural Anthropology* (1994), James Clifford defines "diaspora" as "movement to a foreign land that is not limited to movement to a foreign land but can also be a simple shift from one region to another within one's own country, as long as it leads to cultures of displacement." He defines diaspora as a shared, ongoing displacement, suffering, adaptation, or resistance. They experience displacement in the form of longing, memory, and (dis)identification, which leads to alienation (pp. 302–38). Indrani A. Borgohain and Deema Ammari claim in "Between the Homeland and Diaspora" (2022) that "the characters who are in their own country are members of ethnic minorities who coexist with the mainstream culture and face hardships in its outlying regions" (p. 221). The concept is that these ethnic communities, namely widows, are a symbol of deprivation and a declaration that one

belongs to another homeland. They have been driven from their native home and are now living in exile, yet they still long to return. Moreover, Borgohain and Ammari (2022) contend that "the diaspora is not characterized by biographical ties across geographical places, as Paul Gilroy contends in his article "Diaspora," but rather by and through difference" (p. 221).

In "Diasporas in Modern Societies: Myths of Homeland and Return" (1991), William Safran presents his argument that the definition of diaspora today has changed. More specifically, "diasporic communities" are used as metaphors for various groups of people, including immigrants, refugees, and members of racial and ethnic minorities, much like how the term "ghettoization" has come to refer to a variety of restricting urban environments (p. 83). He proceeds on to assert that populations, such as members of ethnic or religious groups who are originally from the same location but have settled in other regions, also fall within the definition of diaspora. Safran identifies emotions of rejection, alienation, or isolation as other features of diaspora. Diasporas, according to Movindri Reddy in "Transnational Locality: Diasporas and Indentured South Asians" (2015), are both insiders and outsiders of the nation-state. They are referred to as internally displaced people since they relocate within national boundaries rather than across international borders. They are separated from other national ethnic groups while simultaneously being identified as Indians (Reddy, 2015, 2). They evacuate the homeland they call home because of anxiety about intimidation for reasons of race, religion, political or civil unrest, and interference in their birthplace (pp. 1–17).

These widows are displaced and subjugated by the patriarchal norms of society when they cross the border. Clifford (1994) goes on to say that displacement occurs in two stages, the first of which is physical and the second of which is psychological. The widows are forced to manoeuvre to the alien land as a result of the physical or territorial displacement, which results in psychological alienation or displacement. Diasporic migrants seek to establish themselves in this adoptive community and call it home, but Ashram's rules make it difficult or impossible for them to do so. According to Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (2002), displacement is the erosion of a valid and active sense of self due to movement, the experience of enslavement, transportation, or "voluntary" removal for indentured labour, or it can be the result of cultural denigration, which is the intentional or unintentional oppression of the indigenous personality and culture by a purportedly superior racial or cultural model (p. 9). As a result, they lack a secure sense of belonging due to the vulnerability of their position within their homeland.

2.2. The concept of Home

Scholarly work on cultural identity and “homes” has been characterized by key themes since its inception. Home is where one resides and belongs, of course, but authors and critics frequently go beyond the physical location to connect a sense of home to one’s identity and personality. Although India is their birthplace and the domain of the widows’ experiences constitutes historical memory, “home” justifies its status as a contradictory site of resistance and confinement, both physically and psychologically. In Indian culture, what does the term “home” mean? Who constructs the space and/or the concept of “home”? What is the definition of a home’s space? These questions might help us understand how the concept of “home” is constructed and its implications in Indian society.

When it comes to the diasporic context, “home” is projected as a place of pastoral stability, community, and emotional comfort, but that concept has been heavily contested. We frequently associate our home with our house, but in most cases, people describe a home as more of a feeling than a structure. As Marcus Cooper points out, “home” as a dwelling includes a deep psychological connotation that extends beyond the role of providing comfort and shelter. It is an area where domestic behaviour takes place (1974, pp. 36–140). A home’s characteristics both affirm social identity and serve as a vehicle for expressing identity.

The diasporic home is not a reality or identity that has evolved naturally. The cultural context of patriarchal social norms shapes the diasporic home in *Water*. Due to tight migratory limitations brought on by traditional Hindu patriarchal customs, widows have few options when it comes to homemaking. The home’s approach, particularly from a social and psychological standpoint, represents different coping mechanisms and ways of life in ashrams, which serve as widows’ host groups. Homemaking is constrained by historical conditions and constraints; therefore, it can never be totally self-styled. Due to societal pressure and, occasionally, stigma, diasporic homemaking is a shared experience and societal exertion. Widows abandoning their performances of the original home pattern is unhomey and adds to the complexity of home performances in their new adopted communities. Homi Bhabha claims in “The World and the Home” (1992) that being “unhomey” is not a state of not having a home but rather a shaky recognition that the line between the world and the home is blurring, drawing on Sigmund Freud’s concept of the “uncanny” or “unheimlich” (“unheimlich”). “Uncanny” or “unhomey” in Freud’s concept refers to the alienated sense of experiencing something familiar yet menacing, which lies within the boundaries of the intimate

and is the result of repression. According to Thembisa Waetjen’s article “‘The ‘Home’ in Homeland” (1999), “unhomeiness is a state of exile, of being removed from a place of belonging, rather than a state of homelessness” (p. 662). Lois Tyson describes “unhomeiness” (Tyson, 2014, p. 421) as the feelings of displacement and fragmentation that a colonized subject feels. Bhabha continues, “The boundary between home and world becomes muddled as a result of this displacement, and the private and public become inextricably intertwined, imposing a vision that is as divided as it is disorienting” (pp. 141–153). The recesses of domestic space became sites for history’s most intricate invasions. In the novel *Water*, it results in significant changes in well-being. In addition to displacing widows from their primary abode, it also interferes with their sense of belonging at the ashram and their sense of home.

2.3. Chuyia’s diasporic home in *Water*

Water is set in 1938, when India was still under colonialism, in the milieu of Gandhi’s rise to power. The novel is based on the treatment of Hindu widows in traditional Indian society. Sidhwa’s novel is a satire on society’s behaviour towards women and widows in particular, and it illustrates the Indian religious society that raises questions and challenges the patriarchal society. According to Indrani A. Borgohain (2020), “since time immemorial, women have been silenced by patriarchal societies in most, if not all, cultures. Women’s voices are ignored, belittled, mocked, interrupted, or shouted down” (p. 10). According to Demir and Acar, “the patriarchy concept, which establishes male supremacy in society, is a type of organization that defines every social, political, economic, and cultural decision and relationship regarding men or male mentality” (1997, p. 31). This legitimate demonstration of power is based on the concept of male sovereignty over economic, political, social, and cultural areas, which is imposed on society by culture, reinforcing the ideology that women are dependent on men. In Indian patriarchal society, the family is one of the important institutions and primary agencies of socialization. As the head of the family, a man is entitled to ownership over his wife and children as a father or husband, and the institution of marriage holds a prominent place in society, which women usually respect. Women are never allowed to participate in decision-making and are constantly isolated and alienated. Through their daily activities and narratives, the novel demonstrates how widows are displaced, alienated, and constantly resist, contest, and negotiate with this domination and violence.

In Hindu society, a widow is considered an outcast and is looked down upon as a sinner who is blamed for the death of her husband. Her personal needs and desires are ignored by society. Without a husband, they are a source of

panic and anxiety. So, according to patriarchal ideology, the institution of widowhood, or "Ashram," is designed for widows, and they congregate, forming new communities. As Benedict Anderson argues, new imagined communities emerge and form a new community known today as the "New Diaspora" (1991, pp. 6-7). These diasporic characters within the homeland are again doubly marginalized: first as being women, and secondly, they are treated unholy, which leaves them alienated. *Water* explores the utilization of Hindu religious discourse to regulate women in widowhood and how they are forced to choose a path of self-deprivation.

The protagonist of the novel, Chuyia, which implies "small mouse" in Hindi, is a six-year-old Brahmin child who enjoys a carefree life plucking gooseberries and litchis with her two brothers. Her carefree life is halted when her father, Somnath, who is a Hindu priest, gets her married to a 44-year-old widowed Brahmin, Hira Lal. Sidhwa demonstrates how marriages in India are practiced as social contracts negotiated between the patriarchal heads of the bride's and bridegroom's families. This type of marriage with elderly men is common in society, and women must remain silent in the face of all the torture. Somnath, Chuyia's father, says, "A girl is destined to leave her parents' home early, or else she will bring disgrace to it. She is safe and happy only in her husband's care" (p. 7). A woman's only productive work is considered to be getting married and begetting children, as Somnath says that "a woman is recognized as a person only when she is with her husband" (p. 8). Her father says, "Only when a woman is with her husband is she revered in the Brahmanical tradition. She can only become a sumangali, an auspicious woman, after that. (p. 14). Somnath further says,

You are the daughter and spouse of Brahmin priests; undoubtedly, you are familiar with our customs, which do not recognize the existence of wives outside of marriage. A woman's role in life is to get married and have sons. That is why she is created to have sons! That's all! (pp. 8-9)

A woman's only role is to procreate and serve her husband's family, according to Hindu scriptures. It propounds that girls are not given the right to get equal love and care from their parents as sons. She is devalued and does not have the right to give her consent or to interpret or narrate.

In addition, the wealth of their son-in-law is more important than their concern for their daughter. It makes no difference if the son-in-law is sick or elderly, as long as he does not request a dowry. So, Somnath tries to convince his wife of Chuyia's marriage when he says, "They don't want a dowry; they will pay for the wedding" (p. 7). Dowry is a

serious concern in most Indian cultures. It is usually a custom in Indian culture that the dowry is a present of substantial monetary value that a bride takes with her to her new in-laws, a marital tradition that dates back centuries. It is also a financial restraint placed on a girl's family—a bribe to ensure the fair treatment of the woman (Ghosh, 2013). Somnath's responsibility is lessened, and he is fortunate enough not to collect the dowry for his daughter. Getting Chuyia married to a person who does not want dowry makes it clear that "the connection with Hira Lal's family would benefit her household" (p. 21). So, prosperity and benefit are the only things that are considered in the girl's match, not her opinion or satisfaction. This reflects dominance and the power of decision-making in a patriarchal society, which are the characteristics of men's domination, oppression, and exploitation of women.

However, Chuyia's marriage does not last long. Marriage is the only way for a woman to gain social and economic integrity, which often fades after widowhood. A widow, in Brahmin culture, ceased to exist as a person; she was no longer a daughter or a daughter-in-law. "She was viewed as a threat to society and as having no place in the community" (p. 24). "Once she [the widow] failed to be a wife, especially a barren wife, she ceased to be a person; she is neither a daughter nor a daughter-in-law," writes Uma Chakravarti in *Gendering Caste: Through a Feminist Lens* (2018). Ideally, the chaste woman would cease to exist at the death of her husband by joining him on the funeral pyre, but if she did not become a sati, she became institutionally marginalized" (Chakravarti, 2018, p. 82). The plights of widows are more pitiful, as they are outcasts from society and are displaced. Displacement denotes not only the movement or removal of people from one location to another but also uprooting, in which a displaced person is deprived of "place," his or her place being taken over by systematic violations of human rights or forced removal, as explained by Roberta Cohen and Francis M. Deng in *Masses in Flight: The Global Crisis of Internal Displacement* (1998). These cases can also be viewed as emotional displacement.

After the death of Chuyia's husband, Hiralal, she is shunned and transferred to a remote ashram meant for widows, away from her family, especially her mother, who tells her that she has to cease to exist for her loved ones. While Chuyia screams, "Baba, don't leave me here! Baba, don't leave me!" (p. 39), her mother-in-law "firmly shuts the door of the ashram on his daughter's fearful cries and on her life" (p. 39), which illustrates gender stereotyping and the patriarchal system by denying widows the freedom to choose their path in life. Her father looks attentively at her, but he is powerless in the hands of the powerful social

system, emphasizing the fact that in a firm dominator system, every human being is a victim of violence:

Somnath fixed his sight on her as if he intended to imprint her image in his mind forever. Each wrinkle in his worn face revealed his sorrow for her premature widowhood and the impending separation that hung over them like a plague. He finally lay his head on the stone and started to cry, giving in to the anguish that seemed to have squeezed his heart into something wrung-out and dry, releasing his anguish in half-stifled sobs that racked his body. (p. 31)

Accordingly, Gayatri Spivak (1999) states that between patriarchy and imperialism, subject constitution and object formation, the figure of a woman disintegrates, not into a pristine nothingness but into a violent shuttling that is the dislocated figuration of “the third world woman” caught between tradition and modernization, culturalism and development (p. 304). Somnath could not keep her at home because of the strict codes of Hindu patriarchal laws. It is devastating beyond comparison how a father could be so indifferent to his child just for the sake of carrying the burden of the strict codes of patriarchal socio-religious dogma.

Chuyia, as a diasporic character, is doubly alienated, a passive victim caught on the web of patriarchal and religious oppression. Chuyia's feelings of estrangement in a new geographical space after her shift to the ashram are all about her desire to go back home, which she perceives as her sense of belongingness: “I am not staying here. My mother is coming to get me” (p. 65). Her longing to return home is ingrained in this desolate setting. Widows are socially dead as a result of their alienated states and social marginalization. M.L. Riana argues in his article “Home, Homelessness, and the Artifice of Memory” (2007) that dislocation can occur as a result of a physical movement from one's home to an alien territory. In an article titled “The Ongoing Tragedy of India's Widows” (2012), Eva Corbado and Sara Barrera write that Mohini Giri, an Indian veteran activist nominated for the Nobel Peace Prize in 2005, says that even among the upper castes, widowhood is social death, and widows are still accused of being responsible for their husband's death, and they are expected to live a spiritual life with many restrictions that affect them both physically and psychologically. Through Chuyia, Sidhwa highlights the rituals involved and the symbolic construction of widows.

According to the Hindu dominator system, which is distinguished by hierarchical and authoritarian systems, a widow is now seen as unlucky and unclean and poses a threat to society since she is connected to death (Eisler,

2002, pp. 159–174). The vermilion mark, bangles, necklaces, and shaving their hair to make them less beautiful as women are among the marital symbols that widows are not allowed to wear. They wear only a white sari to appear chaste and are not permitted to participate in any social activities. Uma Chakravarti (2018) claims in her examination of the symbolic meanings of the white sari and the widow shaving her head that “the colour codes of red and white are systematically sustained in the widow opposition.” White stands for sexuality and death, whereas red is the colour of fertility. (p. 76). Chuyia's teeth are on edge as the razor scrapes over her scalp, but she complies and is powerless since widows have historically been held in captivity by their societies, faiths, and societal norms. The most excruciatingly painful experience someone can ever have is shaving their head, and this is Chuyia's first run-in with an identity dilemma. Sidhwa depicts widows being socially ostracized in the name of religion, rituals, and customs, implying that the construction of widows as “socially dead” is embedded in the hegemony of patriarchal tradition and religion in the Indian caste system.

In the ashram, Chuyia befriends different women from different states and cultures, creating a transnational space that allows for the exploration and highlighting of liminal space. According to Gary Bouma, the diaspora group's efforts aim to create a welcoming and energizing home away from home in that liminal space: Bouma's so-called “theory of religious settlement” (Bouma, 1996, p. 7). Ashcroft, Griffiths, and Tiffin argue that the liminal is a space where “cultural change may occur” and can be described as a “transcultural space” in which cultural, communal, or individual identities may be created; “a region in which there is a continual process of movement and interchange between different states” (1998, p. 130). Madhumati, a beautiful woman who runs the widow's ashram, explains to Chuyia the religious obligations of a widow by saying, “In sadness, we are all sisters here, and this place is our sanctuary. In our holy texts, a woman is said to be a portion of her husband while he is alive. Right? And when husbands die, wives also half die” (p. 42). This illustrates the construction of women and widows as ‘half bodies of their husbands,’ a motive to promote the wife's unquestioned devotion to her husband, which examines Hindu religious patriarchal ideologies. *Water* focuses on the social construction of widows as lack, loss, and a symbol of curse, but they are used as sexual desires in patriarchal Hindu society.

Chuyia doesn't feel homely in the ashram, although she meets many widows, including Bua, Kalyani, Shakuntala, Kunti, and many more. According to Borgohain, I., and Ammari, D., the diasporic people represented in the homeland are oppressed, victimized, and

exploited individuals whose voices are silenced or unheard. Chuyia and the widows feel unwelcome and lack identity as well as representation in their host nation (p. 224). In the novel, widows are seen debating patriarchal rule's rhetoric and pursuing emancipation while being shunned and silenced (p. 224). Chuyia persistently asks Shakuntala, a pious lady, why there are no male widowers and why only women have to spend their lives in renunciation. She questions why only women have to spend their lives in renunciation. "Where is the house for men widows?" (p. 98). Chuyia is the only one who questions religious widowhood laws and sets forth questionable religious customs. Chuyia, who refuses to accept her situation, acts as a catalyst for change in the widows' lives.

The diasporic character in the book rebels against patriarchal society in several ways. Right from the beginning in the ashram, Chuyia asserts that she will not stay in the ashram because this is not her home and that her mother is coming soon to take her. Bapsi Sidhwa illustrates that widows are created as outsiders. They do not have any rights in the ashram except to follow customary rules and push the widows into the margins of not belonging. Patriarchal authority and control over female sexuality are values that are interpreted within the framework of social, economic, and political institutions in India.

Moreover, life in the widow ashram is miserable and impoverished, and the widows' only responsibilities are to pray, fast, and give their lives in penance. They are deprived of any pleasure, and the sight of these widows is regarded as a bad omen by other women. People avoid widows like the plague because they believe that if they come into contact with a widow, they will be polluted and need to perform ritual purification. In one scene, Sidhwa juxtaposes Kalyani, Chuyia, and a married woman in a bathing scene. When Kalyani, another widow, accidentally collides with a married woman, the married woman scolds her and says, "What are you doing? Widows shouldn't run around like unmarried girls. You've polluted me! I have to bathe again" (p. 83). In another scene, a priest tells Shakuntala, "Watch it. Don't let your shadow touch the bride!" (p. 89). This illustrates that nationalist ideology provokes self-representation, and widows have to negotiate with this dominance through their daily activities. The motive is to elevate the discourse of religious purity and validate the patriarchal domination of women in the name of religion.

Unquestionably, Chuyia and the other widows gradually cease to act. They are humiliated as repentance for their sins committed in previous births, and they wait in silence for their end to join their husbands. Some die old and wretched, and some are unmourned. Sidhwa writes,

"They were as accustomed to singing for long hours in temple halls to earn a few pennies and a clutch of sweets as they were to begging. Without these handouts, they would starve" (*Water*, p. 96). Gradually, they are led to prostitution for the gratification of the upper castes, who claim that their touch will bless the souls of the widows. Subeshini Moodley, in an article, observes, "Religion and social rules governing Indian women's behaviour have ultimately resulted in their oppression and patriarchal control over their bodies" (2003, p. 73). Thus, patriarchy promotes male supremacy in the spiritual and physical realms, as well as in social and personal spheres. The roots of patriarchy are difficult to change because they are so deeply rooted in the principles of control and male dominance, and this leads to gender inequality and the marginalization of women.

Furthermore, the tyrant, Madhumati, a buxom lady, keeps the oppressive traditions alive in the ashram by dictating instructions to the widows with the help of Gulabi, a eunuch (hijra). Madhumati, as the head of the ashram, enjoys all kinds of privileges and enjoys all things forbidden to widows to resist religious norms and to articulate that widows have always been pushed to the margins. With the help of Gulabi, they arrange the side business of prostitution to financially support the colony. The invulnerable Chuyia refuses to be subjugated by the rigid patriarchal system and challenges the patriarchal traditions, refusing to resign to her fate. Chuyia's resistance is evident when she murders Madhumati's favourite parrot out of love for Kalyani and wrath against Madhumati. Chuyia's actions illustrate her resistance to harsh and tyrannical religious discourse against widows. In another situation, one of the widows raises the question of where the cost of cremation comes from when the oldest widow dies.

Many widows, like Shakuntala and Kalyani, have patriarchal acclimatization, which makes them more obedient and conform to their widowhood. Kalyani is a lovely young widow who makes every man fall in love with her. She falls in love with a Gandhian revolutionist, Narayan, and a Brahmin, but it threatens and undermines the ashram's balance of power. A widow cannot remarry or fall in love because it threatens and undermines the ashram's balance of power. She has to respect her dead husband and live as a saint. At the same time, the hypocritical and tyrannical Madhumati, in collaboration with the eunuch, Gulabi, sends Kalyani to rich clients. Madhumati, who is the head of the widows, calls Kalyani the "jewel of the house" and says, "If you are happy, our clients are happy. And when they are happy, I am happy" (p. 152). Kalyani is forced into prostitution by Madhumati to bear the expenses of the ashram. She protests and alerts her that "this is an ashram Didi, not a brothel" (p. 152), but she has limited choice. Such is the economic vulnerability

of widows that they also have to bear their funeral expenses. Madhumati locks Kalyani in her room and shaves her hair because she resists. *Water* exposes the double standard of sexual morality that expects a woman to be modest, while the social acceptance of the 'men have needs' ideology allows men to commit infidelity and adultery by having premarital and extramarital relationships.

Bapsi Sidhwa shows that the widow's body is a space in which the meanings of her sexuality are exploited for the convenience of a patriarchal society. It is quite ironic that a religious institution like the ashram, which adheres to religious Hindu doctrine, allows widows who are cut off from the mainstream of life to be forced into prostitution to satisfy the lust of Hindu religious customs preservers. Eventually, it suggests that widows are represented as victims, and it reinforces the depiction of widows as perpetually underprivileged.

However, Kalyani challenges patriarchal sexual oppression by throwing herself into the holy Ganges. "She clasped her hands in prayer for a moment, then calmly walked into the river until her short hair floated in an inky stain on the water" (p. 178). She drowns herself after she finds out that Narayan's father has been a customer of Kalyani's. Kalyani's suicide was both her solution to all of her problems and her rejection of religious discourse. Kalyani realizes that "cast out in the streets she would die, but to live without Narayan and return to a life of forced prostitution would be a worse kind of death" (p. 177). Madhumati mistreats her cruelly, and she can no longer withstand living as a passive victim of patriarchal oppression. She has challenged oppression and rejected patriarchal demands on a woman's body by killing herself. As a result, *Water* adopts an identity as a barrier, displaces and isolates widows from normal citizens, and accepts defeat in the face of society's restrictive laws. By focusing on death, Sidhwa depicts the dilemmas and sexual, social, and economic exploitation of widows.

After Kalyani's death, Madhumati tries to push Chuyia into prostitution as a replacement for Kalyani, on the pretext of sending Chuyia to her parents' home. Chuyia, as a child, is unaware of the adult world, but luck is on her side. Shakuntala sees Chuyia being taken by Gulabi in a boat, and her rage knows no bounds. Seeing Shakuntala's rage, Gulabi saves herself from her wrath by running away. Shakuntala sprinkles water on Chuyia's face, which seems to have been drugged, saves Chuyia's life from routine prostitution, and redeems her life (p. 226). Shakuntala, ferocious as a lioness, joins a throng that transports her to the railway station to meet Gandhiji, battering Chuyia in her lap and in inner agony.

To conclude, all of Sidhwa's characters are away from their natal homes, living in diasporic conditions, which are often characterized by a sense of non-belonging and hostility. Chuyia, Kalyani, and Shakuntala face identity dilemmas, and their identities propose that the widows are not only victims but also shaped and colonized by upper-caste Hindu patriarchal discourses. "The space" takes on a hybrid and mediated meaning in the ashram's liminal space as new roots are formed and the colonized psyche becomes displaced, alienated, isolated, and psychologically distorted. They must, however, deal with self-contradiction to survive. The various ways Chuyia, Shakuntala, and Kalyani communicate in various situations suggest how they overcome hostile conditions, struggle, and resist for survival. Shakuntala's real transformation came after Kalyani's death. In the end, she carries the frail body of Chuyia to the train station, where Gandhi has been communicating with his supporters during a brief stop. She, holding Chuyia in her arms, follows the train carrying the Gandhian movement members and asks them to take Chuyia with them. Chuyia eventually succeeds in leaving behind the pitiful condition of widows as Shakuntala entrusts her frail body to Gandhi's patronage to give her a new life. Shakuntala eventually saves Chuyia by handing her over to the care of Gandhi, thus signaling a ray of hope and the beginning of new journeys.

III. CONCLUSION

The themes of migration and home are prominently included throughout Bapsi Sidhwa's narrative in *Water*. Chuyia and the other widows have finally decided to make the ashram their home, although it was not of their choosing, and this decision has caused a shift in their identities. The novel demonstrates how widows develop unique coping mechanisms for dealing with the difficulties and suffering associated with reinventing themselves in new environments. Contrarily, even if they succeed in adjusting culturally, the widows in the novel are still alienated and ostracized because of their affiliations and are required to conform to patriarchal norms and ideals in order to have a sense of belonging in their new environments. Chuyia and the other widows are revealing their diasporic consciousness and some bad experiences they had as widows in an ashram controlled by a patriarchal culture through their collective "homemaking" gesture. Bapsi Sidhwa depicts widows who all actively engage with the status quo of Indian patriarchal culture in their assimilation and homemaking.

It's possible that these diasporic migrants yearn for homes that are exactly like the ones built by members of mainstream society but are denied those rights, or that

occasionally they build homes that are very different from the mainstream model solely because of restrictions placed on them by mainstream society. Uprooting from one's home into a constrained environment without freedom is a challenging task. It argued how the characters underwent identity transformations as they were forced to face the interaction between the normal Indian culture and the patriarchal norms for widows. However, at the end, through her journey from an outcast to a free Gandhian movement member, Chuyia was able to escape the relative "fixity" provided by her patriarchal society, offering a glimmer of hope.

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Agree to Disagree: Perception of Beauty in Gwendolyn Brooks's *Maud Martha*

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Abstract— *Maud Martha*, a 1953 novel written by the award-winning, African American, female poet Gwendolyn Brooks, is a richly told exploration of beauty, people's perceptions of it, and its consequences. Brooks explores the connection between being ordinary and being beautiful, and how such descriptions can affect each other. *Maud Martha*, the novel's titular character, spends her formative years in 1940s urban and mostly black Chicago, thinking about the beautiful things around her and far away from her. Through her story and growth as a person, Brooks asks us to question our own perceptions of beauty, as well as our categorizations of it.

Keywords— Gwendolyn Brooks, beauty, coming-of-age, perception, *Maud Martha*.



I. INTRODUCTION

Maud Martha, Gwendolyn Brooks's first and only published piece of adult fiction, is a coming-of-age story told through a series of vignettes. Although *Maud Martha* is one of Brooks's few prosaic works, it maintains the lyrical and description-rich qualities of her more widely-known poetry. Brooks's beautiful writing allows us to picture the beauty of the objects she describes to be beautiful, thereby allowing her to question the influence and importance of beauty.

Brooks uses beauty to examine the complex relationships and connections present in *Maud Martha*, and to question how beauty might affect such relationships in the real world. *Maud Martha* finds most of the world to be beautiful, but she particularly highlights the beauty of dandelions, New Yorkers, and the idea of her own death. Her idea of beauty, shown through these three concepts, gives us valuable insights on how she believes the people around her view her, and how that has affected what she sees as beautiful.

Maud Martha's idea of beauty is ultimately unique: she finds more and different beauty in the world around her. As *Maud Martha* reflects upon, admires, and

idealizes her surroundings, however, Brooks shows us that her uncommon view of beauty is influenced by the ordinary view of her she believes others hold. Brooks then speaks to the interconnectedness between others' perceptions of us and our perceptions of the world around us.

II. REFLECTION

Through *Maud Martha*'s reflection on the beauty of the dandelions she often sees, and the aspects of them she considers to be beautiful, Brooks implies that her fond view of the dandelions is influenced by how she wants other people to perceive her fondly. Because she believes others see her as ordinary, she finds a particular sense of beauty in the dandelions, which she sees as ordinary but beautiful nevertheless.

When describing her back yard, *Maud Martha* considers why dandelions are special to her:

[Dandelions were] yellow jewels for everyday... She liked their demure prettiness second to their everydayness; for in that latter quality she thought she saw a picture of herself, and it was comforting to find that what was common could also be a flower. (2)

Maud Martha's description of dandelions as both "jewels" and "flower[s]" juxtaposes the polished beauty of jewels against the more natural beauty of flowers. While flowers are lovely as soon as they grow, jewels must be polished and cut before they can be considered beautiful. Maud Martha later describes the dandelions as "for everyday," contrasting the uniqueness and specialty typically associated with "jewels" with the monotony typically associated with "everyday" life. Through this phrasing, Brooks implies that uniqueness and monotony exist simultaneously in Maud Martha's life. The uniqueness in Maud Martha's life is tied to her description of the dandelions as "jewels," which must be intentionally shaped to become more beautiful, while the monotony in her life is connected to the fact that the dandelions are, in reality, common flowers. Brooks demonstrates that while monotony is natural in Maud Martha's life, she must intentionally seek out uniqueness. Brooks thus suggests that Maud Martha wishes to be more unique, and ties this wish to how beautiful she thinks the dandelions are.

The image below illustrates Maud Martha's view of dandelions: there exists a duality between their beauty as unique and individual flowers and their beauty because they



are common and thus part of a field of dandelions.

Fig. 1: Field of dandelions blooming.

Maud Martha also describes the "demure prettiness" of dandelions to be the quality she likes "second" about them, while their "everydayness" is the quality she likes first. Brooks's use of the word "second" contrasts with the chronological order in which she cites the dandelions' traits, as well as her use of the word "latter" when describing the dandelions' everydayness. Then, although Maud Martha may like the "everydayness" of the dandelions more than their "demure prettiness," she thinks of their prettiness first.

This prettiness, however, is also a trait Maud Martha believes other people search for first when they see her, as she later describes the difference between herself and her younger sister: "Helen was still the one they wanted in

the wagon, still 'the pretty one,' 'the dainty one...' She did not know what it was... I'm much smarter... she thought" (35). Maud Martha's uncertainty as to why people value Helen more because of her "[prettiness]" and "[daintiness]" is similar to her determination to find the dandelions' "everydayness" more important despite thinking of their "demure prettiness" first. Just as she immediately thinks of the dandelions' prettiness, she believes other people immediately think of her lack of prettiness, rather than her intelligence, when they see her. On the other hand, when they see Helen, they "[want] her in the wagon" because they immediately see her beauty, without considering other aspects of her that may be worse in comparison with Maud Martha. Maud Martha's defiant thought that she is "much smarter" Maud Martha's view of what makes the dandelions beautiful is thus connected to her view of how other people see her, and whether or not they believe her to be beautiful.

Brooks also writes that Maud Martha sees "a picture of herself" in the dandelions. That Maud Martha does not see herself, but rather, a picture of herself, implies that she sees the dandelions in a similar way to how she believes other people view her. Maud Martha calls the dandelions "flower[s]" despite dandelions being more commonly known as weeds, and cites their everydayness as a trait she enjoys. Similarly, although she is certain that the people around her see her as ordinary, she hopes that they will find that quality of her to be beautiful.

III. ADMIRATION

Maud Martha fiercely admires New York's beauty despite others not believing she will ever be able to visit it. Through her descriptions of New York, and the specific reasons why she finds it beautiful, Brooks implies that to her, New York's beauty is enhanced by others' lack of belief in her ability to one day fulfill her dream and visit it. Maud Martha's hopeful nature in fact leads her to find a particular sense of beauty in things that others believe she cannot have.

After seeing magazines mentioning New York, Maud Martha begins to think about what it is like there. Visiting New York becomes a dream for her:

What she wanted to dream, and dreamed, was her affair. It pleased her to dwell upon soft bready textures... What was the matter with that? Besides, who could safely swear that she would never be able to make her dream come true for herself? Not altogether, then!—but slightly?—in some part? (51)

Maud Martha's defensiveness, as demonstrated with the phrases "was her affair" and "What was the matter with

that," indicates that she is aware others do not believe she will ever be New York-bound. The word "affair," however, also serves to give Maud Martha's dream a romantic and secret connotation. Brooks implies that Maud Martha keeps her dream a secret because she thinks no one will believe she is capable of achieving it, and ties her fascination with New York and the beauty she finds in it to her need to be covert about it. Through this phrase, Brooks indirectly associates Maud Martha's fear that no one will believe in her with her romanticization of New York.

Maud Martha's defensiveness continues with the following phrases, in which she asserts that she enjoys "[dwelling] upon" certain parts of New York. Brooks uses the word "dwell" to indicate that Maud Martha trivializes her own desires. Because Maud Martha states this after admitting she realizes that others do not believe she will be able to achieve her dream, others' uncertainty in Maud Martha have also made her less convinced that she will one day be able to visit New York.

However, Brooks also ties the specialness of New York to Maud Martha's hopeful nature regarding it: Maud Martha later describes "bready textures" as one of the things she enjoys thinking about. Through her use of the word "bready," she indicates that New York's beauty is substantial and fully satisfying. However, the additional word "soft" juxtaposes this idea against a lighter and airier connotation that implies that Maud Martha is hopeful about visiting New York. Maud Martha then implies that no one would be able to "safely swear" she would not be able to "make her dream come true for herself." Maud Martha uses both the words "safely" and "swear" despite their redundancy to emphasize that she is questioning whether anyone could be fully certain of her inability to achieve her dream. This phrasing reinforces the idea that Maud Martha is aware of the implausibility of her dream, and reveals that she is choosing to focus on the slight chance that it will come true instead.

Maud Martha's acknowledgement that she may not be able to fulfill her dream "altogether" is followed by her stating that she might fulfill it somewhat twice: she may be able to make her dream come true "slightly," or "in some part." This phrasing again emphasizes that Maud Martha puts greater emphasis on her ability to make her dream come true partially than her inability to make it come true fully. She is hopeful about her abilities, and continues to extoll the beauty of New York despite others' belief that she cannot have it. While New York's unique beauty causes many to believe Maud Martha will never be able to visit, it instead fills Maud Martha with hope and determination to achieve her dream.

The following figure illustrates Maud Martha's view of New York: its beauty comes, in part, from its distance.



Fig. 2: New York City, viewed from a distance.

IV. IDEALIZATION

Through Maud Martha's idealization of pioneer women, Brooks suggests that her idea that pain is beautiful comes from her desire to be thought well of by people she does not know. She holds in highest regard the opinions of those distant from her, while comparatively dismissing the thoughts of those closer to her. Brooks thus highlights the connections between Maud Martha's views on other people and their emotional proximity to her.

After disagreeing with Paul on where they should live, Maud Martha wonders if she should be willing to sacrifice more for him. She thinks about pioneer women and their strength:

A procession of pioneer women strode down her imagination; strong women, bold; praiseworthy, faithful, stout-minded; with a stout light beating in the eyes... She thought of herself, dying for her man. It was a beautiful thought. (59)

Maud Martha describes pioneer women as a "procession" who "[stride]" down her imagination, presenting them as a confident parade of people. This confidence and unity contrast with Maud Martha's uncertainty over whether she should be arguing with Paul, and her lack of people to support her. She continues to describe the women as "strong women" who are "bold," suggesting that she believes that for women, strength can only come from supporting their husbands.

This implication contrasts Brooks's previous statement: "Maud Martha silently decided she wouldn't, and resolved to hold out firmly..." (58). Maud Martha's own "[resolve]" and "[firmness]" provides a similar connotation to the pioneer women's "[strength]" and "[boldness]." However, the fact that Maud Martha later becomes uncertain over whether she should "hold out"

implies that her resolve and firmness are weaker than the pioneer women's strength and boldness. Similarly, Maud Martha's desire to be like the pioneer women is also stronger than her resolve. When she later describes the pioneer women as "praiseworthy," she implies that she, too, wants to be worthy of praise. Although Brooks demonstrates that Maud Martha is one of the people who are praising the pioneer women, she is unclear as to who else is praising them. It is, however, implied that the people praising the pioneer women, and thus the people who Maud Martha would like to praise her, are people whom Maud Martha does not know or feel close to. The fact that Maud Martha stays firm when Paul wants her to act differently, but her resolve wavers when she thinks of the praise of people she does not know, implies that she is affected more by the opinions of those whom she does not know than those whom she does.

Maud Martha then thinks of "herself, dying for her man," and describes it as "a beautiful thought." By suggesting she would like to die for Paul, Maud Martha invokes a possibility far more extreme than the sacrifices she had previously suggested would be praiseworthy, such as agreeing with her husband on his choice of home, or cooking for him in low temperatures. Brooks uses this idea to suggest that Maud Martha thinks of her sacrifices as more beautiful when she suffers more pain through them. The author's descriptions of the pioneer women as "stout" and "with a stout light beating in the eyes" suggests that Maud Martha believes them being able to endure things for their husbands makes them more "praiseworthy." Brooks suggests that Maud Martha's own desire to be good, and to sacrifice herself for others, surfaces from her desire to be thought well of by those whom she does not know. Maud Martha thus sees pain as beautiful because she would like to be less ordinary in the eyes of others, and thinks suffering is the only way to achieve that.

The following image displays pioneer women, whom Maud Martha admires because of their stoutness and determination.



Fig. 3: A photograph of pioneer women.

V. CONCLUSION

Brooks uses flowery language and descriptive phrases to demonstrate Maud Martha's unique sense of beauty. She indicates that the ordinary view others have of Maud Martha affects this sense of beauty. The beauty Maud Martha finds in the dandelions in her back yard, New York, and suffering reflects on others' perception of her.

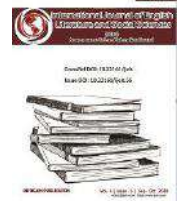
Brooks speaks to society's tendency to unfairly label people as "ordinary," and, paradoxically, the individuality this tendency can bring out. In many ways, *Maud Martha* is a reflection on relatability; even those who share nothing with Maud Martha will not struggle to relate to her when she feels despair, or joy, at small realities of everyday life. Yet, if Maud Martha is "ordinary" because ordinary people can relate to her, she must also be unique: no one in the world, upon reading *Maud Martha*, will find that they share with her all her dreams, aspirations, frustrations, and uncertainties. Ultimately, Brooks suggests that often, what makes others perceive one as "ordinary" is actually what sets them apart from everyone else.

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Education of Women in Early Vedic Period

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Abstract— “Education in ancient India was free from any external control like that of the state or the government or any party politics. It was one of the king’s duties to see that the learned pundits pursued their studies and their duty of imparting knowledge without interference from any source whatever. So, education did not suffer from any communal interest or prejudices in India.” Said by P.N.Prabhu. In earlier times, Hindus considered education as a process of life. The education system for girls and women were favorable and available for them. In Rig Vedic Society, “child marriage did not exist” so the young girls were also able to study and education was given the utmost importance.

But with time, the education system has lost its essence and quality in and after the 21st century. With some physical training, sports has also been fully removed and knowledge is forced through books and indoor teaching. This has limited the analytically thinking capacity of the youth that would help one to be more active and alert. This research work will be introducing the major missing aspects of the previous works presented in this field with some suggestions to retrieve it.

- Educational status of non-Brahmin women are nowhere mentioned.
- Both men and women were well trained in the military art, medicine, the science of weapons and were also trained for war-like situations.

Education was only for Brahmins.

Keywords— Early Vedic Period, Education, Women.



I. INTRODUCTION

With the topic “Education of Women in Early Vedic Period” it is clear that this research work is all about the educational conditions of women in earlier times. People associated with the study of history and historical knowledge tend to have more knowledge about the particular topic but as a student of literature, I have put my utmost efforts to take this research work up to the mark.

While preparing and going through the materials, I was bombarded with a lot of questions as ‘Is it true that women were privileged to have education in such an early time period? ’; ‘education was only allowed to Brahmins?’. Why it was such a custom of educating both men and women equally?’ and many more. So, it became more interesting to find evidences of women’s educational status in Vedic time. In the Post Vedic period itself, the same

society which once allowed women to study took away their right to education and told them to manage the house. Women lost all their rights including educational rights. They were devoid of performing all the sacrifices and yajnas. This research work will be bringing out the untold aspects regarding the education of women, Brahmin women and non-Brahmin women. Some suggestions will also be there at the end of the discussion to support this work.

II. LITERATURE REVIEW

In A.S.ALTEKAR’S book entitled as ‘Education in Ancient India’ he has mentioned that education was the basic right and was given the utmost importance. Both girls and boys were given proper education.’ Yet in the same book it is nowhere mentioned about the education of

non Brahmin women. Even the educational rights were given to the 'men' of all the three main castes i.e. Brahmans, Kshatriyas and Vaishyas but not to the 'women' of the same castes. In this research paper, the question has been raised about the educational status of non-Brahmin women, and how the codes of Manu closed the doors for women.

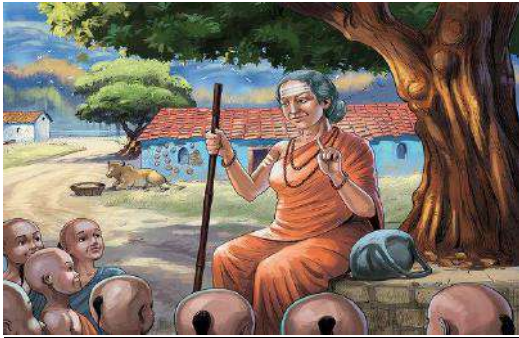


Fig.1 : Old woman preaching students

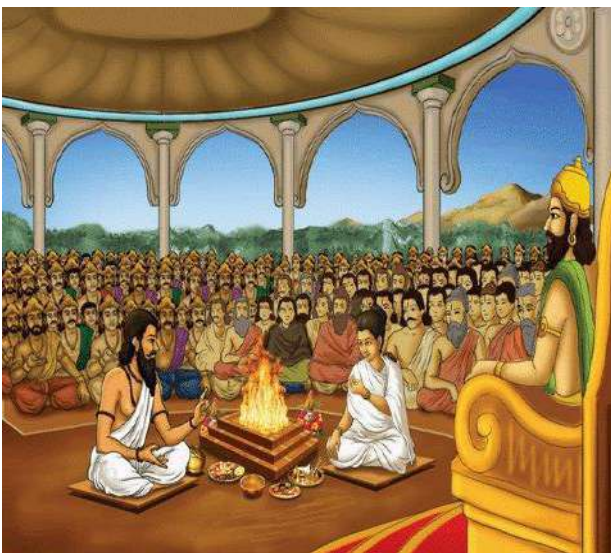


Fig.2 : Women participating in Yajnas.

OBJECTIVES

The goal of this research paper is to provide an insight to the subjection and subordination of women. This work will describe the essential points and several important aspects which are nowhere mentioned in already done works or journals. They are as follows:-

- Reasons associated with the degradation of women's educational rights.
- What other heterodox religions contributed in the degradation of women's status and education.
- How the Manu codes closed the doors for women in the Later Vedic Period.

DATA

Both primary data and secondary data have been used. Primary data as in the first hand data has been used from parents, teachers and friends.

Secondary data as in the data or information collected from books, journals, etc has also been used.

HYPOTHESIS

Primary Hypothesis – The educational status of women saw a great transformation from the 20th century.

Secondary Hypothesis – The pedagogy of women have been polished since 20th century.

LIMITATIONS

The topic- Education of Women in Early Vedic Period is a grand as well as an important topic to work upon and discuss. However, while searching for topic related information, not much articles or research works are present. Some articles were present but they were based on the status of women. One article was found but it did not have much information despite having the same topic. The lesser number of related research topic materials gives the researcher a challenge and opportunity to give their best yet at the same time, it is the biggest limitation in writing a research work. Also, the time limit given for this research work was very little and some personal engagements too were the distractions.

III. DISCUSSION

Vedas in ancient India held a crucial relevance in the lives of the people. They were sacred texts which presented the right path for people to lead their lives. The first education system of India was the Vedic education system, where the children of upper caste Brahmin and Kshatriya were taught the Vedas during their teenage at Gurukuls. The four Vedas which were studied during the Vedic period are namely – Rig Veda, Samaveda, Yajurveda, and Atharvaveda. The Vedic education system focused on the comprehension of Vedic texts, and it points more towards religious neutrality. It furthermore practiced independence among students. According to Vedic world view the world is pervaded by divinity and the aim of every living being is to achieve liberation and finally salvation. Thus, according to Vedas, the aim of education is liberation.

STATUS OF WOMEN

Education improves and enriches a person's life by empowering their intelligence and wisdom. During the Vedic era, women's education was very significant and at its peak. The education is the source of knowledge which shows the real way in the various fields of life.

It enhances a person's ability to think, to understand and to take valuable decisions of life. In the theory of the Smriti period, women were treated as equal to as Sudras which means they were disqualified for Upanayan Sanskara, Vedic education and Vedic rituals as well. It is said in the Vedas itself that the husband and the wife are the two halves of one entity. But, it was limited to just a courtly compliment and nothing else. In this period women had no religious participation for them but also they were imposed to men if they refused to get married. But, if we look in the same time period but a little early then it is mentioned in the historical texts that women and men shared equal status and took a joint part in supervising over or participating in the various functions going on in the sacrificial pandal. Women were also entitled to participate in sacrifices and yajnas.

But, that kind of participation required a fairly intelligent acquaintance with Vedic literature and rituals. This was not possible without a proper mastery of Vedas which required Upanayana, followed by at least a short period of Vedic studies.

EDUCATIONAL STATUS OF WOMEN

There were some serious lady students who continued their studies, didn't get married and became Brahmavadinis. There were also some ladies who continued their studies after marriage as well and reserved their places in the book of history by Sadyodvahas. Many fathers of this time were anxious to give their daughters as high an education as their sons used to receive. Their education was not confined to Vedic learning only; some used to study deeper problems of philosophy.



Fig.3 : Origin of the concept of female teachers can be recieved from this period.

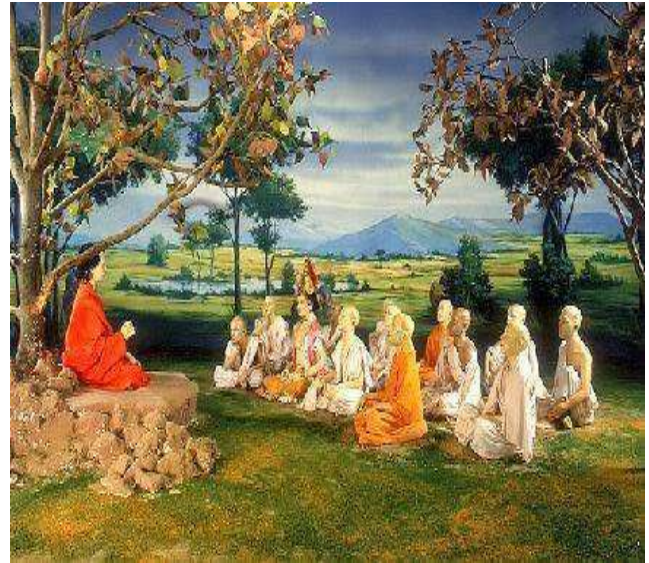


Fig.4 : Brahmavadinis and Sadyovahas

Maitreyi, Gargi, Atreyi, Lopamudra, Apala, Kadru, Visvavara, Ghosha, Juhu, Vagambhrini, Paulomi, Yami, Indrani, Savitri and Devajami are the names of women scholars or to be more precise, they were actually women rishis of the early vedic period. When there were so many lady scholars in society, some of whom remained unmarried, it is natural that some may have taken the teaching profession.

TEACHING AS A PROFESSION

Patanjali informs us that Upadhyayani and Upadhyaya in Sanskrit language, the two terms denotes the wife of the teacher while the latter denotes a female teacher. These special terms were coined to denote a lady teacher. Some of them like Sulabha, Vadava, Prathiteyi, Maitreyi, Gargi and Vachaknavi seem to have made some real contributions to the advancements of knowledge, as they are included in the galaxy of distinguished scholars.

DEGRADATION OF EDUCATIONAL RIGHTS OF WOMEN: THE BEGINNING

In the period where women enjoyed such great honor of receiving education, later, in the same time period, this opportunity given to women started to decline slowly and silently. The ordinary lady scholars were taught by only the family members like father, uncle or the brother. They will not go out for the daily round of alms like the male Brahmacharis. Under these conditions only the high caste girls could have education. Where the near male relatives had not the time or the ability to teach personally to their girl ward, the higher education of the latter must have been an impossibility. They've got only the elementary education. The women chose their husbands and the fathers conducted Swayamvars for their daughters in the

Vedic period. The females or the women were kept in the centre and the final decisions were taken by the females only.

Towards the end of this period (c. 250 B.C.) even the formal Upanayana, necessitating some amount of primary and Vedic education, was becoming unpopular. Aitiasayana was the leader of the movement advocating the cancellation of the religious and educational privileges of women. The real cause for the degradation of women seems to have been the practice of non Aryan wives by the three higher castes. Inter caste marriage between the three castes were not unknown in the vedic period. Some recorded examples of such marriages are Arjuna and Udupi, Bhima and Hidimba. Now the Sudra or non-Aryan wife with her ignorance or very imperfect knowledge of Sanskrit language and Hindu religion could not enjoy the same religious privileges as the Aryan wife.

The marriageable age of girls also was being lowered at this time rendering any education worth the name next to impossible. Atisayana and other thinkers like him began to think of the complete removal of all the women rights is to disqualify all the wives for sacrifices and to declare that only men could perform them.



Fig.5 : Education of women gradually declined.

This new change surely affected the educational prospects of lady students. Manu Smriti at that time was against permitting women to recite and therefore to study Vedic stanzas. A Brahman was advised to boycott a feast in connection with a sacrifice performed by a woman.

DEGRADATION OF EDUCATIONAL RIGHTS FOR WOMEN : THE END

By the 3rd century A.D. even the formality of Upanayana un-accompanied by any Vedic Mantras, had gone out of vogue in society. The cancellation of Upanayana was enhanced when the marriageable age for girls were

lowered. The writers of the age advocated in favour of girls to be married as early as the age of 12 and if she couldn't get married at the particular age then she would end up staying unmarried for the rest of her life. This condemnation had the natural effect. A Brahman was never allowed to marry a girl above the age of 12. Many marriages must have taken place much earlier, for the Smritis written at the end of this period, began to glorify the virtue of a girl at the age of 7, 8, or 9 with the ideal age of girl's marriage. With this the complete disposal of girls and female's education already came to prominence.

Upanayana of girls continued as a kind of formality for a few centuries. Upanayana without Vedic Mantras is a contradiction in terms; Manu takes up this illogical position probably because it regarded Upanayana as just a Sarira Sanskara rather than a Vaidik Sanskara that possess some spiritual and cultural value. By about the third century A.D. even the formality of Upanayana, unaccompanied by vedic mantras had gone out of the society. Later, Upanayana having disappeared, even the elementary education began to become rarer and rarer among the girls of the poorer classes. This led to the little girls having no knowledge of the Vedas and its verses. They were even unable to recite the simplest of mantras that they were expected to recite at the time of marriage. The ritual writers of this period laid down that if the bride is unable to recite the mantras on account of illiteracy then either the husband or the priest may do so, on her behalf. (Instead of providing them education they even snatched away this opportunity as well from the bride or the women to study.) When the vast majority of women were unable to properly recite the Vedic hymns, they were naturally regarded as ineligible for Vedic studies. Thus, the degradation in providing education to women finally dissolved and spread with the coming of post Vedic period.



Fig.6 : Women were well trained in the fields of arts, sciences, humanities and war sciences as well.



Fig.7 : The stone engraved sculptures depict the women of the aristocratic families who were well trained in both Vedas and military sciences.

EDUCATIONAL STATUS OF THE WOMEN OF THE ARISTOCRATIC FAMILIES

Though Upanayana was prohibited to girls, some higher class families made provisions for the secular and literary education of the fair sex down to about the 10th century A.D. It appears in the Lalita-Vistara, that girls in cultured families could read and write, compose poems and understand Sastras in the early centuries of the Christian era. Several lady poets in Southern India, composed poetry in Prakrit. From the Gatha-sapta-sati of Hala, there are seven poetesses namely, Reva, Roha, Madhavi, Anulakshmi, Pahai, Vaddhavahi and Sasiprabha. Devi was a well known poet of Gujarat who continued to enchant her readers even after her departure from earth to heaven.



Fig.8 : Caste system and prohibition of Women's participation began later in this period itself.

Some ladies were attracted towards medical studies as well. The majority specialized in Gynaecology. Some lady doctors had also written authoritative works on the medical science. Among the Hindu works on medicine were translated into Arabic in the 8th century A.D. was a book on midwifery. It was written by a lady doctor named Rusa in the Arabic garb. Very probably most of these women belonged to cultured families of officers, ministers and princes.

Girls in cultured families used to get some training in fine arts as well. Vocal and instrumental music, dancing, painting, garland making, personal and house decorations were the chief among them. Special tutors were appointed in rich families for the training for girls in these branches. Therefore, not only in Vedic education but in cultural education as well the girls of this period were trained.

WOMEN AND MILITARY TRAINING

Since the ladies of the aristocratic families were expected to be at the helm of the realm in case of emergency, they must have been given a fairly good military and administrative training. They must have been fairly acquainted with the use of arms and weapons. Some of them could also ride and swim. In ordinary families, some military training seems to be imparted to the lady folk. Village women often defended their hearths and homes in times of danger. The second wife of king Dashrath named Kaikeyi was well trained in war tactics and weapon sciences by which she once saved the life of king Dashrath in a war. The daughter-in-law of king Dashrath, the daughter of Rajrishi Janak, Sita is also said to be well acquainted with war tactics as she used to practice archery with her other three sisters. Sita's mother Sunaina was a princess of a branched dynasty of the same kingdom Videha. Sunaina being a princess was definitely trained in all the important fields and so she trained Sita as well. Therefore, many women trained in military sciences were nothing new but an important skill to be well trained in.

NON BRAHMANS AND VEDIC STUDIES

The traditional division of professions among various castes suggests that the students who used to receive useful and industrial education must have belonged to non-Brahmana class. The caste system was not rigid in the early vedic period. People followed professions according to their capabilities and tastes. We find several Brahmans learning and following the professions of the trader, soldier, doctor, serpent charmer, and the cultivator. In one Jataka story we come across that a Brahmana priest of holy Benares sends his son to Takshasila for gaining proficiency in archery. This Jataka story is supported by Smritis. The Smritis lay down that Brahmanas took

professions as traders, physicians, navigators, trainers of horses and elephants, and dealers in dogs and camels were devoid of 'Sradha'. The army recruited from all the classes. Down about 500 A.D. inter-caste marriages were not a taboo by the society as well as Smritis. A useful and important profession like the medical one was followed by the members of all the castes in the 2nd century A.D.

Brahmanical tradition itself recognized that some of the composers of the Vedic hymns like Vainya and Visvamitra were Kshatriyas, and in the Upanishads some Kshatriya kings are seen to be taking a leading part in philosophical developments. Vaishyas were perfectly entitled to study the Vedas and yet in practice they were regarded ineligible as the Sudras. Vedic studies must have been disappeared from the Vaishya community before the beginning of Christian era.

IV. CONCLUSION

Brahmand, the word is made of two words i.e. Brahma and Anda. Brahma means universe and Anda means the globe. The person who has the knowledge of both the universe and the globe is known as Brahman.

The national song of Rig Veda –

O Brahma (universe)!

May the new generations be born in this kingdom

The wise men illustrate for spiritual knowledge,

May the sons be born to the heroic, skilful archers and mighty warriors,

The cows give plentiful milk, the oxen are good at carrying,

The swift horse and the highly accomplished women,

May rain, fall as we desire,

May our fruit bearing plants ripen,

May the medicine heal us fast,

May all our wishes get fulfilled by Mantras,

May our enemies get destroyed and

And our good luck prosper.

As mentioned in the introduction part that women in Rig Vedic period enjoyed the full authority and power but later on in the same time period, all those who gave them the authority and power snatched it away from them. There was a time when both the girls and boys from a very young age received education. Co-education was there and practiced freely. There were even those women who went for further in depth education in the field of philosophy. The fathers of that time encouraged and supported their daughters and wanted to educate them as much as they

educated their sons. The education system allowed women to continue their studies even after their marriage. The women were allowed to participate in sacrifices and yajnas either solely or with their husbands.

While writing the research paper, it is nowhere to be found the educational status of non Brahmin women. The women of the working class like farmers, cobblers, carpenters, sculptors, fishermen, and tribal women and etc. In ancient times castes were divided on the basis of the type of job the person or his family was pulling up for ages. Only the men of these families worked and the women of these men supported their husbands by staying and looking after the house. So, it can be said the idea of a working women was too much for that time period so they only stayed at home naturally devoid of any kind of education or participation in any kind of ritual. Secondly, as mentioned above, women were literally trained in military art, medicine, the science of weapons and for war like situations as well. In the last lines of the discussion part, it is mentioned that some ladies who were interested in medicine continued to go in depth and gained knowledge. They even published books and research papers related to the medical field.

Later on they were slowly devoid from the basic educational rights as the ritual writers considered them unqualified for Vedic education. They made a rule of not giving the girls or women the Vedic education so the lack of that education lead to the known factual problem that the girls were unable to recite the simple Mantras at the time of their marriage. Then instead of providing them education they threw away the idea of educating them rather they made a certain theory that educating girls is not a good idea. Slowly, as we move ahead, we see that the marriageable age of the girls were reduced and various ideas were given in favour of child marriage to completely separate them from even the idea of getting educated.

V. SUGGESTIONS

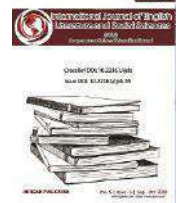
- The education of women is extremely important as there's a saying that if a women is educated, then the whole family will get educated. It should never be a burden on the family to educate their mothers, daughters, wives, daughter-in-laws, etc.
- The education system must find new ways to inculcate the idea of women's education in society.
- With education, the training of martial arts, karate, sports, horse riding, fencing, archery, etc should also become an option for female students to learn a different and unique kind of skill.
- Language should never become a barrier. As our current government is focusing on every aspect including education system. It is making educational

channels and mediums available in all Indian languages so that knowledge can reach to each and everyone out there.

- Last but not the least, we all must take a pledge with a strong determination that we will always support and try to encourage the education of women. It is very shocking to know that still there are several communities or families who believe that educating a woman is a waste. We all should come forward and must try our best to change this idea.

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Appropriation and Sexual Obligation: A Feminist Reading of Khushwant Singh's *The Company of Women*

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Abstract— *The patriarchal perspective has continually made women a puppet in a man's hands. The male society assigns women a secondary position in the household. So, man becomes the principal governing factor that appropriates and subjugates women. This paper critically analyses how the men appropriate and sexually obligate women in one way or the other in Khushwant Singh's The Company of Women. Published in 1999, it is Khushwant Singh's fourth novel. It presents the episodes of appropriation and sexual obligation of women- ranging from an Afro-American teenager to a Bai in Bombay by the narrator. The concept of Appropriation of Women by Collette Guillaumin has been applied as a theoretical framework. After a thorough reading of the selected text, relevant sentences and passages have been cited as textual evidence. The research findings indicate that the text understudy affirms the appropriation and sexual obligation of women.*

Keywords— *Patriarchy, Women Appropriation, Sexual Obligation, Feminism, The Company of Women, Khushwant Singh*



I. INTRODUCTION

The novel is about Mohan Kumar- a brilliant student who gets a full scholarship at Princeton University. Once in the United States, he is introduced to life's carnal pleasures, and he loses his virginity to Jessica Browne, an Afro-American teenager. Soon, he rises to prominence for having the seemingly largest organ on the campus, attracting many women to his bed. But, he remembers none except Yasmeen Wanchoo, a Pakistani lady who helped him experience how to lucratively quench older women who presumably lust after fine young men.

Upon his arrival to India, after graduating, he is nudged to tie the knot to a woman he barely knows. But he overlooks everything over his pressing desire to have sex, which is only possible after marriage in India. Unfortunately, he realises that his wife is cold and irritable, which gives him an even better reason to look for sex outside the marriage because he believes that "occasional adultery... did not destroy a marriage" (Singh 7). Since he feels no commitment to his wife, his marriage ends badly

after almost thirteen years. After the divorce, although he is relieved, loneliness leads him to sexual romps with his maid Dhanno. He, in fact, ends up advertising in newspapers for paid women companions to share his bed.

Convinced that "lust is the true foundation of love", Mohan begins his journey of unbridled sexuality in the company of some remarkable women, such as Sarojini Bhardawaj, the timid professor from small-town Haryana; Molly Gomes, the free-spirited masseuse from Goa, and Susanthika Goonatileke- the seductress from Sri Lanka. Although the story offers a few dramatic turns, such as divorce or the unexpected death of Mohan, what lies underneath is how Mohan Kumar successfully appropriates the women associated with him- be it his wife Sonu, who takes responsibility for his children after divorce, his maid Dhanno- who provides sexual pleasures to Mohan in the absence of his wife and other women, even the live-in female companions like Sarojini Bhardawaj and Molly Gomes who ensure the proper functioning of the household

during their stay and his secretary, Vimila Sharma, who stays by his side on his death bed.

II. COLETTE GUILLAUMIN'S THEORY OF APPROPRIATION

Appropriation of women is a fundamental form of women subjugation that renders them an object or commodity. There is no denying that women appropriation occurs in one form or another in every culture where patriarchy dominates. In the words of Euripides from *Medea*, "Of all creatures that have breath and sensation, women are the most unfortunate." (Euripides 24) Women feel marginalised even in elitist households, confirming that they are a different 'class' irrespective of religion, race, caste, or social status. Although there is a difference in the intensity or degree of oppression, exploitation, and appropriation in such families compared to lower-middle-class families, they are nevertheless pushed aside as dependent and weak entities. Simply put, women are treated as males' property and [mis]used as mere 'objects'. As per Colette Guillaumin's Feministic theory of appropriation-

The particular expression of this relation of appropriation are (a) the appropriation of time, (b) the appropriation of the products of the body, (c) the sexual obligation, (d) the physical charge of disabled members of the group, and the healthy members of the male sex. (Guillaumin 181)

The concept of appropriation of time refers to the marriage contract that does not specify the timeframe for women when they have to work or holidays when they do not have to work. Moreover, this does not concern just the wife but all the group members in general, like mothers, sisters, aunts, grandmothers, etc., who contribute to the maintenance and upkeep of the husband or the head of the family's property. The appropriation of body products refers to the authority of the male over the female body. For instance, in some cultures, a woman's milk is sold by the male members of the family, women don't have a say in the decision to have children, and though the mother bears the pain of bringing a child into the world, that child is considered a man's property. Sexual obligation occurs both in marriage as well as in prostitution. M. Ageyev, in *Novel with Cocaine*, writes, "... if womankind banded together and took the male path- the world would turn into a huge brothel." (Ageyev 104) The fundamental difference is that there is a time limit for a man's use of prostitutes, and he pays for it. On the other hand, a woman is not expected to commit adultery since she is appropriated, so her body does not belong to her. Instead, it belongs to her husband, so we

do not have male prostitutes in society. Lastly, the physical charge of elderly, disabled or healthy members of the male sex is burdened on the women since she is appropriated, thus expected to do all the tasks that men do not want to do.

Analysis of the Novel

Mohan Kumar is a motherless child whose mother died giving birth to him and leaving a void - "I never knew a mother's love for her son; I have heard that it is a very special love, more so if the son is also the firstborn. Perhaps." (Singh 67) This absence of a wife and a mother made them dependent on the other women: "... a wet nurse from Agra to breastfeed me for six months... My dead mother's unmarried sister looked after me for two years." (Singh 67) His father even arranged for a maidservant who used to look after Mohan in his absence-

"...she kept an eye on me as I played with the neighbour's children. Sometimes when I was alone and if I pestered her enough, she would lift the kameez to her neck and let me suck her breasts." (Singh 67)

The first instances of women appropriation can be seen right in his childhood as his father burdened the responsibility of Mohan and household chores to his sister-in-law, who does not necessarily have to look after her sister's family. Still, Mohan's father and Mohan appropriate her based on time in exchange for nothing compared to the wet nurse, who at least got a monetary benefit. And then there is the maidservant, whom Mohan persuades to feed her breastmilk and thus appropriates her body products, even though she's not being paid for it.

When the hunt for a suitable bride for Mohan begins, the father-son duo is invited for tea or soft drinks and introduced to nubile virgin girls, which shows how a great emphasis is put on the virginity of an unmarried woman. Even Mohan, who wasn't a virgin himself, was glad he could get sex on a tap from a "virgin eager to opt out of virginity" (Singh 4). One of the main reasons why he accepted to marry Sonu was because he was thrilled about the idea of deflowering her-

She was almost certain to be a virgin and looked the kind who might resent my not being one... Ultimately, I was fantasising about deflowering Sonu, the haughty little memsahib, and having her in bed whenever I wanted to, that made me decide in favour of accepting the offer. (Singh 109)

After marriage, they go on a two-week Honeymoon trip that ends abruptly as Sonu misses her

periods. She was a mere twenty-one and pregnant, and when she questions Mohan about not using a condom, he casually replies, "You didn't ask me to; I didn't take any with me... In any case, if you don't want a child, you can have it aborted." (Singh 129) Instead of apologising to his wife, Mohan blames her for not taking proper precautions. He doesn't even ask her about her pregnancy decision and suggests that she can get the unwanted pregnancy aborted without even considering her health. This is another example of women appropriation, where men force any number of children they want on their wives. And women are expected to accept and deal with their husband's decisions silently.

Even after the birth of his child, while his wife is busy caring for his son, Mohan sexually obligates Mary Joseph, his child's day nurse. "Mary Joseph came to say goodnight to me. I don't know what came over me. I took her in my arms and kissed her passionately." (Singh 139) But Mary doesn't resist or complain as she is left with no other option than to sexually satisfy her master as she wouldn't want to dismiss or anger him, so she complies with Mohan's whims and fancies. Such extramarital liaisons of Mohan with other women become the grounds for his divorce.

After his divorce, due to loneliness, he ends up advertising in newspapers for paid lady companions to share his bed. While waiting for the response to his advertisement, he establishes a sexual relationship with his maidservant, Dhanno. Although Dhanno was not the kind of companion he had advertised, as long as mental and emotional companionship was not available, "it was as good a substitute as any that a man could want." (Singh 19) Mohan appropriated her sexually as she was just a sweeper woman, and though catering to her master's sexual needs was not a part of her job, she submitted to his lust in exchange for some money.

The first woman who responds to his advertisement is Sarojini Bharadwaj- a divorced college professor from Haryana. She was trapped in a fraudulent marriage to an NRI who married her for dowry and got all the sex he wanted for fifteen days, later abandoning her with an unwanted child. By the time she realises she is pregnant, it is too late, and thus, she is forced to lead a miserable life alone. Her sexual obligation doesn't end with her husband. She even feels sexually obligated to Mohan. Although she got into live-in with Mohan on a mutual understanding, when he asks her to spend one last night with him before her departure, she accepts his request, "As you wish, I have a lot owing to you". After all, she had been given a full payment for her stay in advance. So, she felt obligated to

provide him with sexual pleasure for one last time before she left.

After Sarojini, Mohan takes up two more female companions, Molly Gomes from Goa and Susanthika from Srilanka. Both of these women are victims of child sexual abuse. The chapters reveal how Molly and Susanthika were exposed to sex at quite an early age by one of the male members of their respective families, which eventually resulted in a traumatic life experience. As Molly describes, "It was my own uncle, my mother's younger brother, a good twenty years older than me. Beast! Took advantage of poor, innocent me." (Singh 180) Just like Molly, even Susanthika shared the incident of how she lost her virginity to one of the male relatives-

I was sixteen. Nothing romantic about the deflowering. My own uncle, my father's younger brother. The usual thing, you know, a close relative whom you trust. It seemed harmless enough at first-kissing and cuddling, that sort of thing. Then he thought /he'd got me worked up and started playing with my breasts and stroking my crotch. I got frantic, and before I knew it, he had me under him on the floor and tore into me. I almost told my parents but held back because I realised I had led him on. (Singh 208)

Molly and Susanthika believed that they had led their uncles on, which is why, despite no real fault of theirs, they could not even tell their parents and thought they were sexually obligated to fulfil the sexual demands of their uncles. This also reflects how men consider young girls and women in the family their property that can be exploited or appropriated in whichever way they want. Even Mohan, who met Susanthika a few days ago, soon found his way to her bed.

Post Susanthika's departure, Mohan's appetite for women takes a steep dip, and it is on one of his business trips to Mumbai that Mohan takes out a hundred-rupee note and hands it over to the bearer as a tip and asks- "Can you get me a woman? ... Anything. Five hundred to a thousand." (Singh 220) The bearer gets him a woman who caters to Mohan's needs and charges him a thousand bucks. It was a cheap deal for Mohan, as all his anxiety and frustration from the past several months was wiped out instantly. When the lady was ready to leave, Mohan asked her name, but she refused, saying-

'No name. I am a married woman with children. I do this *dhanda* because my husband does not earn enough. You ask

the same bearer to get you the same *bai* he got for you last time. (Singh 222)

And once again, like Mary and Dhanno, there's this *Bai* from Bombay who her husband appropriates. She has to do menial work and is even forced to sell her body to earn money to keep the fire burning in the house since her drunkard husband doesn't care much about his wife or children. Thus, she, too, is being appropriated by her husband, who is making money off her time and body and even forcing the upbringing of his children on her.

Finally, there's Vimila Sharma, Mohan's secretary, whose relationship with Mohan is professional. She is being paid a salary for her office work, but she still looks after him when he is down with a fever.

'You still have a high fever'. She took his temperature. 'Hundred and two point five. The same as yesterday. Mr Kumar, if you don't send for a doctor, I will,' she said in a tone of authority. (Singh 224)

She's not been forced to do this, nor does she have an individual contract with him to take care of him in sickness, but she consciously feels it is her responsibility, as Mohan is her boss, so she takes up his physical charge.

III. CONCLUSION

Taking the case of the female characters in Khushwant Singh's *The Company of Women*, we find them as women suffering in one way or another, being appropriated based on time, body, sexual obligation or taking up the physical charge of the male members in their lives. For instance, Sonu is appropriated by her husband based on her time and product of the body and still not even allowed to make a decision regarding her pregnancy. And then there's Sarojini, who falls into a fraudulent marriage and is physically appropriated by her husband and later leaves her in a pregnant state, never to return. Then there are the lower-class women like Mary, Dhanno and Bai from Bombay- being appropriated by their drunkard husbands. They have taken up the responsibility for their households and children and even accept being sexually obligated by their master in order to please him and earn a little extra money. Sexual obligation is also evident in the case of Molly and Susanthika, who were sexually molested by their male relatives, but had no courage to address the issue back then, as they both thought that they had led them on. And finally, there's Vimila Sharma, Mohan's secretary, who is only paid for her office hours. Still, she takes up the physical charge of her boss as he lies on the deathbed. Therefore, despite the appropriation, patriarchal norms often hushed and silenced

their voices. No matter how hard they try to unfathom the reasons for their miserable existence and agonies, nothing seems to end the appropriation imposed on them by a cruel society. These women are helpless characters tormented by the episodes of appropriation, exploitation, and sexual obligation time and again. And though they cry and shout for help, their lament is mostly unheard and goes unnoticed.

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The Effects of Classical Chinese Dance Movements on Personal Awareness and Emotion Regulation

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Abstract— This research aims to explore the effectiveness of a Chinese classical dance therapy group on college students' self-awareness and emotion regulation. A pretest and quasi-experimental design was used for this study, with 172 college students in China as the research object. The experimental group underwent Chinese classical dance therapy twice every week, three hours every time, until eighteen hours later; meanwhile, the control group did not handle or train. Members of the two groups were tested before and after the "Introspection Scale", "Body Awareness Scale" and "Emotional Regulation Scale", and statistical tests were performed by single-factor covariate analysis (ANOVA) to evaluate the effectiveness of experimental processing. The study found the following: 1. College students participating in the study of Chinese classical dance therapy groups are generally satisfied with or agree with the content of the Chinese classical dance therapy group scheme designed in this study. 2. The Chinese classical dance therapy group can enhance the daily life awareness of college students. 3. The Chinese classical dance therapy group can improve the overall physical awareness, physical use, muscle tension, and physical control of university students. 4. The Chinese classical dance therapy group can increase the awareness of college students that breathing can help relax the body. 5. The Chinese classical dance therapy group can improve the overall emotional regulation and emotional reflection of college students. 6. The Chinese classical dance therapy group can improve college students' emotion adjustment strategies and has a tracking effect on emotional awareness and emotional efficacy. The research results can provide references and suggestions for psychological counseling practitioners and future research.



Keywords— Chinese classical dance, Dance therapy, Group consultation, Self-awareness, Emotional regulation.

I. INTRODUCTION

A study by MacDermott, Gullone, Allen, King, and Tonge (2010) found that the better the emotion regulation ability, the lower the depression level. They pointed out the emotion regulation ability of teenagers [13]. It is negatively correlated with self-reported behavioral distress and melancholic emotions, showing that in the process of fighting stress, emotional regulation ability is an important factor affecting mental health [2]. However, a person's

emotional, cognitive, or behavioral response is often not just a response to the current situation. Past habits, experiences, and unresolved issues will automatically guide the individual to watch and understand the current situation and then form "explanation", "emotional instability", or even show a special behavior [3, 10], so you should be more aware and maintain the process of mere awareness, which leaves a buffer gap in the stimulus and response, making this process a conscious automatic navigation mode. This explains the importance of

"awareness" in emotional reactions [4-7, 9].

Individual emotion regulation is related to self-awareness. However, the current research on emotion regulation is focused on clarifying the process of emotion regulation, summarizing strategies for integrating emotion regulation, and examining the relationship between emotion regulation and other variables in three dimensions [8, 14, 17]. While practical empirical research is a minority and mostly targets young children, although the above research can help us understand the degree of association between emotion regulation and other variables and then understand emotion regulation and directly or indirectly affect the ability of individual emotion regulation through more diverse channels, how can we improve this with practical methods [11, 12, 15, 16]? The discourse and practice of capacity are still lacking.

This article uses the characteristics of Chinese classical dance movements to explore the relationship between body movements and inner states. Through breathing, relaxation, stretching, and rhythm, the subject is led to initiate self-awareness and explore the source of stress [18]. In the dance, the tester recognizes the inertia of his own emotional expression and the corresponding pressure, and then unblocks the inner emotion and releases the pressure. The existing traditional Chinese classical dances are divided into traditional costume dances, traditional folk dances, dances in national dramas, dances drawn from Chinese martial arts, and currently created dances. The basis of Chinese classical dance should be the dance steps that are evolved from traditional dances and followed together. Classical dance is the music and dance of ancient ceremonies, the happy dance of the court, or the performance of singing and dancing in classical opera. The performance, figure, and essence of ancient dance in drama are the foundation of classical dance. Chinese classical dance therapy has started to develop in foreign countries since the 1940s.

However, the research on Chinese classical dance therapy in China is still a minority, and it is mostly research on special ethnic groups such as mental disorders and physical and mental disorders. Therefore, according to the research motivation, this study will explore and discuss the following issues: The research questions are as follows:

1. The suitability of Chinese classical dance therapy for university students.
2. The effectiveness of counseling after the implementation of Chinese classical dance therapy.
3. Connotation factors of group therapy for a Chinese classical dance therapy chair for instructions.

II. METHOD

1. Chinese Classical Dance

Chinese classical dance is the music and dance of ancient ceremonies, the dance of joy at the palace banquet, or the performance of singing and dancing in classical opera. The essence of doing, playing, body, etc. is the foundation of Chinese classical dance. Chinese classical dance is mainly reflected in six aspects: "sleeve", "hand", "foot", "leg", "arm" and "waist". There are as many as 54 gestures for "hands". Among them, there are 26 outward fingerings, 14 inward fingerings, ten fingerings, and four fingerings. Regarding the dance style of "foot", that is, footwork,

It contains 53 kinds, including forward walking, running, walking, short walking, lame walking, knee walking, soul walking, etc. Regarding the posture of the legs and arms, there are also twelve kinds of "leg" movements and eight kinds of arm movements, including squatting, bending, spanning, cross legs, holding arms, hanging arms, pulling arms, cloud hands, etc. The Chinese classical dance system was developed on the basis of Han Tang music, dance, and opera body movements and has the following characteristics:

(1) In the dance vocabulary, it must be able to express the delicate changes and narrative of the characters' thoughts and feelings, and it must be lyrical, with a double artwork style of "expression" and "reproduction".

(2) In terms of dance posture, the arm extension form of Chinese classical dance requires a "circle", and the transition line of the movement also requires a "circular" shape line. Even for some very small life movements, you must do "round" on the stage, make "action" into "body," and form the special rhythmic beauty of Chinese classical dance.

(3) In terms of dance rhythm, dance movements are mainly produced by performing stories or local characteristics, so the limbs convey natural richness and more dramatic tension. It is an irregular elastic change.

(4) In terms of inner strength of dance, Chinese classical dance uses the waist as the axis, and all parts of the body move in a "round" manner. Starting from the waist, it always belongs to the waist. That is, the body's strength first relaxes and then contracts and the movements expand and then contract. Unlike the jumping and rotating movements of Western dance, the strength diverges outward.

2. Chinese Classical Dance Therapy

Chinese classical dance therapy is a kind of psychological therapy that uses body movements as a medium to promote the integration of individual emotions,

cognition, and physiology. Chinese classical dance therapy groups are groups based on Chinese classical dance therapy theory. According to different theories, the treatment method and the focus of the treatment are different. The Chinese classical dance therapy group implemented in this study is based on dance Labang movement analysis and real movement theory. It designs a 3-hour, 6-unit, 18-hour Chinese classical dance therapy group program per unit; after the approval of the supervisor, the researcher acts as a group leader in the form of group consultation. By creating a fusion environment that does not criticize, evaluate, or give advice, the researchers lead the members to put themselves into physical experience in the form of physical work and discuss and share the experience after the end of the activity. The connected parts enable members to have more awareness and understanding of their own thoughts, emotions, and feelings.

According to the definition of the American Chinese Classical Dance Therapy Association (ADTA) in 1995, Chinese classical dance therapy is a kind of psychological therapy that uses actions as a medium to promote the integration of personal emotions, cognition, and physiology. ADTA redefined Chinese classical dance therapy in 2010 to faithfully present motor behaviors in treatment relationships to enhance emotional, cognitive, physical, and social functions [1]. All believe that Chinese classical dance therapy connects psychotherapy, expressiveness, and creativity in dance art, allowing individuals to perceive themselves, the relationship between others, and the course of revision. And pointed out that Chinese classical dance therapy returned the participant's body to its most natural state. It is a dialogue between the body, the mind, and the soul. The experience brought about by the change and development of the body movement makes the individual have a deeper understanding of the self, experience the feelings brought by the movement experience, and make the physical and mental integration ability more complete. However, no matter what angle the scholar interprets Chinese classical dance therapy, it is nothing more than hoping that the individual can perceive the message conveyed by the body and achieve the process of resonance between body, mind, and spirit.

3. Self-awareness

Self-awareness refers to the ability to perceive oneself from a relatively objective angle while maintaining the state of feeling the subject. The self-awareness in this study includes two parts: daily introspective awareness and body awareness [3]. The former refers to the ability of individuals to reflect inwardly on their own thoughts,

feelings, and behaviors to promote self-understanding; the latter refers to contact, experience, attention, and understanding of themselves. The process of physical condition, sensation, and reaction includes five levels of physical use: physical abnormalities, muscle tone, physical control, and breathing. In this study, the higher the score on the table, the better the daily introspective awareness and physical awareness.

The concept of self-awareness has different views, so it has formed multiple theoretical frameworks, including self-focus attention, the cybernetic theory of self-regulation, objective self-awareness, self-consciousness, the looking-glass self, etc. This study focuses on the definition of self-awareness in two parts: daily introspective awareness and body awareness.

4. Emotion regulation

Emotion regulation refers to the process and ability of individuals to monitor, evaluate, and correct emotions so that they have an appropriate response to emotions and situations in order to achieve personal inner emotional balance and appropriate social interaction [4]. This study uses the emotion regulation scale to measure the level of participants' emotion regulation ability. The full scale includes five subscales of emotion awareness, emotion expression, adjustment strategies, emotion reflection, and emotion efficacy. A higher score indicates the individual's ability to adjust emotions.

5. Hypothesis

(1) The experimental group has an immediate positive counseling effect after receiving the Chinese classical dance therapy group.

- a. After receiving the Chinese classical dance therapy group in the experimental group, the post-test score on the "Introspection Scale" was significantly higher than that in the control group on the "Introspection Scale".
- b. After receiving the Chinese classical dance therapy group, the experimental group scored on the post-test of the "Body Awareness Scale". Significantly higher than the control group's post-test score on the "Body Awareness Scale".
- c. After the experimental group received the Chinese classical dance therapy group, the post-test score on the "Emotion Regulation Scale" showed that it is higher than the post-test score of the control group on the "emotional regulation scale".

(2). The experimental group has a long-term positive coaching effect after receiving Chinese classical dance therapy groups.

- a. Three weeks after the experimental group received the Chinese classical dance therapy group, the score was tracked on the "Introspection Scale". Significantly higher than the tracking score of the control group in the "Introspection Scale".
- b. Three weeks after the experimental group received the Chinese classical dance therapy group, it was tracked on the "Body Awareness Scale." The test score is significantly higher than the tracking score of the control group on the "Body Awareness Scale".
- c. Three weeks after the experimental group received the Chinese classical dance therapy group, it was measured on the "Emotion Regulation Scale". The score is significantly higher than the tracking score of the control group on the "emotional regulation scale".

6. Object

Students who are at least 18 years of age and are enrolled in colleges and universities that are interested in understanding the relationship between body, emotions, and self-state. They are willing to further understand themselves and improve their ability to adjust their emotions through experience. There are 172 subjects in total.

7. Design

According to the research purpose, this experiment adopts a quasi-experimental design and a single-factor experiment with an unequal group pre- and post-test design. Before the experimental treatment, the two groups of recipients in the experimental group and the control group were subjected to the tests of the "Introspection Scale", "Physical Perception Ability Scale" and "Emotion Regulation Scale", and then the subjects of the experimental group were tested. The experimental treatment of the "Chinese classical dance therapy group" tested its effect on self-awareness and emotional regulation; the subjects in the control group did not receive the experimental treatment of this study. After the experimental treatment is completed, the two groups of subjects will be subjected to a post-test of the "Introspection Scale", "Physical Perception Scale," and "Emotion Regulation Scale" and a follow-up test three weeks after the experimental treatment. Statistical analysis of the scores of the two groups is used as the basis for quantifying the scores. In addition, after the experimental

treatment, the "group benefit scale" will be implemented for the experimental group subjects to conduct immediate group evaluations after the group ends, as auxiliary data for the experimental effect.

8. Tools

According to the research purpose, the research tools of this research include a Chinese classical dance therapy group plan, scale, and feedback sheet, which have three parts. Use "Introspection Scale", "Physical Perception Ability Scale," and "Emotion Regulation Scale" as research tools to quantify the effect of experimental processing, and add "Unit Feedback Sheet" and "Total Feedback Sheet" to the experimental treatment to give back. The singles are divided into two parts: closed-ended items and open-ended items to understand the unique experiences of the subjects in the research process.

III. RESULTS

1. The effect of Chinese classical dance therapy groups on the immediate tutoring of university students

(1) The effect of immediate counseling by university students on the "Introspection Scale".

- a. The average number of members of the experimental group immediately after the scale has an upward trend, while the members of the control group have slightly decreased and reached a significant difference.
- b. In the test of regression coefficient homogeneity between the experimental group and the control group, the F value = .105 ($p > .05$), indicating that the experimental group and the control group conform to the basic assumption of regression coefficient homogeneity, so covariance analysis can be performed.
- c. The main effects of the experimental group and the control group after the "Introspection Scale" were significant ($F = 6.734, p < .05$), that is, after the experimental group members received the experimental treatment, there was an immediate effect on improving self-awareness, the "introspection" counseling effect.

(2) The effect of immediate counseling by university students on the "Perception Ability Scale".

- a. The average score of the members of the experimental group immediately after the scale showed a rise in the score, while the average score of the members of the control group immediately after the scale showed a decline in

the score. Between the two groups of subjects, there are significant differences.

- b. The experimental group and the control group failed to reach the "body perception ability scale", "body use subscale", "muscle tension subscale", "body control subscale", "body abnormality subscale," and "breathing subscale." Significantly, this is consistent with the basic assumption of homogeneity of regression coefficients within the group.
 - c. The experimental group and the control group measured the main effect after the "body awareness ability scale" ($F = 18.237, p < .05$), that is, after receiving the experimental treatment, the members of the experimental group had immediate counseling to improve their body awareness ability effect; it also has immediate tutoring effect in improving the awareness of body use, muscle tone, body control, and breathing; the main effect ($F = 1.006, p > .05$) measured after the "body abnormality" subscale is not significant. That is, after the experimental treatment, the members of the experimental group have no immediate counseling effect on increasing their awareness of physical abnormalities.
- (3) The effect of immediate counseling by university students on the "Emotion Regulation Scale".
- a. Most of the average scores of the experimental group members and control group members immediately after the scale showed an increase in scores, and there were significant differences between the two groups of subjects.
 - b. The F value of "Emotional Adjustment Scale" = .486 ($p > .05$), F value of "Emotional Awareness Scale" = 3.400 ($p > .05$), F value of "Emotional Expression Scale" = .453 ($p > .05$), "Adjustment Strategy Subscale" = 1.751 ($p > .05$), "Emotional Effectiveness Subscale" = .075 ($p > .05$), and "Emotional Introspection Subscale" F value = 1.915 ($p > .05$) did not reach a significant level, indicating that the assumption of homogeneity of regression within the group was not violated, so covariate analysis can be performed.
 - c. After receiving the experimental treatment, the members of the experimental group had an immediate counseling effect on improving the overall emotion regulation ability; after receiving the experimental treatment, the members of the experimental group had an immediate counseling effect on improving emotional adjustment

strategies and emotional reflection; after receiving the experimental treatment, there was no immediate tutoring effect on increasing emotional awareness, emotional expression, or emotional efficacy.

2. Effect of long-term tutoring by Chinese classical dance therapy groups on university students

(1) The effect of long-term tutoring of university students on the "Introspection Scale".

- a. The average number of members of the experimental group on the scale has an upward trend, while the members of the control group have slightly decreased. There are significant differences between the two groups of subjects.
- b. In the test of regression coefficient homogeneity between the experimental group and the control group, the F value = .002 ($p > .05$), indicating that the experimental group and the control group conform to the basic assumption of regression coefficient homogeneity, so covariance analysis can be performed.
- c. The main effect of the experimental group and the control group in the "Introspection Scale" tracking measurement reached significance ($F = .984, p < .05$), that is, the members of the experimental group received self-awareness "introspection" in the third week after receiving the experimental treatment. There is a long-term counseling effect.

(2) The effect of long-term tutoring of university students on the "Physical Awareness Scale".

- a. The average scores of the two groups—the experimental group and the control group—on the scale mostly showed an increase in the score, and there were significant differences between the two groups of subjects.
- b. In the test of the homogeneity of the regression coefficients of the two groups of subjects, the F value of the "body perception ability scale" = .081 ($p > .05$), and the F value of the "body use subscale" = .482 ($p > .05$), F value of "muscle tension subscale" = .157 ($p > .05$), F value of "body control subscale" = .020 ($p > .05$), F value of "body abnormality scale" = .402 ($p > .05$) and F value of "Respiratory Subscale" = 3.023 ($p > .05$). It means that the experimental group and the control group are not in the "body perception ability scale", "body use subscale", "muscle tension subscale", "body control subscale", "body abnormality subscale" or "breathing subscale".

Remarkable, consistent with the basic assumption of homogeneity of regression coefficients within the group.

- c. The main effect of tracking measurement of the "body use" subscale ($F = .359, p < .05$), the main effect of tracking measurement of the "muscle tension" subscale ($F = 3.906, p < .05$), and the "body control" The main effect of the tracking measurement of the table ($F = 5.816, p < .05$) is significant, and the main effect of the tracking measurement of the "body abnormal" subscale ($F = 1.772, p > .05$) and the tracking of the "breathing" subscale The main effect ($F = 2.952, p = .05$) was not significant; that is, three weeks after the experimental group members received the experimental treatment, they improved body use, muscle tone, and awareness of body control. This has a long-term counseling effect; there is no long-term counseling effect on increasing awareness of physical abnormalities and breathing.

(3) The effect of long-term tutoring of university students on the "emotional regulation scale".

- a. The average scores of the experimental group members and the control group members tracked on the scale mostly showed an increase in scores, and there were significant differences between the two groups of subjects.
- b. In the test of the homogeneity of the regression coefficients of the two groups of subjects, the F value of the "emotional regulation scale" = 1.089 ($p > .05$), the F value of the "emotional awareness subscale" = 2.869 ($p > .05$), the F value of the "expression scale" = .051 ($p > .05$), the F value of the "regulation strategy scale" = 1.221 ($p > .05$), and the F value of the "emotional performance scale" = 2.630 ($p > .05$) Neither F value = .898 ($p > .05$) of the "Emotional Introspection Scale" reached the significant level, indicating that the covariate analysis mode did not violate the assumption of homogeneity of regression within the group, so covariate analysis was possible.
- c. The main effect of the experimental group and the control group on the "emotional regulation scale" tracking test was significant ($F = 5.825, p < .05$), that is, the experimental group members had three weeks to improve their overall emotional regulation ability after receiving the experimental treatment. Long-term counseling effect: the main effect of tracking measurement of the "emotion awareness" subscale ($F = 4.953, p < .05$), the main

effect of tracking measurement of the "emotional effectiveness" subscale ($F = 3.067, p < .05$), and "The main effect of the tracking test of the emotional reflection subscale ($F = 9.389, p < .05$) is significant, while the main effect of the tracking test of the "emotional expression" subscale ($F = .454, p > .05$), and the adjustment strategy". The main effect of the subscale tracking test ($F = 1.567, p > .05$) did not reach a significant level. That is, the members of the experimental group had a long-term counseling effect on improving emotional awareness, emotional efficiency and emotional reflection three weeks after receiving the experimental treatment; the main effect of the tracking measurement of the "emotional awareness" subscale ($F = 4.953, p < .05$) The main effect of the tracking measurement of the "emotional efficiency" subscale ($F = 3.067, p < .05$) and the main effect of the tracking measurement of the "emotional reflection" subscale ($F = 9.389, p < .05$), and the "emotional The main effect of "expression" subscale tracking ($F = .454, p > .05$) and the main effect of "adjustment strategy" subscale ($F = 1.567, p > .05$) did not reach a significant level. That is, three weeks after receiving the experimental treatment, the members of the experimental group have long-term counseling effects on improving emotional awareness, emotional efficiency and emotional reflection; there is no long-term counseling effect on increasing emotional expression and emotional adjustment strategies.

IV. CONCLUSION AND DISCUSSION

1. Conclusion

The purpose of this study is to explore the path of self-awareness and emotional regulation of university students for self-consciousness and immediate counseling by Chinese classical dance therapy groups, to understand the group therapeutic factors with the group beneficial scale, and to understand the members of Chinese classical dance therapy through unit feedback sheets. Subjective and objective substantive assistance in the group will provide references for psychological counseling practitioners and related research in the future. According to the results of this study, the following indicators were obtained:

- (1) University students participating in the Chinese classical dance therapy group in this study are generally satisfied or agree with the content of the

Chinese classical dance therapy group program designed in this study.

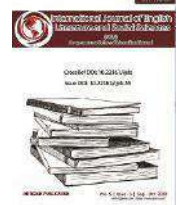
- (2) Chinese classical dance therapy groups can immediately and continuously improve college students' awareness of daily life.
- (3) Chinese classical dance therapy groups can immediately and continuously improve university students' overall body awareness, body use, muscle tone, and body control.
- (4) A Chinese classical dance therapy group can immediately increase the awareness of college students that breathing helps to relax the body.
- (5) The Chinese classical dance therapy group can immediately and continuously improve the overall emotional regulation ability and emotional reflection of university students.
- (6) The Chinese Classical Dance Therapy Group can immediately improve the emotional adjustment strategies of university students and has a tracking effect on emotional awareness and emotional effectiveness.
- (7) The acquisition of cognition, the positive sense of the group, and the initiation of mobility are the main therapeutic factors of the group.

2. Discussion

- (1) Group consultation for university students to perform Chinese classical dance therapy This study uses group consultation of Chinese classical dance therapy, which has an immediate counseling effect on enhancing the overall self-awareness and emotional regulation of university students. According to the feedback of the experimental group members, it can be seen that participating in the Chinese classical dance therapy group can increase the degree of self-understanding, discover the connection between emotion and body, and provide members with different angles of thinking. Members also expressed a strong sense of participation in the group. Through discussion and sharing with other members, they can stir up different ideas: learn from the experience of others.
- (2) The workshops will allow more university students to improve their physical awareness and self-understanding in a short time.

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On Kitty's Growth in *The Painted Veil* from the Perspective of Feminism

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Abstract— *The Painted Veil*, serving as one of the most famous classics of the well-known English writer, William Somerset Maugham, mainly aims to talk about the heroine's awakening of self-consciousness under the society at that age. Using his own special writing style, the writer portrayed a vivid and realistic heroine--Kitty, who finally became world famous and made a significant growth in a spiritual level. In this novel, Kitty's social and family conditions were influenced by her birthplace, marriage and specular experience. After a broken marriage and miserable love affair relationship with John, Kitty grew a lot and saw the value of life profoundly, and she longed for a freedom away from the constraint of women physically and spiritually. Under the respective of feminism, this thesis is designed to take an analysis of Kitty, the root cause of Kitty's former position as a female, and Kitty's hard work in the process of breaking away from the status of traditional female. This thesis includes five parts. The first part leads a generalization of the author as well as the *Painted Veil*. The second part is designed to generalize the development of feminism and its connotation. The third part aims to analyze the cause of Kitty's former position, as well as the process of Kitty's growth influenced by feminism. The fourth part explores the calling of Kitty under her cognitive growth in the influence of feminism. The fifth part is the conclusion.



Keywords— *Kitty; The Painted Veil; feminism*

I. INTRODUCTION

William Somerset Maugham (1874-1965), is a famous British novelist, playwright and essayist. He studied at King's School in Canterbury and Heidelberg University in Germany, and then went to St. Thomas Hospital in London to study medicine and to obtain the qualification of surgeon. William Somerset Maugham is recognized as one of the most popular and popular British writers all over the world in the 20th century, and is known as "the best storyteller". His novels are witty and humorous, often hiding pity and sympathy for human nature in sarcasm. In 1952, Oxford University awarded him an honorary doctorate. In 1954, the King of England awarded him the title of "Honorary Attendant".

As William Somerset Maugham was supposed to go to

work as a doctor, it led to a style of calm, object, simple, sharp and incisive as well as ironic in his writing, which was very close to the Chinese writer, Lu Xun. And what interests him most is not sights or scenery but people with different characteristics, so the writer, William Somerset Maugham, portrays his characters with meticulous observation, and depicts their mental actions like reeling silk from cocoons, which grasps the crux accurately.

Kitty was a good-looking yet superficial and vainglorious English lady. In the age of getting married, she had not gotten ready to find a spouse. Under the pressure of her mother and young sister, and worrying about the situation that she might be too old to have a decent marriage as a woman, she married Walton Finn hurriedly. In the 1920s, she left London, her hometown where she was born and bred there from a very young age, and then she went to

Hong Kong with her husband because of his work, and at that time Hong Kong was an oriental colony which was too unfamiliar and strange to her.

Kitty gradually got bored with her marriage as her husband, Walton Finn, whose character was of an unsociable type, stiff and farouche, and his face was moderately looking. She then had a secret relationship with Charlie Tang Sheng by chance, an English man who worked as Hong Kong's deputy secretary general. After discovering his wife's relationship, Walton started his scary and weird payback: Kitty had no choice but had to follow him to a Chinese village which was poor and extremely dangerous. Because in there Walton served as a doctor to find a treatment for the local plague, and they were so close to death.

They experienced the surge billows including death, emotion and people in there. In such an aesthetic, exotic yet threatening village, Kitty's fantasy finally broke, instead, she uncovered the painted veil over the life's screen, striving to find a glorious way of growth.

II. FEMINISM

2.1 The Source of Feminism

In the history of human society, the concept of human rights has a history of more than 200 years, but the concept of human rights does not include women's rights in a long historical period. As early as 1791, when Olympe de Gouges, the woman leader of the French Revolution, issued the Declaration on Women's Rights and Women's Citizenship, or the Declaration on Women's Rights, the feminist movement began. The Declaration on Women's Rights and Women's Citizenship begins with a clear statement that "women are born free and have equal rights with men."

The first campaign of feminism began in the late 19th century. The movement laid emphasis on the equality between males and females in their life-long span, which was also known as the sexual equality including the equal rights of civilization and official status, the aristocratic privilege and monogamy, accentuating that there was no difference of intelligence and power between males and females. The most important goal for feminism was to achieve the equality of labor both in family and society in order to let women have their rights to take part in official situations, which was developed as "feminist campaign" afterwards.

2.2 The Development of Feminism

First-generation feminism (from the second half of the 19th century to the beginning of the 20th century):

Feminism in the West began with the French Cultural Revolution and the Enlightenment of the bourgeoisie, which had emerged in the second half of the 19th century. In October 1789, after the outbreak of the French Revolution, several women traveled to Versailles in Paris, demanding the same rights as men, and opening up the beginning of feminism. In 1790, the French playwright Gorky published the Declaration on Women's Rights and called for 17 requirements for women's rights. This declaration later became a programmatic document for the women's movement. In 1792, the British writer M. Wollstonecraft published a book on the defence of women's rights, in which women were to be treated on an equal footing with men in the fields of education, employment and politics. In the mid-19th century, the center of the women's movement moved from Europe to America. By 1920, the United States had passed laws guaranteeing the right of women.

Second-generation feminism: Modern feminist. This phase is the most important phase of western feminists, from the beginning to the end of the 1960s. Feminists have shown that, despite significant progress in efforts to achieve equality in the political and economic spheres, women's inequality in social life has not been significantly improved. This contradictory situation drove feminists into deep thinking and formed a unique feminist theory. There are three main groups: socialism, liberalism, feminists, radicalism.

Third-generation feminism: postmodern feminist. "Feminism" and "Green Feminist" have emerged in the elimination of binary opposites between men and women. On the one hand, they confirmed the achievements of the women's movement to protect women's social rights, and on the other, they doubted the attempts of feminists to undermine traditional family models. Postmodern feminism is still in the development phase and is divided into two main groups: theory and composition theory. The theories have different starting points, but are the goal of emancipating women who are built on the recognition of traditional family models.

2.3 The Influence of Feminism

Feminists had many significant consequences in Western society, including women voting for a more equal pay divorce proposal and the emergence of a "no-fault divorce" Safe abortion and tying the right to education at the university Feminist Law had a huge impact on the legislation of China and other countries of the world.

Feminist movement has brought about a great increase in the employment rate of women in America and Europe. In 1950s, the employment rate of married women in America was only 11%, even lower than that in 1920s. After the climax of women's movement in 1960s and 1970s

accompanied by the civil rights movement with strong left-wing color, the employment rate of married women in the United States rose to 50% in 1978. In 1997, it reached 61%. During the economic boom in the early years of the 21st century, the "choice feminism" that agreed to "return to the family to teach each other" revived, and the employment rate of married women once fell back to 54%. After the outbreak of the world financial crisis at the end of 2008, the employment rate of married women in the United States rose because of the increasing pressure of life.

III. THE GROWTH OF KITTY'S FEMININE CONSCIOUSNESS

Kitty's process in her growth is composed of the progress from the lack of consciousness of feminism in the beginning to the progress that she finally woke up and realized the power and equality of women. Fighting against a society which was mainly managed and controlled by the male characters rather than female characters, Kitty met a few respectable females who had given her a very profound influence and taught her indispensable lessons, which led to the heroine's wokeness as well as metamorphosis in the end. Ultimately, with her new, grand dream as well as her value as a new female, Kitty finally transformed into the list of the fighters who fight for the rights, equality and power of all the women in the world, she knew very well that women were not a tool or commodity of men, they had their own dreams and missions in the purpose of having the rights to take actions to purchase their businesses and values.

3.1 The History of Kitty's Life

Influenced by her life experience and practice, Kitty's transition embodied her sense as different roles in family, marriage and employment.

First, Kitty's family was not lucky. Kitty changed her attitude to the family when her 25-year-long marriage failed. Her family believed Kitty's failure was a disgrace and she despised it. The family was sharp and mean to Kitty, and her passion and reliance to her family had changed. This change referred to the awareness-raising of women in the family. Since then, Kitty knew that her mother did not play a positive role as a wife in her family. Therefore, Kitty began to shine in the family.

Second, Kitty had an awareness of marriage. On the one hand, Kitty's first revival of marriage, the one from the unhappy marriage with her husband, whom she did not love at all; Kitty revealed her adultery against her irrational and unhappy marriage. Kitty was brave to seek her love with her heart, showing her consciousness waking up in marriage, but her love was an innocent liar and was flirting; In a way,

Charlie's betrayal gave Kitty a deep lesson, a selfish man wasn't worth loving, which led to Kitty's further growth. In addition, the love of Walden and Mandarin to Kitty was impressed by her, realizing that love depended only on the love and good qualities of both sides, who were also feminists. At the same time, Kitty realized that the appearance of women in marriage was less important than their virtue, and that women should not use their utterances to flirt with wealthy men.

On the other hand, Kitty's change in attitude also reflected her women's rights. From one aspect, the nun of the monastery had a profound impact on Kitty, which marked the beginning of her awareness of her employment. Kitty was surprised by the work of selfless nuns in the poorest areas without rewards and vacation days. Kitty thought she should go to work and prove her skills. When it went to a deeper aspect, the work in the monastery was the liberation of Kitty's soul, pushing her to recover. The work made her better and freed her mind, which was a sign of Kitty's mental growth.

3.2 The Characters within Huge Influence on Kitty

3.2.1 Mrs. Justin--a Controller of Kitty's Marriage and Values

If the readers can delve into the characteristics of Mrs. Justin, Kitty's mother in *the Painted Veil*, they will know and understand why Kitty is so shallow, vainglorious woman who was lack of sympathy before her growth of feminism. As a mother, Mrs. Justin had a significant and deep-rooted effect on Kitty. With the disposition of vainglory, crankiness, self-serving and tendency of control, Mrs. Justin had made an exquisite plan and direction of her two daughters as soon as they were born, especially Kitty, as she was good-looking, her mother saw her as a beautiful commodity for marriage. Mrs. Justin had poured into the ideologies crammed with calculating for her. Growing up in this atmosphere, Kitty had copied all these old and monstrous ideologies onto her mind, and then grew up as a traditional girl like most of the girls in that time's situation who loved vainglory and circled around men to cater them.

Mrs. Justin grew up in a family of lawyers and had four sisters. Under her father's suggestion, she married Bernard Justin, who was thought as very promising at the time. Unfortunately, Mr. Justin was a very ordinary lawyer, and was not rich enough for Mrs. Justin to think about leading a glorious life. For this reason, Mrs. Justin was constantly forcing her husband to make friends with lawyers, judges, and other promising politicians and wives who were useful to her. In Mrs. Justin's life values, there were only people who were useful and useless to her. Only when someone's status was satisfying could he be useful to her. In the process of raising her two daughters, Mrs. Justin also followed this

principle. Under the guise of "love", she passed on the values of "I do everything for you" with her children. For the plain-looking young daughter Dori Si, Mrs. Justin had given up her request because she could not help her dream of living a life as a master; for her eldest daughter Kitty, Mrs. Justin was full of calculating emotions for nurturing, because she held a strong belief that Kitty's beauty depended on her, which could surely let one lead a life as a famous family.

In Kitty's limited world, her mother had shielded her pattern with a world of vanity. Mrs. Justin only paid attention to the material supply, but did not pay attention to the spiritual filling of Kitty, and finally made Kitty get lost on the journey of life.

3.2.2 Charlie—a Trigger of Kitty's Growth

In Hong Kong, Kitty had a secret relationship with an English man, Charlie. In front of outsiders, he was a successful man with a harmonious family and a thriving career. While behind the veil, he turns out to be a hypocritical, superficial as well as irresponsible villain who shared the same bed with his lawful wife. In front of Kitty, he was gentle and affectionate, and as he seemed to be a funny man with a promising career, Kitty couldn't resist him. It wasn't until the uncovering incident of his sudden escape made Katie see his hypocrisy and selfishness. It was also the trigger that made Kitty follow her husband, Walton, to the village of China, in which it led to Kitty's wokeness of feminism.

The awakening of marriage and love was mainly due to Kitty's passion for true love and marriage. Kitty did not love Walton. Their marriage had failed. She believed that love and marriage require the basis for the relationship between the two, and that she and Walton did not have the basis for the relationship. She fell in love with Charles with an illusion that he could get divorced to marry her. But because of Charles' egotism, her love was passionate yet not available. She acknowledged that the women who fell in love with their own person, who fell in love with selfish people, ultimately did not have a good result. Charlie served as a mirror, which made Kitty see herself clearly and realize that how selfish, foolish and vainglorious she used to be. And then she began to change and to grow up gradually.

3.2.3 Nuns and the Children in the Village--the Guide of Kitty's Growth

Kitty's revival for life value was heavily influenced by the nuns. The nuns helped those who suffered in the monastery: "They have given up everything, their houses, their fatherland, their love, their children, their freedom. They are ready to pray and help the people who are suffering throughout their lives." Kitty absorbed a great mental power in her and realized that women must have their own

personality and ideals, rather than looking at men and money as the basis of life.

The children who were living in the village evoke Kitty's passion and love and her responsibility serving as a mother as well as a wife. After realizing that herself was a superficial, vainglorious and silly girl who was so ordinary and common in the world, Kitty tended to see herself useless, but in this village, Kitty found her responsibility and under the influence and love by the nuns there, Kitty snapped out of her past quickly, and then devoted herself into caring and teaching the children here. She finally realized the power and importance of herself, transforming into a new female who shirked one's duty firmly and shared sympathy and love to others, and purchasing her dream rather than relying sightlessly on a man or on someone else. She was relying on herself now.

IV. THE CALLING OF FEMINISM TO KITTY

4.1 The Calling on Kitty's Transformation

As a matter of fact, a large number of females were not willing to be resigned to their conventional female status. They always revolted against the unfair society in a long process of age. It was certain that Kitty bore resistance in her blood, she would not be resigned to others' status, instead, she fought for her freedom and value in the unjust world through active steps. In the *Painted Veil*, she developed her self-cognition during her process of getting away from others' consciousness. In Kitty's home, she fought against her mother, who served as the product of male-dominated society. In Kitty's marriage, she used to be bond with a marriage without love, as a result, she fought for her true love and liberty. In her course of opposing, Kitty gradually became a woman with a type of independence in the recognition of family relationship and her past.

4.1.1 Rebellion against Social Environment

In the patriarchal society, a large number of women played a role as lady and materfamilias, restraining from limited positions. Tired as they were, they devoted themselves into household duties yet could not be seen in any social activities, only to rely on economy and affect from men. Hence, feminism held that women ought to cast off their inherence influenced by nature and the past, so as to cast off the reliance on economy and men, and to become financially independent. In *the Painted Veil*, after going through death and love, Kitty began to resist women's inherence covered by society. In the process of challenging male dominance and traditional fetters, Kitty was on the path looking for self-cognition. Kitty's resistance, coming from home, male and social convention, made her develop to a compassionate and self-transformed one, and finally

she became an individual with independent mind.

According to the *Painted Veil*, Kitty was born in England in 1900s when the society was male-dominated and restrained women out of houses. The women's status in that age, however, was judged by the status of their husbands or fathers. Kitty's parents made an exquisite blueprint for her in the purpose of a glorious marriage instead of a complete character as an individual. Holding such a stereotype that she would gain lots of interests from marriage when she was still young, Kitty saw her own position as a kind of model in society. During this time, she played a role with a submissive type, staying away from the rebellious thoughts that there was inequality between male and female. Unhappily, obediently did she try in the appointment of her mother, the ideal husband did not come in time. What was worse, her young sister, Doris, had made an engagement with the only son of an honorary attorney, and it would not be long before Doris got married, leaving Kitty alone as an old single. Under this situation, there was a rebellious seed growing up in Kitty's consciousness. She wanted to break the rules that bond up upon females, which stated that a lady should get married when reached a proper age. She did want to marry an ideal husband who she loved despite of her mother's sarcasm and dislike. Thirsty she was to escape from her mother's supervision, while she doubted her ability to be independent, hence she accepted Walton's proposal casually in the purpose of getting away from the fetter of her family. Kitty followed her husband to another country after getting married, believing that she would somehow change her feeling to him. Nonetheless, it was her husband's character with a type of over politeness and taciturnity as well as the monotonous marriage that made Kitty, a beauty full of energy and passion, feel desperately despondent and dull. Her husband's reaction always confused her, growing her discontent about him. Despite she behaved herself as a conscientious wife, Kitty longed for liberty and true love, therefore she strongly felt the fetter of marriage bond to her. Different from the traditional woman who tended to lead a peaceful life as a pious wife, Kitty longed for a true love, and had a love affair with Charlie Townsend, an adulterous way to challenge convention. She even did not feel guilty about her conduct, instead she held the belief that each individual had the right to pursue his or her love. The feminism called Kitty to hold a strong opposition against her marriage. And in the society which preferred male, adultery was always despised by public moral, which was even more rigid to females than to males. For a man, it would be forgotten soon after his betrayal of a marriage. Charlie was exactly the example. Serving as a vice secretary in a colony, his glorious career mainly relied on his shrew wife, and he saw his career and money as the measure of his bright future. Despite her

husband's love affair, Dorothy also took advantage of her husband to achieve her business, which was in line with Kitty's mother, Mrs. Justin. Therefore, to Charlie, he would not get divorced in order to marry Kitty, and of course he also would not be attacked by anyone else as his future was only bond with his career. On the contrary, to Kitty, a female under the judgement in this society, she would be strongly condemned and isolated. While the feminism led Kitty to chase her own judgement that she was a woman with liberty away from male-dominated society. She believed that despite of any limitation bond to women, they all had the equity and right to show and chase their love. Kitty's frenzy passion for Charlie illustrated her inherent courage, at the same time she showed the resistance against social convention and depressive life.

4.1.2 Kitty's Shift in Spiritual Aspects

The Painted Veil was often looked as a story about the spiritual growth of female. Spirit played a critical role in one's consciousness. The feminism held that one's behavior and position hinged on one's spiritual status, which was the most important part in a complete individual. In the process of appealing to feminism, people tried to find out a way to liberate women. Only when a female who recognized her passive situation and find that she was being pressed and retrained, would she take positive activities. Women ought to get rid of their disadvantaged position, to win the fight for liberty, which meant that they ought to get rid of a society that the moral and convention were judged by men.

The relationship between Mrs. Justin and Kitty was more like a paradox rather than the traditional relationship between mother and daughter. In the beginning, Kitty usually held a feeling to her mother with a tense and indifferent atmosphere. In *the Painted Veil*, she did not tend to wish her mother could be around her as a company when facing the strait of life. Exposed by her love affair, Kitty was desperately helpless; finding herself pregnant, she even felt more isolated than ever before. Frail and desperate she was, Kitty ought to need the help of her mother. Nonetheless, she chose to care of herself alone instead of seeking for help as she knew the cold personality of Mrs. Justin. She used to dislike her mother partly as Mrs. Justin brewed the unfortunate marriage indirectly, she even used to doubt that Mrs. Justin would not shed tears if she kicked the bucket. However, it was Kitty's spiritual growth that made her forgive all the burden put by her mother. She even showed a sympathy to Mrs. Justin in her heart, seeing her mother was also a victim of the society, as her mother was busy with calculating and the judgment of others through her whole life, rather than something that was truly valuable. Mrs. Justin had a cancer very early, yet she refused to take a remedy and died after a few months, unconscious of her

mistakes through her entire life which had already brewed a huge gap between Kitty and her. The demise of Mrs. Justin symbolized the demise of egoism. Kitty realized that as a mother, she would not let her kids be remorseful about their lives.

As for Kitty's attitude towards her father, she wished him could have his own value. After the failure of love and the test of death, Kitty chased not only her own liberty but also the liberty of others. It could be said that her mental independence let her respect her father's feeling and understand his weakness as an ordinary man. Her father's will and career were planned by Mrs. Justin who liked to weaken other's will and control them. Kitty, on the contrary, was not willing to become a woman like Mrs. Justin, she would have a daughter and raise her up to an independent woman. The growth of the attitude towards Kitty's family demonstrated a significant fight against society and self-cognition. Kitty regained love and duty in the calling of feminism.

4.2 The Calling on Kitty's New Prospect in the Future

After all the difficulties she met during her travel, Kitty changed her thoughts towards others around her and her own status. After her growth, she often felt sad and shamed for her past, and did not judge people in the eye of egoism. For instance, she would not take her mother's devotion for granted, and she felt ashamed for she married Walton without loving him. In the end of *the Painted Veil*, Kitty envisioned a new life for her future, wishing her daughter could be independent and would not follow a society dominated by men. Feminism led a conclusion that women had the right to get rid of the role as parents shaped by society, instead, they should shape their identity on their own. Therefore, Kitty held the thought that her daughter and herself could get rid of the past, and could grow up as a woman with her own consciousness which would never be judged by men.

In the future, Kitty would take the burden of family through hard labor. Only in this way could she feel her life true and valuable. She even was willing to take her father's responsibility. In conventional society, men tended to be seen as a figure with the type of activity and domination. However, as a woman, what made Kitty significantly different was that she chose to company and look after her father. She realized that a father could rely on his daughter both mentally and materially, rather than a daughter's dependence on her father. This kind of spiritual growth broke women's weak character in conventional society.

V. CONCLUSION

The Painted Veil, known as the most popular novel to the public in Maugham's writings, sets the background in a foreign land in the early 1900s. In the writing, the writer portrays people's peacockery, relative's indifference, and the degeneration of public sympathy in the description of the strange relationship between Kitty and her husband.

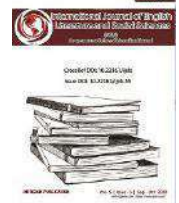
Under the respective of feminism, this thesis takes a general analyzation of the heroine, Kitty, taking the conclusion that each woman should have her right to strive for her internal power, so as to become an independent individual who will not submit to anyone else. *The Painted Veil* takes a detailed description of Kitty through an ironic way. Kitty grows up in a hypocritical and indifferent society of England. Under the oppression of this male-dominated society, Kitty is fettered to express her own thoughts and feelings. At the same time, serving as a representative produced by the conventional society, Mrs. Justin, Kitty's mother, also chokes Kitty's character. In the male-dominated word, Kitty succumbs to the femininity which is imposed on women by men and express a high sense of reliance, bond to the financial and professional reliance as a housewife, which leads to the position of Kitty's passive status and also causes the misconception of her cognition about love and values. With the gradual germination of Kitty's female subject consciousness, she finds out the fetters of striving for true love and value in the conservative world. Hence, Kitty decides to take opposition to the identity of self and strives for casting off female passive status as well as looking for equality in society and family. Firstly, she fights for her marriage arrangements of the conservative world, and secondly, she fights for her female rights which the unjust society takes away from women. In the process of fighting, with the help of Waddington and the nuns, Kitty has an understanding of devotion and sympathy. Touched by the love between Waddington and his Chinese wife, Kitty starts to reflect on her marriage, status, her experience, as a result she holds a different feeling to Walton.

The feminism emphasizes that a woman has the rights to choose her own way of living and chooses a new existence way to change her life. In the process of getting rid of otherness and remodeling self, Kitty faces various options. In the face of her inner desire, Kitty's inner world transforms from indulgence to restraint, from perceptual to rational. At the same time, the work in Mei-tan-fu shows Kitty as the stronger, she decides to shoulder the responsibility of taking care of orphans and finds the value of self-existence. Both in gaining economic independence and getting rid of the love attachment, Kitty wins the real freedom of woman and becomes an independent individual.

This thesis is designed to evoke public concern about female's liberty which has become the most significant and pressing object in the current world. As the expansion of women's rights, women can own more chances and lifestyles to their spouses and professions. Nonetheless, there are still numerous phenomena of gender inequality. Feminism holds that a woman should lead a life as a complete individual, instead of an appendage of a man. They should be aware that they have the equal right and also the duty of being a master and constructor. Together, women and men can build a more prosperous world.

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Echoes of Historical Trauma: An Analysis of *Beloved* and *The God of Small Things*

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*Abstract— This research delves into the profound impact of historical traumas arising from slavery and caste oppression on memory and identity in *Beloved* and *The God of Small Things*. Employing trauma theory as the analytical framework, the study explores the thematic intersections and narrative techniques used by Morrison and Roy to portray the effects of trauma on individual and collective identity. Through a comparative analysis, the research delves into how the temporal hybridity and non-linear structures in the novels serve to represent the complexities of traumatic experiences. The presence of repetition in both narratives will also be examined, illustrating how the characters grapple with their recurring trauma. Furthermore, the research explores how the respective traumas have fractured the identities of the protagonists, shaping their perceptions of self and others, and influencing their relationships with their families. This research provides an examination of the lasting effects of slavery and caste oppression, offering insights into the ways literature can act as a medium for exploring collective historical traumas and their resonance in contemporary societies. Moreover, the research underscores the significance of recognizing and addressing trauma in order to foster healing and resilience in individuals and communities.*



Keywords— Trauma, Memory, Identity, Slavery, Caste Oppression, Resistance

I. INTRODUCTION

Trauma is defined as a severely disruptive experience that profoundly impacts the self's emotional organisation and perception of the external world (Mambrol). Its study has, in recent decades, emerged aiming to unravel the intricate threads that bind traumatic events, their aftermath, and the human psyche. Within this broader discourse, literature has played a pivotal role in examining and representing trauma.

The study of trauma has had an evolving history that has shaped the understanding of its psychological, social, and cultural dimensions. The field "gained significant momentum" after World War I when the psychological scars inflicted on soldiers led to the recognition of post-traumatic stress disorder (Azmi). Since then, trauma studies have expanded to encompass diverse forms of trauma, including but not limited to war, genocide,

domestic violence, sexual assault, displacement, and systemic oppression.

Within the vast landscape of trauma literature, certain texts have emerged as landmarks, such as *An Untamed State* by Roxane Gay and *Mysterious Skin* by Scott Heim, offering insights into the psychological and emotional aftermath of traumatic events. One such seminal work is *Beloved* by Toni Morrison. The novel confronts the harrowing experiences of slavery and their profound impact on individual lives. Through the experiences of the protagonist, Sethe, a former slave haunted by the memory of infanticide, Morrison unravels the complexities of intergenerational trauma. *Beloved* delves into the lasting ramifications of slavery on the identity of African-Americans. The novel unfolds during the post-Civil War and Reconstruction eras, painting a picture of the enduring trauma inflicted by slavery and its emotional scars.

Published in 1987, the book aligns with a resurgence of interest in African-American heritage, diverging from established historical narratives of the time.

Another notable contribution to the genre of trauma literature is *The God of Small Things* by Arundhati Roy. Roy's novel explores the interplay of personal and collective trauma within the socio-political context of postcolonial India, while investigating the cultural and societal dynamics. Set against the backdrop of love, caste discrimination, and social conventions, Roy delves into the shattered innocence of the novel's protagonists, Rahel and Estha. Through their story, she explains the impact of societal structures on individual lives and the far-reaching consequences of trauma within familial and social realms. Published in 1997, the novel's characters navigate personal desires amidst societal norms. The narrative delves into power dynamics within families and challenges established narratives. Roy's storytelling captures the complexities of cultural identity and personal agency in a changing society.

By analysing these works within the broader realm of trauma literature, one can discern recurring themes and narrative techniques in navigating and processing trauma.

The intersection of trauma studies and literature provides a terrain for investigating aspects of human trauma, delving into the narratives crafted by the two authors would allow a deeper understanding of the human condition and contribute to the ongoing dialogue surrounding trauma, resilience, and healing in literature.

II. RECURRENCE OF TRAUMA

Historically, trauma has been understood as “a wound inflicted not upon the body but upon the mind” (Caruth 3). By this definition most primary characters in both *Beloved* and *The God of Small Things* are victims of trauma, the trauma of slavery and caste oppression respectively. One way the trauma of the characters is realised is through repetition, which has been identified as a consequence of traumatic experiences. The “repetitive actions of the survivor” are evident in the plots created by Morrison and Roy (Caruth 4).

In *Beloved*, the actions of both Sethe and Paul D suggest the re-occurrence of traumatic experiences through its repetition in memory. Sethe, who endured the trauma of slavery and the horrific act of infanticide to prevent her children from being enslaved, exhibits repetitive mothering behaviours. Throughout the novel, she engages in acts such as breastfeeding and rocking, even after her children have grown. It suggests that she has unresolved trauma about motherhood and isn't ready to accept that her children will move on when she says “grown don't mean nothing to a

mother” (Morrison 38). She obsessively dotes on her remaining daughter, Denver, often smothering her with affection and protecting her from the outside world. Sethe's repetitive mothering can be seen as an attempt to compensate for the loss of her other children and to exert control over her past traumatic experiences. These actions reflect her unresolved guilt and desire to nurture and protect her children. These repetitive compulsions are also exhibited by Paul D, who suffered severe trauma during slavery, has a habit of touching and rubbing the iron bit that was used to restrain him during his time as a slave. This repetitive physical gesture reflects both a connection to his past and an attempt to regain a sense of control. The iron bit becomes a tangible reminder of his traumatic experiences, but also a symbol of his resilience and survival. By repeatedly touching the bit, Paul D asserts his agency and attempts to rationalise his relationship with the trauma he endured.

In *The God of Small Things*, Rahel, one of the central characters, is depicted as a chronic nail biter. This repetitive action represents her “anxiety and inner turmoil” resulting from the traumatic event of Sophie Mol's death that she has witnessed (Yasir 1317). Nail biting becomes a physical outlet for her pent-up emotions and serves as a coping mechanism in the face of trauma. Additionally, Estha, Rahel's twin brother, becomes increasingly withdrawn and silent following Sophie Mol's death and molestation in his childhood, after being coerced into lying to protect his mother. His withdrawal and selective mutism can be seen as a way to protect himself from further harm and as a response to the overwhelming nature of his trauma. The lie he tells condemns someone he cares for, which thus causes “Silence [to slide] in like a bolt” (Roy 303). Silence is said to “intensify the impact of trauma” and therefore his repetitive silence reflects Estha's struggle to process and communicate his traumatic experiences (Sidor).

The narrative technique of ‘delayed decoding’, where a character's experiences are not immediately revealed or understood by the reader or even the character themselves, has been used as a method to distance the characters from traumatic memories as a coping mechanism. Instead, the full understanding of the trauma is gradually unveiled over the course of the novel (Warodell 96). In both novels, through conversations and interactions, the protagonists start to remember and process traumatic experiences that they have been through. In *Beloved*, the presence and acknowledgement of a ghost being present is a clue to the readers that there is a somewhat tangible, overbearing traumatic memory that is affecting everyone in the household, however it is not until later that the ghost's presence is explained. In *The God of Small Things*, the instances when the readers are introduced to the twins Rahel

and Estha, their behaviour and actions do not indicate that there is something wrong, however as the plot progresses the readers find that there is a repression of traumatic memories. The overbearing presence of “something” in *Beloved* completely contrasts the silence and mystery in *The God of Small Things*. These revelations are gained through a slow and repetitive process, reflecting the characters’ journey towards a possible resolution to their trauma.

These repetitive actions highlight the characters’ attempts to navigate their traumatic pasts. They serve as outward manifestations of their inner struggles, providing insights into their psychological distress and the lasting impact of trauma on their lives. These actions, while offering temporary relief or a sense of control, also underscore the complexity of trauma and the characters’ ongoing struggle that is also visible in their disillusioned sense of time and space.

III. TEMPORAL HYBRIDITY: THE PAST AND THE PRESENT

Trauma, in both the novels, is realised through, “an exile from chronological sequence” that does not fit into the traditional linear structure of a narration (Forter 71). These novels suggest that the trauma of slavery and caste oppression extend beyond time and space creating a non-linear narrative that intertwines the past and present. The approach emphasises the omnipresent nature of the trauma the characters’ have ensured in both *Beloved* and *The God of Small Things*. It also implies that the memories of traumatic experiences do not strictly follow chronological order, as they can resurface unpredictably, influencing the present and shaping the future.

In *Beloved*, the flow of time in the novel is not chronological, but rather “cyclical, sometimes allowing events to reoccur,” but from the point of view of different characters or are recounted with greater detail (Patchay 49). The structure of the novel can be understood as a way of working through trauma as events are forgotten and remembered at later points with missing details, which are then brought up later still. This approach of delayed decoding aligns with Cathy Caruth’s understanding of Freud’s work on the effects of trauma, which includes the “return of the event” to the survivor’s memories (Caruth 6). Sethe, and her stream of consciousness, shifts from one point in time to another, demonstrating the effects the traumatic memories had on her. For example, there is a notable shift of time as Sethe remembers the night she tried to kill her children (Morrison 127). The narrative abruptly moves from the present moment to the past, describing the events leading up to the infanticide. This abrupt shift illustrates the disruption in the temporal sequencing of

events, leading to a distorted or fragmented experience of past, present, and future.. The non-linear structure and therefore the trauma is also recognised in “memorial shards,” which are flashbacks and nightmares (Forter 71). Throughout the novel, there are flashbacks to Sethe’s escape from the plantation where Sethe was a slave, Sweet Home. A significant flashback of Sethe describes her traumatic experience of crossing the Ohio River while being pregnant. This flashback reveals the physical and emotional toll of her escape. The haunting memories depict her journey to freedom, the agonising hardships she went through, and the loss of her daughter. These flashbacks illustrate the scars left on Sethe’s psyche and body, emphasizing the trauma she faced, shaping her character and her subsequent actions.

The novel is punctuated with nightmares that are central to the narrative and play a significant role in shaping the characters’ experiences. Sethe experiences recurring nightmares that are rooted in her past. These nightmares often revolve around the death of her daughter, Beloved, whom she killed to spare her from a life of slavery. There are instances in the novel where Sethe is so shocked by her dreams that she cannot move on, “she woke up with the fragments of a dream lodged in the front of her forehead” (Morrison 68). This demonstrates the haunting nature of Sethe’s nightmares, which reflect her guilt and fear and serve as constant reminders of her past trauma.

Similarly, in *The God of Small Things*, the story is presented through a mix of past and present experiences. The narrative displays a “disordering of time,” as the characters’ past seeps into their presents, reminding them of traumatic experiences over and over again (Outka 1). The plot is shown to be interwoven with elements of the past, present and future as the novel alternates between the time period of Sophie Mol’s drowning to Rahel and Estha’s first meeting after the incident. The novel moves between different time periods and shifts between the present, the past, and even the future, creating a web of interconnected events. In the novel’s opening chapter, the adult perspective of Estha and Rahel’s return to Ayemenem is mixed with fragmented memories of their childhood, highlighting the fluid transitions between past and present. Additionally, the use of flashbacks throughout the novel disrupts the conventional linear structure. For instance, Rahel’s recollection of Velutha’s death is interwoven with her adult life, creating a connection between past trauma and present recollection, as she is seen to be struggling with the aftermath of witnessing the death (Roy 247). The plot focuses on the childhood experiences of Rahel and Estha. One such incident occurs when the novel describes Rahel and Estha’s memories of a specific incident from their childhood: “She knew that he had been waiting for her to

remind him of the time when they were children...” (Roy 13). This reflects the nonlinear structure by alternating between the present and the characters’ childhood. Alongside the exploration of childhood memories, the novel also depicts the adult lives of Rahel and Estha. This provides insight into the consequences of their past actions and the lasting impact of their childhood traumas. The narratives are disrupted often with flashbacks, as past events return to the present (Outka 3). Roy’s authorial choice to not follow a linear narrative echoes the way her characters experience the present, always haunted by their traumatic past. For instance, there are flashbacks to the twins’ shared experiences with their cousin Sophie Mol. One such memory occurs when the children play by the river, and Sophie Mol’s drowning is foreshadowed. This flashback not only offers a glimpse into the children’s innocence but also foreshadows the tragic event that shapes their lives. As the characters in both novels revisit traumatic memories, the narratives subtly underscore the deeply ingrained unspeakability of trauma, where words often fall short in capturing the emotional scars left by their experiences.

IV. THE UN/SPEAKABILITY OF TRAUMA

The “unspeakability of trauma” is one among many responses to an extreme event” (Mambrol). This reaction to trauma is also seen in both *Beloved* and *The God of Small Things*. The character of *Beloved* embodies the unspeakability of trauma. *Beloved* is unable to express herself verbally and communicates through fragmented phrases and gestures. This is evident when *Beloved* states, “Me? Me? Me?” (Morrison 148). Her broken speech reflects the fragmented nature of the remembrance of the trauma of slavery and the challenges of articulating the horrors. The characters’ fragmented memories and the denial to speak about them also build the struggle to piece together their pasts and haunt the characters’ present lives. Likewise, in *The God of Small Things*, Roy delves into the unspeakability of trauma experienced by the characters within the confines of a deeply hierarchical and oppressive society. Ammu, the mother of Rahel and Estha, bears the weight of her traumatic experiences placed upon her. Her trauma stems from her ill-fated love affair with an untouchable caste worker. Ammu’s trauma is exemplified through her silenced voice and the inability to express her pain openly. “So she merely nodded” (Roy 57). Ammu’s nod represents the suppression of her emotions and resignation to silence. Estha’s inability to speak is also symbolic of the unspeakable trauma he has endured and the silence enforced upon him. Roy highlights Estha’s muteness as being an integral part of his personality, “Estha’s silence became his personality, his defining

characteristic” (103). The text emphasises the lasting impact of trauma and how it can render one unable to articulate their pain.

However in both the novels, the unspeakability of trauma is challenged through the characters’ ability to articulate their haunting experiences. In *Beloved*, the presence of *Beloved* embodies the unspoken horrors of slavery. Sethe’s ability to confront her past not only humanises her but also highlights the resilience of the human spirit. As the characters reveal their memories, they find healing dispelling the burden of silence. Additionally, Denver’s character embodies the interplay of trauma’s unspeakability. Isolated within her family’s past, Denver’s silence becomes a defence mechanism against the weight of their history. The horrors of slavery manifest as an unspoken presence in her life. Similarly, in *The God of Small Things*, the characters grapple with the silence imposed by societal norms and personal fears. As the narrative unfolds, Estha and Rahel slowly unveil the tragic events of their childhood, trying to break the shackles of silence and repression. Their act of speaking out allows them to reclaim some agency. In both novels, the act of speaking about their traumas becomes an act of resistance against the oppressive forces that sought to keep their suffering unacknowledged, and the process of their identity development incomplete.

V. BROKEN IDENTITY

“Identity development begins when individuals identify with role models who provide them with options to explore for whom they can become” (Marcia 160). Through observed behaviours and interactions, family members exemplify various roles and identities, providing a vital framework for self-discovery and identity construction. Therefore, the broken idea of families in both *Beloved* and *The God of Small Things* is perpetuated within the protagonists’ broken identities (Heller 105).

In *Beloved*, Sethe’s family is fractured by the horrors of slavery, with her husband and two sons missing, and her daughter, *Beloved*, being murdered as an infant to avoid enslavement. Additionally, Sethe’s marriage to Halle is fraught with the oppressive realities of slavery, which shook the foundations of their relationship. The degradation she endured left her scarred, making it difficult for her to engage in a healthy partnership. The psychological scars of this broken family echo throughout the novel, as each character grapples with the weight of their past. Sethe’s identity can then be said to be profoundly affected by her experiences within a broken family. Being born into slavery, leaves her emotionally scarred and haunted by the trauma of her past. The murder of her infant daughter and

the loss of her husband and sons perpetuate a sense of disconnection and “spiritually and physically fragmented” selfhood (Powell 105). The absence of a stable marital environment hindered her ability to form strong, meaningful bonds with her children and others. Sethe’s actions and decisions are shaped by this fractured identity, resulting in a desperate need for love and connection. The other characters also have to deal with the consequences of having confused and broken identities. For Baby Suggs, despite the brief period of freedom she enjoys after being emancipated, the weight of her past weighs on her spirit. She seeks solace in the “Clearing,” a space where she attempts to find herself, however, the pervasive influence of slavery leaves her emotionally burdened till her end (Morrison 79). Even in the absence of direct influence of slavery, it indirectly still pervades the identity of the next generation. Denver, Sethe’s daughter, struggles with her identity due to the traumatic legacy of slavery passed down through her family. She grows up in isolation, haunted by the memories of *Beloved*’s presence. The intergenerational impact of slavery is distilled in Denver’s generation, reflected in the broken identities and relationships of the two sisters. Their complicated interactions mirror their struggle to make sense of self and an inability to forge meaningful relationships within and outside their generation.

In *The God of Small Things*, Estha, Rahel and Ammu are found within a scarred familial context. Contributing to the family’s fragmentation are societal constraints and rigid hierarchies. The forbidden love between Ammu and Velutha, a man from a lower caste, is central to the family’s unravelling. This transgression not only results in Ammu’s exile but also leads to Velutha’s death. Moreover, Ammu’s ill-fated marriage with an abusive and alcoholic husband left her trapped in an oppressive relationship. The twins are victims of domestic violence at their father’s house. Pappachi, their maternal grandfather, is described to be in a “black mood” often (Roy 49). The family is shown to be in perpetual dispute and argument. The emotional and physical abuse these characters endured erode their self-esteem and agency, leaving them emotionally scarred and isolated. For Ammu specifically, the constraints of societal norms and the stigma associated with her failed marriage further worsen her sense of entrapment. The weight of broken relationships follows the family, causing relationships to fracture, and a sense of displacement. The traumatic events of their childhood, including the loss of innocence and fractured familial relationships, contribute to Rahel and Estha’s shattered identities. As adults, the twins carry the burden of their past, struggling with a pervasive sense of dislocation, a longing for connection and a “fragmented” sense of self (Sibi 2527).

The contrasting ideas of motherhood in *Beloved* and *The God of Small Things* also help examine the impact of trauma on the identities of the mother and their children. Sethe, whose “best thing she was, was her children,” has a fierce maternal instinct (Morrison 308). She views her children as integral parts of herself, conforming to the image created by contemporary society of traditional mothers. Mothers are seen as nurturers in society, the moment they try to carve out an individual life for themselves, they are not celebrated mothers anymore. This is the case in *The God of Small Things*. Remembered as a loving mother by her children, Ammu’s identity is attached to her resistance to social norms by others. Her individuality receives double assaults, one for being a divorced woman, another for being an irresponsible mother. Her deviation from traditional mothering when she has an affair, makes her seem like a bad mother. Her romantic love and its ultimate downfall separates her from her children, thus it looks like Ammu placed more importance to her life instead of her children’s.

Both novels offer an interplay between personal traumas and larger collective traumas that contribute to the protagonists’ broken identities. These broken identities serve as symbols of the enduring consequences of historical trauma and the oppressive nature of societal norms on individuals’ lives.

VI. IS A RESOLUTION TO TRAUMA POSSIBLE?

A fundamental process in trauma resolution is “allowing the person to mourn and recall distressing events” (“Dealing With Trauma”). Sethe’s journey towards healing involves confronting the painful memories and traumatic events she had repressed. The appearance of *Beloved*, who embodies the spirit of her deceased daughter, acts as a catalyst for Sethe to recall and confront her past traumas. This process of recalling and confronting the past is essential for her trauma resolution, as it enables her to make sense of her feelings and memories, ultimately leading to a form of catharsis and acceptance. Furthermore, the community’s role in the process of trauma resolution is significant in the novel. The support offered by Sethe’s community of former slaves creates a safe space for her to share her painful memories and find comfort. This communal aspect of mourning, that ultimately banishes *Beloved*, plays a crucial role in Sethe trying to reconstruct her shattered identity and regain a semblance of wholeness. However in *The God of Small Things*, Rahel and Estha attempt to cope with their trauma, but the burden of societal expectations and familial pressures hinders their ability to fully mourn and recall distressing events, therefore obstructing their process of trauma resolution. The oppressive social hierarchy and

cultural norms prevent them from openly addressing their emotions and confronting the painful memories. Due to the traumatic distress, Estha becomes unnaturally “quiet” and Rahel “becomes emotionless” (Giri 1434). As a result, the twin’s unresolved trauma continues to haunt them in their adult lives. The inability to fully process their trauma perpetuates a cycle of emotional turmoil and hinders their ability to find closure and healing. Unlike in *Beloved*, there is not a definitive moment of trauma resolution and path to healing laid out in *The God of Small Things*.

In *Beloved*, Morrison illustrates that community can play a vital role in healing from trauma. Despite the horrific past experiences and failed attempts, the characters find a modicum of solace in shared narratives. Through interactions with her community, notably with Paul D and the women who come to exorcise *Beloved*, Sethe begins to confront her past. Even the ghost of *Beloved*, a metaphorical representation of shared traumatic memory, ultimately brings the community together in a collective act. Finally, Denver further embraces the communal support to suggest a potential future where the burden of her traumatic past is less dominant. Denver is also the only one who seems to fully utilise the power of the support of the community to suggest a future possibility where this trauma is less oppressive. The healing process is painful and not entirely complete, reflecting the lingering effects of trauma, but the communal attempts at resolution signify a step towards healing.

In contrast, *The God of Small Things* presents a socio-political environment that exacerbates trauma, making resolution seem unattainable. The oppressive caste system and rigid societal norms in postcolonial India add layers of complexity to personal traumas, making them seem as unresolvable. The family’s ‘history house,’ where the traumatic events occur, becomes a haunting reminder of their trauma. The house is abandoned, symbolizing the unresolved pain that the family cannot bear to face directly. In essence, the novel portrays trauma as a pervasive force that cannot be easily resolved or forgotten. It sheds light on the enduring effects of trauma on individuals and the challenges they face in breaking free from its grip.

The two novels illuminate contrasting approaches of the representation and resolution of trauma: one that emphasises the healing potential of community and shared experience, and another that underscores the aggravating role of oppressive societal structures. The novels illustrate the burden of historical trauma on individuals and communities, emphasising how both personal and shared traumatic experiences shape one’s sense of self. Both portrayals reflect the diverse ways in which trauma manifests within different socio-cultural contexts. The

confrontation with the unrepresentability and unspeakability of trauma creates an opportunity of generating healing and resilience through the two novels.

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Memory and Modern Drama: Tennessee Williams's *The Glass Menagerie* as a Case Study

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Abstract— *Tennessee Williams is one of the foremost playwrights in modern drama. In 1945, the American theater witnessed his mind-blowing play, The Glass Menagerie. Because of the latter, Williams received a great deal of fame and winnings. Since The Glass Menagerie is a memory play, this paper will focus on the subject of memory and its interconnectedness with modern drama first, then delve into memory theories, and lastly discuss memory mechanisms in The Glass Menagerie.*

Keywords— *Modern Drama, Memory Play, Memory Studies, The Glass Menagerie, Tennessee Williams.*



I. INTRODUCTION

The matrix of American theater is modern drama, “modern” because it simply occurred during the period of modernity. There is a saying that “modern drama” first appeared with the Norwegian playwright Henrik Ibsen. However, Joseph Roach argues that “the modernity of modern drama begins in the eighteenth century rather than with Ibsen.” He continues, “The editorial vision of modern drama continues to evolve in a decades-long conversation about the meaning and value of ‘the drama’ in modernity” (Ackerman 12).

Each discipline in literature has its own era and changes as a result of human development. Greek theater is different from Elizabethan theater, and at this contemporary time, modern theater is different, too. Also, this is because each style, genre, or reform represents its own epoch. Periodization—the division of literary works, cultural history, and theatrical features and forms—was mostly associated with the colorful treats, methods, and approaches being represented at the time. Historical archives are responsible for such division by defining each discipline according to its era, scholars, prominent authors, locations, and so on. This order, as it is the “object of study” to many researchers, could be somewhat

sophisticated regarding lack of methods, theoretical approaches, and most importantly, the segregation of other archives (Knowles 8).

Regarding the aspect of modernity, drama was obliged to follow the vogue of “make it new” and Brecht’s theatrical device, “the alienation effect,” which goes similarly with the formalist’s concept of defamiliarization (Raman 89). Since modern drama first appeared in the 19th century, modernity has been its advocate, with its full wings hovering in the air, high and far from the constraints and traditional conventions of classical drama. Modernity was everywhere and about anything at least considered to matter, and in the field under discussion (drama), it was primarily associated with Europeans and American dramatists.

When the concept of modern drama was established, a contract was signed for suggesting “theatre,” which refers to distinguished dramatic literature distinct from story, novel, or poem, but a dialogue (sometimes a monologue) attempting to connect characters on stage through mutual communication (Knowles 9). A straight plot (Aristotelian) with resolution, which is the crucial element in classical drama, cannot, probably, occur or be straight in modern

drama, which bases most of its features on Nietzsche's nihilism and Camus's absurdism.

Drama is a form of everyday life; the communication and dialogues we engage in on a daily basis can jog our memories and cause us to recall a wide range of activities, incidents, and occurrences. Modern drama, as a result, has a past that is selectively remembered and denied in the institutions that are supported in academia and scholarship. And this is why many playwrights can be dead and forgotten, but today they are resuscitated and remembered when a play is set to be performed by the name of its playwright, or a movie is produced with the name of the dramatist. Thanks to modernization (the penetration of everyday life by new technologies). Despite this, modern drama was excluded from the canon of modernism, and New-Criticism has contributed to this matter. Elin Diamond argues that the new critics' position, which opposes some historical endeavors by questioning their integrity and facts, is appropriate given the concern about history's legitimacy and the fact that much of modernity's writings expose modernity's frequent biases (Ackerman 9).

II. MODERN DRAMA AND MEMORY THEORIES

The rebellion of modernity toward the old traditions of Memory Theater brought on its shoulders profound and complex questions that were observed to be frozen in terms of responding. The modern world and time produce perplexed insights into viewing the past, resulting in a sophisticated view and recollections of traumatized historical events. In light of this, Grotowski argues that the way we remember is not constant but dynamic and changing instead. Richard Terdiman, on the other hand, sees that memory theater is performed in multiple ways, and this occurs in many exemplified plays in which we encounter amnesiac characters (Malkin 4). Therefore, we find no grounded past but a fluctuating past within a collective consciousness as a shelter for fragmented identity.

In postmodernism, theater has shaped a new sight or dogma that functions as a shift in the way we remember things, especially in culture and art, which theater represents and in which it reenacts remembering. Here, we can observe that memory is a progressive aspect of time and place. Ancient memory, for instance, is not parallel to contemporary memory, which is born in a highly progressive time. Simply put, if man progresses, memory too does. The modernists, shocked by the status of the past, are no longer looking for sense or the "natural" found in consciousness or memory, but in their turn count on the fragmented psyche of the deepest character. And this

occurs in Joyce's stream of consciousness and in Freud's psychology. Accordingly, memory for postmodern theater is changed and experienced through new characteristics, in which voices and images are privileged over characters and/or narratives, because for them, the source of remembrance is not psychologically loaded consciously in a character, but the culturally determined subconscious is what is focused on. Therefore, the past evokes the stages of collective memory with paradoxical images and irrational thoughts in spite of the traumatized events experienced by humans (Malkin 4).

2.1 PSYCHOLOGICAL MEMORY

The foundation and development of the Freudian psychological approach were memory problems, most frequently trauma and psyche repression. The latter roots repression in the unconscious mind and creates false memories that aid the conscious in coping with the present since it is psychologically traumatized. Here, memory can be linked to Freud's already unstable past via the construction level in order to figure out how people negotiate their memories. In his book *Memory in Play*, Attilio Favorini claims that Freud emphasizes the hidden impact of the past, in which memories from the depths of the psyche (the unconscious mind) can harm and influence memory formation. Thus, to avoid destruction, memory helps the conscious mind find various mechanisms, so to speak, to lighten the unconscious darkness (Favorini 6).

Subsequently, Favorini indicates that the implication of memories given or provided by self-experience is at the heart of modern psychology. Further, this is also confirmed by David Savran in his book *The Playwright's Voice: American Dramatists on Memory, Writing, and the Politics of Culture*, where, in the middle of his memory-history argument, he sees memory as this: "Memory, on the one hand, is usually understood to be spontaneous, a part of lived experience" (Savran 18). The palace of theater is conceived as autobiographical memory, with which Tennessee Williams was obsessed; "his play, *The Glass Menagerie*, is considered an autobiographical memory play" (Favorini 141). Undoubtedly, memory is adjacent to individualism; even Halbwachs' new theory tackles it from a collective perspective. Despite this, Halbwachs did not totally cut the thread; he still admits that memory has psychological features, yet he only observes it socially, in the behavioral sense of a group, and thus memory becomes collective. In short, memory has a double identity, along with psychic and physical concerns.

2.2 CULTURAL MEMORY

The contemporary scholar of memory studies, Astrid Erll, contends that poetry, drama, fiction, and other literary genres cannot exempt memory aspects. In her book

Memory in Culture, most specifically the part about “memory in literature,” she asserts that the study of literary works, in general, deals with the representation of memory in a synchronic foregrounding and that a dialogical, sincere relation exists between literature and memory discourses. Not to mention the significance of the canon, this deals widely with the diachronic measurement of memory and literature (Erll 77). Her saying posits that literary works, from many angles, are carriers of cultural memory; in other words, they represent a sort of cultural remembering through an observable artistic work—that is, fiction, for instance.

Erll could not agree more that memory plays an important role in literature, on both sides: theme and structure (77). Individual and collective memories, Erll writes, are better amplified functionally in monologues and conscious and unconscious processes of remembering. And this is observed in many novels, plays, and even poems when the poet contemplates some objectionable portion of nature. Assmann's interpretation of the Romantic period suggests this: “With the Romantic period, a literary concept of memory emerges that is no longer primarily dedicated to the storing of knowledge (*ars memoriae*), but instead accentuates forgetting and the construction of individual identity through the selective and constructive reference to the past” (78). Having said that, memory is deeply accessible in drama; in fact, especially modern drama experienced a shift from modernism to post-modernism, and by the latter I refer to Samuel Becket, who is credited with elevating drama from a focus on the body, performance, and staging to a greater emphasis on what's in the “basement” of consciousness and memory (Ackerman 137).

2.3 TRAUMATIC MEMORY

In her book *Hysteria, Trauma, and Melancholy*, Christina Wald claims that theater involves psychoanalysts who meddle with the diagnosis of the psyches of drama characters on stage. Now, according to her, the concept of “trauma” dates to the nineteenth century, when a form of injury (a mind wounded) appeared because of shellshock, that is, the effects of World War I, which left the injured with nothing but a wounded memory. Psychologically, trauma can be defined as “an event in the subject's life defined by its intensity, by the subject's incapacity to respond adequately to it, and by the upheaval and long-lasting effects that it brings about in the subject's psychical organization” (93). This means that traumatic memories are the product of psychological damage to the conscious mind caused by childhood wounds. The subconscious is more likely to store traumatic events, which eventually come to light. Here again, memory is key in causing the

subconscious mind to bring up those long-forgotten terrible incidents.

Significantly, the exposition of a specific character's traumatic experience is processed by looking at their behavior, impressions of some concerns, and expressions, which are essentially their subconscious fears revealed. Trauma is diagnosed with multiple mental disorders, one of which is shell shock, now called “post-traumatic stress disorder.” The symptoms of the latter are described as: first, the response to the event is usually fear, dreadfulness, or powerlessness; second, avoiding any association with that trauma; and finally, resisting any recollections of it. However, the former traumatic event can be experienced again in various ways, namely through intrusive memories of the event and nightmares (Wald 94). Therefore, in modern drama, many characters, as traumatized subjects, are likely to hold these symptoms.

Traumatic memory has been debated and concerned not just in psychology but also in cultural circles in both collective and individual forms. Simply, traumatic memories refer to the memories of a traumatic event a person has experienced in the past. These memories are maintained in the past yet revealed by forms of recollections in the present: “the past is continually being re-made in the interests of the present” (98). Moreover, Wald argues, citing the works of Pierre Janet and Sigmund Freud, that traumatic memories are distinct from other casual memories in that they are uninfluenced by other life experiences. For instance, Wald assures us that narrative memories tend to be flexible and embrace social traits, so they can be shared in different versions with a particular recipient, while traumatic memory is fixed and lacks social components. Actually, traumatic memories are not influenced by time and cannot be narrated verbally. Thus, the body is a trustworthy element for recording past experiences, especially those that appear to be damaging. Wald quotes Aleida Assmann's notion of *Erinnerungsräume*, which describes traumatic memory as “an experience that is encapsulated in the body but cut off from consciousness” (97).

III. THE GLASS MENAGERIE AS A MEMORY PLAY

Memory play is a literary innovation of the modern era. After the dual horrors of the nineteenth century (World War I and II), the literary sphere started breathing again. The twentieth century then becomes more than just a “century of innovation,” but also a pivotal advocate for memory genres, in which memory has tempted and shaped the subject of modern drama and many theater arts. Seemingly, it was the “isms” movements (modernism and

post-modernism) and the rise of modern psychology that were responsible for intervening with the memory aspect of modern theater. Thus, dramatists find it an indispensable theme for their plays.

The past is a remarkable element in the process of remembering. Really, in the case of memory, remembering must be taken into account for those who are inclined to diagnose the mental position of a memory play character. For the record, Arthur Miller posits that “the memory play is driven by the agenda of the remembering subject” (Favorini 148). As a result, the past is set to destroy the boundaries of now and then while remaining confined to bygone events. However, Favorini claims that the “drama of mnemonic signs” is a type of de-narrative memory in which the controlling narrator is suppressed for the sake of memory’s subversive tendency and spontaneity, as in *The Glass Menagerie*.

By definition, a “memory play” is one in which memory is prominently featured in the drama. Also, it is presented as a way of remembering the past, and forgetting serves as a crucial factor in the self-formation of a particular character. It is in this chapter that the desire to remember or forget is prominently displayed, with or without the help of a remembering narrator. Notably, Arthur Miller and Tennessee Williams are the literary figures who prominently paved the way for the genre of memory play. With their huge interest in the characteristics of remembering and forgetting, they foreground memories through the narrator’s omniscient view over his fellow characters on stage (Favorini 157). In this regard, our interest will only be focused on Tennessee Williams’s drama, specifically his famous memory play, *The Glass Menagerie*.

3.1 THE CHAOTIC WORLD AND LAURA’S VULNERABILITY

The pre-war world was another home for artists and writers. It appeared secure and stable in the late forties and early fifties, but sadly, depression destroyed this version soon after. This was because of shock, trauma, and the horror of waiting and expecting other dilemmas to show up. If Virginia Woolf had posited that “human nature changed in 1910” (Bigsby 31), then, here, the American autonomous self, morality, and security are definitely hard to sustain. Hence, the self is far from just playing on the ground of social despair but rather is floundering in the hole of shell, shakiness, and fragmentation.

Further, the world seems unreal anymore because of its unbearable realities. If anything were real, then it would only be imaginary in one’s memory. Laura’s glass menagerie is “frozen,” which seems to indicate that time is clogged and stagnant because of the obscure, dark world

she lives in. In an attempt to gather her senses, she is haunted and trapped by a ‘traumatic memory,’ which is chasing her for her life. Laura’s vulnerability in the midst of mysterious modernity allows her to escape the chaotic world and replace it with another—that of myth, imagination, and fantasy, represented by the glass unicorn. In scene 2, Laura’s mother is questioning and pitying her child for just busying her life with the glass unicorn, saying:

“AMANDA [hopelessly fingering the huge pocketbook]: So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling?” (*The Glass Menagerie* 69)

Music is a theatrical technique designed primarily for the audience. As a result, the reader will not sympathize with Laura, the most destructive character in William’s play, because the reader will not experience the sad rhythm played on while Laura is dallying with her glass animal. Music in modern theater is crucial; it activates the audience’s emotions and sympathy. Not just that, but it also triggers their memories. Thus, whenever the glass menagerie is mentioned in the play, music occurs.

[... Faintly the music of “The Glass Menagerie” is heard as Amanda continues, lightly.] (*The Glass Menagerie* 63)

[The scene dims out with the “Glass Menagerie” music.] (*The Glass Menagerie* 64)

[Music.]

[Screen legend: “The Glass Menagerie.”] (*The Glass Menagerie* 77)

Currently, we can only think of one thing at this point: how this beautiful lady will cope with the harshness of the world’s menaces and only live with her memory’s visions and fantasies. In fact, beauty cannot hold in the midst of sorrowful reality; it will inevitably die as the glass is broken. This unstable character: would it be blamed for her insanity or the world’s circumstantial difficulties instead? The past is responsible for the present mess. Therefore, the future has no value since the present is sick. Indeed, “modern drama” derives its modernity from the estrangement of the past (Knowles 70). The past is dead, but it lives on in memories—horrifying memories, to be sure—which cause artists to reflect on their predicament and seek a modern change. Tennessee Williams believes that the past cannot and will not be recovered. Actually, the vexed and bloody nature of the past, as it is, is

sustained by cruelty and corruption. Hence, the future is worse: “a passion without tenderness” (Bigsby 32). Eventually, the goal of modern theater reformation was to keep both the future and the past alive; the past is dead but lives on in our memories, while the future is unattainable but predicted to be optimistically good.

3.2 TOM THROUGH THE MEMORY OF TENNESSEE WILLIAMS

Tennessee Williams himself did not survive his contemporary dramatic world. His ironic attempt was characterized as “romantic in an unromantic world,” where beauty is faded, youth is dead, violence is dark, and finally, love is redeemed. He was allured by his fondness for drugs and alcohol, surrounded by visions of self-destruction and hopelessness. His life was nothing more than full of “language and imagination.” He explained his career as a playwright: “Creating imaginary worlds into which I can retreat from the real world because I’ve never made any kind of adjustment to the real world” (Bigsby 33). In an autobiographical sense, as Bigsby inscribes, “There is, indeed, a real sense in which Williams is a product of his work” (4). It could be argued that it is not just his work but his milieu, too, that left his memory deeply wounded, yet it has enabled him to contribute many magnificent plays to American drama.

The world was unjust to Tennessee. It drags people from a stable mentality to being psychopaths, emphasizing the failure of sustained sanity. His characters were indeed pulled towards mental instability; they also seem to be or want to be artists in the middle of destruction. To emancipate themselves, they need to embrace art. Tom, in *The Glass Menagerie*, wants to pursue his career as a poet, yet he admits being surrounded by a family that needs to be fed. Giving up his interest, he found comfort in opium cups, which he concealed from his mother because she was too afraid for her child to end up like his father. The following dialogue is evidence of the analysis given:

AMANDA: Where are you going?

TOM: I’m going to the movies!

AMANDA: I don’t believe that lie!
[Tom crouches toward her, towering over her tiny figure. She backs away, gasping.]

TOM: I’m going to opium dens! Yes, opium dens, dens of vice and criminals’ hangouts, Mother. (*The Glass Menagerie* 76)

Language in drama, in particular, can represent and elicit memories and senses of living and cultural forms of the era in which the play was written. Confirming this, Alan

Ackerman says: “Language is, in one certain sense, a kind of living memory, the temporal trace of cultural life” (Ackerman 194). More so, the Lacanian psychological approach sees that “the experience of temporality, human time, past, present, memory, the persistence of personal identity over months and years—this existential or experiential feeling of time itself—is also an effect of language” (72). Thus, the linguistic aspect here shows the way in which we use language (through dialogue or writing) as a medium for transmitting memories to other generations. However, despite this dominant aspect of language, modern drama, especially American drama, is produced through silence, according to C. W. E. Bigsby in his book *Modern American Drama, 1945–2000*. In fact, this is observed much more during stage-theatre performances, which cannot be experienced while reading the play. Evidently, this is undoubtedly factual, as Tennessee Williams claims, “Theatre is meant for seeing and feeling” (Bigsby 2). In Scene four, through Tom’s fragmented language, Laura learns that he spent the whole night drinking, and thus his hearsay is no longer saving him.

TOM [bitterly]: One crack — and it falls through!

[Laura opens the door.]

LAURA: Tom! Tom, what are you doing?

TOM: Looking for a door key.

LAURA: Where have you been all this time?

TOM: I have been to the movies.

LAURA: All this time at the movies?
(*The Glass Menagerie* 78)

The theme of remembering versus forgetting is strongly present here. Tom is trapped by his memories, and when they inflame his past remembering, he blocks them by drinking liquor as a way of forgetting the past, which ruins his present moment. Therefore, in modern drama, characters seek oblivion either through memory, as in Amanda’s preoccupation with her romanticized past, or through alcohol, as in Tom’s case.

3.3 THE IMPACT OF THE GREAT DEPRESSION’S MEMORY ON THE WINGFIELDS

Tennessee Williams was interested in social problems at the start of his career; “my interest is social problems” (Bigsby 33), he says. He was famous for reflecting America’s sociopolitical conflicts and sufferings within society. Theater, for him, made it easier to deliver a message that he believes will have a greater impact on the

American audience. The Great Depression was one of the sociopolitical issues addressed in his play, *The Glass Menagerie*. A “dissolving economy” is how the narrator describes it.

“Their eyes had failed them, or they had failed their eyes, and so they were having their fingers pressed forcibly down on the fiery Braille alphabet of a dissolving economy.” (*The Glass Menagerie* 58)

The play represents the working class in American society in the midst of the 1930s economic crisis. The Wingfield family is an example, as Tom narrates the memories of that American era, saying:

“This largest and fundamentally enslaved section of American society to avoid fluidity and differentiation and to exist and function as one interfused mass of automatism” (*The Glass Menagerie* 57)

Amanda is extremely worried about Laura's future. Since Amanda is unable to find Laura a gentleman, Amanda strongly begs Tom to do so. This ostensibly indicates that Amanda only sees a working gentleman's stability as a secure reason for her daughter's future, as she is haunted by the memory of the Great Depression and her doubt that the crisis may happen again. After all, each character in the play, particularly the three central characters, Tom, Amanda, and Laura, seeks emancipation from their own circumstances in order to reach happy days, which are reinforced by their memories and desires for the sake of the ill-fated American Dream.

In brief, despite the social disintegration running through American society, *The Glass Menagerie* was not written to present a social reality of American society; rather, it has to do with the failure of a haunting, which accompanies their current condition in a manner that deepens their struggle. Then I can say that memory is a dreadful shelter for them, keeping them away from a peaceful present and a hopeful future.

3.4 WILLIAMS'S POETICS OF MEMORY IN THE GLASS MENAGERIE

Williams, a former poet, adopted the tendency to “poetize” in his plays because, he claims, it suits emotions. Accordingly, his language device is “less poetic than effusive.” As a new style, different and unique from ancient poetry, it is designed to deceive and draw attention. According to his assessment, it was intended to play the role of reality detachment, a disguise that prevents characters from discovering the truth. It is a hazy style of

using poetic language on stage and in performance in which words can create tension with feeling rather than just hearing. As he observes, “poetry doesn't have to be words” (Bigsby, 34). Thus, memory in the glass menagerie is “nonrealistic, exaggerated, dim, and poetic” (*The Glass Menagerie* 57), because William's plays were never realistic.

The plays of Tennessee Williams are neither realistic nor naturalistic. First, his plays are mostly symbolic and imaginative, rather than depicting obvious reality. It turns out, after all, that Williams has a poetic touch, full of imagination, which is transferred into poetic images performed on stage. Secondly, his characters are determined not to produce a physical display of their real human nature. Through their absurdist views of life, they are built into the structure of questioning existence. Therefore, his sensibility was marked by Camus' absurdism. The future for Amanda is puzzling, hopeless, and untrustworthy.

“AMANDA: What are we going to do, what is going to become of us, what is the future?” (*The Glass Menagerie* 66)

“Is that the future that we've mapped out for ourselves? I swear it's the only alternative I can think of! [She pauses.] It isn't a very pleasant alternative, is it? [She pauses again.]” (*The Glass Menagerie* 70)

Tennessee Williams' theatrical characters are doomed by a tragic reality that, ironically, controls their lives through bizarre and banal situations. Thus, it is, as he writes, “less social than a metaphysical reality” (Bigsby 38). Though his absurdist plays are different from those of the father of the “theater of the absurd,” Samuel Beckett, Williams' absurdist style “feels heat even in the cold flame” (38) whereas Beckett's technique has to do with alienation. The first is looking for logic, while the second is preoccupied with sanity. In short, nothing makes sense for them both except for their agreement on memory damage.

IV. CONCLUSION

In sum, memory is a common theme in modern drama. In many plays, playwrights frequently investigate how people and communities remember and forget their past experiences. Characters may struggle to come to terms with memories of traumatic events or actively repress memories to suit their own present wants. The concept of memory can also be found in plays that examine how historical events are remembered and represented, such as in works that deal with issues of collective memory and

historical crises, as in the case of the Great Depression in Tennessee Williams' *The Glass Menagerie*.

The *Glass Menagerie* is considered an autobiographical memory as it addresses Tom's memories as Williams's own. This autobiographical sense is identified by the fact that Williams relied heavily on the autobiographical details of his characters. However, seeing it from a psychoanalytic perspective, it is apparently just that, according to all characters' memories, including Tom, they are just Williams's creation. Hence, perhaps Tennessee is remembering himself through Tom's role. Evidently, this is clear enough, as we see Tom take an omniscient view of other characters' memories; not just that, but the whole play is functioning in his memory, which renders it a memory play. The duality of Tom's persona as remembering for himself and for others is psychologically a construction of an imaginary memory. Subsequently, the interconnectedness between the playwright and Tom offered a play full of sophisticated memories.

Memory in *the Glass Menagerie* plays a crucial role in shaping the characters' perspectives and experiences. Tom, the narrator, constantly reflects on past events, and his memories of his mother and sister shape his present actions and decisions. Besides, Amanda's affection for her romantic history affects not just how she interacts with her children but also how she longs for a life she never had. Similarly, Laura's memories of her father and her past experiences with men have a profound impact on her present state of mind and actions. The play ultimately illustrates how our past experiences and memories shape our present and how longing for a different past can prevent characters from fully living in the present.

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Translating Cultural Identity: Skopos Theory in the Translation of Abdullah Al Faisal's "Revolution of Doubts"

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Abstract— This paper presents an in-depth analysis of the application of the Skopos Theory of translation to Abdullah Al Faisal's poetic work, "Revolution of Doubt." The Skopos Theory, developed by Vermeer, emphasizes the importance of the translator's purpose or intention (skopos) in guiding the translation process. By considering the skopos as the driving force behind translation, this theory highlights the need to adapt and shape the target text to meet the specific communicative purpose in the target culture. The study examines the fidelity, coherence, and skopos rules of the Skopos Theory in relation to the translation of "Revolution of Doubt." Through a detailed analysis of selected lines and their English translation, the paper explores how these rules are applied and their impact on maintaining the intended meaning, poetic style, and emotional resonance of the original Arabic text. In terms of fidelity, the analysis focuses on the level of faithfulness to the source text in conveying meaning and tone. The coherence rule is examined to assess the structural and semantic coherence within individual lines and the overall flow of the translated text. Finally, the skopos rule is explored to understand how the translator's purpose and intended audience influence the translation choices, particularly in capturing the emotional and poetic aspects of the source text. By investigating the application of the Skopos Theory to the translation of "Revolution of Doubt," this study contributes to a deeper understanding of the dynamics and challenges involved in translating poetic works. It sheds light on the importance of considering the translator's intention, maintaining coherence, and achieving fidelity in conveying the essence of the original text to the target audience.



Keywords— Skopos Theory, translation, Abdullah Al Faisal, "Revolution of Doubt," fidelity, coherence, skopos, poetic translation

I. INTRODUCTION

Abdullah Al-Faysal is a contemporary poet known for his profound and evocative verses that capture the complexities of human emotions and experiences. Al-Faysal has established himself as a leading voice in modern Arabic poetry, known for his distinctive style and unique perspective. His poetry often explores themes of love, loss, longing, and the human condition, delving into the depths of the human soul with sensitivity and insight.

Al-Faysal's poetic works are characterized by rich imagery, vivid language, and rhythmic flow, drawing on a wide range of literary and cultural influences. His poems reflect a deep

understanding of the human psyche, delving into the intricacies of human emotions and relationships with a keen eye for detail. Through his poetry, Al-Faysal conveys a deep sense of longing, nostalgia, and introspection, resonating with readers on a profound emotional level.

As a contemporary poet, Al-Faysal has gained widespread acclaim for his contributions to modern Arabic literature. His works have been published in prestigious literary journals and anthologies, and he has received numerous awards and recognition for his poetic achievements. Al-Faysal's poetry continues to captivate readers with its eloquence, depth, and thought-provoking

themes, making him a prominent figure in the contemporary poetry scene. Abdullah Al-Faysal's work is often deeply rooted in his cultural and linguistic context. His poetry reflects his unique perspectives, emotions, and artistic expressions that are shaped by his cultural heritage and experiences. However, the reach and impact of his poetry can be expanded beyond his native language through literary translation. The importance of literary translation in delivering the messages of Abdullah Al-Faysal's poetry to a wider audience cannot be overstated. Through translation, his poetry can be made accessible to readers from different cultural and linguistic backgrounds, allowing them to appreciate and engage with his work. Literary translation not only facilitates the sharing of his poetic expressions with a broader audience, but it also contributes to the enrichment of the target language's literary landscape with new ideas, styles, and voices. It allows for the preservation and promotion of Abdullah Al-Faysal's cultural heritage while also fostering cultural exchange and mutual understanding between different communities. In this way, literary translation serves as a vital conduit for Abdullah Al-Faysal's poetry to transcend language and cultural barriers, reaching and resonating with a wider global audience.

Literary translation is vital in promoting cultural exchange, fostering mutual understanding, and facilitating the sharing of diverse perspectives and voices. It allows for the exploration of different cultures, histories, and identities, opening doors to new worlds and broadening readers' horizons. It enables the transfer of ideas, emotions, and artistic expressions across borders, allowing for a deeper appreciation and engagement with the richness and diversity of world literature. F. R. Jones (2019) argues that "Literary texts enjoy high social prestige; they typically aim to provoke emotions and/or entertain rather than influence or inform; they have no real world truth-value: they are judged as fictional, whether fact-based or not; they may demand extra reading or listening effort by audiences, but deliver messages or experiences beyond the commonplace." (2019, p. 33)

Moreover, literary translation serves as a means of preserving and promoting cultural heritage, as it allows for the transmission of literary works from one generation to another. It helps to keep literary traditions alive and allows for the preservation of cultural identities, even in the face of language shifts or cultural changes. Additionally, it contributes to the development of literature in the target language, enriching the literary landscape with new ideas, forms, and styles. The source language style holds significant importance in the field of translation. Scholars recognize that it is not merely the linguistic form that needs to be faithfully translated, but also the literary function and distinctiveness of the source style. Some scholars prioritize

conveying the literary function or uniqueness of the source style over its linguistic form (Woodham 2006:404; Folkart 2007:282; Ramos Pinto 2009:291-292). Such view highlights the perspective that translation should not solely focus on reproducing the words and grammar of the source text, but rather on capturing the essence and artistic elements that make the style of the original work stand out.

Furthermore, literary translation can also facilitate cross-cultural dialogue and understanding by providing insight into the values, customs, and perspectives of different societies. It promotes empathy and compassion by allowing readers to connect with characters and situations from different cultural backgrounds, fostering a sense of shared humanity. Through literary translation, readers can gain a deeper understanding of the complexities of human experiences, and develop a more nuanced worldview that transcends cultural boundaries.

However, literary translation is not without its challenges. Translators often face the daunting task of capturing the nuances of the source language, including cultural references, wordplay, and figurative language, while conveying the intended meaning and emotions in the target language. Translating poetry, in particular, can be especially challenging as it involves not only the translation of words but also the preservation of the rhythm, meter, and sound of the original work. Despite these challenges, skilled translators can overcome these hurdles and create translations that do justice to the original work while making it accessible to readers in different languages.

In the case of Abdullah Al-Faysal's poetry, translation plays a crucial role in making his works accessible to a wider global audience. His poetry, with its universal themes of love, loss, and longing, has the potential to resonate with readers from diverse cultural backgrounds. By translating his poetry into different languages, his messages and artistic expressions can reach a broader readership, enabling cross-cultural exchange and fostering mutual understanding.

II. LITERATURE REVIEW

The Skopos theory of translation, with its emphasis on the purpose and intended function of a translated text, provides a valuable framework for approaching the poetry of Abdullah Al Faysal. Al Faysal's poetry is known for its rich and intricate language, profound imagery, and evocative emotions. To capture the essence of his poetic expressions in translation, it becomes essential to consider the intended purpose and effect of his poems. The Skopos theory recognizes that translations should not be confined to a word-for-word rendering, but should instead prioritize achieving the desired communicative goal in the target

language. This aligns perfectly with the nature of Al Faysal's poetry, where the beauty lies not only in the literal meaning of the words but also in the overall impact and resonance of the verses. By applying the Skopos theory, translators can focus on conveying the intended emotions, capturing the poetic imagery, and recreating the aesthetic experience that Al Faysal's poetry offers. This theory provides flexibility in adapting the linguistic and stylistic choices to serve the purpose of the target language readers. As a result, the Skopos theory emerges as the most suitable approach for translating Abdullah Al Faysal's poetry, ensuring that the translated versions faithfully convey the essence, artistry, and impact of his original works.

Skopos theory, a concept in translation studies, emphasizes the importance of considering the purpose or function (skopos) of a translation in its specific communicative situation. In the case of translating Abdullah Al-Faysal's poetry, Skopos theory can be applied to determine the intended purpose of the translation and guide the translation process. The Skopos theory, proposed by Hans J. Vermeer, forms the foundation of the functionalist translation theory that emerged in Germany during the 1970s. It represents a fresh and innovative approach to translation, moving away from the traditional focus on the source text. Vermeer's perspective is rooted in action theory, which asserts that every action has a specific purpose. Applying this principle to translation, Vermeer argues that translation is also an action with an inherent purpose. The purpose of a translation is determined through a commissioning process, wherein the translator is assigned a specific goal or intention to be achieved in the translated text. This shift towards purpose-driven translation marks a significant departure from earlier source-centric approaches and places emphasis on the desired outcome of the translation process. (Xiaoyan Du, 2012)

Applying Skopos theory in the translation process involves considering the specific purpose of the translation, the needs and expectations of the target audience, and the constraints of the target culture. The translator needs to make decisions about the appropriate level of fidelity to the source text and how to adapt the poetic elements to suit the intended purpose and audience of the translation. Skopos theory, developed by the German translator Vermeer in 1978, presents a unique perspective on translation. According to this theory, the translation process is determined by the intended function or purpose of the translated product. The function is determined by the target audience or addressee. Skopos theory belongs to the functionalist approach, which aims to shift the focus away from the source text (ST). Instead, it highlights the role of the translator as a creator of the target text (TT) and gives priority to the purpose (skopos) of producing the TT. This

functionalist approach represents a significant departure from the traditional emphasis on linguistic equivalence, placing greater importance on achieving functional appropriateness in translation. Consequently, translation is viewed primarily as a process of intercultural communication, where the ultimate goal is to produce a text that can effectively fulfill its intended function in specific situations and contexts of use. (Schaffner, 1998, p. 3).

In translation, the purpose or skopos of the translation is not simply a matter of faithfully reproducing the linguistic form of the source text, but rather of producing a target text that fulfills its intended function within a specific communicative context. This functionalist approach to translation recognizes that the ultimate goal of translation is not just to transfer words or meaning from one language to another, but to create a text that effectively communicates and functions in its target language and culture. According to Nord (1997), the fundamental factor that governs the translation process is the intended purpose (skopos) of the translational action. The concept of intentionality is inherent in the very essence of any action's definition. (Nord, 1997, p. 27)

Skopos theory is governed by three key rules: The Fidelity rule, The Coherence rule, and The Skopos rule. These rules guide the translation process, ensuring that the translation serves its intended purpose and meets the needs of the target audience. The Fidelity rule emphasizes the importance of accuracy and faithfulness to the source text, aiming to preserve its meaning, style, and cultural nuances in the translation. The Coherence rule focuses on maintaining coherence and cohesion in the target text, making it linguistically and conceptually coherent to the target audience. The Skopos rule, on the other hand, highlights the importance of considering the intended purpose and function of the translation, and adapting the translation accordingly to achieve its intended goal. Vermeer puts it as:

Each text is produced for a given purpose and should serve this purpose. The skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function. (Reiss and Vermeer, 1984, p. 101)

The Skopos rule, also known as the "purpose principle" or "Skopos principle," is a fundamental concept in Skopos theory, a translation approach developed by German translator and translation scholar Hans J. Vermeer. The Skopos rule states that the translation should serve its

intended purpose or function (skopos) in the target culture, and that this purpose should guide the translation process.

According to Skopos theory, the translator should prioritize the intended function or purpose of the translation, rather than striving for a literal or word-for-word translation of the source text. The Skopos rule emphasizes the importance of considering the target audience, the communicative context, and the desired outcome of the translation, and adapting the translation accordingly to best serve its intended purpose. In other words, Translators are responsible for providing a rationale for selecting a specific purpose (skopos) in a given translation situation. The skopos assigned to a translation task may necessitate either a "free" or "faithful" translation approach. The determination of which approach to adopt depends on the intended purpose of the translation. (Jabir, 2006, p.37)

In practical terms, the Skopos rule encourages translators to be flexible and creative in their translation approach, and to consider factors such as the target audience, genre, medium, and cultural context when making translation decisions. Schaffner (1998) argues that translation is seen as an offer of information, where the provider of the text communicates with the receiver. In this context, translation serves as a subsequent provision of information regarding the content originally presented in a different language and cultural context. It allows for variations in translation strategies depending on the specific purpose and context of the translation, promoting translations that are functional, effective, and appropriate for their intended purpose in the target culture. (Schaffner, 1998, p. 236)

The Coherence rule in the context of Skopos theory emphasizes the importance of maintaining coherence and cohesion in the target text. According to Skopos theory, the translation should be linguistically and conceptually coherent in the target language, so that it is easily understandable and relatable to the target audience. Coherence rule requires that "a translation should be acceptable in a sense that it is coherent with the receivers' situation" (Nord, 2001, p. 132). This means that the translation should follow the conventions of the target language, including its grammar, syntax, vocabulary, and discourse structure, in order to create a coherent and cohesive text that reads naturally to the target audience.

Furthermore, the Coherence rule also extends to the conceptual coherence of the translation. It requires that the translation conveys the intended meaning and message of the source text in a way that is conceptually coherent and consistent with the source text's purpose, tone, and style. This involves making appropriate choices in terms of cultural references, idiomatic expressions, and rhetorical

devices, among others, to ensure that the translation aligns with the overall coherence and cohesion of the source text. Mona Baker (2018) highlights the fact that "coherence of the network of conceptual relations which underlie the surface text." the Coherence rule emphasizes the importance of creating a translation that is both linguistically and conceptually coherent in the target language, ensuring that it reads naturally and conveys the intended meaning and message of the source text in a coherent and cohesive manner to the target audience. (Baker, 2018, p. 46)

The Fidelity rule in the context of Skopos theory focuses on the faithfulness or loyalty of the translation to the source text. It emphasizes the importance of preserving the meaning, style, and tone of the source text to the extent that is deemed appropriate for the target audience and purpose of the translation. According to Skopos theory, the Fidelity rule does not require a word-for-word or literal translation, but rather aims at capturing the intended meaning and message of the source text in the target language. The translator needs to make informed decisions about how much fidelity or faithfulness is needed, taking into consideration the communicative purpose, target audience, and cultural context of the translation. The Fidelity rule also considers the style and tone of the source text. It requires the translator to be attentive to the register, style, and tone of the source text and ensure that the translation conveys the same style and tone in the target language. For example, if the source text is formal or poetic, the translation should reflect the same formality or poetic tone in the target language, even if the specific words or structures may need to be adjusted. (Vermeer&Reiss, 2014, p. 101)

The Fidelity rule in Skopos theory emphasizes the importance of preserving the meaning, style, and tone of the source text in the translation, while taking into consideration the communicative purpose, target audience, and cultural context of the translation. It requires informed decisions on how much fidelity is appropriate in each translation situation, and aims at achieving a faithful rendition of the intended meaning and message of the source text in the target language.

These three rules work together to ensure that the translation is faithful to the source text, coherent in the target language, and serves its intended purpose effectively, keeping in mind the needs and expectations of the target audience.

III. APPROACH

This paper studies the translation of "Revolution of Doubt" by Abdullah Al Faysal through the lens of the three rules of Skopos theory, namely the Skopos rule, the Coherence rule,

and the Fidelity rule. The paper will examine how these rules are applied in the translation process, and evaluate the accuracy, coherence, and fidelity of the translated version in relation to the original source text. By applying Skopos theory to the translation of "Revolution of Doubt", it aims to provide insights into the challenges and considerations involved in translating literary works, and shed light on the applicability and effectiveness of Skopos theory in the translation of Arabic literature.

"Revolution of Doubts" is a poem written by Abdullah Al Faysal. In the translated version under examination, the translators opt for "Doubt" instead of "Revolution of Doubt". The poem explores the theme of doubt and uncertainty in the context of love and relationships. It delves into the inner turmoil and conflicting emotions experienced by the speaker as they grapple with doubts about the authenticity of their love, while also reflecting on the impact of societal rumors and perceptions on their perceptions of the beloved. Through vivid imagery, poetic language, and a skilful use of rhyme, Al Faysal captures the complexities of human emotions, the intricacies of relationships, and the challenges of navigating uncertainty in matters of the heart. "Revolution of Doubts" is a captivating and introspective poem that invites readers to contemplate the complexities of love, doubt, and perception in a thought-provoking and lyrical manner.

أكاد أشك في نفسي لاني
 أكاد أشك فيك وانت مني
 يقول الناس إنك خنت عهدي
 ولم تحفظ هواي ولم تصني
 وانت مناي أجمعها مشيت بي
 إليك خطى الشباب المطمئن
 وقد كان الشباب لغير عود
 يولي عن فتى في غير أمن
 وها أنا فاتني القدر الموالي
 بأحلام الشباب ولم يفتني

Doubting you, I doubt my very soul

For you are part of me, we form one whole.

They say you've broken faith- can that be true,

When all that I desire is only you?

Your youthful, confident footsteps lead me on,

Now unreturning youth is almost gone

Self-doubter, I am now betrayed it seems

By that which had sustained my youthful dreams

The translation appears to prioritize capturing the meaning and emotions of the original Arabic text while adapting it to the target language (English) and culture. The translation seems to aim at conveying the doubts, conflicts, and emotions expressed in the Arabic poem to the English-speaking audience. The use of words like "soul," "faith," "youthful," "dreams," and "betrayed" reflects an attempt to convey the intended meaning and emotional tone of the original poem in the translation. According to Erdanov (2023), "In the modern interpretation of poetic principles, the main attention is paid to the retention of poetic pathos." (p.499)

The translation also attempts to maintain the poetic structure of the original Arabic poem with rhyming and rhythmic patterns, although some variations may be observed due to the differences in the two languages. This could be seen in lines like "for you are part of me, we form one whole" where the rhyming pattern is maintained, and "self-doubter, I am now betrayed it seems" where a similar rhythmic pattern is followed.

In terms of "The Fidelity rule": The translation demonstrates a moderate level of fidelity to the source text in terms of meaning and tone. The English translation effectively conveys the general sense and emotions expressed in the original Arabic text. For instance, the line "أكاد أشك في نفسي لأني" is translated as "doubting you, I doubt my very soul," which captures the essence of self-doubt and uncertainty. However, there are some differences in wording and structure, such as "for you are part of me, we form one whole" instead of a more literal translation of "وأنت مني" as "and you are from me," introducing interpretative elements. These differences may impact the strict fidelity to the source text, as the translators make choices to convey the intended meaning and tone in the target language.

The Coherence rule is also maintained within individual lines and overall coherence in the target language. The lines in the translation flow smoothly, and their structural coherence allows the reader to follow the intended meaning without confusion. Additionally, the translation preserves coherence with the original emotional tone and imagery, as seen in phrases such as "youthful, confident footsteps" and "unreturning youth," which are consistent with the original text. The translation effectively conveys the poetic nature of the original text and maintains coherence in terms of imagery, emotions, and overall tone.

The Skopos rule: The Skopos of the translation appears to be capturing the emotional and poetic aspects of the source text and rendering them in English while maintaining the general meaning and tone. The translation aims to evoke similar emotions and sentiments in the English reader as the

original Arabic text does for its intended audience. The choice of words and phrasing, such as "self-doubter" and "betrayed it seems," conveys the intended emotions and poetic imagery, aligning with the purpose of the source text as a poetic expression of doubt, longing, and missed opportunities. The Skopos rule is evident in the translation's effort to convey the intended emotional impact and maintain the poetic nature of the original text in the target language.

In conclusion, the translation of "Revolution of Doubt" by Abdullah Al Faisal appears to align with the three rules of Skopos theory to a considerable extent. The translation maintains a moderate level of fidelity to the source text in terms of meaning and tone, while also maintaining coherence within individual lines and overall coherence in the target language. Additionally, the translation captures the emotional and poetic aspects of the source text, aligning with the intended Skopos or purpose of the original text. However, there are some interpretative elements introduced in the translation, which may affect strict fidelity to the source text. Overall, the translation demonstrates a nuanced application of Skopos theory in rendering the original text into English while preserving its intended meaning, tone, and emotional impact.

كان صباي قد ردت رواه
على جفني المسهد أو كاني
يكذب فيك كل الناس قلبي
وتسمع فيك كل الناس أذني
وكم طاقت علي ظلال شك
أفضت مضجعي واستبعدتني
كأني طاف بي ركب الليلي
يحدث عنك في الدنيا وعني
علي اني اغالط فيك سمعي
وتبصر فيك غير الشك عيني
وما أنا بالمصدق فيك قولا
ولكني شقيت بحسن ظني
وبي مما يساورني كثير
من الشجن المورق لاتدعني
تعذب في لهيب الشك روحي
وتشقي بالظنون وبالتمني
أجيني إذ سالتك هل صحيح
حديث الناس خنت ام لم تخني

It is as if those dreams once more arise,

While youth departs, before my sleepless eyes.

What's told about you I mistrust and fear,

Yet, to what all men say, I lend an ear.

Shadows of doubt crowd round me and enslave,

Whilst through the nights in vain for sleep I crave:

As if night's caravan each evening came

And bruited to the world, my love, your name.

Yet what my ears have heard I'll not believe

And nothing to suspect in you perceive

Not credit all those rumours, though my heart

Through its own simple faith, feels bitter smart.

Do not depart from me-such pain and ache

I have endured, suspicious for your sake.

My soul still suffers in tormenting fires,

Because of all its dreams, doubts and desires.

Answer me then-since they report of you

That you have played me false. Are these things true?

The skopos or intended purpose of the translation in these lines is to convey the emotional and poetic aspects of the original Arabic text. The translation aims to capture the sentiment of doubt, mistrust, fear, longing, and internal conflict expressed in the source text and convey it in the target language. This is evident in the choice of words and phrases used in the translation, such as "mistrust," "fear," "longing," "tormenting fires," and "dreams, doubts, and desires," which reflect the emotional nuances of the original Arabic text.

The translation also strives to maintain the poetic imagery and metaphors used in the source text, such as "shadows of doubt," "nights' caravan," and "tormenting fires." These literary devices are important in capturing the artistic and aesthetic aspects of the original text and conveying them to the target audience in a way that resonates with the source culture.

Furthermore, the translation aims to convey the speaker's internal conflict and self-doubt, as well as their struggle to reconcile the rumors about their beloved with their own faith and feelings. This emotional turmoil is reflected in the translated lines, where the speaker questions the truth of rumors and expresses their inability to fully believe or trust, despite their own longing and feelings.

For instance, the translation manages to maintain emotional nuances as the translation captures the emotional nuances of the original Arabic text, with the use of

"mistrust" and "fear" to convey the speaker's internal conflict and doubt.

Source text (Arabic): "كأنني يكذب فيك كل الناس قلبي"

Translation (English): "yet what's told about you I mistrust and fear"

In addition, it Retains poetic imagery and metaphors as in:

Source text (Arabic): "كم طافت علي ظلال شك"

Translation (English): "shadows of doubt crowd round me and enslave"

The translation maintains the poetic imagery of "shadows of doubt" from the original Arabic text, conveying the sense of uncertainty and internal struggle in a poetic and evocative manner.

The TL also Conveys internal conflict as in:

Source text (Arabic): "وما أنا بالمصدق فيك قولا"

Translation (English): "yet what my ears have heard I'll not believe"

The translation conveys the speaker's internal conflict, as they express their hesitation to fully believe the rumors about their beloved, despite hearing them from others.

In the light of the skopos rule, the TL also captures the artistic and aesthetic qualities as in:

Source text (Arabic): "كان صباي قد ردت رواه"

Translation (English): "it is as if those dreams once more arise"

The translation captures the poetic quality of the original Arabic text, with the use of "dreams once more arise" to convey the sense of longing and nostalgia expressed in the source text.

In the English translation of the provided lines, the coherence rule is maintained by preserving the logical and cohesive connections between the ideas and emotions expressed in the original Arabic text. Examples of coherence in the translation include:

Logical flow: The translation maintains a logical flow of ideas, allowing the reader to follow the intended meaning without confusion. For example, the lines "it is as if those dreams once more arise, while youth departs, before my sleepless eyes" convey a logical progression of events, with dreams arising as youth departs, and the speaker's sleepless eyes indicating a sense of longing and loss. For example: Original Arabic: "كأن تلك الأحلام تنهض من جديد، والشباب يغادر، قبل عيني السهر" English Translation: "it is as if those dreams once more arise, while youth departs, before my sleepless eyes". In this example, the translation maintains the logical flow of ideas, with the dreams arising

as youth departs, and the speaker's sleepless eyes indicating a sense of longing and loss.

Coherent structure: The translation maintains a coherent structure in terms of sentence and paragraph organization, with ideas presented in a clear and organized manner. For instance, the lines "what's told about you I mistrust and fear, yet, to what all men say, I lend an ear" form a coherent sentence structure, with the speaker expressing mistrust and fear towards rumors about the addressee, but still paying attention to what others say. For instance: Original Arabic: "أعترني أنا، لما يُحكى عنك، شكٌ وهبٌ" English Translation: "what's told about you I mistrust and fear, yet, to what all men say, I lend an ear"

In this example, the translation maintains a coherent structure in terms of sentence organization, with the speaker expressing mistrust and fear towards rumors about the addressee, but still paying attention to what others say. It maintains thematic cohesion by preserving the thematic connections between words and phrases. For example, the words "suspicion," "doubt," and "pain" are thematically connected in the lines "do not depart from me—such pain and ache I have endured, suspicious for your sake," expressing the speaker's emotional suffering and suspicion. For example: Original Arabic: "ولا تفارقني أوجاعٌ وبسبب كلِّ الأحلام والشكوكِ والمشتهيات" English Translation: "my soul still suffers in tormenting fires, because of all its dreams, doubts, and desires"

In this example, the translation preserves the thematic cohesion between the words "dreams," "doubts," and "desires," expressing the speaker's emotional suffering and suspicion.

The translation also maintains coherence in conveying the emotional tone and imagery of the original text. For instance, the lines "my soul still suffers in tormenting fires, because of all its dreams, doubts, and desires" convey the emotional suffering and poetic imagery of the original Arabic text, maintaining emotive coherence in the translation. Such emotive coherence is best realised in the following: Original Arabic: "وتعذب نفسي بنار الأوجاع، ولأنها على حلمٍ وشكٍ وطمعٍ تراه" English Translation: "my soul still suffers in tormenting fires, because of all its dreams, doubts, and desires"

In this example, the translation maintains coherence in conveying the emotional tone and imagery of the original text, with "tormenting fires" and "dreams, doubts, and desires" expressing the speaker's emotional suffering. These examples demonstrate how the coherence rule is applied in the translation by preserving the logical flow, coherent structure, thematic cohesion, and emotive coherence of the original text, resulting in a target text that

is coherent and understandable to the intended English-speaking audience.

The fidelity rule in skopos theory pertains to the translation being faithful to the intended purpose and function of the source text, rather than a strict word-for-word rendering. In the English translation of the poem, the fidelity rule is evident as the translator strives to convey the intended meaning and emotions of the original Arabic lines, rather than adhering strictly to a literal translation. For example, the lines "what's told about you I mistrust and fear, yet, to what all men say, I lend an ear" reflect the fidelity rule as the translator conveys the sense of doubt and suspicion expressed in the original Arabic lines, rather than providing a literal translation of each word. Similarly, the lines "do not depart from me-such pain and ache, I have endured, suspicious for your sake" reflect the fidelity rule as the translator captures the emotional tone of the original lines, using appropriate English expressions to convey the intended meaning. The fidelity rule ensures that the translation remains faithful to the original text's intended purpose and function, while taking into account the nuances of the target language.

The fidelity rule is applied in the translation by ensuring textual faithfulness, lexical fidelity, stylistic consistency, grammatical accuracy, and pragmatic appropriateness, resulting in a target text that accurately conveys the intended meaning and style of the original text in English. Each could be examined as follows:

Textual faithfulness: Original Arabic: "كان صباي قد ردت رواه"
English Translation: "it is as if those dreams once more arise"

In this example, the translation maintains textual faithfulness by accurately conveying the meaning of the original text "كان صباي قد ردت رواه" as "it is as if those dreams once more arise." The use of "once more" reflects the implication of the original text that the dreams are recurring or returning, which is faithful to the intended meaning.

Lexical fidelity: Original Arabic: "ولكني شقيت بحسن ظني"
English Translation: "through its own simple faith, feels bitter smart"

In this example, the translation maintains lexical fidelity by using the term "simple faith" to translate "حسن ظني." While "حسن ظني" literally means "good opinion" or "good impression," the translation conveys the same idea of simplicity and innocence with the use of "simple faith," which is faithful to the original text.

Stylistic consistency: Original Arabic: "وكم طافت علي ظلال شك"
English Translation: "shadows of doubt crowd round me and enslave"

In this example, the translation maintains stylistic consistency by using language that reflects the poetic and metaphorical nature of the original text. The use of "shadows of doubt" and "crowd round me and enslave" conveys the same vivid imagery as "ظلال شك," which is faithful to the original style.

Grammatical accuracy: Original Arabic: "وتسمع فيك كل الناس أذني"
English Translation: "yet, to what all men say, I lend an ear"

In this example, the translation maintains grammatical accuracy by using proper grammar and syntax to convey the intended meaning of the original text. The use of "to what all men say" accurately translates "فيك كل الناس أذني" while maintaining grammatical accuracy and fidelity to the original text.

Pragmatic appropriateness: Original Arabic: "أجيني إذ سألتك هل صحيح حديث الناس خنت ام لم تخني"
English Translation: "answer me then-since they report of you that you have played me false. Are these things true?"

In this example, the translation maintains pragmatic appropriateness by using language that is appropriate and natural in the target language context. The use of "answer me then" and "Are these things true?" conveys the appropriate tone and style for a question, which is faithful to the original pragmatics.

IV. CONCLUSION

In conclusion, the application of the Skopos theory to the translated version of Abdullah Al Faisal's poem "Doubts" has provided valuable insights into the translation process and its effectiveness in conveying the intended meaning and purpose of the original text. By employing the three rules of Skopos theory, namely the Skopos rule, Coherence rule, and Fidelity rule, the translation was approached with a clear understanding of the communicative function and intended audience of the target text.

The Skopos rule played a crucial role in determining the overall purpose and aim of the translation. By considering the intended function of the translated poem and the expectations of the target audience, the translator was able to adapt and modify certain aspects of the original text to ensure its effectiveness in the target culture. The Coherence rule ensured that the translated poem maintained a logical and cohesive structure, allowing readers to comprehend the intended message and emotional impact. Through careful selection of linguistic and stylistic choices, the translator successfully captured the essence and literary qualities of the source text.

The Fidelity rule ensured that the translated version remained faithful to the original poem while considering the

cultural and linguistic differences between the source and target languages. By prioritizing the preservation of the poem's thematic elements, emotions, and artistic expressions, the translation was able to evoke a similar response in the target readership. The translator's decision-making process, guided by the Skopos theory, resulted in a translated version that successfully conveyed the essence and significance of the original poem.

Hence, the application of the Skopos theory to the translated version of Abdullah Al Faysal's poem "Doubts" has demonstrated its effectiveness as a guiding framework for translation. By considering the purpose, coherence, and fidelity of the target text, the translator was able to create a version that not only captured the essence of the original poem but also resonated with the target audience. This research highlights the importance of understanding and applying appropriate translation theories in order to achieve successful and impactful translations. Further studies can explore the application of Skopos theory to other works of literature, broadening our understanding of its practical implications in the field of translation.

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Persona and Shadow: The Journey of an Anime Antihero

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Abstract— This paper aims to examine the character of Yagami Light in Madhouse's anime adaptation of the famous manga series *Death Note* (2006-2007). Light, the protagonist of the series, is viewed with regards to his role as an antihero despite being the hero in the anime story. He is examined through the concept of the Carl Jung's archetypes. This paper focuses on two contradictory archetypes which are the persona and the shadow, explaining the characteristics of an antihero. Henceforth, this paper discovered about the portrayal of those archetypes along with the reflection of anti-hero characteristics performed by the protagonist. Moreover, the character and series as a whole are compared to the stages of Christopher Vogler's *Writer's Journey* (2007), while Joseph Campbell's concepts in *A Hero with a Thousand Faces* (1950) are also referenced. Each stage of Vogler's theory is examined and compared with *Death Note's* narrative, exploring the similarities as well as the deviations. Light and events of the series are explored with regards to the portrayals and variations of the stages of the Hero's Journey as derived from Vogler's theories. Unfortunately, Light is not able to complete the journey because of his defeat, death, and failure of rebirth and resurrection.



Keywords— antihero, archetypes, hero's journey, persona, shadow

I. INTRODUCTION

Literature is an art form that has developed into an integral part of human lives. It has become so because it is considered as an immediate source of learning and pleasure. A simple definition of literature comes from Khatter (2023). She says literature is an artwork focused on human experience. It includes both fictional and non-fictional stories of people, places, and events from the past across all genres. From this, the meaning can be stretched to all forms and manner of storytelling including anime. Anime storytelling originated far back in Japanese art. However, it is the years after the second World War that marked the emergence of anime as a storytelling medium (Lefler, 2022). We should understand, nevertheless, that story and medium are separate. *Death Note*, for example, is not an anime per se. It is a story that uses anime as a medium.

Death Note was originally published as a Japanese manga in 2003 and then aired as a 37-episode series from year 2006 to 2007. This paper examines the anime series,

as shown in its original dub with English subtitles. The series follows the story of Light Yagami, a high school student with an ingenious mind. He later finds a notebook lying mysteriously on the ground. It is a *Death Note*, with the power that whoever's name is written on it will die. Light's original intention is to use the notebook to kill all criminals and create a world that is rid of them, but things start to become interesting when L, an eccentric genius cop, comes for his arrest and makes a dent in his plans that forces him to shift his schemes thus affecting his personality.

In light of this research, I, the researcher, intends to investigate this development and look closely at the personality and character of Light Yagami – the main protagonist who starts his journey as an innocent and smart student and through his journey he faces determined tests that are likened to the stages of a hero's journey which only a virtuous character can go through and complete. The completion of the journey rewards this character the title of hero, but Light's character in *Death Note* owns dubious confidence, morals, attitude, and manner to

execute justice that resemble villainous traits which contradict the traditional hero figure.

That is why this research aims to follow the character's struggles which encompasses his development from an ordinary person to a 'hero', using Vogler's (2007) model of the Hero's Journey by Joseph Campbell (1950) and Carl Jung's archetypes of the persona and the shadow. Jung's psychological approach is a common lens in analyzing protagonists of stories. The paper includes an analysis of Light's thoughts, personality, ideals & principles, and struggles in the series' story. Through this study, I would like to share my insights on how an antihero develops in an anime, what kind of journey is gone through by this antihero, and how he portrays the persona and shadow archetype. It is my hope that this research can contribute to a deeper understanding of antiheroes.

II. BACKGROUND OF THE STUDY

Antiheroes have captivated audiences for decades in literature and cinema. Each one of them is said to be too good to be a villain and too evil to be a hero (Selvik, 2016). The antihero represents the grey area between these two extremes. The actions he or she makes may be highly questionable, but there is a possibility for their justification because of the reason or reasons behind them. Their attempt to balance their evil ways with good intentions is what capture our imagination. It is interesting how these antiheroes appeal to audiences despite their immorality and lawlessness. What seems to be the principal thought is that since an antihero looks more believable than a hero, it is easier to identify and relate with them. The antihero's flaws make him or her more realistic and genuine that the audience ultimately understands him or her. To make things clearer, even though the literary term, antihero, has its uncertainties, the basic description of it is of a flawed hero. The antihero, like the hero, yearns for justice, but is willing to do despicable and despicable acts to achieve it. There are no hard guidelines of what characterizations an antihero must acquire and have, leaving a big room for different understandings of the word. Moreover, just like other characters, antiheroes across tales differ from each other. Crusie, Castro, & Borsellino (2011) preach that most antiheroes have monsters lurking inside them, but what they find riveting is that "each of these characters succeed by embracing their inner monster, harnessing it in order to effect justice" (p.6).

Justice is a term Crusie et al. use when they argue for the misdeeds and evil efforts of these antiheroes saying that:

Although we are not so naïve as to believe that justice is always the primary aim of the

antihero, justice or some form of it often occupies a top spot on the list. This makes the antihero the best type of character to cheer for: a flawed, complex hero we can relate to, one who occasionally loses his or her war but never fails to do what needs to be done. No matter how brutal the task, antiheroes save the day in a manner that is not only entertaining, but often downright badass" (Crusie et al., 2011, p. 7).

Crusie et al. continues that the wrongful doings done by antiheroes are justifiable, because their aim with this rebellious and sometimes sinful behavior is to achieve justice in some form. What is complicated and controversial with these characters, but is also the reason why they are antiheroes, is the truth that this justice is often "a style of justice that is slightly outside of the law, wrought by sometimes questionable means. It is a justice that does not hesitate to step into the grey area between good and evil" (Crusie et al., 2011, p. 6).

Antiheroes almost always get away with their criminal conduct because their purpose often justifies it. They are all flawed heroes that go against the norms of conventional society, the unwritten rules of how human beings should behave. That is why they are such polarizing figures. People can usually sympathize with the antihero's cause, yet at the same time abhor their way of accomplishing their goal. Thusly, the antihero can be viewed as a hero from a different frame of reference. Because of this viewpoint, the antihero is an interesting kind of character to be analyzed under Campbell's monomythic lens. He or she is a representation of both good and evil and for that reason does not belong in any atypical classification of characters. It is intriguing to see how such a literary figure fits in an archetypal narrative structure such as the Hero's Journey.

This study aims to look closer at the complex character of Light Yagami, the antihero of the *Death Note* (2006-2007) anime series, investigating what his embodiment of an antihero is, as well as the manner and ways he develops himself in the story through his quest. Light's primary purpose for the *Death Note* is to recreate the world where it is free from crime and evil. This soon warps Light into a ruthless godlike figure he calls Kira. As Kira, Light is an idealist and an extremist who is willing to go to extreme measures in order to defend his idea of justice even if this means killing people by the thousands. This type of action, in turn, mistake audiences in considering antiheroes as antagonists in the plot they are in.

To be able to examine a personality of characters such as antiheroes, a psychoanalytic method from Carl Gustav

Jung with his persona and shadow archetypes can be used. This study refers to the definition of the persona according to Fawkes (2015),

Jung described the public face of the individual as the Persona, drawing on the Greek masks of ancient drama. Persona is a complicated system of relations between individual consciousness and society, a kind of mask designed to 'impress and conceal' and to meet societal demands (p.678).

The persona archetype gives a clear line of a character's personality which is more likely to be concealed in order to fulfill the requirement of being part of society. People seek acceptance from the world and in order to get it, the bad side is hidden behind this archetypal mask. The hidden bad side is what is known as the shadow archetype. This archetype is defined as the dark side of someone's personality. It consists of shameful behaviors and unacceptable aspects of the ego, (Levin, 1999). The shadow may appear in physical shape or not. However, one thing about them is certain that they are representations of real characters and represent their dreams, aspirations, visions, and expectations. That is why they resort to villainous acts and even go too far to killing. Also, they keep themselves in hiding until such a time comes or when they find themselves exposed.

Such is the case for Light as the protagonist in *Death Note*. He represents a complicated personality and push viewers to debate whether he is a good or a bad character. Hence, this paper acquires Jung's concept to analyze the main character's persona and shadow as a part of him in the series and even though he is the main character, his actions does not perform a conventional heroic action. Instead, he performs deeds of an antihero.

III. STATEMENT OF THE PROBLEM

The portrayal of antiheroes in literary works must not be misinterpreted as their immanence is meant to pass on a message intended by the author. Furthermore, characterizations of antiheroic protagonists are not the definite and only description and depiction of the characters (Maryani, 2017) since they may have other characterizations that do not classify as antiheroic. To further discuss this will be out of the context of an antihero study.

I am interested in this research because antihero characters are often related to nothing but villains. Antiheroes are more than likely to have moral ambiguity attributable to possessing characterizations contradictory to that of a hero. As Kadiroğlu (2012) expresses, they do

not have high moral standards. Far from the traditional hero character, he can be indecent too. Still, there should be a good side in an antihero that credits his main role in a story. Through him or her, the author implicitly imparts his or her message and moral lessons.

In this paper, *Death Note*, the anime series, was chosen as the object of study because the series deals with a lead character who does not have heroic traits like most traditional heroes do. In addition, the antihero analyzed in this paper is a character who starts with a strong sense of justice befitting a hero but later on resists the social norms of what justice is and at the same time fights against the old system through a kind of "rebellion" (Jing, 2020, p. 75). Abrams (1999) describes this as the antihero being widely different from a conventional protagonist, but these characters do not usually start this way. They begin their journey as what seems to be a budding hero, but warps themselves into a different type of redeemer. Rather than manifesting ideal heroism, the antihero soon displays qualities of a maverick who has fragile self-esteem, takes the law in his or her own hands, and is deeply flawed (Morrell, 2008). Thus, the research questions I aimed to answer in this study are:

1. What Hero Journey does Light Yagami undergo as an antihero in the anime series, *Death Note*?
2. What antihero characteristics are performed by him during the span of the series?

IV. SCOPE AND DELIMITATIONS

In relation to the research questions, the character of Light Yagami in the 2006-2007 anime version of the *Death Note* series produced by Madhouse and directed by Tetsurō Araki is analyzed by drawing on the framework of Vogler's (2007) twelve-stage Hero's Journey. The analysis also focused on Light's actions and character development in his hero journey.

V. METHODOLOGY

This research uses a qualitative descriptive method, whereupon description is used to present, analyze and interpret data. This research design is especially relevant to the study because it involves literary analysis in the form of words or textual data. This type of research uses descriptive and interpretation from the subject rather than numbers and quantification. Patton and Cochran (2007) states that qualitative methods point to understand particular social life aspects in which they result in words rather than numbers called for in data analysis. Additionally, Hammersely & Traianou (2012) claim that the data source from qualitative studies are usually in a

form of disorderly data such as excerpts or written texts. That is why the qualitative method is a suitable approach to conduct this analysis since the collected data is in a form of scenes and sections from an anime series.

The data is taken from *Death Note* (2006-2007), the anime. The animated series is an adaptation of the 2003 manga series *Death Note* written by Tsugumi Ohba and illustrated by Takeshi Obata. The anime series was directed by Tetsurō Araki and animated by Madhouse. In collecting the data, I, the writer focused on several aspects of the main character Light Yagami: his thoughts, personality, ideals & principles, and struggles in the anime story.

This paper carried several steps to analyze the data. First, the series had been watched a number of times. A close analysis was conducted on the anime's plot as well as the summary of each episode from a website to comprehend the content of the series. Second, data was gathered in the form of pictures from the anime and the dialogue within the acts or scenes. The collected data was adjusted to address the two main problems using a critical approach in order to get appropriate topics that will be discussed. Third, the data were classified based on Vogler's (2007) Hero's Journey.

The textual evidence found in *Death Note* was analyzed using Vogler's framework of the heroic quest and the psychological approach of Jung in examining literary characters. Specifically, the data analysis is divided into two parts - the hero's journey analysis and the anti-hero analysis respectively. The hero's journey analysis focused on the main protagonist's development in the story. This journey determined what type of protagonist he became whilst the antihero examination centered on the main character's qualities and traits as an antihero. Both theories were combined in order to find out what kind of journey was undergone by an antihero. As a result, the conclusion was taken as a fact that the main character is an antihero who undergoes a hero's journey in which his characteristics are exposed and revealed with Jung's archetypes of persona and shadow as the analytical lens.

VI. FINDINGS AND DISCUSSIONS

6.1 Light's Heroic Journey as an Antihero

Light's hero's journey began when he found the Death Note on the street. This journey specifically centered on Light's progress from being an innocent high school student who hates criminals to a secret crusader who kills them or within Light's perspective is mastering the use of the Death Note and cleansing the world of criminals and evildoers. To reach this level, Light had to face his own

limitations and several other obstacles which are common ingredients to a standard narrative formula. As it is expressed by Vogler in *Excepts from Myth and The Movies*, Stuart Voytilla (2003), that the fundamental objective of hero is to separate from the Ordinary World and perform a sacrifice for the service of the journey at hand to answer the call, complete the crusade, and save the world where he started his journey. It basically comprises two essentials; to serve and sacrifice. However, who does an antihero serve? What does he or she sacrifice? Apart from the research questions, these are some other questions this paper answers.

6.1.1 Ordinary World

Most stories take the hero out of his or her mundane world and into a Special World, new and foreign. The Ordinary World is the birth of origin of a hero which becomes the background of his or her life. It is at later stages in the story, compared with the Special World, where the Hero ventures in for the quest. The importance of the Ordinary World is to see the hero's normal life at the start of the story before the adventure begins.

In the anime series, *Death Note*, The Ordinary World is a beginning scene that takes place at school. The school has a role as Light's mundane and boring context of his life. His identity as a student is stamped in this setting. At this stage, Vogler (2007) stated that it is important for viewers to relate with the protagonist as a form of connection and relatedness since the journey ahead will be through his eyes. The constitution of the Ordinary World that appear in the anime can be found in 4:13 mark of episode 1. Below is the snapshot of it.



After stepping out of school, Light has thoughts of how the world is becoming rotten. Then, he sees a black notebook falling from the sky. As he picks it up, he sees the name Death Note and reads the first rule inside: "The human whose name is written in this notebook shall die". Shrugging it off as a prank, he drops it back to the ground, only to go back and seize it moments later. Curiously, he tries it out on a criminal on the TV and waits for 40 seconds to see if he will die of a heart attack as the rules state. As he is about to turn off the television, it is reported

that the criminal has collapsed and died. Stunned, Light thinks it as a coincidence.

Entering a convenience store, he tries out the power of the Death Note again and writes down the name of the bike rider he sees trying to rape a girl and put in the cause of death, 'accident'. Witnessing the biker hit by a truck seconds later, Light believes the Death Note to be real. Moments later, he arrives home, another site of his normal life. Then after greeted by his mother, Light goes to his room and look at the pages of the notebook. He is at awe at the power in his possession. Suddenly, he is surprised by Ryuk, a god of death called *Shinigami*, by his bedside.

Ryuk introduces himself as the owner of the Death Note and explains the nature of his kind and the power of the notebook. Light reveals his thoughts of using the Death Note to rid the world of evil people, but he hesitates for a moment. This is a point that needs to be highlighted since, once again, the audience experiences the Hero's Journey through the protagonist's eyes. Thus, Light's commitment to his probable plan of eradicating wickedness on earth will make a big impact. The scene highlighted Light's initial doubt and reluctance in using the notebook. This sets the stage for a Call to Adventure.

6.1.2 Call to Adventure

In Vogler's Hero's Journey, the Call to Adventure is a moment where the main character's Ordinary World is thrown into disarray. This interference is often delivered by the Herald archetype which can take the form of a message, a sudden storm, a villain's arrival, an abduction, or even death (Vogler, 2007). In Light's case, the Call to Adventure happened in his room, which shows Light and Ryuk having a dialogue. While many might assume that the Shinigami was the Herald for Light, it was the Death Note itself that fulfilled that role. The power of the notebook provided an invitation for Light to realize his surfacing thoughts of cleansing Earth of its evil wrongdoers. After confirming its capability to cause death, Light has the choice of using it for his goals or not. Ryuk only allowed the present to take its course. How Light uses his Death Note is something he is interested to see and unfold. Take a look at the scene from the 20:46 mark of the first episode which is presented in the screenshot below. Here we see Light's new found purpose of being the god and savior of the new world he is going to attempt to create, a call he accepts for his new adventure.



Campbell (1950) explains that the phase of Departure in the journey begins at this stage. The hero's destiny forces him or her to move from his or her Ordinary World to an alien, Special World. Light's Departure phase comes when he declares that he will become the God of the new world he will create. The declaration officially announces Light's venture into a new sphere of existence thus beginning his leaving of his old, dull student and normal family life. By the end of the episode, Light having the power to kill anyone he sees as evil, believes he can create a new world in the absence of its iniquitous inhabitants.

6.1.3 Refusal of the Call

Following the Call of Adventure where the protagonist experienced the disruption toward his Ordinary World, this stage will reveal the main character being forthright about his rejection towards the journey. According to Vogler (2007) the rejection can be caused by numerous aspects; fears and insecurities that have surfaced from the disruption, misgivings to make change, and preference of the comfort offered by the Ordinary World over the uncertain quest in the Special World. In Light's case, there is no ignorance from Light's Call to Adventure since he willingly declares himself as the god of the new world he is going to create. The first episode showed viewers how Light began his transformation from a normal high school student into a mad mass murderer with a god complex or someone who believes himself to be a god. Even if he had a moment of doubt about his use of the Death Note's killing ability, he quickly recollected himself by coming to the logical conclusion that getting rid of bad people is righteous and justifiable. The present justice system punishes criminals and has them executed. What Light did, to him, was no different. He willingly accepts his new calling and dives straight into his newfound adventure of purging criminals from earth. Therefore, Light does not face the Refusal of the Call phase.

6.1.4 Meeting with the Mentor

The Meeting with the Mentor is the stage where the protagonist encounters a mentor who can give them advice, wisdom, or information. The encounter has the main character gain confidence, insights, advice, training,

or magical gifts to overcome the initial fears and face the threshold of the adventure and the journey ahead. The protagonist may not wish to rush blindly into the Special World, therefore, seeks the experience and wisdom of someone who has been there before. This mentor has gone through the journey and is able to provide the essential lessons and training needed to better face the adventure's Tests and Ordeals (Vogler, 2007). In *Death Note*, the mentor figure is reflected in Ryuk's character. Light and Ryuk's first meeting is foreshadowing the Shinigami's role as mentor which later will be depicted in the anime series. Below is the screen cap from 20:49 mark of episode 1.



The above scene introduces Ryuk into Light's journey. Based on the characters' earliest conversation with each other, it can be seen that the god of death is portrayed as somehow mysterious and ominous. Ryuk tells Light he dropped his Death Note on earth because he was bored and wanted to entertain himself. Though afterwards he continues to teach and explain the nature of the notebook as expected of that of a mentor, he elucidates he will take Light's life when his time comes. Despite the warning given, Ryuk performed his mentor role in the first episode and resumes his mentorship on occasion in succeeding episodes. After the protagonist gains several lessons for his journey, Light should use what he has learned for crossing the first threshold.

6.1.5 Crossing the First Threshold

The Crossing of the First Threshold is the phase where the main lead in the story is tested for his or her preparation to enter the Special World. Campbell (1950) mentions that the lead character may face the guardian who protects the Special World from those who wish to enter it. The character must pass or defeat the guardian in order to proceed to the Special World. After his continuing massacre of criminals, Light gets to be nicknamed 'Kira' by the public. The name is derived from the Japanese transliteration of 'killer'. The deaths of criminals increase and are noticed by the International Criminal Police Organization (ICPO). Abruptly, a worldwide broadcast

from the Japanese office of the ICPO is televised on live screen. A man appears and introduces himself as Lind L. Taylor, head of the probing team behind Kira, and also known simply as 'L'. L abominates the deaths of the criminals and calls Kira an actor of evil. The callout is the First Threshold that Light must overcome. Below is the screenshot of the scene 16:21 mark of the 2nd episode.



Light cracks up and proclaims that anyone who opposes him are just as deserving of death as any criminal. He then scribbles his name into the Death Note. Shortly afterwards, Lind L. Taylor suffers a heart attack and dies on live broadcast. Light celebrates his victory over L only to have it short-lived. The actual L interrupts the telecast and confesses the late Lind L. Taylor was actually a criminal who had been arrested in secret and was on death row. His death only confirmed that Kira can kill remotely. L further announces that the broadcast was not really televised worldwide but was actually confined to the Kanto region of Japan, thus confirming the fact that Kira is in the area. With these clues, L is convinced and certain that he will eventually take Kira into custody. Though he was not able to defeat the threshold guardian, Light was still able to get pass it. He is not captured yet. The Crossing not require the vanquish of the guardian by the protagonist. It is the process that is necessary to reestablish the protagonist's commitment to their journey, just like Light accepting L's challenge despite being outwitted by him. The anime at this stage has turned out to become a game of cat and mouse where the winner is whoever can deduce the other's identity, and the loser dies.

6.1.6 Tests, Allies, and Enemies

Having crossed the Threshold, the main protagonist, according to Vogler (2007), moves on to the next stage where he or she faces Tests, encounters Allies, confronts Enemies, and learns the rules of the Special World. The character needs to know who can be trusted. Allies are earned, a sidekick may join up, or an entire team forged. Enemies are encountered. A rival to the protagonist goal may also reveal himself. In *Death Note*, a rival indeed revealed himself. L established himself as Light's rival when he tricks and challenges Kira. After Light's initial

frustration when L outfoxed him, he becomes intrigued with playing against L. This is evident in the scene below during the 20:50 mark of the second episode when Light says, “He’s going to sentence me to death? Sounds interesting. I accept your challenge, L.”



As the series progresses, we come to know more of the rules of Light’s Special World, specifically on how the Death Note works. During one evening in the third episode, Ryuk notices someone following Light home. The god of death alerts Light and tells him that he can give him the eyesight of a Shinigami which can see people’s names and their lifespans in exchange for half his remaining life. Light refuses the deal, saying he wants to live a long life. Instead, he generates an idea by remembering a rule on the Death Note that allows him to manipulate people’s actions before their deaths. He then tests it out and soon finds out that it works. These actions, however, should be within the victim’s capabilities.

In the guise of taking a female classmate on a date, Light uses a Death Note-manipulated ruffian to hijack a bus he and his stalker are on. Light engineers the situation to get the man to hand over his identification card (ID). The man is a Federal Bureau of Investigation (FBI) agent named Raye Penber and Light plans to kill him soon. Getting rid of this agent is the first real test for Light at this stage. The tests or what Campbell (1950) calls ‘trials’ is the road the main character takes to find out and realize his or her potential. At night as Penber enters a subway train, Light confronts him without showing his face and gets him to write down the names of all twelve FBI agents who are investigating the Kira case under L’s supervision. Penber walks away from the train, then suddenly collapses from a heart attack. Light’s first test is complete.

At the Yagami household in the 6th episode of *Death Note*, Light’s mother packs spare clothes for chief of police, Soichiro Yagami, Light’s father. Light volunteers to bring them to the police station. At the front desk he encounters Raye Penber’s fiancée and hears that she has information relating to the Kira case. Discussing the case with her, she reveals her relation to Penber and her

suspicion that Kira can use methods other than heart attacks to kill people. She also relates that Penber told her that he had shown his ID to someone on the bus. Light muses on his chance encounter with her before she had the fortune to meet with the police. How to deal with her is Light’s second test in his journey.

Upon learning that Penber’s fiancée worked with L in the past, Light seizes the chance to tell her that he is part of the Kira investigation and it would be great help if she joined as well. Deceitfully, he tells her that he would need to see some ID to confirm her identity. She gives him her driver’s license, and Light writes ‘Naomi Misora’ on the Death Note. Naomi then goes amiss and kills herself. Her death marks the completion of the second test for Light. When he gets home, he notices his three separate rigs gone in his door. This leads him to believe there may be cameras or wiretaps in the house. He tells Ryuk that if he wants to eat apples in his room without being seen, he has to locate all the cameras which he does. The intrusion in his home is Light’s third test in the journey. To solve this, Light hides a mini-TV and a piece of Death Note taped inside a bag of chips. He uses this to kill two criminals while appearing to be studying at his desk. This clears Light of suspicion to the police, but L is not convinced. Despite this, L has the surveillance removed from the Yagami home, thus culminates the end of the third test for Light.

In the 9th episode, L decides to be bolder in his approach to apprehend Kira. As he believes Light to be him, L approaches Light at school and introduces himself to him. Light is shaken, but manages to cloak any signs of unease. He realizes that he cannot presently harm L, as it would put him under suspicion again. Light gets home and rages in his room about L having caught him off guard, but laughs it off and decides to accept the new challenge L represents. The challenge is the fourth test for Light which is a more colossal trial compared to the previous others he had managed to resolve. Light addresses this test by asking L to be placed in a prison cell without television for a month to prove his innocence. Concurrently, Sakura TV, a television station, has been sent audio tapes from an anonymous individual who claims to be Kira. The Kira impersonator has Sakura TV hostage, and started killing off the newscasters. In response to this, L has Light use his superb analytical skills and listen to the recordings confiscated by the team to make out any clues in the reader’s voice. The charlatan demands to meet with the first Kira in person which Light accepts.

Light intends to find out who the other Kira is, who is believed to possess Shinigami eyes, in the 13th episode. In order to keep his identity unknown to the death god following the impostor, he gets a group of his friends to

surround him while he walks. Regardless, the second Kira, whose name is revealed as Misa, finds Light and finds out that he is the real Kira. She, then, publicly announces that she has found Kira, right after Light and Matsuda, a young member of the Japan National Task Force, looked for her in Aoyama. This makes it pretty conspicuous to L that Light is the primary suspect. Plus, the new audio tapes that appear in the 14th episode which deliberately discredit the police's effort to make the first Kira appear as an outcast make L believe that the two Kiras might have met and are working towards the original's goal.

Afterwards in the fifteenth episode, Light receives the news from L that Misa has been taken into custody on the basis of being the second Kira. The arrest of Misa becomes another test for Light which becomes the fifth one for him. L orders Watari, his handler and the Japanese police's logistics provider, to torture Misa to obtain information, but Misa relinquishes ownership of her Death Note, thus erasing her memories of its existence. This diminishes all possibilities of getting any details from her. This, however, does not completely solve the 5th test. Thus, Light concocts a plan for an absolute solution to resolve it.

To that end, Light also relinquishes ownership of his Death Note. As he does, Light suddenly has no memory of what he is and has been doing and yells at L that he is not Kira. This shakes L and has him stage an act wherein Light's father tries to kill Light and then himself out of shame. Looking at Light and Misa's reactions to it, L cuts the stunt and declares that he no longer doubts them of being Kira. This is Light's plan of working out this trial and it turns out perfectly, yet it does not end here.

Somewhere else, Misa's Shinigami, Rem speaks to a strange businessman about the Death Note. Eight businessmen then plan the next murder Kira will commit in order for their company, the Yotsuba Group, to top the market. In the 18th episode, L and his team discovers that Kira's recent killings appear to be related to the Yotsuba company. At Yotsuba, the eight members consult each other and send a message to the NPA that Kira will spare top officials if the police stop pursuing him. The law enforcement agrees, and the Kira Task Force must quit their jobs to continue working with L.

Episode 20 shows the Yotsuba conference room being bugged and the meeting there being listened to by the Kira Task Force. The Yotsuba group are planning their next killings, providing more than enough evidence to arrest them all, but a disagreement is born between L, who wants to keep investigating until Kira's identity is revealed and the rest of the Task Force, who want to arrest Yotsuba there to stop the killings. Light suggests a compromise. He calls one of the Yotsuba as L then tells him they are being

investigated, and promises he won't be arrested if he can postpone the killings for a month. The guy agrees and convinces the rest of Yotsuba to do so.

In the twenty-second episode, the Task Force finds out Yotsuba's Kyosuke Higuchi is the third Kira. With the help of the police, they successfully take Higuchi into custody. L questions Higuchi about how he kills, and Higuchi tells L about the Death Note. As Soichiro, Light's dad, touches the note, he yells out in fear; he can now see Rem. L curiously touches the Death Note too and gets shock at what he sees as seen below at the scene from the 4:30 mark of episode 24.



Light picks it up and screams. With it, all of his memories as Kira come rushing back to him, and he remembers his entire plan from the 5th test of this stage in his Hero Journey. He used both Death Notes to make a fake Kira, acquit Misa of being the second Kira, and clear himself on top of it. Light's sudden calmness raises L's suspicions of him, but soon evaporates when Higuchi dies at the scene which is also orchestrated by Light from the fifth trial. Light's plan goes into full effect when he asks Misa to recover the first Death Note. Once she is in possession of Ryuk's note, she asks Ryuk for another set of shinigami eyes so she can see L's true identity (*see the scene below at the 18:54 mark of the 24th episode*). This sequence in the series marks the end of this stage of Tests, Allies, and Enemies where Light learns who he can count on in his extreme mission getting rid of all criminals from the world, those who can impede his plan, and the full extent and power of the Death Note.



6.1.7 Approach

Also known as the Approach to the Innermost Cave, Vogler (2007) considers this as the stage in the journey where the hero makes necessary preparations for the ultimate conflict or his or her own ordeal in the Special World. The Approach stage in *Death Note* begins in the 24th episode of the series when Light's ingenious plan manifests completely which was thought of and put together in the 15th episode. Though many may consider the person, L, to be the main ordeal, it is his shrewdness and keen intelligence that appears to be the biggest obstacle for Light which will be discussed in the next section. The person, L, at this stage is a path for Light to pass through and the Cave and into the following stage.

In the course of the twenty-fifth episode, Light meets L. When the two rejoin the Kira Task Force, L confesses his plans to arrest Misa to do more experiments on the Death Note's abilities. Just after he reveals his plan, Watari dies and tries to warn L. But the warning comes too late: Rem, in her last act to protect Misa, kills L to save her. L dies in Light's arms as Light smirks in the 18:30 mark of the 25th episode, as seen below, knowing L cannot do anything about it.



Light finds Rem's ashes and snatches away her Death Note before anyone else can find it. Rem's sacrifice returns the amount of life given to Misa which she lost as a result of making the deal with Ryuk. This clears both Light and Misa of any involvement in the killings now faulted on Higuchi. The death of L and the sacrifice of Rem sets up the stage for Light's confrontation with his journey's central ordeal.

6.1.8 The Ordeal

Vogler (2007) cites The Ordeal as the stage where the hero faces his greatest fear, confronts this most difficult challenge, and experiences death. His journey lurches on the brink of failure and may very much fall into it. Light's Ordeal stage is represented by two potential would-have-been successors of L, Mello and Near. Both of them inherited the wits, cunningness, and mission of L to capture Kira. However, Mello refuses to work together

with Near, whom he sees as a competitor to succeed L, and decides to leave Wammy's House, an American orphanage where they were both raised, for good. Over the next five years, Near assembles an American investigative team called the Special Provision for Kira (SPK).

In Japan, Light, his family, and the Task Force are having tea at the Yagami household when they are alerted that the head of the police has been kidnapped. The kidnappers are demanding the Death note as ransom. Light is daunted that the kidnappers know about the Death Note. Mello is the culprit behind the kidnapping, having joined the mafia in the America. He also figures out that the Death Note is connected to the Japanese police. Trying to prevent the loss of a Death Note to an enemy, Light kills the police head, but Mello then has Sayu, Light's sister, kidnapped instead.

Informed that Sayu has been taken to the USA, Light contacts the American government as L. The SPK are ones who receive the call. Near introduces himself and lets Light know that they are aware of L's death. Light forebodes this as his biggest challenge yet. Light is starting to panic and considers killing Sayu, but concludes that he could not blame her death on Kira. Mello demands a test of the Death Note, using it to kill a mafia member. He then takes the Death Note and frees Sayu. Light contacts Near, and orders him to track the kidnapper as he escapes via helicopter. Near is annoyed, but tries to do so, yet he fails in the attempt. Both Light and Near fail to stop Mello from getting the notebook.

Light this time takes matter to his own hands. He tells Kiyomi Takada and Teru Mikami, who are both Kira worshippers, that he is Kira and asks them to help him in his crusade of justice. In episode 35, Near requests a meeting with Light and the Task Force. Light agrees, planning to kill Near when the time comes. The next day, however, Mello and his companion Matt kidnap Kiyomi Takada. Matt is shot down by Takada's bodyguards while Mello takes Takada away in a truck. Takada uses a tucked away piece of Death Note to kill Mello, then calls Light for help, but Light uses a Death Note piece in his watch to kill Takada by suicide.

With only Near and his SPK as the remaining threats to Kira's power, Light confidently arranges for their assassination during their meeting day by using Mikami, who has acquired Shinigami eyes and the Death Note, as the executor. However, the plan backfires when Near anticipates this. He notes of Mello and L's efforts as a huge contribution to his apparent win against Light. The incident reveals Light as the true Kira. Light tries to use the hidden Death Note page in his watch but is shot by his police colleague, Matsuda. Mikami jams a pen into his

heart to commit suicide after seeing Light gunned down. Light attempts an escape but collapses on a staircase in a nearby abandoned warehouse. As he was running to the warehouse, he imagined his younger self before he found the notebook and how his life could have gone differently. Light makes one final plea for his allies to save him, but soon realizes he is alone since he had killed all of them.

Ryuk returns to make good on a promise from the beginning of the series when Light is at the end of his journey, writing his name in the Death Note (*see the scene below at the 19:47 mark of the 37th episode*)



Because of Light's failure of defeating Near, he, as the hero of his journey, is not able to pass the Ordeal stage. Even in his death, Light is not resurrected unlike in other traditional hero stories. That is why Light, does not complete the Hero's journey. As an antihero, Light stayed true to his ideals and campaign of ridding the criminal element in the world at the start of his journey until he was confronted by L, Mello, and Near and started off killing his allies and manipulate his family, friends, and acquaintances. This veers him off from being a heroic antihero to a more villainous one. Sympathy for him may have come back when he was dying on the stairs and sobbed hard whilst accepting his fate in the story.

6.2 Antihero Characteristics of Light

6.2.1 Light's Persona

Setiawan, Sastrawan, Khumaedi, & Hernisawati (2022) theoretically say that the persona shapes someone to embody an image which is not the authentic personality of the person but only seeable by the society's eyes. The sole intention of the persona is to create an impression accepted by others; they also mention that this is a very fundamental equipment to survive in the social life (Setiawan et al., 2022; Fawkes, 2015). This theory can be pertained to the condition where Light is performing a rather dissimilar attitude when he deals with family, peers, and acquaintances.

From Light's very first moments in the anime, he displays fragments of his real self as he is seen as being disinterested in the events going on around him. He does

not appear to be listening to his teacher in class nor does join in on any of the conversation going around the classroom even though Light is very popular in school. He just sits at his desk with a bored look, in a world of his own. However, when he is approached by other people, he puts up a façade. He outwardly shows himself to be a perfect, straight-A student to his classmates and persons at school. Also, he presents himself as a polite child and a good brother and son to his sister and parents respectively. The same can be said when Light interacts with his allies like Misa and Takada as he projects himself as a considerate and caring man to both of them, yet his other side surfaces when he is alone or with Ryuk like when he says the lines "This world is rotten."- a line he shares with the Shinigami (*see the scene from the 3:39 mark of episode 1*).



The part when the Light adjusts his way of treating friends and family can be classified as the motive to his distinct pertinence. This scheme of behavior is well supported by Ann Hopwood in her article which says, "This is a part of the personality which comes into existence 'for reasons of adaptation or personal convenience'". Then related to the persona as the adjustment of the person with the surrounding in order to get what they desire like when Light manipulates Misa and Takada, a quotation cited from Victor Daniels' paper can be referred to. It says, "It represents conscious ego with its many variations. It is the person's adaptation to the world; the manner he or she assumes in dealing with it. Must not be mistaken for whole person," (n.d., p.5). So not only being kind and caring toward the people he considers are on his side, Light camouflages his other personality behind the persona. That true personality only emerges when he is being pressured or defeated. One of the most notable examples is in episode 9 when L reveals who he is to Light, wrecking Light's chance to remotely kill him. Light walks home without saying a single word and the camera fails to show his expression. Only when he gets into his room does he vent his rage.

Light performs his persona in dealing with the other characters in the anime apart from the gods of death, Ryuk

and Rem. In spite of this, the truth reveals as Near outsmarts Light and Light accidentally discards his mask by prematurely declaring victory at the end of last episode which ultimately exposes him as Kira. So, his true being appears and Light is seen as someone different from what he projects to others. The persona he has built breaks and his other side, his shadow self, has been laid bare.

6.2.2 Light's Shadow

When the shadow is talked about, it is usually regarded as a personality drive that consists of all obscure traits of people. According to Sabater (2023), if we identify our shadow, it comprises the dim features of our character. Barnhart (2023) supports this argument as she pertains the shadow as the repressed urges and emotions that are expressed outwardly in the conscious being as the very disliked aspects of a person. When one looks inward and glances at emotions or behaviors that are disapproved by society, he or she may choose not to recognize them as a natural part himself or herself. Violent tendencies and the quest for unbridled might are examples of the type of behavior a person may choose not to acknowledge.

As the shadow carries the traits of cruelty and thirst for power, Light has accomplished several things related to disesteemed unheroic acts. While he initially believes he is pursuing justice, his definition of justice becomes increasingly distorted as he takes on the role of a vigilante. His self-centeredness and egoism become evident as he embraces the power of the Death Note, delighting in the recognition and control he gains over life and death. The seduction of power and the desire for control over others consume Light little by little, impacting his mental state and blurring the lines between right and wrong. These catch Light unaware that his shadow, which he hides meticulously from the world, slowly takes over him and becomes Kira. Eventually, he is consumed by it.

Light progressively assumes his shadow identity and moves away from the justice that he claims to seek. The turning point of this is on the fifth episode when he kills a non-criminal, Rey Penber, an innocent former FBI agent, who has been investigating him. This action is an unacceptable aspect of ego where taking someone's life is the matter. If he is following the normal ego, he just needs to and warn him of the dangers of pursuing the case of investigating him without harming anyone. So, he is just being selfish and kills someone innocent for his cause.

From this point on Light's actions speak far louder than his cry for justice or purging evil from the world. He murders innocent people as well as criminals, and gives no thought to killing off his closest allies when it suits him. He is juxtaposed by justice and lawlessness as he murders killers, but when he starts killing innocent people to get

what he wants, he becomes a killer and criminal himself. The Kira that he represents becomes the shadow that envelopes his persona and person.

VII. CONCLUSION

Death Note, the anime series, revolves around the journey of Light Yagami as who was initially motivated by a vision of eliminating criminals and creating a perfect world, Light embraces his antihero self and his emerging new identity as Kira and takes on a self-appointed quest of justice. As he eradicates criminals, his initial intentions become overshadowed by a hunger for power and control. While possessing the qualities of an anti-hero, this paper shows that he can be seen as a hero as well, as he also undergoes stages of Vogler's (2007) hero's journey. Sadly, he is not able to complete all the stages of the journey as he gets caught and defeated by Near and dies in the Ordeal stage of the monomyth.

This paper also reveals several important points regarding the characterization of Light as an anti-hero. He is an antihero who possesses a persona of many positive traits. His mask portrays a hardworking, talented, and a natural brilliant person. He is also characterized as a highly perceptive planner and excellent problem solver that has a knack for mapping out scenarios. These traits, however, laid the foundations for an extreme level of pomposity which quickly took effect once Light claimed the Death Note as his own. His intensely strong sense of justice briskly warped as he gets corrupted by the notebook's power and consumed by his shadow.

The persona and the shadow of Light portray the concept of antihero where he rejects the traits of a traditionally virtuous and righteous hero. The persona of Light denies the traditional hero as a conceited and selfish person while he also underlines the traits of a villain through his shadow related to deceiving, manipulating, and killing. Albeit his evil deed, the concept of antihero reveals the trait where no matter how bad he may be, viewers may be sympathetic toward Light because though he is ruthless in achieving his goals, he still cares for his family as evidenced by his attempt to save his kidnapped sister. Also, his ideal ambition of creating a sin-free world tends to resonate with viewers' wish for a safe and uncruel earth.

Light's antihero story teaches audiences that it is hard to pretend to be someone else. His persona is done in order to meet the societal demand where he has been taking the mask of a young hardworking genius and caring son so he can adapt from the judgment of the society and hide his shadow self. These findings reveal Light as using his persona and shadow to show that an antihero is defying the traditional hero virtues and inviting sympathy from

audiences even though his darker side dominates his self.

VIII. IMPLICATIONS

The combination of anime and a compelling story is particularly interesting when it is embodied in genres such as the hero's journey and antihero narratives. The medium of animation is particularly well-suited to illustrate the developmental and self-identification processes that mark antiheroes. The Hero's Journey, concerned with the particular challenges attributed to development, is portrayed by Death Note in a metaphorical and exciting way. The application of the archetypal journey or monomyth by the anime together with psychological concepts like the persona and shadow proves just how valuable and appropriate they are for depicting the liminal transformations of characters and people. The medium is full of potential to illustrate these splendid storylines magnificently.

Because it is free of the constraints that are part of a group that film and television belong to, anime can construct narratives of character and personality development and transformation in an enlightening and exhilarating fashion. Madhouse's anime adaptation of Death Note is a great example of the medium's potency and fantastic tendencies. The anime series maximizes the fantastic potential afforded by the medium of anime in particular by exploring its protagonist's journey and personification of an antihero in ways that are imaginative and impressive.

The series convey the challenges inherent in development and transformation by focusing on the quest and psychology of the main character. Focusing in on the process of the character ultimately confirms that while the journey can be specific, it is a tale necessary to tell and appealing to experience. Analyzing these films within the constructs of their narrative structures reveals their more universal applicability and appeal that can be used in literary analysis and spaces that talks about psychology, development, narratives and stories such as classrooms and schools.

IX. RECOMMENDATIONS

Anime, especially those that originate in Japan, is a home to many rich hero and non-hero narratives and most of them, if not all, are fresh tales that have yet to be examined and studied. Future researchers are recommended to study them from a narratological and literary perspective. Much can be explored from the Japanese anime and many can benefit much from their academic study.

In the end, I, the researcher, recommend the Japanese anime, *Death Note*, as a significant material for those who are interested in an anti-hero and his or her development. It is of great hope that the research can contribute to the literature on anti-hero studies.

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Unraveling Madness: Linguistic Complexities in ‘Waiting for the Barbarian’ and ‘The Secret History’

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Abstract— *The research paper is a qualitative study of the multifaceted role of language as a potent tool of power and its connection to the theme of madness within the novels "Waiting for the Barbarians" by Coetzee and "The Secret History" by Tartt. Within the world of fiction, language emerges as a dynamic force, enabling creators to craft narratives that draw upon intricate emotions and characterizations. Close textual reading and analysis serve as the primary instruments for data collection, and this research contextualizes itself within the broader landscape of literary analysis, postcolonial studies, and discourse analysis, and unveils the dynamic ways in which language becomes a tool for wielding power, from economic and political dominance to coercive control. Ultimately, the paper underscores the impact of language on societal power structures, and its role in constructing and dismantling narratives, offering a compelling lens through which to examine the theme of madness in these literary works.*



Keywords— *Power, identity, manipulation, isolation*

I. INTRODUCTION

Fiction, arising from a creator’s imaginative thinking and expanding to different genres, serves the purpose of forming and modeling a narrative. The narratives usually revolve around characters, presenting a story to them and unfolding their tales to the audience. To make these characters a central piece in fiction, emotions are associated with them. Through fiction, a person can be transferred to another place or a mindset to experience new things; it not only allows him to expand his mind but also enables him to undergo an array of emotions. He projects his own emotions and understanding of life onto the characters of fiction to comprehend their narrative in a better way. Fiction can depict emotions through several ways, namely through the narration, including dialogues and monologues, description of settings and objects, the characters’ thinking processes, the situations they encounter, their relationships, etc. Language is a system of symbols by which human beings express themselves, it is

used by people to convey their ideas, express themselves, communicate and coordinate with others.

Language changes its meaning according to the speaker, it can be used to assert authority, control narratives, and manipulate perceptions; therefore, it is believed that language and power are deeply interconnected. The speakers exhibit their power through the usage of language by creating or affirming their ideologies in society. Foucault (1978) explains that power is not just held by individuals or institutions but is instead diffused throughout society with the help of language. According to Fairclough (1995), language is a “social process” as well as a “socially conditioned process”. It plays an important role in the construction and maintenance of social structures. This makes the language a form of social practice which produces social identities and hierarchies based on class, gender, race and sexuality. Therefore, language and discourse are a system of ideologies, knowledge and beliefs which gets imposed on an oppressed group by dominant group by social and discursive practices.

This study builds upon a well-established tradition of scholarship in the social sciences and humanities, drawing from influential theorists like Foucault, Said, and Althusser. It also incorporates contemporary linguistic theories, such as the Sapir-Whorf hypothesis, to enrich the analysis of the role of language in shaping thought, cognition, and cultural perspectives. This paper explores a distinctive perspective by demonstrating how language, when manipulated by those in power, can contribute to the disintegration of the human psyche, ultimately leading to madness by analyzing *Waiting for the Barbarians* (Coetzee, 1982) and *The Secret History* (Tartt, 2002). Coetzee examines the roles of power and oppression in his work *Waiting for the Barbarians* while Donna Tartt delves into the themes of identity and deceit in her work in *The Secret History*. A strong novelty in this study is its comprehensive examination of the intricate relationship between language and madness within the selected novels, "Waiting for the Barbarians" and "The Secret History." While previous research has explored the role of language as a tool of power and control, this study takes a fresh approach by specifically connecting linguistic complexities to the theme of madness in literature. It highlights how language is not only a means of communication but a dynamic force that can lead characters and societies towards states of madness.

II. METHODOLOGY

The methodology employed in this study is centered around close textual reading and analysis, aligned with established literary analysis and discourse analysis frameworks. The study focuses on two novels, "Waiting for the Barbarians" and "The Secret History," and examines the language used within these texts to portray the theme of madness. The selection of the novels is based on their thematic relevance to madness and for their rich narrative content and potential for linguistic analysis. This study involves systematic reading of the texts, paying specific attention to dialogues, monologues, character descriptions, and narrative strategies that contribute to the portrayal of madness. Quotes and textual excerpts that exemplify linguistic complexities related to madness have been documented.

III. FINDINGS

The collected textual data has undergone a rigorous analysis process. Initially, thematic coding has been employed to identify sections of text related to madness and linguistic nuances associated with it. Subsequently, a close linguistic analysis has been conducted to dissect the language used, including rhetorical devices, figurative language, and narrative techniques. The

analysis of the textual data has revealed several significant findings. Language is a potent tool used by characters in both novels to assert power, manipulate perceptions, and construct narratives. Linguistic complexities, such as the use of specific vocabulary, metaphors, and narrative strategies, contribute to the thematic portrayal of madness. Power dynamics in the novels are reinforced through linguistic manipulation, leading to the dehumanization of marginalized groups and the creation of societal divisions. Characters who mimic the language and behaviors of others may be perceived as mad by those who hold power, adding layers to the exploration of madness in the text.

IV. DISCUSSION

The study of language and power has been a prominent area of interest in literary and cultural studies. It stems from the recognition that language is not merely a means of communication but a potent instrument through which individuals and groups exert influence, assert authority, and construct narratives that shape perceptions of reality. This research context draws from the broader field of literary analysis, postcolonial studies, discourse analysis, and the examination of language as a social and political force. The paper's exploration of language as a potent tool of power and its connection to the theme of madness finds its roots in a well-established tradition of scholarship in the social sciences and humanities. This research draws on the seminal contributions of influential theorists and scholars who have extensively examined the dynamic interplay between language and power, as well as the ways in which discourse shapes social realities. There have been multiple studies exploring the impact of language on thought, one of such studies is by an American linguist Benjamin Lee Whorf, the Linguistic Relativity Theory. Whorf analyzed the Hopi language for his theory of relativity, he stopped his study when he found irregularities while interpreting the Hopi grammar according to the Indo-European languages. The rules and patterns of Hopi language were significantly different from English; therefore, he concluded that "all observers are not led by the same physical evidence to the same picture of the universe". (Hussein, 2012). Thus, language can influence thought, cognition, and even cultural perspectives.

The dehumanization of marginalized groups through linguistic manipulation and power structures is a recurring theme in literature and critical discourse. It further revolves around the concept of 'other', which is understood as someone or something outside of one's own space of identity. According to a literary critic, Julian Wolfrey, it is defined as, "the quality or state of existence of being other or different from established norms and social groups"

(Wolfreys, Robbins, & Womack, 2013, p. 76). The concept of otherness or othering gives rise to another aspect of postcolonial discourse i.e., mimicry. As evident through the term, this aspect explores the idea of imitations. Bhabha mocks this act of imitation because he believes that this is an exaggerated way of being influenced by the colonizer's ideas. The act of mimicry shows that the individual is ready to sacrifice his own identity for the sake of a façade, because of imitation, the characters are disillusioned and lost. (Bhabha, 1997). This aspect explores the disintegration of self-identity and getting lost in the spiral of imitation. The concept of mimicry can add complexity to the portrayal of madness in literature. Characters who mimic the language and behaviors of others may be perceived as mad by those who hold power, while their actions may be seen as acts of resistance or attempts to gain agency. This ambiguity adds layers to the exploration of madness in the text.

Furthermore, language through literature offers the reader an opportunity to empathize with certain characters and to project their hatred towards others. The portrayal of characters as heroes and villains gives the author an agency to present ideas of morality and immorality to their readers, consequently shaping the beliefs of a society. As evident by a research study that reading phrases related to actions activates the sensorimotor areas in the brain and assists in better comprehension (Terje, Theresa, & Anne, 2022). The technique of invoking emotions through the description of setting has also been studied in a psychological experiment, according to which "mere mentioning of affect-laden words produces a measurable bodily effect and influences the mental make-up of the person hearing or reading them" (Lyytikäinen, 2017, p. 255), thus literature employs these techniques by using such a language which can present diverse themes.

Madness cannot be defined in one certain way for there is no single pattern of madness in medieval literature. Ancient Greek philosophy thought of madness to be a physiological disorder caused by hormonal disorder such as imbalances in the body's humors and some believed it to be caused by moral or spiritual deficiencies such as demonic possession. In medieval times, madness was seen as a demonstration of a sickly soul, rather than a mental sickness. Later, this view got adopted by Christian theologians who believed madness to be a spiritual scarcity. According to Saunders (2004), madness could be defined as inefficacy of the rational mind to control behavior. Man turned to beasts and became a slave of their passions. Thomas Aquinas', medieval theologian and philosopher, views of madness are also reflective of the society of that time. He believes madness to be caused by irrational and unconscionable movements of the body resulting from sinful habits such as lust, pride or gluttony. This corruption

of the soul being the root cause of all can be observed in religious and biblical texts.

Madness has been depicted by several authors in their work, one of these notable works is *Jane Eyre* by Charlotte Brontë; the portrayal of madness as a dark and unsettling force aligns with the gothic genre's themes of the uncanny and the supernatural in her novel. She portrays the character of Bertha Mason as a madwoman through descriptive language to paint vivid pictures of her behavior, "Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations" (Brontë, 2011, p. 286). Bertha is depicted as mentally unstable, and her presence in the Rochester household is hidden from Jane for much of the novel. She is confined "in a room without window" (Brontë, 2011, p. 287), where she is kept away from public view. This confinement symbolizes the Victorian-era approach to dealing with mental illness, which often involved isolation and concealment. This paper further expands on this research context to review the aforementioned works to explain the problematization of language to demonstrate the theme of madness.

The novel *Waiting for the Barbarians* starts with the arrival of Colonel Joll as a representative of an imaginary Empire in a border town separating the territory of civilization from the area of the barbarians. The title of the novel itself is ironic and displays the central role of language in constructing an identity of the other "barbarians". Umberto Eco (Eco, 2012) states that the existence of an enemy is crucial for a nation's success and if there is no enemy, one must invent it. The imaginary empire in the novel creates the identity of the natives of the town as barbarians because they look different, speak different languages, and have different cultures. The empire perpetuates this fear of barbarians as brutal and thirsty for blood without any evidence to solidify their stance in exercising their power over the indigenous tribes of that area, "The barbarian tribes were arming, the rumor went; the Empire should take precautionary measures, for there would certainly be war" (Coetzee J. M., 1982, p. 7). The magistrate who is the narrator of the novel talks about the arising hysteria about the barbarians looting, breaking and raping people among every generation but no sign of actual barbarians doing the same, thus, he creates a picture of savagery and madness. This is a colonial tactic to secure the position of "self" as righteous and rational and the "other" as a brutal, irrational enemy. The excavation of the wooden slips by the magistrate which are in a different language that has no record in the entire Empire also exhibit the loss of language and culture of the aboriginals during the rule of the Empire and the treatment of nomadic language and culture as alien thus barbaric and mad.

The usage of language as a tool to establish and maintain control over each other has been highlighted by both authors in their works. Different types of power have been identified in the novels, such as economic, political, and coercive, and these powers are mostly ascertained by the usage of language. The first type of power lies in the possession of wealth, or the means by which wealth is generated, those who have such means are considered powerful and the ones deprived of it are powerless, for instance, in *Waiting for the Barbarians*, the protagonist, the Magistrate and his townsmen are shown to have access to material goods and resources that are denied to the barbarians, who are portrayed as impoverished and marginalized as they have to resort to stealing in order to avoid starving, "They steal a few sheep or cut out a pack-animal from a train. Sometimes we raid them in return. They are mainly destitute tribespeople" (Coetzee J. M., 1982, p. 4). Similarly, the second one is linked with decision-making arising from the position of being elected, appointed or inherited, such as the power of the magistrate and Colonel Joll in Coetzee's novel and Julian in Tartt's work. The third one rests in the use of Repressive State Apparatuses, as defined by Althusser (1970) such as army, courts and prisons, for instance, usage of violence in the prisons by the soldiers in *Waiting for the Barbarians* and FBI agents Sciola and Davenport in *The Secret History*.

Consequently, people possessing such types of power are deemed powerful, and their language holds a certain dominance over the other constituents of their society and shapes their identities. To substantiate their superiority the powerful present the powerless as inferior to them through the help of different means of representations, which is the opposite of the actual reality of the powerless, this failure of correspondence between the identity and its representation of the powerless is also mentioned by Said (1979) where he explains that often how the Orient is represented relies very little on the Orient as such. As evident in the statement, "Worlds exist by means of languages" (Ashcroft, Griffiths, & Tiffin, 2004), hegemonies are created with the help of language, for instance, the repeated use of the word "barbarians" for the indigenous people in *Waiting for the Barbarians* creates a sense of otherness by which the empire dehumanizes a certain group of people to establish and justify its control over them. It also builds a clear distinction between the civilized and the savages, as mentioned in "to find you and bring you back to civilization." (Coetzee J. M., 1982, p. 12), as the nomads are considered barbarians, therefore, the frontier settlement and the people living there are believed to be the representatives of the civilized nation.

The group of classics students led by their professor in *The Secret History* (Tartt, 2002) employs a

specialized and secretive language. This language creates an exclusive atmosphere that isolates them from the rest of the world and deepens their sense of detachment from societal norms and isolation. Language helps one to feel connected to others and to define one's own identity through it "we also have social identities based upon the various groups to which we belong. Thus, we can maintain and enhance self-esteem through valued social affiliations" (Edwards, 2012, p. 27). Thus, the students' use of Latin phrases, obscure references, and cryptic dialogues serves as a linguistic manifestation of their belonging to each other and isolating themselves from the larger society. This language reinforces their shared delusions and deviant behavior. Additionally, Richard, the protagonist, further feels like an outsider among his classmates, and his struggle to understand their specialized language and rituals underscores his growing sense of detachment. This linguistic barrier contributes to his increasing sense of madness as he fails to untangle his friends' dark secrets, the alienation brought by the usage of language serves as a way towards madness. Analogously, in *Waiting for the Barbarians* the indigenous people are isolated through language by being referred to as "barbarians,". Their inability to communicate with the Empire's officials due to linguistic differences intensifies their marginalization and reinforces the theme of madness as they are cast as the "other".

Coetzee thematizes madness in the voyeuristic nature of torture and violence inflicted on the nomads in the name of safeguarding the Empire. Colonel Joll's bloodthirst for the truth about the barbarians and the destructive nature of that quest display madness. The Empire's fear of the natives and their constant preparation of a potential attack from the barbarians resulted in violence and oppression of the native tribes. Thus, madness is reflected in the fear and paranoia of the unknown, the "other". Colonel Joll's obsession with the everything barbarian reveals the insane and brutal nature of othering within power systems. Another example of the manipulation of the language to exert power over the "other" is the report that the magistrate receives about the prisoner attacking the investigating officer and hitting his head on the wall during the scuffle when the reader is shown through the magistrate's narrative the torture he suffered from. "The grey beard is caked with blood. The lips are crushed and drawn back; the teeth are broken. One eye is rolled back, the other eye-socket is a bloody hole" (Coetzee J. M., 1982, p. 6). This manipulation of the language of the report shows the assertion of authority and perpetuation of ideology of power. The torture inflicted on the prisoner and the bruises and marks on the injured body becomes a form of writing which communicates the power of the Empire. The suffering body deprives the

"other" of humanity and turns them into subhuman which justifies the torture of the dominant system.

Likewise, Tartt (2002) also presents the concept of hegemonies and divisions by the usage of language, Richard hailing from a small family, and belonging to working class fails to enter the group of elite classical majors as he is repeatedly left out of conversations and is not let in on several things by using languages which are not understood by Richard, "in private jokes... which I was well aware were meant to go over my head." (Tartt, 2002, p. 105). Furthermore, language is also used to generate and shift narratives, those who have power over distribution of a certain discourse possess the ability to shape the narrative of the said discourse, for instance, Tartt (2002) mentions how reporters shape the discourse around Mrs. Corcoran, from "well-dressed," "striking," the family "perfect," (p. 413) to the "unflattering position" (p. 413) involving drugs and alcohol, and linking it with madness and loss of self-control with the help of media, essentially a linguistic tool. Likewise, Richard time and again uses language to create a narrative for himself which is set in contrast to the reality; at first, he conjures up a "fictive childhood" (p. 16) to narrate a story to others which would help him enter the circle of the elite students. Later, he covers for the murder of the farmer by creating a narrative in which he distances himself from the group when they confess to him, "Who were these people? How well did I know them?" (p. 219). As put forward by Fairclough (1989), discourse creates social structures which in turn reflect and alter the reality; thus, in a similar vein, Richard attempts to absolve himself of Bunny's murder by forming his own perception, as evident through his thoughts, "I do not consider myself an evil person" (p. 297). The usage of language to make himself a part of the group whenever he pleases, "we were not ordinary friends, but friends till-death-do-us-part." (p.494), and isolating himself as it benefits him is the perfect example of employing language as a tool of power by constructing realities.

Additionally, Tartt (2002) employs a first-person narrative through Richard, when a reader fully understands the speaker's discourse and believes that the character has a close relation with the narration being told, he becomes a more involved reader (Margolin, 2009). The use of language and narrative structure, however, in this context serves to highlight the unreliability of the protagonist's perspective. As Richard becomes more entangled in the group's actions, his narration becomes increasingly fragmented and unreliable. Tart (2002) uses the strategy of stream of consciousness to depict the continuous flow of thoughts and feelings in a character's mind. In Richard's case, his stream of consciousness reflects his inner turmoil and confusion as he becomes more involved in the dark

activities of his friends; his narrative becomes a battleground for his conscious and unconscious desires and fears, contributing to the overall sense of madness in the novel. His fragmented thoughts and erratic narrative style reveal his growing madness. This linguistic fragmentation mirrors his deteriorating mental state, blurring the boundary between reality and madness

The magistrate in *Waiting for the Barbarians* behaves almost in the similar manner as Richard, throughout the novel, his usage of language demonstrates his efforts of justifying his actions; firstly, he encounters a barbarian girl and perceives her as a helpless beggar and repeatedly uses phrases which make him appear as a savior, "help to seat her on a stool" (p. 26), "help her to her feet" (p. 27), he brings her home in attempts to offer her a refuge, but ends up sexually exploiting her, "I lose myself in the rhythm of what I'm doing what I'm doing" (p. 28). Moreover, the double subjection of this colonized woman is also evident through his language, as Spivak quotes in *The Empire Writes Back* that "There is no space from where the subaltern (sexed) subject can speak" (Ashcroft, Griffiths, & Tiffin, 2004, p. 175); the magistrate takes advantage of the girl as he wishes but refuses to comply to her wishes, thus, her language fails to create any impact as she does not possess enough social power, "Though my heart goes out to her, there is nothing I can do. Yet what humiliation for her!" (p.55). The otherness of the girl is shifted to her body by the magistrate's language, as he refers to her as "ugly" and her body as "maimed, scarred, harmed" (p. 56), therefore sets her in contrast to the other women in the empire who are mentioned as "beautiful creatures" (p. 45). According to Foucault, the physical body becomes a political vessel which is used as form of communication within the power systems. He explains that "the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks..." (Foucault, *The Body of the Condemned*, 1984, p. 173). This is expressed in the relationship of the magistrate and the barbarian woman he saves and brings into his place. He is fascinated by the scars and marks on her body and keeps probing her on to tell him the truth behind those injuries. With the barrier of language difference between them, the torture on her body becomes the medium of communication. The magistrate tries to look for the truth behind the torture of the body because subconsciously he believes the colonel's words of "truth is pain". And if the scars on her body could be read like words, they would communicate the Empire's power and oppression against the "other".

Another example of the physical body functioning as a form of communication is when colonel Joll have gathered the barbarian prisoners in the town and they are

bent over a "long heavy poll" and a "cord runs from the loop of wire through the first man's mouth, under the pole, up to the second man's loop" (Coetzee J. M., 1982, p. 74) and the soldiers tighten the rope making the prisoners writhe in pain. The colonel rubs sand over the body of each prisoner and writes with charcoal "ENEMY... ENEMY... ENEMY... ENEMY" and the magistrate realizes that the soldiers are going to beat them until the word is erased. The very act of writing enemy on the bodies of the prisoners portrays the Empire as the inscribers of power. The Empire constructs the enemy and then uses power to manipulate and destroy the enemy.

Hence, the usage of language as a tool of power and control often results in abuse of the language which in turn leads to madness not only in the speaker but also the addressee and their society. Fairclough (1989) explains that ideologies are linked to power and are a way of legitimizing the social conventions of a certain group by the help power differences arising from the language. As mentioned earlier, language is utilized to formulate and alter reality by the user, for instance, Tartt (2002) shows how Julian establishes a clique which is united by language understood only by them, the example of Henry demonstrates the power of using a language to build closeness, "irritable, cautious 'Hello,'" as compared to "irresistible delight of his 'Khairi!'" (p. 221). Likewise, Coetzee (1982) draws a clear border between the barbarians and the civilization by assigning them different languages, incomprehensible by each other. Furthermore, both groups possessing power are not governed by any rules as they have their own ideologies and quirks, for instance Julian being above the rules of institution, "The administration doesn't like it much, but there's nothing they can do." (Tartt, 2002, p. 41) and the prisoners being subjected to violence which is termed as "procedures" (Coetzee J. M., 1982, p. 4) by Joll. Their ideologies are further reaffirmed by their usage of language by isolating themselves; in case of the Greek pupils, their distance from the other students, and in case of the empire, their distancing themselves from the tribespeople by perceiving them as savages.

As a result, the isolated state of lawlessness and lack of discipline caused by the usage of language leads them to commit heinous crimes; Tartt (2002) illustrates the murder of a friend; the chain of events beginning with their attempts to experience the "Dionysiac frenzy" (p. 182). The group endeavors towards a state of mania, beyond all rules and concepts; as stated by Foucault (2001) in a manic audacity and fury is found, even though the language fails to make them aware of everything surrounding their act of transcending the being, they perform the ritual without any guidance, "There are other advantages, more difficult to speak of" (p. 182). The consequences of their actions are

met by different reactions by each of them, murdering Bunny to avoid being caught and later going through an intensive investigation which takes a toll on them. Charles explain how he had to deal with the police, and the federal agents' coercive use of language makes him suffer, "Do you know how hard that was?" (p. 484). By the end of the novel, the usage of language to instigate others is again evident, when Henry uses "belligerent, bullying tone" (p. 527) with Charles who is already at the verge of state of madness. Correspondingly, magistrate's perception of the girl as a savage and barbarian distances himself from his act of sexual abuse, he refuses to admit that he could be attracted to her and therefore, believes that he is not indeed corrupted. The altered reality pushes him into madness, as he begins to question everything around him, "What depravity is it that is creeping upon me?" (Coetzee J. M., 1982, p. 32). In his efforts to liberate himself of his sins, he ends up on the other side of the boundary created by Coetzee, and is shown as a savage himself.

Furthermore, the novels have incorporated the theme of manipulative language to create identities, which in turn leads to savagery and madness. The officials of the Empire use manipulative language to construct a specific colonial identity. They frame themselves as the defenders of civilization against the perceived threat of the "barbarians." (Coetzee J. M., 1982). This identity is constructed through language, reinforcing their sense of superiority and moral justification for their actions. The manipulative discourse serves to shape the colonial identity of those in power, and isolated and alienated narrative of the barbarians. Manipulative language is employed to dehumanize the indigenous people, depicting them as "barbarians" and "savages." This process of dehumanization not only justifies the Empire's oppressive policies but also reinforces the identity divide between the colonizers and the colonized. The use of derogatory language contributes to the construction of an "othered" identity for the indigenous people. For the magistrate, who serves as the novel's protagonist, manipulative language and the actions of the Empire create an identity crisis. He initially identifies with the colonial power but becomes increasingly aware of the moral atrocities committed in its name. His evolving identity is marked by a rejection of the manipulative language used by the Empire, and he grapples with the madness of his own complicity in the oppressive system. Likewise, Tart (2002) shows the students usage of language to display themselves as intellectually and culturally superior to others. This identity is reinforced by their use of manipulative language, which serves to isolate them from mainstream society and heighten their sense of elitism. As the group becomes involved in criminal activities, including murder, their identity becomes

increasingly marked by moral erosion. Manipulative language is used to justify their actions and rationalize their descent into darkness. The discourse they employ reflects their changing moral identity, as they move further away from conventional ethical norms.

V. CONCLUSION

In conclusion, the usage of language as a tool of power and this problematization of language not only creates narratives but also fortifies the already established power dimensions. As evident in both novels, the dynamic between the oppressor and oppressed is reinforced by the language and leads to a society devoid of empathy and humanity. This loss of humanity is further reflected in the language used to describe those who are oppressed, reducing them to objects that exist solely for the benefit of those who hold power. The characters in both novels use language to create an isolated version of their society in a world with divisions and borders, but this version is ultimately revealed to be unstable and unsustainable. In *Waiting for the Barbarians*, language is utilized to justify and reinforce the dominant power structure and in *The Secret History* the characters' use of language serves as a means of power to create and manipulate narrative. Language acts as an instrument to exert power whether it is in the form of construction of an identity of the other or the extinction of one's language. In both the novels, the issue of identity is foregrounded with the help of language. Where one's language begins to die out, the dominant group gains power and maintains the cycle of power through the employment of language. Yet only language can become the savior in the face of annihilation of the world when indifference and apathy become the norm. Both novels emphasize the role of language in constructing and manipulating narratives, with profound consequences for the characters and their societies. The power struggles, identity crises, and moral erosion depicted in these works highlight the complex interplay between language, power, and madness. Language acts as a double-edged sword, capable of both construction and destruction.

Language is not only a tool of communication but a reflection of power dynamics, social hierarchies, and moral complexities. It can lead characters and societies towards states of madness or moral erosion when wielded as a weapon of control and manipulation. Ultimately, the novels "Waiting for the Barbarians" and "The Secret History" serve as powerful literary examples of how language can shape and unravel human experience. The methodological framework, based on close textual reading and analysis, has provided valuable insights into the role of language as a tool of power and its profound connection to

the theme of madness in fiction. The findings contribute to the broader understanding of how language is employed to assert dominance, manipulate perceptions, and shape narratives within literary works. This study's robust methodology and thematic exploration pave the way for further research in the intersection of language, power, and madness in literature, emphasizing the significance of linguistic analysis in literary studies. Ultimately, the power of language in shaping thought, identity, and social structures remains a compelling area of study within the realm of literature and beyond.

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Study of Diaspora Elements in Sunetra Gupta's Novels

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Abstract— *The Diaspora is a key element of colonialism because millions of people habitually travelled to industrialized nations in search of better opportunities overseas. Themes of transformation, alienation, loneliness, and self-discovery are prevalent in the novels written by diasporic authors. Whether you leave your own country deliberately or are forced to, it can be distressing. Authors of diasporic ancestry do a fantastic job of capturing the emotional and physical suffering that their heroes go through when they relocate. People from the diaspora are emotionally and physically cut off from their home country and the rest of the globe despite being crowned, projected, known, and adored in their new community. Sunetra Gupta, an experienced member of the Indian diaspora, looks at how immigrants do in the United States. Most diasporic authors' books deal with themes of change. Characters find tranquilly by staying in their own country in a Sunetra Gupta's novels. They are overjoyed and satisfied because their prior encounters have left them with positive and lasting impressions. This essay makes an attempt to describe and evaluate the problems and experience in her Memories of Rain and A Sin of Color. Examining Sunetra Gupta's works reveals how the West is beginning to recognize migrant Indians as well as how this diasporic Indian adjusts to such a shifting plane of recognition through the never-ending process of re-creation.*

Keywords— *Re-creation, Identity crises, Distress, Memories, and Loneliness, Alienation, Self-discovery*



INTRODUCTION

Diaspora Meaning and its Origin

The personality emergency is highlighted by the hyphenated proximity of two defining selves, which makes it a natural norm for diasporic living in general. The most important thing is to be perceived as both a local and an outsider at the same time. These divergent viewpoints cause a sense of discomfort in diasporic existence. In this article, the author Sunetra Gupta's novel "A sin of color" has been evaluated for diasporic evidence. People of diasporic heritage are constantly trying to find a way to feel like they belong in their home country, and they typically develop an image of it through their recollections of it. Ancient Greeks used the term "diaspora" to describe the process of dispersing oneself. By leaving their own country and traveling the world,

they are bringing their culture to new people. The Bible speaks to the Jewish diaspora because of the exile in Babylon. The expression is now more frequently used to refer to any appreciable rise in refugees, a variety of languages, or a variety of cultures. The act of characterizing oneself leads to identity strengthening. Character development is a dynamic process that is constantly changing. This dynamic causes a personality crisis when a person's life is dispersed.

Exiles, refugees, and migrants are urged by the movement to stand in for themselves at a later date. It involves creating new personas as well as modifying classic characters. Identification is "the names we deliver to the unique methods we're placed by using, and function ourselves within, the narratives of the beyond," according to Stuart Hall in his article "Cultural identity and

Diaspora" (236). Due to the lack of a shared past with their new country of residence, the United States of America, migrants may find it challenging to establish their identities. As a result, rehabilitative identities are formed as a front to hide their aspirations, devotions, and racial preferences. This technique is heavily reliant on simulation. If there are any historical connections between the migrant population and the host country, the country will always be split along the lines of master/slave and colonizer/colonized. Impulses are generated by these dichotomies, whether they be racial, nonreligious, or of another kind.

The post-globalization, postmodern society has made steps towards becoming very welcoming, accommodating, and facilitating in an endeavor to create a global city. In its definition of character, "shared beyond" has been swapped out in favor of "shared gift," and this somehow gives character a new definition. Migrants are given new meaning by the host culture itself as a gift for everyone. This amazing self-description occurs in globalized expressions. These three means of self-identification are essential for first-generation migrants as well as for those who are descended from them in a variety of contexts.

Theme of Diaspora in Sunetra Gupta's Memories of Rain

Second generation diasporic individuals frequently carry along the core traits of their parents, just like everyone else. As a result, the diasporic population is experiencing a crisis as they attempt to balance their strong personalities. Authors from the second generation like Sunetra Gupta have demonstrated that diasporic protagonists in their books must reconsider their identities by foreseeing this condition of "modified nativity." *Memories of Rain* by Sunetra Gupta also exhibits a romantic English worldview. Before she falls passionately in love with Anthony, she already has a crush on England as it is portrayed in the country's writings. The England Anthony takes her to is not the same England that encouraged her to explore her creative side by reading English literature. She accepts her failure, just like any of her miserable literary girls. In truth, she still hopes for love while experiencing heartbreak despite the distortion in her connection with Anthony caused by Anthony's evolving objective with Anna. By being unfaithful and disengaged from her situation, Anthony violates Moni and denies her sense of pleasure. The incessantly emotional Moni returns to India with her child after having her jewellery of agonized ardor taken away. Moni has the moral freedom to return to the United States because of her reputation among the diaspora. In fact, Moni is keeping her sense of appreciation for herself

through her passionate yearning—but not for her country, but rather for her love—instead of appearing as a result of any disappointment. Backtracking in response to India in an effort to defend herself results in hostility, which appears to be the remedy for the curse in her love.

Theme of Diaspora in Sunetra Gupta's A Sin of Colour

Estrangement also has a significant role in Sunetra Gupta's other book, *A Sin of Color*. To keep himself from giving in to his forbidden love for his eldest brother's wife Reba, Debendranath employs isolation in this predicament. Debendranath departs from India, makes his way to Oxford, and marries Jennifer without ever being able to fully appease his longing. Although he has physically isolated himself from his forbidden love, the wrong of his longing torments his soul. He wants to finish his migration—his escape into invisibility and insensibility—in a stronger way as an act of atonement. Years later, his niece Niharika firmly takes on a similar tendency. Daniel Faraday, an Englishman who is married, and Niharika are in love. They explore alienation as a possible solution to their absurd issue, but ultimately decide to take a punt on the Cherwell River near Oxford and never look back.

Even the ghost of their old selves won't look for them because they have concealed themselves behind new identities. Niharika has left the family's ancient home in Calcutta, Mandalay, because it is inert and would soon crumble. With Daniel's assistance, she has chosen the direction of the waters, a symbol of the arena's ability for movement, migration, exchange, and the never-ending process of self-definition. Debendranath and Niharika made choices that moved them away from their former selves rather than farther from their roots, but Moni and Aditi chose to mould themselves more closely to their roots.

Niharika had travelled to the University of Oxford to "research the life of a pygmy who had been saved in the same cage as an organ out and inside the Bronx Zoo in 1905, who had finally been released but then had committed suicide in Virginia" (*A Sin of Colour*). However, the pygmy who achieved himself effectively carried out a demonstration of volition, whereas the pygmy in the zoo became without volition. Pygmies extinguish themselves, demonstrating their human nature. He creates his own identity by ignoring reality, as opposed to being like the brave girl in Tagore's well-known short story "The Living and the Dead": "by way of biting the dirt, Kadambini had given verification that she was no longer useless."

The main character Moni in Sunetra Gupta's

Memories of Rain is the epitome of a romantic who "had loved Heathcliff before she loved any man" (Memories of Rain). She discovers in Anthony a hero who resembles the hetero protagonists of Jane Austen's or Thomas Hardy's novels. From India—"a bizarre and wonderful lands"—to England—"this island, this demi-paradise"—Anthony is tasked with guarding her (Memories of Rain 6). By chance, King Richard the Second, a character in a play by William Shakerpeare set in the 1590s and dealing with events in the middle of the 13th century, speaks in nearly the same words as John of Gaunt, the Duke of Lancaster ("This other Eden, semi-paradise") in Act 2 Scene 1. This echo of comments spoken almost 750 years before Sunetra Gupta and Moni shows that for certain middle-class Indians, England is a spiritual and cultural state rather than a pointless geographical location. Moni has a place in her subconscious called Britain. According to Amit Chaudhuri, Moni possesses "the vague, intense longings of the feminized, adolescent imagination" (Chaudhuri).

As a result, Moni receives a terrible shock when she meets her English spouse in an England that is dreadfully dissimilar from the England from her English literature class. Moni's ideas are influenced by her life experiences, and when she encounters the horrifying truth of a modern, fast-paced England, her sensibilities are gravely offended. Moni's bad situation is made worse by her futile interest in the feel-oriented style of life. She has surely been prevented from finding even the romantic solace she may have found in terrible recollections by her husband's relationship with another female. Her fable of "wandering as a spirit together with her beloved upon English moors" (Memories of Rain) stays unfulfilled because Anthony is not any Heathcliff. Moni's brother had brought Anthony, his English companion, home during the Calcutta rains of 1978. Moni, a second-year English student at a university, captivated Anthony. Later on, he quoted the following line from John Keats' "Ode on Depression": "No, no! pass no longer to Lethe, nor twist the tight-rooted wolf's bane. To Moni's utter sorrow, he subsequently asked her to translate for him the Bengali track she had been working on for a song in the morning (Memories of Rain). Years later, when they were huddled in a deserted tin mine in Cornwall, she translated a similar melody for him while she stared into the sheets of rain that kept passing by like solidified ghosts over the crumbling passage. He sat back against the mildew-covered dividers and paid her enthusiastic, frightened interpretations only a passing attention, instead being enthralled by the two-part concord of the tempest and the sea, until, similar to Unexpectedly, she realised that he was no longer tuning in—in fact, he was not tuning in at

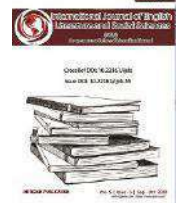
all. The tenth Memories of Rain Anthony is misguided in his intensely romantic views of making love with Anna and is utterly disconnected when it comes to Moni. Moni is prevented from entering melancholy's "Sovran shrine" by the disavowal of even the "magnificence that need to kick the bucket," the "pride pronouncing goodbye," and the "throbbing pride." Moni's exclusion is acute because of the philosophical necessity of being denied the aesthetic response that one longs for in agony. So when Moni decides to go back to Calcutta seven days before Durga puja, she remembers how "each autumn she had watched the town burst into joy to welcome the Goddess Durga to her father's home" (Memories of Rain) and realises that "this year she will be able to return with the Gods, a daughter come home" (Memories of Rain). Moni turns to her cultural traditions for solace.

CONCLUSION

The physical migration of people from India to England in Sunetra Gupta's book *A Sin of Colour* turns out to be a too simple form of exclusion to provide any kind of separation. Niharika also expelled herself, but in contrast to Debendranath, she did so near the person she loved rather than far away. In these circumstances, the outcasts aren't just physically separated; they're also exiled from their prior lives and flung into anonymity, the world, and relationships. When Debendranath returns to Mandalay, his hauntingly deserted home, after being gone for twenty years, Niharika sums up his absence for that reason by saying, "You have been capable of reinventing yourself totally" (*A Sin of Colour*, 134). Similar to the "agyatavasa" that the Pandavas experienced in the Mahabharata, this exile from one's personality surpasses the idea of uprooting fabric and raises exclusion to a metaphysical dimension. Exile turns become a cure for the spirit paralysed by existential estrangement. The potential of one's own free will as well as the possibilities of the arena perplex.. In the end, people free themselves from the wickedness of their desires by acting dead. Their removal will have a stronger psychological impact.

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Nordau's warning- Aesthetics under siege

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Abstract— This research paper delves into the contrasting ideologies of Max Nordau, a prominent critic of the 19th century, and Oscar Wilde, a renowned aesthete and playwright, in the context of late Victorian society. Nordau's theory of degeneration, which condemned deviations from societal norms as signs of cultural decay, is analyzed alongside Wilde's deliberate embrace of excess, maximalism, and aestheticism. By juxtaposing Nordau's conservative views against Wilde's avant-garde approach, this paper explores how Wilde's subversion of Victorian beauty standards challenged prevailing notions of aesthetics, morality, and individuality. Through an in-depth examination of Wilde's works and Nordau's critiques, this research sheds light on the intellectual and artistic tension of the era, highlighting the clash between traditional values and emerging avant-garde movements.



Keywords— Max Nordau, Oscar Wilde, Degeneration Theory, Aestheticism, Late Victorian Society

INTRODUCTION

“Behind every exquisite thing that existed, there was something tragic.”

(The picture of Dorian Gray)

This masterfully written novel by Oscar Wilde was a storm for the Victorians as it explored complex aesthetic themes, contemporary to the pragmatic Victorian mindset. With immensely lyrical and poetic language, this gothic novel takes you on a thrilling journey exploring complex themes of virtue vs pleasure, reputation vs real nature, art vs mortality, truth and what really lies beneath it, and touches the conflicts between beauty, truth, duplicity, eternity and art which have been beautifully vocalised in this story. Every symbol was highly evocative, carrying a deeper meaning.

As homosexuality was a taboo in then Victorian society, this novel also explores a theme of men romanticism between men as we shall witness the antagonist fronting as a confidant and the real confidant being inadvertently captured by the protagonist's flamboyance and salient beauty. This novel is a thrill, breaking the rudimentary set of values and hence eclectic in its approach to subtly endorse the philosophies Wilde believed in, which then practical societies reprimanded. Elements of both goth and

aesthetic are woven with complexity and beauty into the fabric of this novel who shows in a tragic manner- destruction of beauty, something meant to last forever.

AUTOPSY OF THE PICTURE OF DORIAN GRAY

The novel begins as Basil Hallward decides to paint a real life portrait of his newly found muse- Dorian Gray, an impossibly ravishing young man, the archetype of beauty. Basil soon realises that the portrait he has painted has glimpses of him i.e. the art created now has the power to reveal artist's soul as Basil has put too much of himself in each stroke of this magnificent painting. Lord Henry Wotton, a decadent aristocrat dwelled in cynicism sees the portrait on visiting Basil and soon falls for Dorian's refreshing and bewitching beauty. And Lord Henry enters, unbeknownst in Dorian's life, like a cruel storm spoiling a good, nourishing crop. Like a fire spread over a radiant garden whose buds danced indecently, rather gleefully in the air. Lord Henry makes Dorian aware of purity of his white boyhood, which adds the fear that the painting will retain what Dorian will lose each passing second- youth. The waning of his most exquisite traits bring him horror. And then, his idle wish is granted to him as his painting now reflects the increasingly grisly disposition in his moral

turpitude while his visage remains unaltered. The portrait reflects his white purity- now stained with every sin he commits. Lord Henry brings out Dorian's inner cynicism and glamorizes it. He acts as the 'critic', as explained in the preface ie: the translator of art as his own impression of anything beautiful. With his genteel behavior and reputable rank to uphold in the society, lord Henry exploits Dorian's fundamental beliefs and derives vicarious pleasures through Dorian's hedonistic endeavors and hence Dorian irrevocably became a disciple in Henry's sanatorium, charmed by his inexhaustible wit. To Dorian's every temptation, lord Henry encouraged indulgence, and he slowly dwelled into art and philosophies to escape the paradigm- ethical convention. Dorian was the perfect wet clay which Henry was much willing to mould. All his sins Under the influence of Henry's monstrous desires and opium. Dorian carries Henry's 'yellow book' as his new bible, following it religiously and exploring its written ways. The book depicts the stronghold of Henry over Dorian and his changing susceptible personality. Progressively, Dorian disregards human sentiments in search of the ultimate pleasures. Dorian changes Sibyl's reality by loving her. He adds love into her life, whose prior depravation caused her to act. With her art now lost, she loses Dorian whose primary interest in Sibyl was her skill. He wanted the aesthetics to be maintained which Sibyl ruined. And when what she had to offer was exhausted, he left her with an abysmal grief, pursuing her to kill herself. however, Henry encourages Dorian to look at it from an aesthetic lens- like a tragic pursuit in an Artist's life, thus glorifying Sibyl's suicide as an artistic triumph. Dorian Yielding to temptation however only satisfied pleasure and mocked virtue. Drugs, insanity and obsession front as mere temptations but soon unveil themselves as horrors in his life. Dorian's mourning shifts to pleasure after Henry's manipulation, Clearly implying how 'art' is shaping lives in this story. And as Dorian yielded to his every temptation, he now carried a plagued reputation. However, people rejected every negative connotation as soon as they laid eyes on his charming visage, as if the purity in his demeanor was incapable of nasty crimes. Thus proving- that looks can be deceiving. And here the question of reputation vs nature is raised. What is appearance and what is real? In the beginning, we can see Dorian's reality and appearance being in harmony however progressively the both distort as Dorian tries to dominate his emotions rather than being at their mercy. Corrupting Dorian's heart with fabricated lies, Henry tries to regain his lost youth by encouraging and imposing his self centred philosophies and exploiting Dorian's vanity. When basil asks to see the portrait, to his dismay he sees Dorian's corrupt soul and white innocence now scarlet. Dorian however ends up stabbing basil, adding

on to the ugliness of the painting. The characters have used different ways of escapes. The theatre, opium den, and painting are few ways through which the characters have divulged in escapism, art being the most illusional. We can see how art was just a facade that led to each character's ultimate destruction. His painting gets affected with each sin Like the conscience he forgot to introspect. It was now a hateful reminder of all his wrongdoings. In the spirit of individualism, Dorian lost the most necessary sense of belonging and let his insane desires bring him death. Dorian's beauty, now agonising. He is caught in the morass of guilt of all his wrongdoings, one glimpse at his soul and he is overcome by the urge of destroying the only evidence of his mortality. He stabs the painting thus killing himself, thus fulfilling his last temptation.

DEGENERATION AND EXCESS- EXPLORING MAX NORDAU'S THEORY

In the late 19th century, Europe grappled with profound societal changes. There was a clash between conservative ideologies and emerging avant-garde movements. Nordau, a prominent critic, propagated the theory of degeneration, denouncing deviations from societal norms as signs of cultural decay. Concurrently, Oscar Wilde, a celebrated playwright and aesthete, championed excess and aestheticism, challenging Victorian conventions of beauty, morality, and individuality. Nordau's theory, articulated in his work "Degeneration," posited that societal deviance, particularly in art and culture, indicated the decline of civilization and showed symptoms of moral and intellectual decay. Nordau's critique extended to Wilde's extravagant aestheticism, which he saw as a manifestation of this degeneration. Wilde, in stark contrast, celebrated beauty, art, and individualism in his works. His philosophy, encapsulated in essays like "The Critic as Artist," extolled the pursuit of beauty for its own sake. Wilde's characters reveled in excess, challenging societal norms and embracing unconventional lifestyles, epitomizing his commitment to aestheticism. Wilde as a writer is characterized by ornate prose, rich in metaphor, wit, and poetic language. His dialogues are cleverly crafted, exaggerated and dramatised, often resembling carefully constructed works of art. This deliberate attention to language serves to enhance the aesthetic quality of his writings, elevating them beyond mere storytelling. In Wilde's works, beauty is not just a physical attribute but also a metaphor for the exquisite and the extraordinary. Characters like Dorian Gray in "The Picture of Dorian Gray" and the charming Lord Henry in the same novel are obsessed with the pursuit of beauty, showcasing Wilde's fascination with aesthetic ideals. Drawing some more upon

atavistic theory, the idea that vice and appearance are strongly connected dominates the story.

Nordau by emphasizing aesthetic experiences, he questioned the rigid moral codes and societal expectations of his time. Wilde's characters frequently indulge in hedonistic pleasures, enjoying life's luxuries and indulging their desires. Drugs, insanity, and obsession front as mere temptations but soon unveil themselves as horrors in his life. Dorian's mourning shifts to pleasure after Henry's manipulation, Clearly implying how 'art' is shaping lives in this story, as he carries 'the yellow book' which is the root cause of all impulsive and cynical acts.

Scientific Rationalism in the Victorian era was marked by progress in science and rational thinking. Nordau's theory attempted to apply scientific principles to the understanding of human behavior and creativity, aligning with the prevailing intellectual climate of the time.

CONCLUSION

Max Nordau through his theory projects a world of decay and decline. pointing out the manifestations of excess aestheticism which would bear sour grapes for the future of civilisation. The picture of Dorian Gray also served as a cautionary tale for various critics who took this novel as a cautionary tale to showcase and warn Victorian society regarding a perpetual fall by indulging into uncontrolled hedonism in the wake of Industrialisation. Critics such as Nordau wanted Social Regeneration- ie bringing back the social values and moral norms in order to curtail excessive indulgence. Wilde responded to Nordau's assertion by saying - 'I quite agree with Dr Nordau's assertion that all men of genius are insane, but Dr Nordau forgets that all sane people are idiots.'

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Rift in Marriages: A study of Family Dynamics in Jhumpa Lahiri's *Interpreter of Maladies*

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Abstract— *Jhumpa Lahiri is a writer of South Asian origin who was born and brought up in the United States. She debuted with her short story collection Interpreter of Maladies. The stories in this collection glance at the Indo-American diaspora. All the nine stories in this collection are aligned with the recurring patterns. The institution of marriage, romantic relationship and Indian family system vs American family pattern has been focused at length. The subtitle of the novel goes perfectly with the themes of the stories. Geetha Ganapathy- Dore notes that “Indian people, films, novels, beauty-queens, food and spirituality cross borders easily.” She adds that Lahiri’s collection was originally sub-titled ‘Bengal, Boston and Beyond’ (58) The three stories chosen for study reflect a modern world that witnesses the assimilation of different cultures and problem of immigrants while living in an ethnic group. “Temporary Matter”, “Sexy” and “Interpreter of Maladies” have been chosen to make the study specific. All of these emphasize on the life and circumstances leading to the rift in marriage and relationships deficit of love. This work also reflects the diaspora experiences of the Indian immigrants belonging to the first and second generation. The lucidity of language and expression are quite commendable.*



Keywords— *Diaspora, culture, immigrants, ethnic, marriage and relationship.*

Jhumpa Lahiri is an Indian American author well known for her truthful representations of diasporic experience; she debuted with her short story collection *Interpreter of Maladies*, in 1999. Soon after its publication, the collection became *The New Yorker* magazine’s best debut of the year, and won the O. Henry Award, the PEN/Hemingway Award and the prestigious Pulitzer Prize for fiction in 2000. Her second notable work, *The Namesake* (2003), was also well acknowledged by the readers. It was later adapted into a film by Mira Nair in 2007. This too came up as a *New York Times* Notable Book and similar impressive awards. Her second novel, *The Lowland*, 2013 turned to be a crowning accomplishment by being shortlisted for the 2013 Man Booker Prize. The focus of study is Lahiri’s first notable work *Interpreter of Maladies*. All the nine stories in the collection delve deep into topics of romantic relationships and marriages of Indians and those Indians living as immigrants in America. The characters are in a dilemma in the adaptation of a new

culture, hybridity in the cultures, assimilation and related issues. These themes are well aligned to the plot of the story. Lahiri’s collection was originally sub-titled as ‘Stories of Bengal, Boston and beyond.’ The word beyond meant not only the geographical extensions but the entities of time and space as well in the post- colonial time. In an interview with Bookforum Lahiri says, “They just represent human condition” (Lahiri, “Migration, Assimilation and Inebriation”)

This research paper seeks to explore the ways Jhumpa Lahiri portrays the institution of marriage and relationships. The rift visible in marriages includes lack of communication, alienation, isolation, repression of desire, lack of love and care in the relationship. Lahiri depicts marriage and relationships as a kind of malady that reflects many symptoms and conditions when the ways of life are in trouble. One such story entitled *Interpreter of Maladies* from which the name of the entire collection *Interpreter of Maladies* (1999) is derived. In this sequence, I have chosen

three short stories from this collection. Lahiri has created a sensation in the literary world by winning the Pulitzer prize for fiction in 2000 with her debut short story collection. Being an Indian American author winning the prize was a rare achievement. The media critics wrote continuously about it, "It is rare for a debut book, especially a short-story collection, to achieve international best-seller status and to win such major literary honours as the Pulitzer prize and the PEN Hemingway Award. Jhumpa Lahiri's *Interpreter of Maladies* achieved these distinctions." (West 258)

Lahiri's works are experiments with several techniques of narration, nationalities and characters showing genders. It is interesting to note that the topic of marriage is crucial and is given a significant place in nearly every work of Jhumpa. In an interview with Patel "As an Indian the idea of marriage loomed large in my life. There was always an awareness of who had a 'love' marriage, who had a 'negotiation' marriage." (Lahiri, "Maladies of Belonging")

The political and cultural bridges between two countries affect individuals and their circumstances. Jhumpa Lahiri's elegant stories revolve around the lives of Indians navigating between the traditions and life style of the native land and the new post world. She has intertwined several stories in her first published collection '*Interpreter of Maladies*.' The failing relationship rift in marriages, struggle for survival in the host land, circle faced by woman (homemakers), worries to earn for livelihood in an alien world. The backdrop of the stories is in varied places of US and Bengal in India. The spice, humor and elusive details of her universal appeal can be felt by anyone who has an experience of living in exile outside the native place or the emotional imbalance of the immigrant.

The story entitled *A Temporary Matter* is based on the relation between a couple Shoba and Shukumar. The efforts and struggles they cope to sustain their relation is at the core of the story. Things were running swiftly till the day of Shoba's delivery approached. Shoba always encouraged Shukumar for better future prospects. "He hadn't wanted to go to the conference, but she had insisted; it was important to make contacts, and he would be entering the job market next year." (Lahiri 03)

Though the couple is soon to welcome their baby still Shukumar feels troubled and filled with anxiety imagining parenthood and the liabilities after it; the reason can be his being a student at the age of thirty-five where he is still working hard to complete his final chapters of dissertation. The situation of dual anxiety one of instability in the hostland and another of bearing the role of a husband and would be father. Marriage and relationship in the present scenario has been shown being easily affected by the futile happenings and trivial incidents in life. Lahiri has depicted the same while

portraying Shoba and Shukumar "While he returned to Boston it was over. The baby had been born dead. Shoba was lying on a bed, asleep, in a private room...Her placenta had weakened and she'd had a cesarean." (Lahiri 03)

Shoba looks complacent for Shukumar and his presence in the house. Now it was no longer a 'home' instead a three-bedroom house where two strangers were spending their days as if in exile. That one thing they had learned perfectly and with an expertise was ignoring each other. "He thought of how long it had been since she looked into his eyes and smiled, or whispered his name on that rare occasion they still reached for each other's bodies before sleeping." (Lahiri 05)

Was Shukumar to be blamed for the mishapening of Shoba? If he had been present that day the situation would be something else? This crisis in relationship becomes conspicuous in the Diasporic Milieu. Shukumar has lost the zeal to complete his thesis the family situation seems to pull him back instead of pushing. The void created in between them can be a consequence of the aloofness living as expatriates and having a limited social circle to share and trust. The same happened with Shoba, after the death of her baby she became indifferent towards her husband and she rarely has a family or friend there to open her heart to. The author shifts our attention to the transnational communities and the problem they face at times in these personal and professional adjustments. The existential rootlessness and alienation has gripped Shoba so hard that she has believed Shukumar to be her enemy. They had no longer the desire to go back to each other or no longer waiting with hated breath for the weekends. It seems that life has been in a pause that too cannot be retrieved. Shoba was treating her home as if it were a hotel. The scattered clothes, shoes and unorganized closet and pending bills doesn't trouble her anyone. "He couldn't recall the last time they'd been photographed. They had stopped attending parties, went nowhere together." (Lahiri 15)

Now, they both eagerly waited for the time of temporary electricity breakdown, which was the only time to exchange confessions for all the resentment and offences they had been practicing advertently or inadvertently. They need darkness to sustain their relationship. They can't gather courage to look into the eyes of each other and open their heart. "Something happened when the house was dark. They were able to talk to each other again." (Lahiri 19)

The liveliness in the relationship was extinct. The comfort and cozy presence of each other was no more there. Though they had survived a difficult time still it was nobody's fault. Even after the electricity was restored Shukumar insisted on turning off the lights for a swift conversation. They hadn't made any eye contact lately.

Darkness (electricity breakdown) in the house symbolizes the exchange of confessions, dining together and spending few moments with each other. Eventually the time of separation arrived. Shoba discloses her looking for an apartment where she can shift without him. "It sickened Shukumar, knowing that she had spent these past evenings preparing for a life without him." (Lahiri 21)

This relation was about to collapse, under these pressing circumstances he revealed the truth to Shoba that truth which she always wanted to keep a surprise. The day they lost their baby, he came late from Baltimore and held the baby 'boy', grieved before the cremation. He still loved Shoba hence he had kept it a secret all these days. They were still unaware of the crisis to be faced. Both were in a quandary, they were ignorant about what turn their relation is going to take, they were trying to find a way out. Still the corners of their mind were occupied with finding the flaws and complications that has brought them to the verge of separation. It was difficult to figure out there were things that lead them to weep together for the mistakes and reasons of this crisis.

The third story in this collection is entitled as *Interpreter of Maladies*. Mr. and Mrs. Das an American Indian family are on their tour to India with their three children. They had planned to visit the Sun Temple at Konark. Mr. Kapasi their tour guide who also worked as an 'interpreter of maladies' in the clinic of a doctor. Mina Das found his job noble hence she developed a fascination about the job of Mr. Kapasi, her inquisitiveness about the same. Neither Mr. Das nor Mr. Kapasi found anything about his job. He interprets the problems of Gujarati patients to the Doctor who fails to understand the language. Mr. Das found the job 'romantic' and a responsible one. Mr. Kapasi himself had never thought about his job in such complimentary terms. He rather found it a thankless occupation. This discussion leads him to realize Mr. and Mrs. Das to be an unsuitable match as he and his wife were. Mr. Kapasi becomes confidante of Mina Das who reveals her secret to him during their visit to the Sun Temple. She told him to be guilty of infidelity to her husband.

Mr. Kapasi developed a feeling of intoxication whenever he thought of the word 'romantic' uttered by Mr. Das. He started connecting to her; he frequently glances at her through the rear mirror. During lunch Mr. Das offered him a place with his family. "Mr. Kapasi, wait. There's room here." (Lahiri 54) The couple also insists Mr. Kapasi to get clicked with them in one of the photographs. Mrs. Das asks for his address to send him the copy of the pictures they had clicked. Mr. Kapasi's mind raced for further conversation that will later place in future between him and Mrs. Das. Lahiri has shown the couples' interest in India not

as if they were longing to be here but merely as a tourist visiting for sightseeing. This may be because they both were born and brought up in America. Once they reached the Sun Temple the family was busy in observing the detailing of the architecture the wheels, designs of birds and animals, carved erotic position of women, men and women etc. Mr. Kapasi was anxious to be alone with Mrs. Das while gazing the topless women carved in the exterior of the temple architecture. He noticed the back of the legs of Mrs. Das. Mrs. Das explored the temple being ignorant about her husband and kids. She asked question about the carved pictures of Surya. Mr. Kapasi's grew over enthusiastic while explaining things to her. He thought of his dream coming true "of serving as an interpreter between nations." (Lahiri 59) while conversing in letters with Mrs. Das. He began counting. Mrs. Das's impression soon vanished from Mr. Kapasi's mind. The story reaches its climax at the sightseeing at Udayagiri and Khandagiri. Here Mrs. Das discloses a secret to Mr. Kapasi that she for kept eight years from Mr. Das. In spite of living in America for her entire life still she is attached to the Indian roots that is the reason of her feeling guilty while revealing that the father of her second child, Bobby is not Mr. Das but one of his friend who once came to live with them in New Brunswick. The influence of the western counting has not faded the values of the Indian culture inside Mrs. Das. After hearing the truth "Mr. Kapasi felt a prickle on his skin." (Lahiri 62) Mrs. Das has made him a confidante because she was in pain all these years and she found today a right person to suggest some remedy to this pain. "Her confession depressed him, depressed him all the more." (Lahiri 66)

He was shocked rather surprised with her confession as he thought Mrs. Das to be a woman who is indifferent to her husband and children. At an age of 28, she has found life devoid of love. Perhaps Mrs. Das could never understand and feel the love which she desires for not in her husband nor in any other man because she knows since her childhood that she will marry her Raj Das when she will grow up to the age of marriage. This hollowness of their relation yet the motherly affection for Bobby (child from Mr. Das' friend) was the new image of Das family. "It is really pain you feel, Mrs. Das, or is it guilt?" (Lahiri 66) asks Mr. Kapasi

The readers have the same question in their mind. The oriental values that she inherited since her childhood made her guilty to accept her involving physically with her husband's friend and that too willingly. Since, she lived and has been brought up in American Diaspora. Moreover, being the second generation immigrant she has an influence of the west and its culture which made her to accept and move on with having an unemotional physical relationship with someone. As soon as she reaches the Indian ground,

she finds in Mr. Kapasi a person in whose presence she can confess. The cultural hybridity, identity crisis and alienation of being in a new land incline to such condition. The dream that Mr. Kapasi cherishes of carrying on the conversation with Mr. Das from States seem to shatter as he saw "the slip of paper with Mr. Kapasi's address on it fluttered away in the wind. No one but Mr. Kapasi noticed." (Lahiri 69)

He took a sigh of relief when at the end he saw the family being united leaving behind all the guilt and pains and differences in between. The couple actively participated in receiving Bobby from a group of monkey's attending him.

The third selection in this sequence is the story entitled *Sexy*. The story finds fifth place in the collection *Interpreter of Maladies*. *Sexy* moves around the life and culture of a Bengali couple and their immigrating to America. Their family backgrounds and life in the host land indicates their adjustments and adopting life in an unknown land. The features of modern Boston locality are kept in focus to show the unusual breaking of a relationship and the disintegration of a family. The protagonist of the story Miranda is shown comparing her life with Indian people, immigrated to America. Lahiri has contrasted the life of immigrants who feels alienated from their family and in this sequence they become aloof from their present place. The author wants to show that Americans are less family oriented than the Indians because of the lifestyle and culture they are accustomed to be since their childhood. Dev proves their notion wrong and gets involved in an extra marital affair with Miranda. In the later course of the story when Miranda realizes during a conversation with a small boy, Rohin that such a relation is quite inappropriate and she is trying to find happiness in someone else's space. She accepted that love doesn't mean to be sexy but being loyal and true to someone. In a conversation with Miranda Rohin reveals about his father, "He sat next to someone he didn't know, someone sexy, and now he loves her instead of my mother." (Lahiri 108) She realises through the life of Rohin and his mother whose husband is having an affair with another woman that she is doing injustice to the wife of Dev.

The story shows the present day love which is based on lust not true love and loyalty. As a result the conjugal bond too becomes weak. Miranda and Dev were enjoying a shallow love of lust while parallel to it goes the story of Laxmi's cousin and her husband who too was having an extra marital affair. "Imagine. An English girl, half his age" told Laxmi to her friend Miranda. Laxmi's cousin was experiencing a miserable time. Often Miranda feels guilty of ruining the married life of Dev and his wife. She tries to escape the conversation centered to Laxmi's cousin.

Dev visits Miranda's place on Sundays. Saturdays are the worst for her since waiting becomes unbearable. Once Dev hints that his wife resembles the famous actor Madhuri Dixit listing this Miranda is taken aback. Soon she is surrounded with an unknown fear of losing Dev when his wife arrives. She feels shy to share their relation with her best friend Laxmi. The concept of love, marriage and relationship in Indian context is quite different from that in an American setting. By getting involved in an extra marital affair, Dev has proved that he too is less family oriented as Americans are. He forgets the Indian values and orientations. Miranda's relatedness with Dev inclines her towards Indian things. During her visit to an Indian grocery store she wants to purchase something for Laxmi, but she fears that Laxmi will get a sense of her relation with Dev. Deep in her heart Miranda knew that this relation will be judged by the society. It will remain unacceptable by the people. Dev's wife will gather all the sympathies and she will be targeted as a 'second woman' who had ruined the life of a couple.

In view of the above study we can conclude that Lahiri depicts marriage as a malady or a desperate condition that reapers throughout the collection of short stories entitled *Interpreter of Maladies*. Here the author plays the role of an interpreter just as Mr. Kapasi who interprets the problems faced by the couple/spouse in a relationship. Detachment, alienation, lack of communication, isolation, disinterest in the household chores and being ignorant for each other are some of the symptoms that require attention. All the nine short stories in the collection *Interpreter of Maladies* are unique in its own way. The progression of the themes, issues associated with the conjugal bond and the extra- marital relationship occupies an important place. Lahiri has focused marriage "as the unifying theme for the collection and marriage is indeed a key element of most of the stories." (Brada 455)

The characters in her works are basically Indian Americans who have their made their way across the assimilation of the culture in an alien land. They had adopted the practices of the place they had immigrated to. With the passage of the time new challenges are faced by these characters in their professional and personal spaces. The inability of the characters to maintain their married life and relationship has been depicted in all the three short stories selected for study: "Frequent denial of human communication can be found in all of Lahiri's short stories and indeed are the defining, structuring elements of her short story cycle." (Brada- Willims 454)

In *A Temporary Matter* Shoba and Sukumar leads an indifferent life. They had suffered a lot after the death of their infant, leading to the breakdown of communication and

to divorce when the relation becomes crumbled to a greater extent. They had become strangers while dwelling in the same flat. The breakdown in communication is visible in the short story *Interpreter of Maladies* too. Here, Mrs. Das is seen showing a calculated behavior and seldom conversing with her husband. Mr. Das is ignorant of such an indifferent behavior. Similarly, in the marriage of Mr. Kapasi, he and his wife are unable to change the routine of their non-conversation. The problem of alienation among the characters in their married life is the common malady of marriage presented by Lahiri. "Alienation has become their lot. The absence of the sense of belonging that these creatures' experiences make them resolved to achieve communication." (Swarup et al. 2)

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Substance Use Disorder in Punjab: Patterns, Challenges, and Implications

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Abstract— Various government agencies like the National Drug Dependence Treatment and Rehabilitation Programme (NDDTRO) in India and the United Nations Office on Drugs and Crime (UNODC) have reported that Punjab has a significant problem with substance abuse. This means that many people in Punjab struggle with addiction to drugs and alcohol. To better understand this issue, the present study aims to find out which substances are most commonly used in Punjab, what physical, social, and psychological effects these substances have on people, and why people in Punjab use these substances in the first place. Total a number of 52 participants who shared their insights on the issues mentioned earlier. The results revealed that substance use has a significant impact on a person's personal life, career, and financial well-being. Additionally, a majority of participants identified 'peer pressure' as one of the primary reasons for initially turning to substance use. The study contributes to the existing knowledge in this direction by shedding light on the specific substances and reasons for their use in a region that is known for its high prevalence.



Keywords— Substance Use Disorder (SUD), Punjab, Mental health

I. INTRODUCTION

The interplay between mental health and substance abuse has harbored growing attention in today's society within the field of psychology and psychiatry. As the world continues to see a higher prevalence of mental health disorders, especially those related to substances, exploring the intricate relationship between them has become of utmost importance.

Mental health can be defined as a state of mental well-being that enables individuals to cope with stresses in life. It is the way people think, feel, and behave and makes up their psychological, emotional, and social well-being. Mental health, also connected with physical health is a crucial part of an individual's life and welfare. Mental health is a delicate aspect of human well-being and there are a number of factors affecting it such as poverty, education, childhood trauma, loneliness, etc. There are also a number of social and cultural factors such as norms, stigmas, and societal expectations that can have an impact on mental health. Social factors may include isolation, and lack of

social connections, which is also connected to substance abuse that may damage relationships and isolate individuals from social settings and networks. Moreover, cultural norms in society may have an influence on an individual's perception of substance abuse and its acceptance, leading to mental health issues.

Substance abuse is the excessive use of drugs that is detrimental to the self and to society. It involves the use of psychoactive substances such as alcohol, illicit drugs, and prescription medicines. The Diagnostic and Statistical Manual - 5 (DSM-5) recognizes ten classes of drugs: alcohol, caffeine, cannabis, hallucinogens, inhalants, opioids, sedatives, hypnotics, stimulants, and tobacco. Substance abuse involves physical and psychological dependence. Physical dependence is created when the discontinuation of the substance causes withdrawal symptoms, leading to psychological dependence which is the state of the need to continue using the substance. Substance abuse may create a pattern of abusing substances that may lead to physical and psychological distress. As more of the population is slowly getting exposed to different

substances at a younger age, the curiosity to experiment is leading to patterns of substance use addiction and therefore, a significant increase in the prevalence of substance-related mental health issues. Substance abuse acts as a catalyst for mental health disorders. In 2021, among people aged 12 years or older, 61.2 million people used illicit drugs, which makes up 21.9 percent of the population, and with 46.3 million people aged 12 or older met the DSM-5 diagnoses criteria for having substance use disorder in 2021. With 21 percent of American adults experiencing a mental health condition in 2020, these values only continue to grow every year.

Substance use plays a significant role in mental health and its deterioration in individuals. With substances becoming a way of coping with anxiety and stress, they may provide temporary relief, but dependency may slowly increase and turn into an addiction. Substances like drugs and alcohol may disrupt the workings of the brain and the balance of chemicals, leading to a weakened ability to handle stress and therefore causing psychological and emotional impairment. India has seen a growing number of young substance abusers, especially in the state of Punjab; this problem has reached an alarming rate and continues to worsen each year.

National Drug Dependence Treatment and Rehabilitation Programme (NDDTRP) of the Ministry of Social Justice and Empowerment, Govt of India in its annual Report of 2021-22, presented that Punjab has the highest number of registered drug addicts in India, with over 1.5 lakh people registered for treatment. United Nations Office on Drugs and Crime (UNODC) presented a World Drug Report 2022 in which it was stated that Punjab has a "significant problem" with drug abuse, with an estimated prevalence of opioid use disorder of 10.8%. This is significantly higher than the national average of 2.1%. A non-government organization, Society for Promotion of Youth and Masses (SPYM) conducted Punjab Opioid Dependence Survey 2015, an estimated 7.5 lakh people in Punjab were addicted to opioids at the time of the survey.

II. LITERATURE REVIEW

Arya Nair Kovilveetil (2021) in their study titled "A study on substance abuse among young people in Assam" explored the substances abused by people in urban slums and factors by a cross-sectional study. They found that the most commonly abused substance was tobacco, then alcohol, and patterns revealed that 29% used substances for fun, 25% by peer influence, 23% by curiosity, and 9% for stress relief.

Murthy et al (2010) in their study titled "Substance abuse and addiction research in India" analyzed substance

use among adult users. They found that this number is increasing and 14.2% of the participants were found to be using hazardous substances. 17 to 26% of alcohol users qualified for ICD-10 diagnosis of dependence- a prevalence of 4%. Tobacco prevalence was 55.8% among males

Kristiina Kussaari and Tanja Hirschovits-Gerz (2016) in their study titled "Co-occurrence of substance-related and mental health problems in Finnish healthcare system." explored how SUD co-occur with mental health issues in Finnish social and healthcare systems. This was explored through one-day intoxicant - related surveys (cross-sectional studies), with questionnaires. 50% of clients with substance abuse problems also had mental health issues with 26% having depression.

Priscilla Dass-Brailsford, and Amie C. Myrick (2010) in their study titled "psychological trauma and substance abuse: the need for an integrated approach" explored the co-occurring mental health disorders that may occur with substance-related problems. They studied the developmental and neurological link between PTSD and SUD. They found that the treatment for both should be integrated.

Dechenla Tsering, Ranabir Pal, and Aparajita Dasgupta (2010) in their study titled "Substance use among adolescent high school students" explored the harm of substance use among high school students. A cross-sectional study was done where 12.5% abused one of the substances whereas 15.1% were urban and 10.7% were rural counterparts. They found that despite students knowing the consequences, they still took up the habit.

Annabeth P. Groenman PhD et al (2017) in their study titled "Childhood psychiatric disorders as a risk factor for subsequent substance abuse: a meta-analysis" explored the correlation between childhood disorders and substance abuse. The meta-analysis showed that childhood ODD, CD, ADHD and depression increased the risk of developing SUD.

Brook et al (2002) in their study titled "drug use and the risk of MDD, alcohol dependence, and substance use disorder" explored, using a longitudinal study the risk of early drug use leading to later psychiatric disorders. Adult and young tobacco use was associated with an increased risk of alcohol dependence and substance use disorder at a mean age of 27 years.

Marc A. Schuckit (2006) in his study titled "Comorbidity between substance use disorders and psychiatric condition", explored substance-induced mental disorders and their implications by reviewing published manuscripts. Stimulant, cannabinoid-induced mental problems, and substance-induced anxiety conditions were seen in the review.

H.C Ganguli (2000) in his study titled “Epidemiological findings on prevalence of mental disorders in India” reviewed Epidemiological studies and found that in India, the burden of mental and behavioral disorders ranged from 9.5 to 102 per 1000 population.

Based on the review of the literature, it was found that many studies have been conducted to understand and unearth various factors and variables related to people with substance abuse disorder. The present research proposed the following objectives to revisit certain factors that have previously been examined:

- To identify the types of substances commonly abused in Punjab and their corresponding frequency of use.
- To examine the impact of substance abuse on physical and mental health outcomes among individuals in Punjab.
- To investigate the association between substance abuse and social and economic consequences in Punjab, such as employment, education, and relationships.
- To explore the social and cultural factors influencing substance abuse behavior and attitudes in Punjab.

Such revisiting was required to understand the real-time situation related to the substance abuse disorder.

III. METHODOLOGY

Sampling

The Convenience Sampling method was used. In this sampling method, researchers select individuals who are readily available and accessible to participate in the study.

In this case, the survey was conducted in rehabilitation centers, and the questionnaire was filled out by individuals with substance abuse disorders who are already present in these centers. This method is convenient because it does not require extensive effort to identify and recruit participants; instead, it relies on the accessibility of individuals within a specific location or context.

A total of 52 participants took part in the survey, with a notable gender distribution. Among the participants, 49 were male, while only 3 respondents identified as female.

Demographic details:

The data collection and research were carried out in Ludhiana, Punjab, under the outlook of MindPlus retreat and healthcare, Civil Hospital, and Hunjun Hospital.

The sample consisted of patients from both urban and rural parts of Punjab. The research was carried out in Punjab for a number of reports have indicated that the number of cases of substance abuse is substantially higher in Punjab. Conducting the present research in the state of Punjab allowed a deeper understanding of what kinds of substances are more commonly used, the common reasons for the likelihood of the populous to use substances, and other related factors.

Data analysis and discussion:

Following the quantitative method of study, the survey was conducted and the responses were collated in the Excel sheet to process the data for analysis. Various data heads were created based on the queries posed in the survey. The analysis reports were further reflected in pie charts to understand and demonstrate the results.

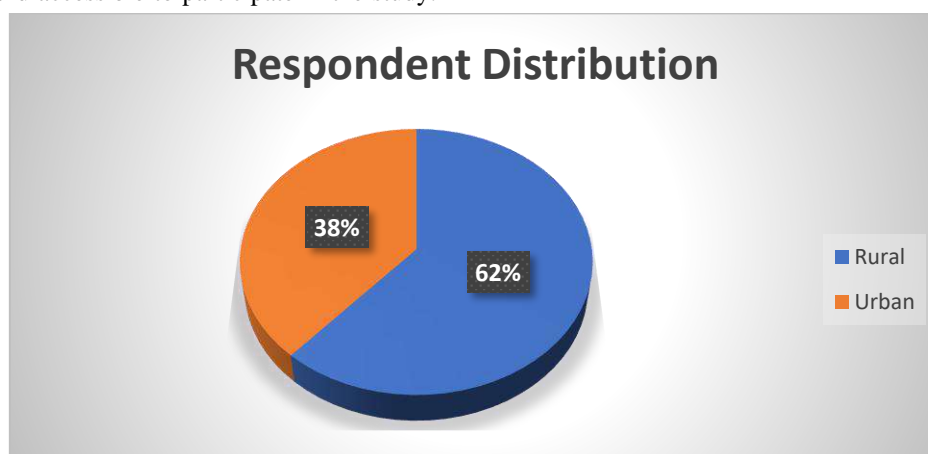


Fig.1: Distribution of sample

The distribution of respondents between rural and urban areas was scrutinized as part of the research inquiry, with the objective of discerning regional disparities in the

prevalence of Substance Use Disorder (SUD). Participants were explicitly queried regarding their residential backgrounds, either rural or urban in nature. The analytical

findings, as depicted in Figure 1 in the form of a pie chart, unveil a significant disparity in the geographic origins of individuals afflicted by SUD.

A notable majority of respondents, constituting 62% of the total, hailed from rural regions. This observation underscores that a substantial proportion of individuals grappling with Substance Use Disorder are residents of rural areas. In contrast, 38% of the respondents were from urban areas, signifying a relatively smaller representation from urban backgrounds.

These findings substantiate a higher prevalence of Substance Use Disorder within the rural locales of Punjab, thus illuminating a critical regional dimension to the challenge of substance abuse within the studied population. This geographical insight has implications for the targeted allocation of resources and interventions to address the specific needs of individuals residing in rural areas affected by SUD.

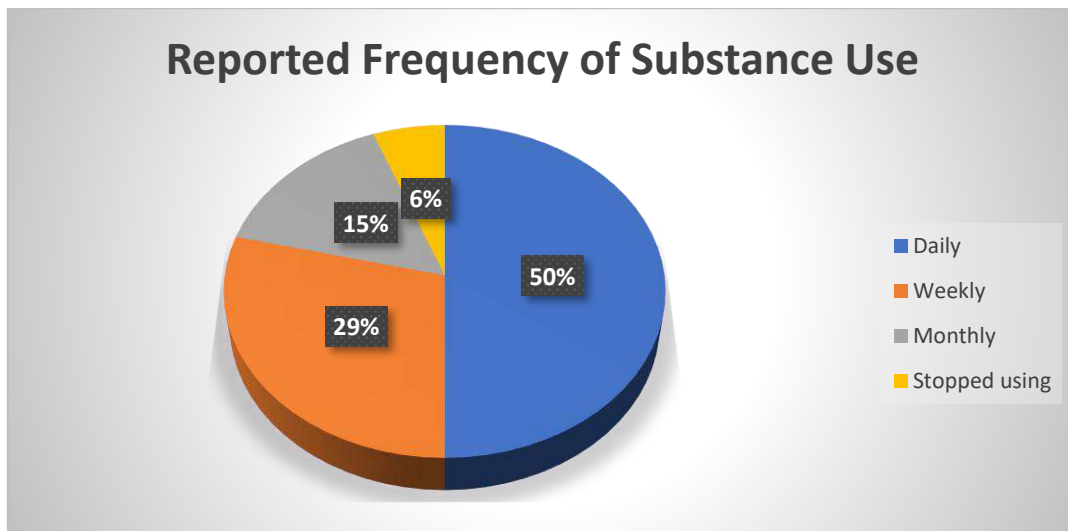


Fig. 2: Frequency of Substance Use

In order to ascertain the frequency of substance use within the surveyed population, a structured inquiry was employed, and the resulting responses were systematically gathered and analyzed. The outcomes, as visually represented in Figure 2 in the form of a pie chart, provide insights into the patterns of substance use among the respondents. It was observed that a substantial proportion of the sample, constituting 50%, engaged in the continued abuse of substances on a daily basis. This high-frequency pattern of substance use indicates a noteworthy prevalence of daily consumption within the cohort. Furthermore, 29% of the sample reported utilizing substances on a weekly basis, signifying a regular but less frequent pattern of substance use. Additionally, 15% of the respondents acknowledged using substances on a monthly basis, suggesting a less frequent but persistent engagement with

substance consumption. Conversely, a smaller segment of the sample, specifically 6%, had ceased using substances altogether. This observation underscores the presence of a minority within the studied population who have successfully abstained from substance use.

These findings shed light on the diverse range of substance use patterns, with a substantial portion of individuals engaging in daily substance abuse. Additionally, the existence of individuals who have chosen to discontinue substance use underscores the potential for recovery and cessation efforts within this population. These insights are integral to understanding the prevalence and nature of substance use behaviors among the respondents.

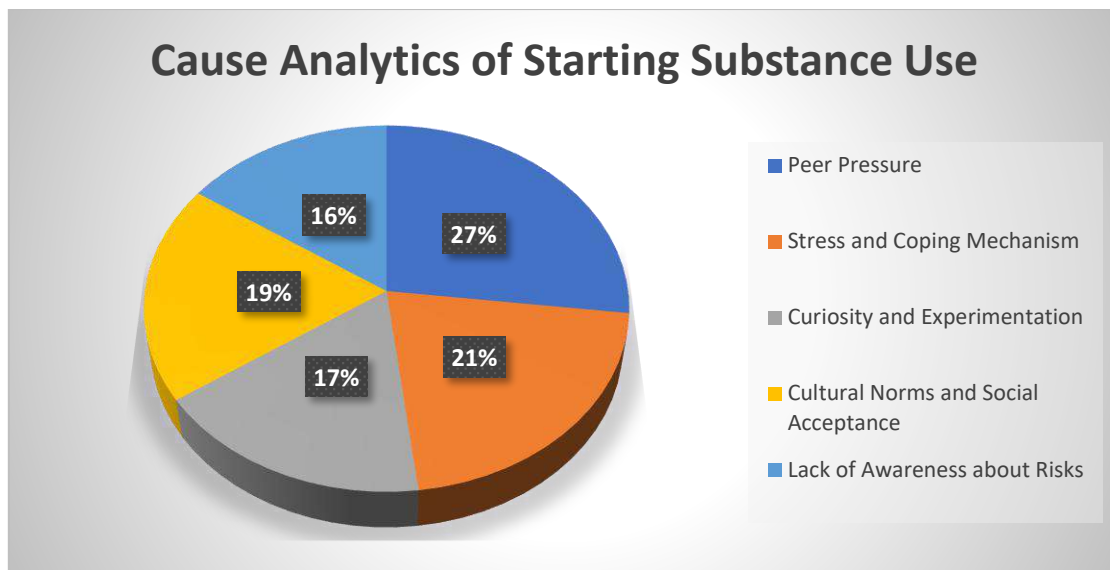


Fig 3: Cause analytics

To facilitate a comprehensive self-assessment of the factors precipitating substance abuse initiation among the respondents, a specific inquiry was posed, and their responses were methodically compiled and analyzed. The outcomes, as visually represented in the pie chart (Figure 3), revealed a striking diversity of reasons cited by individuals for embarking on substance consumption.

A notable 27% of the respondents attributed their initial engagement with substance use to "peer pressure." It was underscored that the prevailing social context and the acceptance of such behavior among their peer group played a pivotal role in their decisions. Furthermore, 21% of the respondents identified the presence of multiple stressors in their lives as a key impetus for their involvement in

substance abuse. These stressors, which manifested in various forms, were significant enough to lead them down the path of substance consumption as a coping mechanism.

These findings illuminate the multifaceted nature of the factors precipitating substance abuse initiation among the studied cohort. Peer pressure emerged as a predominant influence, reflecting the profound impact of social dynamics on individuals' decisions. Additionally, the prevalence of stressors as a contributing factor underscores the complex interplay between psychosocial stressors and the initiation of substance use. These insights provide valuable perspectives for devising targeted interventions and support mechanisms for individuals grappling with substance abuse issues.

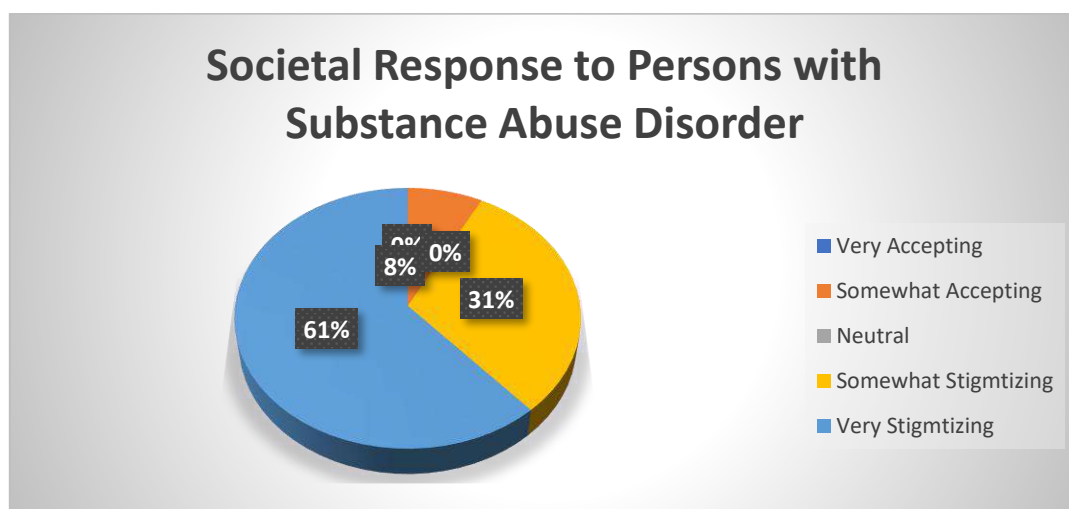


Fig. 4: Societal responses

In order to ascertain the extent of stigma associated with Substance Use Disorder (SUD) within the context of Punjab, this study incorporated a specific inquiry aimed at gauging respondents' personal experiences with societal responses to their SUD. The questionnaire included a question designed to validate the prevailing anticipation regarding the presence of stigma surrounding SUD.

The analysis of responses, comprising both quantitative and qualitative elements, revealed a profound prevalence of stigma attached to SUD within the study population. Specifically, a substantial 92% of participants, combining those who stated that SUD was "very stigmatized" (61%) and those who found it to be "stigmatized" (31%), acknowledged experiencing significant societal

stigmatization in relation to their SUD. This overwhelming majority underscores the pervasive nature of the stigma surrounding SUD within the studied region. Conversely, a mere 8% of respondents indicated that society held an accepting view of their SUD. This minority perspective reflects the existence of a limited segment within the population who perceive a more supportive societal response to their SUD.

These findings substantiate the presence of extensive stigma surrounding SUD in Punjab, highlighting the urgent need for targeted awareness campaigns, education, and support systems to address the pervasive societal attitudes towards individuals grappling with Substance Use Disorder.

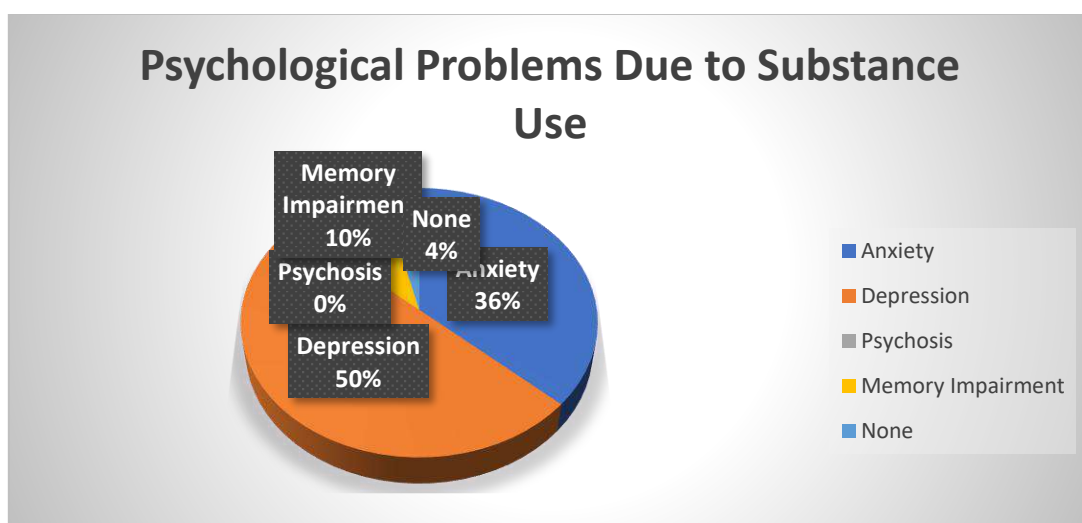


Fig. 5: Psychological problems due to substance use

Fig 5 presents an illustration of the influence of Substance Use Disorder (SUD) on mental health. This study involved a detailed exploration of the psychological aspects of anxiety, depression, and anger, with an emphasis on self-assessment of behavioral symptoms in response to substance abuse. Respondents were provided with instructions to evaluate their behavioral symptoms and were presented with four response options. The prevailing and most frequently reported consequence of Substance Use

Disorder among the respondents was 'depression,' with 50% of participants acknowledging experiencing this condition as a result of their disorder. Following closely, 36% of the respondents indicated 'anxiety' as a significant impact of SUD on their mental health. 'Memory loss' was reported by 10% of respondents, signifying its presence as another consequential effect of SUD. Whereas only, 4% of the participants reported that they perceived no discernible impact of Substance Use Disorder on their mental health.

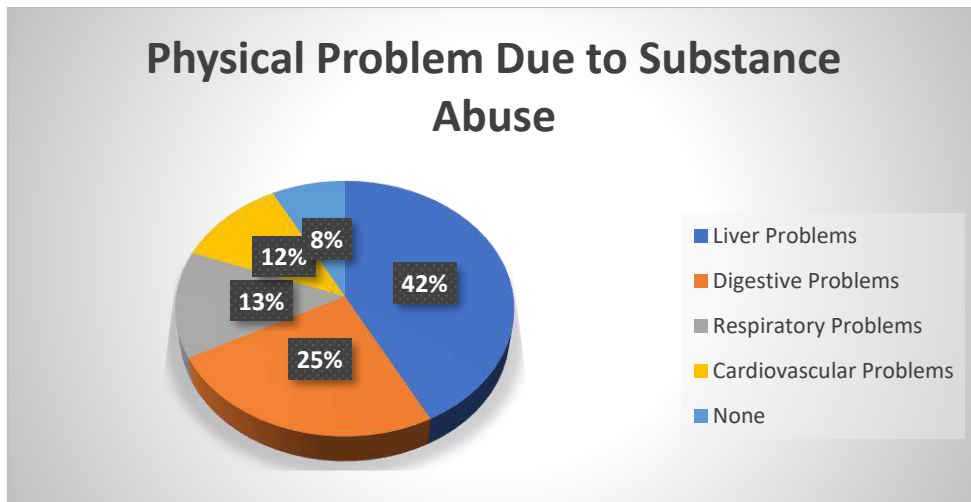


Fig 6: Physical Problem due to substance use

In accordance with the findings depicted in Fig 6, the study revealed a spectrum of physical repercussions arising from substance abuse. These repercussions encompassed a range of physiological ailments and conditions, with varying degrees of prevalence among the surveyed population.

A substantial portion of the respondents, constituting 42%, acknowledged experiencing liver problems attributable to their substance abuse. This finding underscores the significant strain that substance misuse places on the liver's physiological functions. A quarter of the surveyed individuals reported encountering digestive problems as a consequence of their substance abuse habits. This highlights the impact of substance misuse on the gastrointestinal system, necessitating attention and intervention. Thirteen

percent of the respondents cited the manifestation of respiratory disorders linked to their substance abuse. These disorders indicate the multifaceted health ramifications associated with substance misuse, particularly concerning pulmonary health. A notable 12% of participants identified cardiovascular problems as a direct outcome of their substance abuse. This observation underscores the potential cardiovascular risks associated with substance misuse. A minority of respondents, comprising 8%, conveyed that they did not perceive any discernible physiological impact on their health resulting from substance abuse. This perspective, while less prevalent, is a noteworthy consideration in understanding the diverse range of experiences within the studied population.

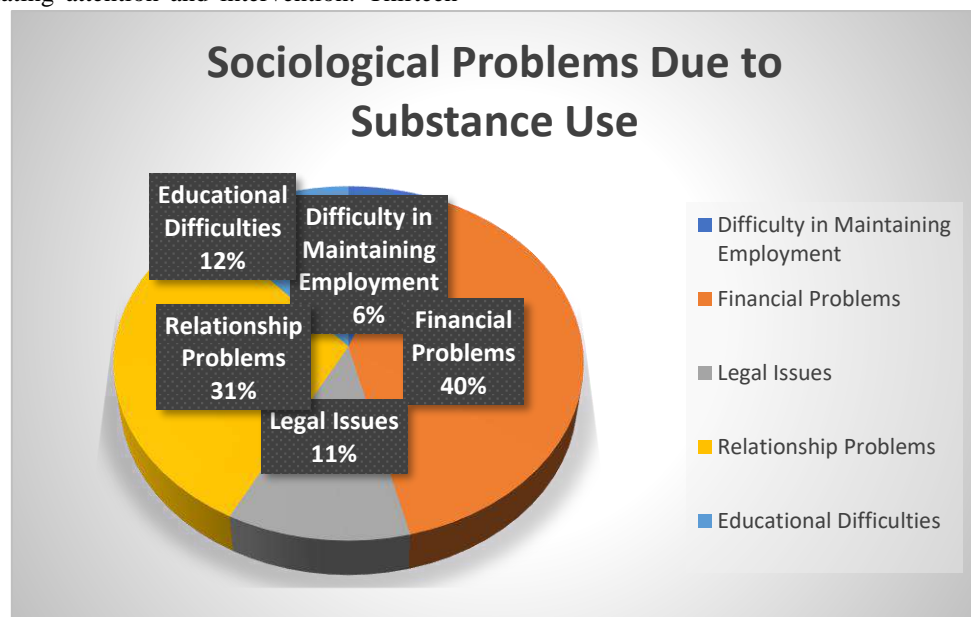


Fig. 7: Sociological problems due to substance use

The study delved into a comprehensive examination of the sociological challenges encountered by the respondents within the context of Substance Use Disorder (SUD). These sociological problems encompassed a range of domains, and their prevalence was meticulously investigated.

The most frequently cited sociological problem among respondents was financial difficulties, with 21% of individuals acknowledging this challenge. The prevalence of financial issues underscores the profound economic implications of SUD. Relationship difficulties emerged as another prevalent sociological problem, reported by 16% of the respondents. These problems encompassed interpersonal challenges arising within familial, social, or romantic contexts. A notable percentage, specifically 6% of the participants, revealed that they faced legal issues as a consequence of their substance abuse. This underscores the

potential legal ramifications associated with SUD. Educational challenges were experienced by 6% of the respondents, highlighting the impact of substance abuse on academic pursuits and attainment. A smaller yet significant segment, comprising 3% of the sample, encountered difficulties in sustaining employment due to their substance abuse.

The study's exploration of these sociological problems was instrumental in elucidating the multifaceted impact of substance abuse on individuals' lives. It underscores the intricate interplay between SUD and social factors, illuminating the need for comprehensive interventions and support systems to address the diverse sociological challenges faced by individuals affected by substance abuse.

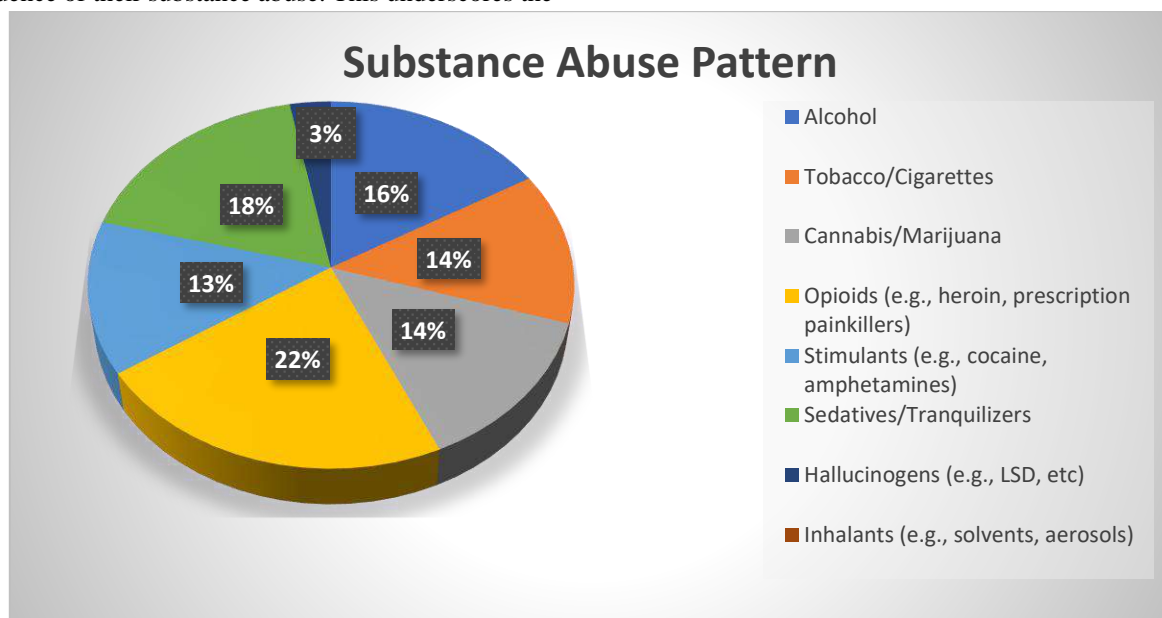


Fig. 8: Substance use patterns

The survey findings, as elucidated through Figure 8, provide a comprehensive insight into the diverse spectrum of substances consumed by the respondents. It is noteworthy that the prevalence and types of substances used vary among the surveyed individuals. Approximately 22% of the respondents reported the consumption of opioid products, indicating a noteworthy presence of these substances within the studied population. A total of 18% of the respondents disclosed the use of sedatives and tranquilizers, signifying a significant proportion engaging with these substances. Alcohol consumption was acknowledged by 16% of the respondents, highlighting its prevalence as a substance of choice among a segment of the population. Approximately 14% of the respondents indicated the use of tobacco and cigarettes, underscoring the persistence of tobacco-related habits. Stimulant use,

exemplified by substances like cocaine, was reported by 13% of the respondents, indicating its presence within the cohort. A total of 14% of the respondents confirmed the use of cannabis or marijuana-based products, reflecting their popularity among certain individuals. A smaller percentage, specifically 3% of the respondents, reported the use of hallucinogenic drugs, representing a distinct but less prevalent category of substance use.

IV. CONCLUSION

The research has shed light on the intricate web of Substance Use Disorder (SUD) within the context of Punjab, unveiling a multifaceted landscape characterized by diverse patterns of substance consumption, sociological challenges, and pervasive stigma. Through a meticulous

analysis of survey responses, several key findings have emerged, each of which contributes to a more comprehensive understanding of the complex dynamics associated with SUD in this region.

First and foremost, the prevalence of SUD in Punjab is underscored by the sheer diversity of substances consumed, ranging from opioids and sedatives to alcohol, tobacco, stimulants, and hallucinogens. This spectrum of substance use patterns reflects the nuanced nature of substance abuse within the studied population, necessitating tailored interventions and support systems to address the specific needs of individuals based on their substance preferences.

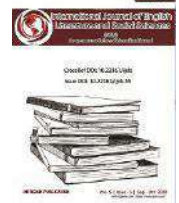
Furthermore, the study illuminates the profound sociological challenges entwined with SUD. Financial difficulties were identified as the most prevalent sociological problem, with a substantial percentage of respondents citing its impact. Relationship problems, legal issues, educational difficulties, and employment instability also emerged as significant challenges stemming from substance abuse. These findings underscore the far-reaching social implications of SUD, emphasizing the imperative need for holistic interventions that address not only the substance use itself but also the sociological challenges faced by affected individuals. The pervasive stigma surrounding SUD within Punjab is a critical dimension revealed by this research. A striking 92% of participants reported experiencing significant societal stigmatization associated with their SUD. This finding highlights the urgent need for comprehensive awareness campaigns, education initiatives, and support systems to combat the deeply ingrained societal attitudes that further exacerbate the challenges faced by individuals struggling with SUD.

In addition, the study unraveled the regional dimension of SUD, with a higher prevalence observed in rural areas compared to urban locales. This geographic disparity underscores the necessity for targeted resource allocation and interventions to address the specific needs of rural communities grappling with SUD.

In conclusion, this research provides a comprehensive portrait of the Substance Use Disorder landscape in Punjab, characterized by diverse substance consumption patterns, sociological challenges, and pervasive stigma. It underscores the imperative for a holistic approach that encompasses not only substance-focused interventions but also sociological support mechanisms and awareness campaigns. By addressing the intricate web of factors surrounding SUD, policymakers, healthcare professionals, and community leaders can work collaboratively to alleviate the burden of SUD and enhance the well-being of affected individuals within the region.

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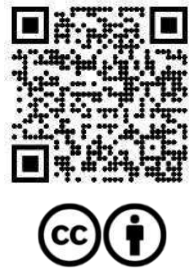
The Rewriting and Spreading of Chinese Culture in Chinese-American Literature— Taking Kingston's *The Woman Warrior* as an Example

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Abstract— Maxine Hong Kingston is an American novelist of Chinese descent. Her masterpiece *The Woman Warrior* (1976) has attracted the attention of many critics, and there are a lot of relevant researches. There are various research directions, including cultural conflict, narrative perspective, feminism and archetypal interpretation. However, there are few studies on the rewriting of the two historical stories of Hua Mulan and Ts' ai Yen in the works. Starting from two historical stories, this article will study the adaptation and meaning of the novel by the method of intensive reading and analysis of the text. In the rewriting of Mulan's story, the protagonist who grew up under the background of dual culture and life imagined a female image who pursued freedom, equality and realized her own value, which is the rewritten image of Mulan. The rewriting of Ts' ai Yen's story is used to show the dilemma experienced by the protagonist and the final solution of the problem. In rewriting the stories of historical figures, the work shows the struggle and exploration of Chinese Americans who try to establish their cultural identity between Chinese and American dual cultures.



Keywords— *The Woman Warrior*; rewrite; Chinese culture

I. INTRODUCTION

The Woman Warrior is a representative work of the Chinese-American writer Kingston, in which many traditional Chinese cultures are involved, and Kingston rewrites the Chinese culture. This paper mainly studies the content, strategy and meaning of rewriting the female images of Hua Mulan and Ts' ai Yen in Chinese traditional culture in *The Woman Warrior*. It deals with the phenomenon of aphasia faced by Chinese Americans and the culture shock they suffer when they seek cultural identity. The combination of Kingston's special cultural dual identity with the Chinese female image and the Chinese

cultural adaptation in the book is of great significance for the integration of Chinese and American cultures and the promotion of Chinese cultural communication.

Chinese-American writer Maxine Hong Kingston(1940--) quotes female images in two Chinese traditional stories in *The Woman Warrior* and rewrites them.

After reading the relevant literature of Mulan rewritten by Kingston, we can analyze the tendency of blending and merging in the process of identity seeking in the works of Chinese American female writers. This article attempts to explore the meaning of being Chinese-American through her personal experience as a descendant of Chinese

immigrants born and raised in the United States. (Guan Hefeng 11) Through rewriting, she created a series of Chinese women and Chinese-American women images with distinct characteristics but more in line with American aesthetic values, such as Hua Mulan, making the Woman Warrior a great success in the United States. (Zhong Yi 143) In the original Ts'ai Yen story, the Han Dynasty people's sense of cultural superiority and the authority of the patriarchal society are included, "and these negative factors are replaced by positive feelings in Kingston's rewriting".

(Shang Yunying 10) Kingston projects her own experience to the protagonist, "What she wants to show is how a living minority child breaks through the thick wall of ethnic family education and realizes the life breakthrough process of independent cultural integration." (Gao Fen 32) "But what she sings are stories about her family and her own sadness and anger." (Bobby Fong 122) "In Kingston's opinion, Ts'ai Yen has done a successful translation by combining Hu music with Han lyrics to compose songs that both Hu and Han Chinese can enjoy." (Wei Jingyi 101)

II. THE REWRITE OF MULAN'S STORY

2.1 The rewrite:

The Woman Warrior is one of the representative works of Chinese-American female writer Kingston. Most of her works are innovations and rewrites of traditional Chinese culture and myth. In *The Woman Warrior*, the article "White Tiger", Kingston tells the story of Fua Mulan, a heroine in the Chinese folk song "The Mulan Ballad" from the Southern and Northern Dynasties. Kingston made innovations and rewrites on its basis. In the novel, "I" is combined with the image of Mulan, and through rewriting, the difficulties "I" encounter in a foreign country are expressed. The whole novel has a strong autobiographical color and contains rich and gorgeous oriental elements. Kingston became famous in the 1970s with the book *The Woman Warrior*. In the book, she borrowed Fua Mulan to express her hope for a fair and equal identity, and expressed her dissatisfaction with sexism and racial discrimination to American society, which had an impact on American society.

Kingston's rewriting of Mulan lies in the following aspects: the experience of practicing martial arts, Mulan's family, and Yue Fei's mother tattooed on Yue Fei.

In the original *The Mulan Ballad*, Mulan's martial arts experience is not explicitly described, but it is a direct description of her heroic killing of enemies on the battlefield. On the contrary, in *The Woman Warrior*, Mulan went to the mountains to practice martial arts since she was a child. Under the guidance of an old couple, she studied martial arts hard and stayed away from home for more than ten years in Baihu Mountain. When she was good enough to go to war, the old couple allowed her to go down the mountain and return to her family. "When I could point at the sky and make a sword appear, a silver bolt in the sunlight, and control its slashing with my mind, the old people said I was ready to leave." (Kingston, 33)

Yue Fei's mother tattooed on Yue Fei: This plot is an innovative adaptation by Kingston and does not appear in the original text. After Mulan came down from the mountain, her parents took her to the ancestral hall. In front of the ancestor's shrine, Mulan took off her clothes and carved an oath and the name of her enemy with a knife on my back. This is actually the author rewriting Yue Fei's story into Fua Mulan, which fully embodies the concept of "filial piety".

Mulan's Family: In the original "The Mulan Ballad", Mulan did not get married and have children. She went to the battlefield alone, and returned to her family after the war. When Mulan in *The Woman Warrior* was practicing martial arts in the mountains, her family helped her get married with her childhood playmate. After she came down from the mountain, she rode on the battlefield with her husband. Fighting the enemy side by side; during the long war, she got pregnant, but while she was pregnant, she did not slack off. Later, when the child was born, Mulan carried him behind her back and continued to fight on the battlefield. After the war, Mulan's husband and she returned to their hometown and lived a happy life with plenty of food and clothing. "My mother and father and the entire clan would be living happily on the money I had sent them. My parents had bought their coffins. They would sacrifice a pig to the gods that I had returned. From the words on my back, and how they were fulfilled. The villagers would make a legend about my perfect filiality." (Kingston, 45)

2.2 The Significance of rewriting:

First of all, looking at society as a whole, all Chinese-American women live in a world dominated by men of two races. It is difficult for them to find their own place. They need to eliminate all kinds of contradictions and establish their own identity. Kingston has lived in a society dominated by white men since she was a child, and at the same time endured the old Chinese concept of favoring boys over girls at home, which forced her to pay great attention to issues such as gender equality and gender discrimination.

Secondly, from the perspective of identity, the author, as a Chinese-American, has a special dual identity. As an ethnic Chinese, Kingston has been influenced by traditional Chinese culture and concepts since childhood, but at the same time she grew up in an American environment and was influenced by American education and local society, leaving the author trapped in the dilemma of dual identities. In the fierce collision between Chinese culture and American culture, the author cannot truly integrate into society. In order to find himself in the collision of two cultures, the author created a new image by rewriting traditional Chinese stories. The image of Mulan in *The Woman Warrior* not only has the traditional Chinese culture of respecting elders, caring for husbands and raising children, but also has the characteristics of realizing self-worth and promoting women's rights advocated by the United States. (Zhong Yi, 144)

“First of all, identity crisis occurs when a person grows up in an environment that is unfamiliar to him or her, has different values, culture, and ways of thinking, and is unable to gain a sense of belonging, and thus cannot realize self-awareness.” (Chen Yanqiong 60)

Most of the writers of Chinese-American literature are second-generation immigrants.

Life in the United States is undoubtedly a new experience for them, which will inevitably make them feel "culture shock." Most Chinese-American female literary writers focus on the identification and pursuit of ethnic and gender identities. Under the influence of their dual identities, they spoke for themselves through writing. Kingston, who is studied in this area, uses bold innovation and rewriting to integrate Chinese mythology into literature, and builds a

bridge between Eastern and Western cultures through storytelling. It not only retains the mysterious color of Chinese literature, but also shows the diverse American social atmosphere; it combines the mysterious past with the ordinary reality and pave the way for the American Asian Literature. (Guan Hefeng, 4)

III. THE REWRITE OF TS'AI YEN'S STORY

In addition to the reference to the historical figure of Mulan, the author also tells the story of Ts'ai Yen in the chapter "A Song for a Barbarian Reed Pipe". Ts'ai Yen was the daughter of Ts'ai Yong, a writer in the Eastern Han Dynasty. At the age of 16, she married a talented man named Wei Zhong Dao. However, less than a year after the marriage, Wei Zhong Dao died of illness. At the same time, his father Ts'ai Yong was also wrongly framed and died in prison. Beautiful and talented, she was kidnapped by the Huns during the war and forced to marry the leader. She lived in Xiongnu for 12 years and gave birth to two children. Cao Cao, Ts'ai Yong's former friend, sent an emissary to ransom Ts'ai Yen for a large sum of money in order to let the talented woman edit history books. The expectation of returning home and the conflict between mother and son made her suffer. But Cao Cao reminded her that her father's mausoleum had not been visited and his legacy had not yet been completed. This made Ts'ai Yen resolutely decide to return to the Central Plains. On the way home, the Huns experience and emotional surge led Ts'ai Yen to create the famous *Eighteen Stanzas of the Reed Pipe*.

3.1 The rewriting

What we see in the Ts'ai Yen story circulating in China is her unfortunate experience -- being captured, separated from her mother and her son, returning to her hometown and remarrying. Shang Yunying (2011) concluded from the textual analysis of *Eighteen Stanzas of the Reed Pipe* that the story of Ts'ai Yen circulated in China contains her dissatisfaction with her own fate and her feelings mixed with helplessness. Ts'ai Yen resisted the cultural mores of the barbarian tribes. She abides by filial piety and puts the father-daughter relationship above the mother-son relationship and the husband-wife relationship. This expressed the Han people's sense of cultural superiority, and also indirectly consolidated the authority of the patriarchal

society of Chinese culture. However, these negative factors are replaced by positive feelings in Kingston's rewrite.

Kingston's story is rewritten in two main ways. First of all, in the original edition Ts'ai Yen is not proficient in martial arts, and she does not kill enemies on the battlefield, as Kingston portrays her to do, "Like other captive soldiers until the time of Mao, whose soldiers volunteered, Ts'ai Yen fought desultorily when the fighting was at a distance, and she cut down anyone in her path during the madness of close combat." (Kingston, 209) The rewritten Ts'ai Yen's image with efficient in both brainy and brawny activities echoes the Mulan mentioned in the first half of the novel. As the final part of the final chapter, this rewrite makes the "woman warrior" manifest once again.

Kingston's second rewrite is about Ts'ai Yen's acceptance of the Xiongnu as a foreign culture. Exposed to a foreign culture, Ts'ai Yen was deeply distressed. She tried to speak Chinese to the children, but the children who grew up in the Xiongnu culture did not understand and even laughed at her. She detested the sound of the reed pipes, but gradually fell into them:

"The music disturbed Ts'ai Yen; its sharpness and its cold made her ache. It disturbed her so that she could not concentrate on her own thoughts. Night after night the songs filled the desert no matter how many dunes away she walked. She hid in her tent but could not sleep through the sound." (Kingston, 209)

In the rewritten version, Ts'ai Yen resonates with the sound of the pipe, and she writes the lyrics to accompany it. This was the moment when the Han culture she carried and the barbarian Hungarian culture moved from conflict to integration:

Then, out of Ts'ai Yen's tent, which was apart from the others, the barbarians heard a woman's voice singing, as if to her babies, a song so high and clear, it matched the flutes. Ts'ai Yen sang about China and her family there. Her words seemed to be Chinese, but the barbarians understood their sadness and anger. Sometimes they thought they could catch barbarian phrases about forever wandering. Her children did not laugh, but eventually sang along when she left her tent to sit by the winter campfires, ringed by barbarians. (Kingston, 209)

3.2 The Significance of Rewrite

To some extent, Kingston sees his own experience in Ts'ai Yen's story. "A Song for a Barbarian Reed Pipe" tells the story of a Chinese child's difficult growth from silence to talk from a first-person perspective. In order to speak English better, her mother cut out her tongue tendons. However, the huge difference between Chinese family and American school education made her struggle with inferiority and incomprehension, so she remained silent in school. The silence made her so angry that she forced the other Chinese girl to speak out. The situation is just like Ts'ai Yen's state of aphasia in Xiongnu - she cannot communicate with her children in Chinese and has nowhere to talk about her distress. Kingston uses Ts'ai Yen as a metaphor for herself to illustrate her spiritual journey of adjusting to Chinese-American identity.

In addition, the author rewrites herself into the ending of Ts'ai Yen's story to show her understanding of her dual cultural identity as a Chinese-American. As Gao Fen (2017) consider that what Kingston want to express is, how an ethnic minority child breaks through the thick wall of ethnic family education and realizes the life breakthrough process of independent cultural integration. Ts'ai Yen, who had been silent for 12 years, sang out her inner distress to the accompaniment of the Xiongnu flute, which shows that she created a product in her own language that could be understood by both the Xiongnu and Han cultures. It also shows the reality of Kingston's role as narrator: Kingston sings with a barbarian instrument, English, but what she sings are stories about her family and her own sadness and anger. (Bobby Fong, 1989) Ts'ai Yen sings in the Han language, but the emotions expressed are also recognizable to the Hu people. This represents a Chinese American creating his own identity amid the clash of two cultures and that's what Kingston craves.

Ts'ai Yen combines "Hu music" with "Han Ci" to compose songs that both Hu and Han can enjoy. In Kingston's view, Ts'ai Yen made a successful "translation." Kingston is clearly aware here that her writing is also a kind of translation. She likened her writing to the practice of communicating between two cultures and the standard is to translate well. (Wei Jingyi, 101)

Using Ts'ai Yen's story, the author expresses her determination to establish a connection between traditional

Chinese ethnicity and real life in the United States through her writing. This is why Kingston rewrites Ts' ai Yen story at the end of the novel: try to be compatible with both Chinese and American cultures and accept the identity of Chinese-American women, resolve conflicts through equal communication, and promote the integration of the two cultures.

IV. CONCLUSION

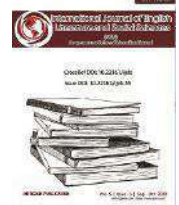
This paper makes a detailed analysis of the rewriting of the female images of Hua Mulan and Ts' ai Yen in Chinese traditional culture in the book *The Woman Warrior*. The author integrates the cultural shock she encountered in a foreign country. By rewriting the traditional story and using the revised Mulan, Ts' ai Yen's female image tells the story of her seeking for a just and equal female identity in a special environment. As a Chinese-American, the author has a special dual identity, faces identity crisis, suffers from culture shock, and suffers oppression in a male-dominated world. By rewriting the stories of Ts' ai Yen and Hua Mulan, she integrates Chinese and American cultures to better seek cultural identity, seek more equal status for women, promote women's rights, and promote the spread of Chinese culture. Promote the integration of the two cultures.

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Parallel Interplay between Tradition and Folk Theatre: A Study of select works of Vijay Tendulkar

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Abstract— Folk theatre is the root of modern Indian drama, and with the advancement of modernity, folk theatre keeps balancing the dynamic aspect of modernity. Most of India's well-known playwrights overcame the limitations of regional language throughout the 1970s and produced a number of excellent plays on a national scale. The majority of their experimental productions were focused on incorporating Indian folk theatre components or performance traditions into mainstream theatre. As a result, we see Utpal Dutt using Jatra in *Surya Sikar* and Girish Karnad adopting Yakshagna, a traditional type of theatre, in his play *Hayavadana* (1972). In order to create a new type of theatre that he called the "Third Theatre" or "Street Theatre", Badal Sircar experimented with incorporating folk elements into proscenium theatres. Similar to his contemporaries, Vijay Tendulkar also experimented with many types of folk drama in *Ghasiram Kotwal* (1972) and other plays. The current study is an integrated effort to concentrate on how tradition and modernity are portrayed in Vijay Tendulkar's plays. Another way to put it is that modernity has economic, social, cultural, and political ramifications. A cultural driving force with social, economic, and political ramifications is tradition. Vijay Tendulkar explores both conventional and contemporary tendencies in his plays through folk theatre. In his plays, he combines elements of heritage and modernism. They are entangled with both modernity and tradition. One may easily notice Tendulkar's keen observation of life in his plays. He strikes a delicate balance between tradition and contemporary in expressing the social realities. The purpose of this article is try to understand how Tendulkar employed various folk theatre styles to express power dynamics and the outcome of oppression, a very modern and postcolonial subject, on stage.



Keywords— Contemporary issues, Folk theatre, Modern, Traditional Folk, Urban Folk.

I. INTRODUCTION

Indians have recently gained a resurgence of interest in folklore and regional cultural expressions that has caused the rediscovery and reappraisal of indigenous performance and literary arts. This is particularly clear in theatre. Since independence, the traditional theatres have had a spectacular reform, including Yakshagana, Tamasha, Ras Lila, Nautanki, Bhavai, Jatra, and Khyal. The national and state Sangeet Natak Akademics have lately drawn attention to these provincial theatres, which were considered decadent and generally ignored during colonial times. An academic re-evaluation that views them as the last representatives of the old Sanskrit theatrical tradition, based on characteristics like introductory rituals, stylized acting

and gestures. Their prestige has increased as a result of stock characters like the stage director (sutradhara) and clown (vidushaka), as well as stylized acting and gestures as well as a lot of dance. Urban audiences have seen performances by folk theatre companies from all across India at festivals held yearly in the capital, and Western academics have been drawn to the cultures to study them. Cities have become more acquainted with folk theatrical traditions as a consequence, and their attitude towards them has changed from derision to interest and appreciation. In India, interest in folk theatre first emerged in the late 1950s and early 1960s.

The works of Vijay Tendulkar deal with persons from the mainstream, the authority or upholders of norms, who were

tasked with establishing a modern society, rather than just representing the voices of the marginalised. Tendulkar skillfully applied the Brechtian alienation effect to expose the relationship between violence and power in Indian institutions and make critical observations on the reality of the social conditions in his immediate surroundings. In order to inspire the audience to think critically and act against the status of society rather than accept it passively, Brecht's Epic theatre aimed to in still a critical distance and attitude in them. He employed the "estrangement effect," which deviated from the rules of that era's naturalistic mainstream theatre and allowed viewers to become emotionally separated from the play and think more logically. The same thing occurs in *Ghasiram Kotwal*, a play that recognises the real violence ingrained in society and uses alienating tactics to keep the audience informed while also making them feel exceedingly uncomfortable. The mechanics of power is the subject of the play, and they have become so messed up that there is no simple way to fix them. Since Tendulkar accepts violence as reality rather than loathes it, the play can be seen as political satire since it encourages audience members to reflect and engage in critical analysis. The play's plot and characters show how tradition and modernity are perfectly woven together in *Ghashiram Kotwal*, which is a superb example of this interweaving in an artistic way. Tendulkar's focus is on disclosing the truth; the audience must come up with the solution. He maintains the relevance of a minor historical figure for India in the 1970s and even today.

II. DISCUSSION

Folk theatre forms like Jaatra, Nautanki, Bhavai, Tamasha, and puppet shows are the traditional and most effective ways to communicate with rural populations. These forms, along with electronic media, should be used to spread a message about social, economic, and cultural development because it will aid in the overall development of the country. These media sources started to be utilised to educate the public and launch government efforts on subjects like adult education, rural health care, the elimination of untouchability, access to contraception, women's empowerment, anti-dowry customs, and a number of other socio-economic issues.

The Sutradhar character comes from Indian classical theatre in Vijay Tendulkar's play. The Sutradhar initially comes at the start to introduce the Pune Brahmins. The Sutradhar idea is improved by Tendulkar so that it may operate on several levels. Connecting the different story elements together is its most important role. The Sutradhar also takes numerous personas, such as the Kirtan-chanting Haridasa or, more crucially, serves as a liaison between the spectators and the players and the many remarks made on the play's

events. The dramatist does a good job of handling Sutradhar's contact with the audience as well. The kirtan mode is used to render Sutradhar's songs. While a "kirtan" is intended to provide moral and spiritual guidance, in the play, the name "kirtan" alludes to the lustful tunes performed by ladies, and the word "darshan" denotes a sight of those dancing women. Tendulkar must be commended for his conviction in the inevitableness of the musical form and his masterful use of it, even when the sheer joy of music tends to lessen the satire's gravity. . Tendulkar has utilised a beautiful combination of classical music, dancing, abhanga, and lavani in a scene when Ghasiram is accused of stealing and hurled into the crowd where he rises again to reiterate his determination to get revenge on the Brahmins of Pune. The playwright's advice makes it clear.

The forms of indigenous folk tradition are ideally suited to reflect power politics. The twelve guys Tendulkar refers to as "all" or the "human curtain" can be compared to the term "chorus" used in Western theatre. Tendulkar uses the chorus technique occasionally to depict the guys as Pune Brahmins and other times as the human wall. This demonstrates that Tendulkar was knowledgeable about contemporary Western theatre techniques and skilled at utilising them. However, Tendulkar cleverly adapts these conventional tools to produce a culture of decadence, intrigue, and hypocrisy. Even when a fellow Brahmin is being tormented, the Brahmins acting as the human curtain sing, dance, and chant with their backs to the audience. This human wall also serves as a powerful metaphor for the use of human tools to achieve secrecy and revelation. It conceals the oppression and depravity of Brahmin control behind a veil of complacency. For instance, when the curtain dissolves, we can hear the Sutradhar speaking to the tortured Brahmins while the curtain muffles their screams. The group seated in Gulabi's hall in Bavannakhani is created by the curtain. The precise synchronicity of the human wall's movement, which was influenced by a traditional folk dance, and the music, which establishes the tempo and mood of the bawdy era, is what makes it so fascinating to use.

The cultural matrices that connect rural and urban areas are becoming increasingly urbanised because of a fast shift in value paradigms. Traditional folk , on the other hand, are commonly used in metropolitan theatre productions, albeit diluted in the guise of improvisation. Traditional folk dance and song adaptations for the big screen, especially when performed by amateurs, distort the originals and harm their long-term survival and development. Herein lies the dilemma and the very real threat of degeneracy and revivalism's worst manifestations, according to M K Raina:

“Since this urban activity is typically one of the shortcuts, it is aggressive and exploitative. Even though the urban

theatre employee has taken up the product, he or she has failed to consider its origins, including its history, ethnography, religion, and other factors that tie it to the past” (Raina 453).

Vijay Tendulkar is considered a realist, humanist, and experimentalist playwright by critics and literary historians. Tendulkar's plays are representative of cultural and political reality since they include real-life circumstances, events, and happenings, according to those who study them. Take, for example, his *Silence! The Court is in Session* is based on actual dialogues heard by the dramatist at a mock trial enacted by a group of actors; *Kamala* is based on true events reported in the daily paper; “*Ghashiram Kotwal*” is based on a historical incident during the Peshwa regime. Consequently, all that he created and performed on stage was based on real-life experiences. His plays have become increasingly lifelike as he has incorporated more and more details from real life (Tendulkar, *Ghashiram Kotwal*)

Tendulkar incorporated form and its defining linguistic patterns into the play. With the exception of *Mukunda* (Krishna), who was given a sarcastic treatment of modern urban life in the dialogue, the play's traditional *gan* (invocation to Ganapati), *gaulan* (sc Krishna and the milkmaids), and *povada* (a song form) were not used. Tamasha, and he found that the metropolitan performers he chose lacked the spontaneity and casualness of traditional actors. This issue brought to light for him one of the key distinctions between urban and rural theatre: whereas the actor is crucial in folk theatre, the urban play relies on the playwright.

The play can be perceived as an allegory of struggle between the individual and society, between power and exploitation. The content of the play is woven in songs and music. Vijay Tendulkar the play wright has described the play as a non-historical myth presented with dance and music. For this purpose, he has used a combination of a variety of ingredients from different folk forms of Maharashtra Kirtan, Abhanga, Tamasha, Lavani and Khele are used in particular. The folk forms helped in articulating and expressing the content of the drama. The play has shades of folk arts consequently folk music was used as a critical vehicle of the theme.

The play is dominated by Nana Phadnavis, Ghashiram and the chorus and Sutradhar with their implications of folk art. *Ghashiram Kotwal* is incomplete if the text is divorced from the performance. The Theatre Academy production, that performed the play in India and abroad, used conventions from several folk theatre traditions like the *Khela*, the *Dashavatar* the *Tamasha*, the *Gondhal*, the *Bharud*, the *Bahurupee* and the *Waghya Murli*.

Tendulkar's play “*Sari Ga Sari*,” blended two different elements, 'Tamasha' and 'Natak,' into one. The play turned

out to be experimental using the new techniques because of this fresh endeavour. The notion of a middle-class drama presented in the manner of Tamasha, which was used to reveal social and political ills, looked to be incredibly important from the standpoint of experimenting in this play. As a result, his contribution to modern Indian theatre is one-of-a-kind and hence stands alone (Tendulkar, “*Sari ga Sari*”). “*Sari Ga Sari*,” Tendulkar's Marathi play, was originally staged in Bombay in 1964.(r)

The drama was written by Tendulkar using the Tamasha literary genre's unique linguistic idioms. The play had traditional elements such as the *gaan* (incantation to Ganapati), *gaulan* (the scene between Krishna and the milkmaids), and *povada* (song form), but characters like *Mukunda* (Krishna) were parodied, and allusions to modern urban life were thrown in here and there. Tendulkar was mainly interested in capturing the spontaneity of Tamasha, but he saw that the urban actors he utilised lacked the casualness and 20 improvisational skills that traditional actors had. This conundrum highlighted for him a crucial difference between urban and rural theatre: in urban theatre, the author is the most significant character, but in folk theatre, the performer is the most significant character.

The play turned out to be experimental using the new technique as a result of this fresh attempt. The idea of a middle-class drama shown in the manner of Tamasha, which was used to reveal social and political issues, looked to be highly important in the form of experimentation in this play. As a result, his contribution to contemporary Indian theatre is one-of-a-kind and unrivaled. Tendulkar is a virtuoso when it comes to characterisation. Characters are important to him, and his plays are character driven. Many reviewers split plays into three categories: action, character, and ideas. Because Tendulkar's plays are characterdriven, they are known as "character plays." "Tendulkar's play is character-centered and examines the personality of a character." “*Sari Ga Sari*,” a play by Vijay Tendulkar, is a good example of merging Indian heritage with western theatrical features.

Tendulkar thoroughly takes up a modern political dilemma – the rise of demons in public – using the *Dashavatara*, a classic semi-classical genre. These demons, which were originally developed for the advantage of political leaders, have gotten out of control and are represents a danger to their creators. The demons are rendered "indestructible by the perks of gods and subsequently turn against the gods themselves," according to Indian mythology (Dorson 107).

Political authority, the institution of marriage, and individual disenchantment with power are all topics of satire. Although the *Sutradhar*, as well as the chorus, are typical theatrical features, they are not characters in the play, as Ghasiram and Nana are. They are dramatic devices

that change depending on the narrative. In the drama, the sutradhar watches, remarks, offers information, signals scene changes, and weaves into or out of the plot. In contrast to Bharatmuni's notion, the sutradhar appears in "Ghashiram Kotwal" from the start to the finish of the narrative.

"Tendulkar slightly deviates in Ghashiram Kotwal by enhancing the role of the Sutradhar from that of an active participant in the action of the play and an interlocutor who acts as a cohesive device bringing together the different and often disparate scene of the play" (Ramdevi 94).

Tendulkar's plays reflect his deep discontent with the current societal system. They deal with the misery and suffering brought on by society's merciless forces and norms. He aspires to depict the modern man's situation, problems, difficulties, and complexity. The world around you is presented as it is.

"Tendulkar presents modern man in all complexities. He portrays life as it is from different angles without trying to moralise or philosophise in any way. All the works contain a latent critique of modern Indian society, mostly middle class, and lower middle class though from different angles" (William).

Contemporary issues mostly concern with power politics and lust for power. In Ghashiram Kotwal, Ghashiram Savaldas is not primarily a power-hungry individual. To pursue his fortune, he travelled to Poona with the company his wife and daughter. However, the humiliations endured by him have left him craving power. He tries to win Nana's favour, but Poona Brahmins stop him. Violence and power go hand in hand. Using goons, Gulabi, the courtesan, steals the necklace from Ghashiram. In the 19th century, Nana Phadnavis, the Peshwa of Pune's chief minister, gave him that necklace in appreciation for aiding him after he hurt his leg while dancing with Gulabi. She has captured the hearts of every Brahman, including Nana, who is eager to lay down their lives at her feet. By grabbing the jewellery from Ghashiram with force, she demonstrates her strength. There used to be a large feast at the grand dakshina ceremony at the base of the sacred hill of Parvati. Nana will also respect the Brahmins. Ghashiram is waiting in queue with ravenous eyes. However, he is charged with robbing a Brahman of his prize money. He is misidentified as a thief. He is beaten and then jailed in the prison. This insult forces Ghashiram to take a vouch,

"I'll come back like a boar and I'll stay as a devil. I'll make pigs of all of you. I'll make this Poona a kingdom of pigs." (377)

To gain control and carry out his promise, Ghashiram uses his young, lovely, and innocent daughter Gouri as a lure. He chooses to give his daughter to Nana as payment for power.

III. CONCLUSION

Ghashiram Kotwal accurately portrays the brutality and persecution of rulers in the years before independence. But the fact that it has achieved such great success to far shows how applicable its topic is. Every official who abuses their position of power in any political complex may be seen in Ghashiram Kotwal's persecution of the people of Pune as an example of how to do it. The tyrants of Pune might be seen as a metaphor for the lawlessness and eradication of the oppressed, untouchables, Blacks, subalterns, aboriginals, the disadvantaged, peasants, small merchants, manufacturers, and the like around the world. Even the post-modern practices of neoliberalism and globalisation may be appropriately conveyed with the use of a human curtain made out of Pune Brahmins, a Marathi traditional theatrical technique. The Pune Brahmins serve as the greatest analogy for the world's ruling elite and Hindu hegemonic practices. The author who is completely relevant to the circumstances in the present is Ghashiram Kotwal.

As a result, Ghashiram Kotwal is an exceptional and cutting-edge experiment that gives contemporary Indian theatre a new direction, both in terms of its subject and technical approaches. Traditional forms need not be considered as priceless artefacts, as demonstrated by Ghashiram Kotwal and Sari Ga Sari, but can instead be used to explore contemporary issues appropriate for an urban audience.

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The Quest for Identity: A Feminist Analysis of Shashi Deshpande's Novel *That Long Silence*

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Abstract— Shashi Deshpande's novel *That Long Silence*, published in 1988, emerges as a pivotal work within the landscape of Indian literature, particularly in the context of women's writing. Through the lens of its compelling narrative and the intricately developed character of Jaya, the novel delves into the complexities of the female experience in contemporary India. This paper seeks to explore the thematic elements of the 'identity quest' and the profound significance of 'silence' within the narrative. By tracing Jaya's journey in her pursuit of self-discovery and agency amidst societal expectations, this analysis uncovers Deshpande's multi-faceted approach to feminism. The concept of 'silence' emerges as a potent motif, reflecting the intricate dynamics of gender roles and repression. Ultimately, this paper contributes to a deeper understanding of Shashi Deshpande's literary contributions and her significant role in shaping feminist discourse within Indian literature.



Keywords— Identity Quest, Feminism, Silence.

INTRODUCTION

Feminism took its shape in the early twentieth century; it is an "organised activity on behalf of women's rights and interests". Feminism examines women's struggle against the 'malecreated ideologies' and their socio-political and economic status in society and advocates equal freedom of self-expression for women. Writers like Virginia Woolf and Simon De Beauvoir are universally recognised for their contributions to feminist writings. In India, Feminist writing appeared in three phases: first-generation feminist writers depicted the traditional outlook of women who were marginalised by society when India was still colonised, the second phase of writings represented the women who were 'all set for change', the third generation feminist writers during the much later part of the twentieth century exhibited the inner sight of 'female psych' and 'female-experience'.

Women in India have contributed to fiction writing to a great extent, and among those writers Anita Desai, Ismat Chughtai, Arundhati Roy, Kamala Markandaya, Anita Nair, Jhumpa Lahiri, Kiran Desai, and Shashi Deshpande are most celebrated novelists. At the heart of their literary endeavors lies a profound exploration of the fundamental

dilemmas and conflicts that have plagued Indian women throughout history. Their novels serve as windows into the multifaceted experiences of women, their voices rising above the cacophony of a traditionally patriarchal society. Foremost among their themes is the relentless scrutiny of women's subjugation and the often harrowing predicaments they find themselves ensnared within. In the earlier works of these remarkable writers, we encounter the traditional image of Indian women, ensconced in roles defined by centuries of tradition and societal expectations. However, as time unfurled, so too did the narratives of Indian women in literature. The portrayal of women evolved, shedding the veneer of convention to reveal a more realistic and pragmatic depiction. These writers, unafraid to tackle the complexities of contemporary life, provided a literary space for women's experiences to be authentically explored. Through their narratives, readers are invited to traverse the intricate web of family, relationships, identity, and societal change, witnessing the struggles, triumphs, and resilience of Indian women. In the words of these celebrated novelists, the literary landscape of Indian fiction is enriched with diverse perspectives and a profound understanding of the

human condition. They have not only illuminated the struggles of Indian women but have also contributed significantly to the broader discourse on gender, identity, and social change. Their narratives stand as enduring testaments to the resilience and aspirations of Indian women, bridging the gap between tradition and modernity, and inviting readers to contemplate the multifaceted nature of womanhood in India.

Shashi Deshpande is one of the most influential Indian writers in English. She has written many short stories and nine novels: *The Dark Holds No Terror* (1980), *If I Die Today* (1982), *Come Up and Be Dead* (1983), *Roots and Shadows* (1983), *That Long Silence* (1989), *The Binding Vine* (1992), *A Matter of Time* (1996), *Small Remedies* (2000), *Moving On* (2004) and four books for children *Summer Adventure*, *The Hidden Treasure*, *The Only Witness*, *The Narayanpur Incident*. Her novel deals with the "middle-class Indian women who represent the overwhelming majority of Indian women and are struggling to adjust in it rather than get free from the traditional world". She has been called a 'feminist' for portraying women as 'they are'. Her works serve as a poignant mirror to the profound challenges faced by women, particularly those hailing from middle-class urban backgrounds. In this juxtaposition of tradition and modernity, Deshpande's narratives resonate with a resounding authenticity. Her protagonists emerge as emblematic figures, emblematic of the struggles faced by countless women. Trapped within the confines of their socially prescribed roles as wives, mothers, and daughters, they grapple with a profound sense of entrapment. Yet, beneath the weight of tradition and societal expectations, a profound quest for identity pulses within them. Their stories become a searching, a journey, a quest for selfdiscovery. Her narratives are a profound exploration of the chaos that simmers beneath the veneer of domesticity. In her evocative prose, she lays bare the disillusionment that festers in the crucible of matrimony, the frustration that emerges from the incongruity between societal norms and individual aspirations. Her novels become a canvas upon which the unspoken desires and unmet aspirations of her characters are vividly painted. The dichotomy her characters face, the tension between tradition and the pursuit of personal identity in their changing worlds, resonates with readers as a universal and timeless dilemma. In the realm of Shashi Deshpande's literary exploration, the complexities of womanhood unfurl in all their intricacy. Through her incisive storytelling and empathetic characterizations, she unveils the layers of human experience that often remain concealed, offering readers a profound glimpse into the inner worlds of her protagonists.

Identity Quest in Shashi Deshpande' *That Long Silence*

That Long Silence is the fifth novel of Deshpande, published in 1988; in 1992, Deshpande won the prestigious Sahitya Academy Award for this novel. This novel illustrates the story of a failed writer, Jaya, who revisits her past and undergoes a journey of 'self-revelation'. *That Long Silence* (1988), typical of Shashi Deshpande's fiction, delineates the private despair of a woman behind the facade of a happy married life. The construction of characters like Vanitamami, Aiji, Mai, and Jija helps her to unveil the 'patriarchal' mindset within the women of the society.

Jaya's quest for identity is the predominant theme of the novel. Her name, Jaya (victorious), renamed Suhasini ("soft, smiling, placid, motherly woman" (p.15)) by her husband, argues over the very existence of an individual. She suppressed her emotional self in order to treat her husband as a "sheltering tree" (p.167). She starts imitating the mythical women, like Sita, who followed her husband to exile; she goes after Mohan to their suburban Dadar flat because of his corrupt practices in his office; and there she revisits her past, and the novel's plot unfolds to the reader. Her introspection discerns that she has lost her power over herself in the seventeen years of their marriage. Her novel *The Dark Holds No Terror* (1980) deals with the same theme of gender identity; it represents the 'post-modern dilemma' of a woman (Saru) who is a victim of 'marital rape'; she is torn out into 'two selves'.

'Silence' is one of the recurring metaphors in Deshpande's novels. In *That Long Silence* (1988), 'silence' is used as a 'weapon' against patriarchy. It also resembles the passive attitude of the females of Indian society. Indu, in *Roots and Shadows* (1983), says about her not-so-good relationship with her husband, "I am passive. And unresponsive. I'm still and dead." As A.N.Dwivedi observes, 'In *That Long Silence* ', 'silence' denotes lack of communication, frigidity of feeling, and want of understanding and compassion. Being devoid of emotion in real life, Jaya's short stories become emotionless and puerile." At the end of the novel Deshpande gives the resolution that Jaya will break her long-kept silence metaphorically she will obtain her long given authority over herself.

"Matrimony is often regarded in India as the summum bonum of women's life", points out R.S. Pathak, but for Deshpande, it is no longer a 'sacrament'. The sole purpose behind marriage is the continuation of generation; in *Roots and Shadows*, Indu observes, "What was marriage after all, but two people brought together after a cold-blooded bargaining to meet, mate and reproduce so that the generation might continue" (p.3). "A wife must always be a few feet behind her husband" (*The Dark Holds No Terrors*, p.124), the realistic depiction of the 'husband-wife equation' where a wife becomes the shadow of her husband. The same

portrayal of marriage is recounted in *That Long Silence* (1988) as well; Jaya sees both of them as "A pair of bullocks yoked together". Through the protagonist's consciousness, Deshpande asserts the true idea behind marriage; not only are the females suffering in her novels but the male characters are also frustrated because of their assigned role in marriage by society.

Shashi Deshpande is an extensively celebrated feminist writer, but her idea behind feminism resembles Simone De Beauvoir. She says in an interview with Geetha Gangadharan, "I am a feminist in the sense that, I think, we need to have a world which we should recognise as a place for all of us human beings" (Indian Communicator, 20 November 1994). London's Virgo Press later published *That Long Silence* and directly contributed to this proclamation. Jaya's search for self and her quest for identity is the central argument of the novel. She introspects on her married life, which puts her in a dilemma; A.N. Dwivedi points out that "the predicament of Jaya of *That Long Silence* (1988), who is presented as torn 'self' between what she was before marriage and what she is after it... hers is an alienated 'self by all means". Identity quest is the chief motif of Deshpande's fiction, including her short stories; G.S. Amur comments that "Women's struggle, in the context of contemporary Indian society, to find and preserve her identity as wife, mother and most important of all, as a human being is Shashi Deshpande's major concerns a creative writer, and this appears in all her important stories."

'Silence' in Deshpande's novel symbolises women's silence in Indian society. Saru in *The Dark Holds No Terror* says, "Silence had been a habit for us" (199); Jaya's 'silence' is typical of the silence of 'entire womanhood'. Her silence is not only the lack of communication, but it is her surrender; she "had learnt it at last- no question, no retorts. Only silence" (143). Through this theme, Deshpande recounts the compact female psych, Jaya's following her husband Mohan to their suburb Dadar flat, explicates her submission in marriage. Jaya has given her 17 years to create an ideal home like the advertisements in cinemas as they are "the illusion of happiness", but her husband doesn't like them. Through her male characters, Deshpande abruptly points out the idealisation of women's submission (silence) before their husbands; Jaya says Mohan "saw strength in the woman's suffering silently" (36). However, the silence of Mohan's mother is perceived differently by Jaya; she knows her silence was not her strength but rather "... that silence was the only weapon" (36). Nearing all the female characters of Deshpande are victims of silence, Mohan's sister Vimala never complained about her ovarian tumour. She was destroyed by it, "She shank into a coma and died a week later, her silence intact". Throughout *That Long Silence*, this metaphor 'silence' played a significant role next

to the protagonist. Not only Jaya but the other female characters of the novel- Jija, Ajji, Vanitamami, and Naina of them are somehow subject to 'silence'.

Jaya is a 'convent-educated girl'. She has a sense of being 'extra ordinary'. Her father encouraged her to be independent, but after his death, her mother and family pushed her to marry. She is now supposed to be an ideal wife. The image of archetypes of Sita, Gandhari and Maitreyee are part of her unconscious self. In the later part, we see her role changing; like Gandhari, she unthinkingly follows her husband to their Dadar flat after his corrupt practices in his office. Nevertheless, it is her conscious self that haunts her. Her ego is replaced by her husband's happiness, "Be good to Mohan, Jaya,' Dada had advised me when I was leaving Ambegaon after our wedding." (139). Saru's self is torn apart because of the death of her brother; her mother blames her for his drowning; she says, "You killed your brother... why didn't you die?" (173). They are suffering from 'ego-inflation' because of the preference for a male child. Jaya is disappointed after knowing that Ai has given that flat to her son, and Nilima is continuously mentally harassed by her grandmother.

Jaya lives in a patriarchal house where women do not belong to a 'family tree' rather they are part of their husband's house. For Jaya, this loss of place in the family tree represents the loss of her identity. Her husband is the only one who can shelter her. She left her writing because of him, and her writing was her identity. She has become 'Mohan's wife, Rahul's and Rati's mother'; she confines herself to what she is not. She fails in her traditionally assigned role; she is Jaya (victorious), though her husband would never accept it; for him, she is an exhibitionist. He does not like Jaya's writing about their story and restricts her writing, which ends up giving up her gift, which is her real identity apart from the traditional one. Saru's husband is jealous of her because she is 'not only the bringer of bread but butter'. Jaya and Saru are shown to be escapist, but they are emerging their selves. Saru is a character in 'conflict'; she completes her identity by returning to her 'inner space'. Indu in *Roots and Shadow* portrays the 'inner struggle' of a female artist who wants to express herself. Jaya has a disoriented self; as a child, she used to get angry very soon, but for Mohan, anger makes a woman unwomanly' and to please him, she exhibits whatever he wants her to. 'Anger' is a metaphor for self-expression and frustration. In Adesh Pal's view, "In Jaya's case, expression of anger is not a direct outburst as it is with Saru and Indu. Her first and only outburst with Mohan, soon after her marriage, results in days of Mohan's silence. Since then, she has adopted the silence stratagem and withdraws under it. She turns the direction of her anger or herself, and her anger becomes self-destructive".

Although Jaya's suffering is not as painful as Saru's, Saru Deshpande portrays the condition of women suffering from physical harassment, while in *That Long Silence*, it is Jaya's psyche that she is dealing with. For Deshpande, this whole course of suffering throughout life is worse than killing at birth; Jaya says, "All those agonies... for days I had been unable to get it out of my mind. But now I wonder whether it wasn't more merciful, that swift ending of agony once and for all, than this prolonging of it for years and years." (53).

The retrospection is widely used in Deshpande's novels; in *That Long Silence*, Jaya revisits her past, giving the novel an 'integrative structure'. Her relationship with Kamat is an essential aspect of her process of self-identification. She compares herself with Kusum, her cousin, who is somewhat mad and ends her life by jumping in well. The ghosts of her ancestors, Kamat and Kusum, come alive before her, representing her independent conscious self, which she was deliberately crushing up. The novel is interwoven with different techniques; as R S Pathak rightly observes, "The novelist also uses some devices of the stream of consciousness-technique novels like a flashback, 'light of memory', interior monologue and so on to probe into the psyche of her characters. Jaya says at the end of *That Long Silence*: "All this I have written- it's like one of those multi-coloured patchwork quilts that kakis make for any new baby in the family".

"I named you Jaya. Jaya for victory," her father's words inspired her, but her concept about herself started fading after his demise. She is in a continuous dilemma: her father's death, leaving her Saptgiri house, then her arranged marriage- she is facing them all without uttering a word. In due course, she creates a place of her own; she only breaks her silence with Kamat, her neighbour. She talks about her tragic events, marriage, and stories. She has a secret intimacy with this man. Kamat is not good-looking like Mohan, but she feels an ease with him that she never felt with Mohan. His 'gift of casual, physical contact' and their intimate relationship were enough for her to forget her monotonous life. Kamat is not the typical patriarchal mindset man; he never talks down to her like Mohan, and he sees her as equal to man for him: "The relation of man to woman is the most natural of one person to another". It was Kamat with whom she responded to sexual relationships, but most importantly, he is her only friend. When he dies, she is again psychologically alone; she does not stay with Kamat for the last time. His death, like her father's death, deludes her.

There was a time when Jaya was emotionally dependent upon her husband. When he left her, she continuously panicked about what she would do without him. Jaya is a character in progress; she was raised as an individual but

was later capitulated by societal customs. She is in utter confusion, and she always needed a man to encourage her- first, it was her father. After his death, her brother Dinkar was one whom she was dependent on because she married Mohan, and then she completely dissolved herself before her 'sheltering tree'.

CONCLUSION

Deshpande has not solely blamed the men folk of the society for the sinking of women's confidence; women like Jaya want to live in their 'safe hole' and become the object of domestic violence. In *The Dark, Holds No Terror* (1980), Saru is a well-earning Doctor, but she is afraid of 'the dark'- the novel's metaphor which is linked with 'panic and sensation'. She has become the prey of 'marital rape' because of the envy of her husband. Deshpande is more of a realist than a romanticist; she writes what is there. Like other women, Saru is continuously subjugated by the domination of her low-profile, jealous husband. Though Deshpande is a realist for the sake of her readers, she gives solutions to these problems, and for her, the only solution is to 'break the silence'. At the end of *That Long Silence*, she quoted from the Bhagwadgita, "Yathechchasi tatha kuru", which means "... Do as you desire!" (192). Women have to analyse their subjugation; for people like Jaya, the complications are in their consciousness. The moment they want to free themselves up, they can; however, this process is not easy. At the beginning of novel, Jaya asserts that "Self-revelation is a cruel process" (1), but "we can always hope. Without that, life would be impossible. And if there is anything, I know now it is this: life always has to be made possible." (193).

Deshpande's novels cannot be read in isolation; one must go deep into a woman's eyes to understand her agony and Deshpande's novels. For Elaine Showalter, there are three phrases forming the feminist aspect in work: "limitation, protest, and self-discovery", and Deshpande's novels are structured in these phrases. However, this protest may be within their psychic landscapes. Her novels are character-based; it is her character that helps the plot, not vice-versa. The plots are resolved within the surroundings of her female protagonist.

Deshpande is not a typical feminist, she doesn't want her books to be considered as women's writing, she says, "When you deal with just my work then take me as an individual writer and deal accordingly. Don't call it women's writing or feminist writing. Today we have women writing about women, for women. These works are being published by women, criticised by women, read by women and studied in the Women's Studies Departments and so on. I hate this 'women's lib' separating women's

writing It is just self-defeating" (Indian Communicator, 20 November, 1994).

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Weaving a New Ethics in George Eliot's *Silas Marner*

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Abstract— *Sensitive to the moral problems of their time, Victorian writers in general strive to invent a more appropriate moral code to bridge the axiological gap and foster the advent of a more humane society. George Eliot is one of them. In her novels, she keeps expounding moral principles that constitute her ethical philosophy. Drawing on New Historicism and intertextuality, this paper aims to explore Eliot's ethical thinking in Silas Marner. Specifically, it looks at how Eliot, drawing on her own experiences and the various intellectual sources of her time, forges a moral philosophy through her narrative. The analysis concludes that Eliot proposes humanist values such as love, altruism, honesty, understanding, and compassion to counteract the malevolent forces of egoism and wickedness that are corroding society and have ultimately revealed the moral and social danger of Christian doctrine.*



Keywords— *Silas Marner, Eliot, ethics, affection, humanity*

I. INTRODUCTION

One of the greatest literary periods of the UK, the Victorian era is also considered to be the first golden age of the British novel. It notably witnessed the rise and blooming of the social novels. This one was chiefly concerned with the denunciation of the multifarious social injustices essentially resulting from the Industrial Revolution. The chief representatives of this social protest novel include Benjamin Disraeli, Charles Kingsley, Elizabeth Gaskell, the Brontë sisters, Charles Dickens, William Thackeray, and Thomas Hardy.

Alongside the social novel, and similar to it in many respects, developed a form of novel that assumes a plainly moralizing role, that is “to teach and delight” (Xiao 1816), as Sir Philip Sydney earlier put it. These novelists that include Tomas Carlyle (1795-1881), Matthew Arnold (1822-1888), John Stuart Mill (1806-1877), and George Eliot (1819-1880) attempted to draw lines of good conduct in an age where religion, the main moral source, started waning and proved ineffective to guide man’s behaviour. With the decline of faith, literature took over as the receptacle and promoter of values. Thomas Carlyle asserts in this respect that “literature is a branch of Religion, and always participates in its characters: however, in our time it is the only branch that still shows any greenness; and, as

some think, must one day become the main stem” (Qted Xiao1817). Therefore, in the line of German writers such as Hegel and Goethe, the above-mentioned Victorian British writers endowed their aesthetics with a religious or, more precisely, an ethical mission.

George Eliot, the pen name of Mary Ann Evans, proved to be particularly steadfast in this objective of building, through literature, new ethical lines in a context of religious and moral crisis. “Her own age regarded her as an ethical teacher” (Campbell 1). The problematic of ethics is then one of the most central issues of her novels. There are a variety of ethics and a large number of ethical theoreticians. However, ethics is here understood in its broadest sense as a system of thought that teaches how man should act so as to make living in society possible. From her first novel, *Adam Bede* (1859) to the last one, *Daniel Deronda* (1876) through *The Mill on the Floss* (1860), *Silas Marner* (1861), *Romola* (1863), *Felix Holt, the Radical* (1866), and *Middlemarch* (1871), the British writer keeps displaying moral problems that affected the Victorian society and implicitly suggesting crisis exit solutions. She achieves this by combining a set of complex realities drawn from her own experience, but also from the rich and dynamic intellectual and literary context of her time. She writes: “I have a growing conviction that we may measure true moral and

intellectual culture by the comprehension and veneration given to all forms of thoughts which have influenced large masses of mankind" (Campbell 23). *Silas Marner: the Weaver of Raveloe*, her third novel, seems to perfectly epitomize the plural moral teachings of Eliot. Similar to her eponymous protagonist who weaves like a spider, Eliot weaves an ethical philosophy through the two tumultuous stories of the novel. In this work, we endeavour to unfold the basic moral principles that Eliot has carefully wrapped in her rich and complex narrative.

This study will be conducted with the help of two main literary theories, namely New Historicism and intertextuality. The theory of New Historicism, which teaches us that a literary work is the product of its author's cultural context, will enable us to see how Eliot based her ethical thought on her own experiences and the different currents of thought of her time. In the same vein, the intertextual approach will enable us to see the points of junction between Eliot's narrative text and the many philosophical texts that have guided the English writer's thinking.

II. THE FORMATION OF ELIOT'S MORAL THOUGHT: FROM DOGMATISM TO FREETHINKING

Eliot's ethical creed is at the image of Victorian England that provides its contextual framework. Indeed, like the complex nineteenth-century English society where a multitude of contradictory ideas and social realities existed side by side, the moral philosophy of Eliot is not a homogenous and well structured thought. It is rather made up of a set of diverse moral principles. This can be explained by the multiple sources of influence of Eliot.

Mary Evans is not only a novelist. She is also a critic, a journalist, and a translator who very early developed a taste for reading. Moreover, her father, Robert Evans (1773-1849) ensured his daughter a basic quality education. She left school at the age of 16 mainly because of her mother's illness and became a self-taught woman. In fact, she completed her intellectual training thanks to her incredibly wide and varied readings and the various intellectual encounters with a large number of great thinkers. This mainly accounts for her vast literary and philosophical culture with which her novels are infused. Therefore, the heterogeneity of Eliot's moral vision results from the novelist's choice to draw from her rich readings, but also from her life experiences, the substance of her literary outputs. A few illustrations of her major influences are necessary to help better grasp the formation of Eliot's moral vision.

Like Thomas Hardy, Eliot came from provincial English, precisely in Griff countryside. She was born into an Anglican Family and was known to be a "very sensitive child, endowed with an emotional nature" (Campbell 5). Robert Evans, her father, had a simple and practical attitude to religion. His Christianity was "a quiet, unimpassioned thing, a simple teaching of rules of life, with dimly expected rewards and punishments to be proportioned to one's actions" (Deakin 23). From this religious conception, Robert built a simple moral line consisting in being honest, truthful and doing one's duty (Jones 11). He attempted to impart these moral principles to her daughter.

At the age of nine, Eliot boarded at Miss Wallington's School in Nuneaton. Maria Lewis, the principal governess of the school, was the tutor of the little Eliot, "early possessed of intense moral earnestness and a passionate nature which tended toward self-mistrust and self-mortification" (Campbell 6). Lewis exercised the first major influence on Eliot and instilled in her an evangelical faith. Deakin (18-19) describes Lewis' religion as

mild and sentimental, emphasizing love and salvation rather than hell fire. She read her Bible constantly and taught its moral examples to her pupils; she visited the sick, comforted the mourner, and embroidered slippers for the curate. The Evangelicalism she inculcated in Mary Anne was a gentle benevolence.

Eliot's subsequent stay at Misses Franklin's boarding school in Coventry at the age of twelve put her to the test of the strict Calvinism. She read extensive Calvinistic writings. The religious teachings of the two sisters, Rebecca and Mary Franklin, combined with her readings, accentuated her evangelical fervour imbued with an austere Calvinistic moral discipline. This one was centred on moral rectitude, self-respect, personal responsibility, and obedience to authority. "In addition to church attendance and prayer meetings, Mary Ann's religious pursuits included organizing clothing clubs and visiting the poor in Coventry" (Jones 14).

Four years under the tutelage of Maria Lewis and three under Rebecca and Mary Franklin were enough to instil into Eliot a strong evangelical faith. Her keen interest in Christianity led her to wish to do further research on the history of this religion. Such an impulse produced nonetheless an unexpected effect. Eliot actually started grappling with a feeling of religious uncertainty. Her first doubts about religion came with her reading of Isaac Taylor's *Ancient Christianity, and the Doctrine of the Oxford Tracts*. Taylor emphasized the unreasonable nature of a faith that encourages self-repression. His views also

caused her (Eliot) to question her ethical assumptions" (Campbell 9).

The Christian faith of the young girl, whose mother had died 5 years before, definitively collapsed in 1841-42 when she settled in Foleshill in the north Coventry with her father. In Coventry, the young Evans was exposed to the influences of new friends such as Charles Bray and the Unitarian Charles Hennel. The two brothers-in-law had both freethinking attitudes to religion. While Bray encouraged her embryonic agnosticism (religious scepticism), the reading of Hennel's *An Inquiry Concerning the Origin of Christianity* (1838) precipitated Eliot's loss of Christian faith. Hennel considered that Christianity was not a divine revelation but a mere part of human natural history. In a letter to her father who did not bear her disbelief, Eliot confesses that she regarded the Bible "as histories consisting of mingled truth and fiction" (Purkis 24). Eliot's agnosticism grew owing to the debates she had with other radical thinkers who used to meet at Rosehill, Bray's house where he lived with his wife Caroline known as Cara Bray, Charles Hennel's sister and Eliot's close friend. These liberal thinkers, known as the Rosehill circle, discussed subjects like religion, philosophy, humanitarian values, and politics. They included Robert Owen, Dr John Connolly, Herbert Spencer, George Combe, John Chapman, Auguste Comte, Ralph Waldo Emerson, William Fox, James Simpson, and George Dawson.

Eliot's loss of faith was not an isolated or singular fact, but a common reality in Victorian England and in the West as a whole. Indeed, in addition to biblical criticisms, the evolutionary theories of geologists and biologists, specially Darwin with his seminal work, *On the Origin of Species* (1859), introduced widespread scientific ideas that contradicted some of the fundamental teachings of the Bible. The capitalistic mentality inherent in the Industrial Revolution contributed also to diverting people from spiritual concerns to the idea of acquiring material goods. All this resulted in a general decline of faith and, contrastingly, a reverence for science and the idea of progress.

"When faith was lost, man was placed in an indifferent universe that provided neither a response to his consciousness nor a sanction to his values" (Zhang & Zeng 447). There was then an urgent need to establish new bases of morality. Eliot did not find it difficult to invent a new ethics detached from Christian doctrine, that is, a "moral world without God"¹. This is all the more obvious since she much interacted with people (the Rosehill circle specifically) who, though having no belief in God, were

much concerned about moral issues. The enlightened views of these liberal thinkers who hastened her religious scepticism helped her build a secular ethical code.

Hennel instilled in her a moral tenet that he shared with Bray, namely the belief in the doctrine of consequences as a moral law of the universe. According to this natural moral law, which is not antithetical to Eliot's former Calvinistic beliefs, man's good action bears its reward while the bad one bears its own punishment. No one can escape then, here on earth, the consequences of one's actions. Eliot's translation of David Strauss' *The Life of Jesus critically Examined* (1835), few years after her rejection of Christianity, and later her translation of Ludwig Feuerbach's *The Essence of Christianity* (1841), played also a major role in the formation of her half secular and half Christian ethical creed. Like Hennel, Strauss and Feuerbach, though invalidating Christian dogmas, acknowledged the importance and social utility of Christian ethics centred on the humanistic values of love, honesty, helpfulness, and sympathy for the others. Hennel argued that once liberated from the 'fables' surrounding its origins, Christianity can be regarded as 'a system of elevated thought and feeling' (Gaston 319).

Like these three thinkers, Eliot accepted the morality derived from Christianity, while refusing to base her ethics on a belief in a God that will punish wrongdoers and reward benefactors. She declared: "I cannot rank among my principles of action a fear of vengeance eternal, gratitude for predestined salvation, or a revelation of future glories as a reward," (Masters 506). This paradoxical attitude that Eliot and some of her English counterparts adopted towards Christianity earned them this sarcastic remark by Nietzsche (80): "They have got rid of the Christian God, and now feel obliged to cling all the more firmly to Christian morality: that is English consistency, let us not blame it on little blue-stockings à la Eliot." For the theoretician of nihilism for whom the idea of God is one of humanity's false idols, a Christian morality is not only bad; it simply makes no sense.

Eliot was neither a nihilist nor a devout Christian. She was a humanist much concerned with giving a secular, human and rational dimension to the moral values conveyed by religious teachings. To sustain her Christian-like ethics (love, sympathy, honesty, helpfulness, etc.) freed from religious doctrine, she largely leant on the original moral thoughts of Hennel, Strauss, and Feuerbach. She also fed on the ethical thought of the positivist Auguste Comte and of Benedict de Spinoza whose *Ethics* she translated into English in 1856. Because the ideas of these various thinkers constitute the cornerstone of Eliot's moral philosophy, their

¹ In reference to the title of Zhang and Zeng's article entitled « A Moral World Without God : on the religion of

Humanity of George Eliot in *Silas Marner* » (see bibliography)

elaboration in the coming discussion proves necessary. Eliot aesthetically and differently expounds her moral vision in her seven novels. However, the novel that offers a much straight and plain expression of her moral ideas is undoubtedly *Silas Marner* (1861).

III. AN OVERVIEW OF *SILAS MARNER*

Two stories are intertwined together in *Silas Marner*. The first and the main one is about Silas Marner. He is an outstanding member of a Christian sect, a Calvinist congregation, in the industrial English town called Lantern Yard. His close friend, William Dane, robs the money of the religious community and falsely accuses him of being the author of the theft. After an irrational trial system founded upon praying and drawing lots, Silas is found guilty by the brethren and excommunicated. Scandalized and losing all faith in God and in man, he leaves Lantern Yard and settles in the outskirts of a village named Raveloe. In this countryside, he lives in complete isolation like a hermit for 15 years. The villagers regard him with much suspicion as a foreigner. Silas too avoid any relationship with them. His only concern is to work hard (linen weaving) and gain much money. Different incidents in his life gradually drag Silas Marner out of the life of reclusion. The last and the most important one is an orphan and “fatherless” little girl who toddles in his cottage. Silas adopts her and names her Eppie. His love for Eppie and the sympathy that the villagers show him thanks to the girl totally and positively change his life. He and Eppie live happily. Silas gains back his faith in God and in man. He reconciles with himself and his social environment.

The secondary story of the novel revolves around Godfrey Cass, the eldest son of the wealthiest and most respectable family in Raveloe where Silas settled after he leaves Lantern Yard. His immoral younger brother, Dunstan, has maliciously led him to secretly marry a drug-addicted and lower-class girl, Molly Farren. The couple has a little girl. Godfrey is afraid that his father, Squire Cass, will disown him if he discovers the secret marriage. Knowing that, the dishonest Dunstan keeps blackmailing his brother whenever he needs money by threatening to disclose the secret to their father. Godfrey is at the same time in love with Nancy Lammeter, a socially reputable and attractive girl. He is tormented by the idea that Nancy will refuse to marry him if she learns about his secret marriage. These two basic fears drive the good-natured Godfrey to think and act in quite a selfish and cowardly way. He takes advantage of the death of Molly to espouse Nancy. He is not however happy with his new wife since they are childless. He considers then the idea of snatching Eppie from Silas, which Nancy is categorically opposed to. What Nancy does not yet know is

that Eppie is Godfrey's daughter. Learning of the tragic death of Dunstan, Godfrey decides to unveil the secret to his wife, with the aim of convincing her of the legitimacy of taking back Eppie. When he and her wife go to see Eppie at Marner's to convince her to join them she refuses, claiming that the only true father she has is Silas Marner whom she will live with forever. Godfrey admits all his faults and confesses that he cannot expect anything but unhappiness. In these two interlaced stories are interwoven the main principles of Eliot's moral philosophy that we attempt to disentangle.

IV. THE IMMORALITY OF CHRISTIAN DOGMA

The essence of Eliot's moral teachings is structured around the story of Silas Marner, the novel's protagonist. Each of the different experiences of Silas is a literary portrayal of moral principles. They are offered as examples of what should or should not be done. Through Silas's various experiences, Eliot exposes the moral shortcomings of Victorian society and at the same time outline a social ethic as a solution.

One of these evils is the rigid adherence to religious beliefs. Eliot highlights this through Silas's troubled experience in Lantern Yard. He is victim of the narrowness of view of the religious community in Lantern Yard that the narrator refers to as a “little hidden world” (5). The narrow view of these church members refers to their inability to make “an effort of independent thought” (2), as a result of the inhibiting nature of their doctrines or dogmas. An “official judgement or decree” (Acts 16:4) in the Bible, dogma is defined by the Oxford Dictionary as “a belief or sets of belief held by a group or an organization that others are expected to accept without argument”. The Christian dogma is a faith in what the church establishes as irrefutably true and which implies a strict morality.

A former Evangelical and Calvinist Christian, Eliot was acquainted with the Christian dogma. The realisation that such a doctrine did not accord with her emotional, sympathetic and understanding temperament and with her ideas (Masters 506), most of which resulted from the influence of her freethinkers friends and or her admired liberal thinkers, led her to free herself from the grip of dogmatic belief. Growing into a religious sceptic, she proved critical of any form of ideology held as undeniably true. She saw religious doctrine as an evil that unfortunately constitutes the drive of actions of most people.

The narrator's description, in flashback mode, of the “narrow religious sect” (5), in Lantern Yard stems from the author's will to emphasize the irrational and harmful nature of rigid religious principles. In a deterministic view of cause

and effect, characteristic of the positivism of August Comte and the philosophy of Spinoza with which she was familiar, Eliot, through her narrator, traces the metamorphosis of Marner's inward life (5) back to his experience in the religious circle in Lantern Yard.

The first remark that can be drawn from the narrator's portrayal of the religious congregation in Silas' hometown is that dogma makes one intellectually blind. Silas for example is so convinced of the power of prayer that he rejected, as unlawful, the practical and efficient medicinal herbs that he inherited from his mother. He even goes so far as to deprive himself of the "delight to wander through the fields in search of foxglove and dandelion and coltsfoot" (6) which he considers to be a temptation of the devil. A large proportion of his weekly earnings (a low salary as he works for a wholesale dealer) goes to object of piety and charity (12). Silas' religious radicalism and asceticism remind us of the fanaticism of Eliot's evangelical teachers in Nuneaton that preached the doctrines of "serious Christianity" (Purkis 29). They have also much to do with Eliot's own former Calvinistic zeal and self-mortification spirit that pushed her to reject worldly pleasures.

The irony implied in the portrayal of Silas' devotion, which prevents him from enjoying the simple delight to stroll in the fields, can be an echo of the influence on Eliot of Spinoza's moral view. Following an epicurean tradition, Spinoza insists on the need to take advantage of the petty delights of existence. "It is part of a wise man", he writes, "to refresh and invigorate himself with moderate and pleasant eating and drinking, with sweet scents and the beauty of green plants..." (Spinoza 218). Eliot's renunciation of the austere culture of her childhood and her adherence to the counter culture of liberal bourgeois in Coventry, led her to consider self-denial as useless. Like Isaac Taylor, she arrived at the conclusion that this form of superhuman piety is almost impractical if it does not promote the welfare of others (Campbell 9). The dogma that dictates its law in the church assembling in Lantern Yard does not seemingly contribute to the well-being of its members, still less to that of the others who are external to it. On the contrary, it proves to be as harmful as a poison.

William Dane makes uses of the blind nature of faith to put all brethren to sleep and veil his moral shortcomings. According to the omniscient narrator, William is nasty and haughty. He is extremely wicked toward weaker brethren and considers himself very enlightened and wiser even than his teachers. Yet, he manages to have all his co-religionists believe that he is "a shining instance of youthful piety" (6). For Silas - "with whom he had long lived in such a close friendship that it was the custom of their Lantern Yard brethren to call them David and Jonathan" (6) - William is

simply faultless. William's false accusation of theft against his closest friend, Silas, constitutes then a biting irony.

Silas is known for his particular discipline; he is highly thought of and is believed to be a young man of exemplary life and ardent faith (5). In consequence, the accusation against him would have easily been found groundless if the brethren had not fallen in the trap of the blinding nature of dogmatism. To better shoe his Christian brothers and convince them of Silas's guilt, William resorts to the persuasive power of words drawn from the Calvinistic moral theology, with a focus on the idea of sin and repentance. He first succeeds in making them believe that the cataleptic fits of Silas, which was first commonly agreed to be a divine sign, looks "more like a visitation of Satan than a proof of divine favour" (7). He then exhorts "his friend to see that he hid no accursed thing within his soul" (7) and "to confess, and not to hide his sin any longer" (8). Silas and the other brethren are so short of spirit of discernment that they are unable to realize that William is rolling out a plan, under the guise of religious devotion, to morally destroy his so-called friend. Mazaheri (13) points out with relevance: "William Dane represented the fake religious person, a Tartuffe, whereas Silas was rather the naive kind who trusted him. And, apparently, most of the brethren at Lantern Yard were naive too, since they believed William". Leading Silas to the altar of sacrifice like a lamb, the brethren or the "God's people" (7), as Silas gullibly looks upon them, are convinced that they are fulfilling a divine mission. Silas too naively considers that his best friend is honestly mistaken, and relies "on his innocence being certified by immediate divine interference" (9). His has no doubt that God will clear him (8). Each of his attempts to justify his innocence is met with William's insistence that he is in league with Satan. "How do I know what you may have done in the secret chambers of your heart, to give Satan an advantage on you"? (8), William retorts. The intellectual blindness of all brethren including Silas reaches its peak when they decide to resort to prayer and drawing lots to find out the truth. The strangeness of this measure is underlined by the fact that it is in flagrant contradiction with the "principles of the church in Lantern Yard, according to which prosecution was forbidden to Christians" (9). Unsurprisingly the lots declare Silas guilty. He is suspended from church membership. Revolted and losing his faith in God and man, Silas leaves Lantern Yard to settle in Raveloe. Few times before his departure, we learn that William has married Sarah, the servant-woman whom Silas had been engaged to.

The sad fate of Silas is a satiric representation of the danger of dogmatism. The beautiful ideals that the Christian doctrine entails are radically opposed to the ugly facts that it is able to produce. To Silas' enthusiasm for Christian

dogma - illustrated by the discussions about "Assurance of Salvation" (6) that he uses to have with his friend William - succeeds the bitter reality of damnation that the same friend has led him to out of jealousy and wickedness. William manages to wrap his worst intentions in the best blankets of dogmatism. Faith can thus be immoral if it is hypocritically used for selfish purposes. This rightly justifies Eliot's abhorrence of doctrines. For her, "there is no general doctrine which is not capable of eating out our morality if unchecked by the deep-seated habit of direct fellow-feeling" (Masters 510). In Eliot's view, doctrines are less important than the feelings of love and sympathy in which they must be anchored. Nowhere do the accusers of Silas show him the slightest love of which they are certainly, and much paradoxically, great theoreticians as "devoted Christians". In the absence of human feelings, doctrines become, in the hands of wicked and egotistic people like William, a dangerous weapon to destroy others. It is as if they had no meaning except to hide man's selfishness. Understanding this is a crucial aspect in the pursuit of improved ethical standards.

V. THE SIN OF SELFISHNESS

The Thesaurus dictionary defines selfishness as "a concern for one's own welfare or advantage at the expense of or in disregard of others". To speak of the sin of selfishness in Eliot's novel may seem contradictory, given that the novelist refutes the existence of a transcendent God who would dictate a code of conduct to man. Eliot therefore does not believe in the idea of sin understood as a transgression of the divine will. However, her strong Christian background has obviously influenced her non-religious view of ethics. Campbell (16) rightly asserts that "the moral values of Calvinist Methodism were too deeply ingrained in her to be wholly erased". For example, "as a result of her early schooling at Miss Franklin's, selfishness was a sin which G. Eliot was quite unable to pardon" (Campbell p35). We therefore understand why selfishness, conceived by Eliot not as a sin from a strictly Christian point of view, but an immoral act that "causes trouble in the world" (Cooper 11), is a recurrent issue in her novels.

In *Silas Marner* the first major act of selfishness takes place inside the church through William's false accusation against Silas. The other major irony is that at the heart of this moral scandal is money against which the Bible warns men for its corrupting effect. That religion, which is supposed to be the foundation of morality, is infected by the virus of egoism or is used for selfish purposes, is an evident proof of the depth of this evil in the English society. It cannot be otherwise. In a capitalist environment marked by the race for wealth and the quest for well-being and good social standing, egoistic

attitudes are likely to be commonplace. It is not for nothing that William's self-centredness, which leads him to destroy his fellow man out of jealousy, is the trigger for Silas's process of social transformation; a transformation that seems to be the key element of the narrative. It is as if egoism were the main evil to be overcome in order to transform people and the world. What is certain is that it is so easy to give in to this temptation that even the good-natured Silas, to a certain extent, ends up falling victim to it.

Having lost his faith in God and man following his ordeal in Lantern Yard, Silas decides to lead, in the village of Raveloe where he takes refuge, a life totally withdrawn into himself, with total disregard for others. "He invited no comers to step across his door-still, and he never strolled into the village to drink a pint at the Rainbow or to gossip at the wheelwright's: he sought no man or woman, save for the purposes of his calling, or in order to supply himself with necessaries" (3). Like the elderly indifferent businessman, Ebenezer Scrooge, in Dickens's *A Christmas Carol*, he clings "with all the force of his nature to his work (weaving) and his money" (33). Mainly because of this antisocial behaviour and his unusual physical appearance, Silas is considered by the villagers to be "a dead man come to life" (4). His relationship with God and man is replaced by his close connection with his guineas (money), which he admires and even worships. "He handled them, he counted them, till their form and colour were like the satisfaction of a thirst to him; but it was only in the night, when his work was done, that he drew them out to enjoy their companionship" (14).

To better understand the existential plight of Silas at Raveloe, one has to remember that he has been on a twofold quest for truth and liberation ever since he discovered the oppressive lies of religious dogma within the community of 'believers' in Lantern Yard. He is looking for a world that is true, a world that does not lie to him and that also does him justice. He thought he would find it, not in the village of Raveloe, which merely served as a means of erasing his painful memories of his hometown, but deep inside himself.

Silas's Cartesian solipsism, however, proves to be an ideal that is not only impossible, but suffocating. Living outside the human community is not human. This is what Aristotle (30) taught since Antiquity when he said: "but the man who is unable to be a member of a community is in no way part of a city, and is therefore either a brute or a god" (my

translation)². Silas is in this atypical situation that brings him closer to a brute or an abstraction. In place of a dialogue with his inner self, he has surrendered his life to the dehumanising power of money, which empties him of all social sensitivity. Indeed, « there was nothing that called out his love and fellowship toward the strangers he had come amongst » (12). Faith in money imprisons Silas in what Sartre refers to as the “being-in-itself”, meaning a mode of being peculiar to inanimate things devoid of self-awareness and freedom of choice. The realization that his life is reduced to weaving and hoarding without any definite purpose leads the narrator to compare him with “a handle or a crooked tube which has no meaning standing apart” (15).

For a humanist and optimist like Eliot, “who believed in amelioration of the human condition by individual human action” (Cooper 14), there is nothing more disheartening than to see a man of Silas's caliber succumb to a mechanical existence, to the extent of resembling a weaving spider or a non-living entity. This is precisely the “sin” of Silas' self-centredness. Even if it serves as a method of self-protection, selfishness is not the true path to salvation that Silas seeks.

Eliot illustrates a distinct form of egoism exemplified by Squire Cass's two sons, Godfrey and his sibling Dunstan. The first is described as a good person, but whose defence of self-interest determines his relationship with others. His calculating mind makes him a moral coward who does not accept responsibility. For example, he thinks that marrying Nancy will make him happy, and that means abandoning his wife Molly and their daughter, the future Eppie. Behind his choice lies an economic issue. Godfrey is trying to safeguard his share of the inheritance, which he could lose if his father disowns him upon discovering his marriage to a woman of low social standing. Molly's drug-related death provides him with an opportunity to marry the woman he loves, and the fatal accident of his brother - the only person who was aware of his clandestine marriage - gives him the courage to divulge this secret to Nancy. If Godfrey thinks and acts according to his own interests, his younger brother proves to be more than just selfish. He is a sadistic man who derives joy from causing harm to others. His neighbours describes him as “a spiteful jeering fellow, who seemed to enjoy his drink the more when other people went dry” (18). Among other immoral acts, out of jealousy he torments his brother Dunstan by blackmailing him and steals the bag containing all of poor Silas's savings, causing him to literally collapse.

Silas's selfishness harms no one but himself. This is what the narrator specifies about this point: “yet few men could

be more harmless than poor Marner. In his truthful simple soul, not even the growing greed and worship of gold could beget any vice directly injurious to others” (33). It is not, however, the case of the egocentrism of the two brothers, especially that of Dunstan, which is absolutely detrimental to others. This is why both come to an unhappy end. Indeed, according to the theory of the moral law of nature to which the ex-Calvinist Eliot adheres, following his freethinking friends, Hennel and Bray, man cannot escape the fruits of his actions. Bad deeds always turn against their perpetrators, just as good deeds bear their rewards. It is this universal moral law also known as the doctrine of consequences that justifies the tragic end of the sadistic Dunstan who falls and drowns in the stone pit. Godfrey and Nancy's unhappy childless marriage follows the punishment logic resulting from Godfrey's moral cowardice. The narrator makes this clear:

In Godfrey's case there were further reasons why his thoughts should be continually solicited by this one point in his lot: his consciousness, never thoroughly easy about Eppie, now gave his childless home the aspect of a retribution; and as the time passed on, under Nancy's refusal to adopt her, any retrieval of his error became more and more difficult (132-133).

Immortality leads to damnation, while good deeds lead to salvation. This is the moral principle that we can draw from the bad conduct of the Cass brothers and the exemplarity of Silas who succeeded in seeing the path to social and moral liberation.

VI. POSITIVE ATTITUDE AND HUMAN FEELINGS: THE MORAL ROAD TO SALVATION

Silas's story is commonly interpreted as a metaphorical journey to freedom. After being trapped by strict religious doctrines in Lantern Yard, he finds himself in a similar predicament in Raveloe, the withdrawal into oneself that engenders the dehumanising attachment to money. About this reflexive attitude, the narrator of Eliot's *Middlemarch* specifies that “there is no creature whose inward being is so strong that it is not greatly determined by what lies outside” (824-25). Therefore, the sole prospect of redemption for Silas rests in his receptiveness to the social world outside. The narrator implicitly states that love is what he truly requires to overcome his moral and social apathy: “The future was all dark, for there was no Unseen Love that cared for him” (12).

² « Mais l'homme qui est dans l'incapacité d'être membre d'une communauté, ne fait en rien partie d'une cité, et par conséquent est ou une brute ou un dieu ».

As we shall see, Eliot presents love as an alternative to the social and moral crisis resulting, among other things, from the loss of faith in God. It is the driving force behind the new religion espoused by the author of *Adam Bede* (1859), which the Victorians call the religion of Humanity. Purkish explains the phrase as follows:

The religion of humanity was a widely used term in the nineteenth century. On the one hand, it could be used to refer precisely to the new religion invented by Comte, and on the other hand to various post-Christian attempts to salvage the ethical precepts of the old religion while abandoning entirely its supernatural basis. (Qted Zhang & Zeng 447).

The religion of Humanity takes up the essence of Christian morality, based on love but stripped of all supernatural considerations. Theorised by the French thinker, Auguste Comte (1788-1857), in his work, *The System of Positive Polity* (1851), the Religion of Humanity preaches a moral society grounded on the principles of love, altruism, justice, equity in order to overcome the prevailing social crisis. Comte's secular religion offers Silas a redemptive way out of his social torpor following his profound religious crisis. Silas must indeed love and be loved. In a much hostile environment, it takes true individual qualities to rise to such a challenge. It is thanks to these qualities, each of which constitutes a moral principle, that Silas succeeds in finding the path to liberation.

As the narrator emphasises again and again, Silas is a good man. His natural goodness is expressed in three major qualities that he displays while facing hardships in Raveloe and that will win him the sympathy he needs to reconcile with himself and his society. The first of these qualities is humility, expressed in the simple lifestyle of a weaver living in a small cottage on the outskirts of a village. Additionally, acknowledging one's errors and seeking forgiveness requires humility. Silas falsely accuses Jem Rodney of stealing his bag of money. However, convinced of Rodney's innocence mainly by Mr Snell, the landlord of Rainbow, the social centre where the village's VIPs meet, and Mr Macey, the parish clerk, he humbly asks Rodney's forgiveness after admitting his mistake. « I was wrong », he said, « yes, yes – I ought to have thought. There's nothing to witness against you, Jem. Only you'd been into my house oftener than anybody else, so you came into my head. I don't accuse you – I won't accuse anybody » (47). Besides, the simplicity with which he describes his misfortune convinces his audience that the theft is real: “the slight suspicion with which his hearers at first listened to him, gradually melted away before the convincing simplicity of his distress” (46). His humbleness thus makes the villagers more sensitive to his

misfortune and he is likely to be transformed by this positive human experience, as mentioned by the narrator.

This strangely novel situation of opening his trouble to his Raveloe neighbours, of sitting in the warmth of a hearth not his own, and feeling the presence of faces and voices which were his nearest promise of help, had doubtless its influence on Marner, in spite of his passionate preoccupation with his loss (46).

The integrity perceived in Silas's explanations is indeed a defining characteristic of his persona, as previously demonstrated in what could be dubbed the Sally Oates anecdote. Moved by compassion for Sally's suffering, Silas offers her a remedy that his own mother, suffering from the same illness, used. Silas' kindness and compassion are reminiscent of those of Mrs Dolly Winthrop, a female figure who is the personification of altruism. The narrator describes her as “a very mild, patient woman, whose nature it was to seek out all the sadder or more serious elements of life, and pasture her mind upon them” (66). Beyond her invaluable support for Silas, whom she showers with affection and sympathy, Mrs Winthrop is “the person always first thought of in Raveleo when there was illness or death in a family” (66).

Thanks to the miracle of his remedy, the villagers look upon the unknown Silas as a professional healer. They invade his home to seek treatment. However, Silas has no gift for healing. He turns away those who come to see him for this purpose, even though he could dishonestly make money off these poor people. His sincerity earns him a reputation as a disciple of Satan, and shatters the spirit of sociability that the cure had opened up for him. The narrator explains: “thus it came to pass that his movement of pity towards Sally Oates, which had given him a transient sense of brotherhood, heightened the repulsion between him and his neighbours, and made his isolation more complete” (14). If we take the full measure of the falsity of this judgement, which betrays a selfish interest, we will then understand why Eliot, who is sympathetic by nature, seems to suggest understanding and affection for human beings. After all, according to the Bible, love does not judge or bear false witness. Fortunately, Silas would rather be slandered, judged, condemned and abandoned than be dishonest. In other words, his honesty is pure. It does not depend on circumstances.

Silas' human qualities, his humility, helpfulness, compassion, and honesty not only constitute moral principles, but also seem to illustrate the idea propounded by Ludwig Feuerbach (1804-1872) that God is a mere projection of the human nature purified. In *The Essence of Christianity* translated into English by Eliot herself, the German anthropologist and moralist, often called the father

of modern atheism, writes: "Man- this is the mystery of religion- projects his being into objectivity, and then again makes himself an object to this projected image of himself thus converted into a subject" (Feuerbach 29-30). The qualities that humans attribute to this transcendent entity (God), which, according to Feuerbach, does not actually exist, are those embodied by Silas.

Eliot appears to utilise Silas as an exemplar to illustrate the magnificence of humanity, only expressible through the aforementioned simple and humanistic traits. We find in Silas the sacredness of man that was attributed to a distant God who alone was worthy of all praise. Eliot thus places humanity above all that exists. The maxim that human beings are each other's cure is central to Eliot's ethical philosophy. It is no longer God, but man who saves man. This is reflected in the narrator's comment:

In old days there were angels who came and took men by the hand and led them away from the city of destruction. We see no white-winged angels now. But yet men are led away from threatening destruction: a hand is put into theirs, which leads them forth gently towards a calm and bright land, so that they look no more backward; and the hand may be a little child's (111).

If it is indeed human wickedness that has caused Silas's misery, it is also the power of human love that will bring him out of it and lead him towards the enlightenment and happiness of life - a miracle that cannot be achieved by either dogmatic religion or attachment to material possessions. The narrator had already predicted the manifestation of this love - in the form of Nancy's affection - as the only means of Godfrey's redemption. Unfortunately, the latter was not conscious of this: « Instead of keeping fast hold of the strong silken rope by which Nancy would have drawn him safe to the green banks where it was easy to step firmly, he had let himself be dragged back into mud and slime, in which it was useless to struggle" (25).

Following the doctrine of consequences, Godfrey cannot take advantage of the pure love that Nancy offers him as salvation because of his selfishness and moral cowardice. As for Silas, his inclination to do good and avoid causing harm to others cannot be in vain. This is precisely why little Eppie's arrival in his life can be seen as a gift sent down from heaven to console him and heal all his wounds, a kind of poetic justice. Silas is amazed: "my money's gone, I don't know when - and this is come from I don't know where" (99). It is significant that Eppie appears shortly after Dunstan Cass steals Silas's gold. Indeed, Providence has rewarded Silas' humility, frankness and helpfulness by giving him what he really needed. "The gold had turned into the child" (103). Providence offers Silas the sweetness of

human warmth to rescue him from the prison in which his rough silver coins had kept him.

The gold had asked that he should sit weaving longer and longer, deafened and blinded more and more to all things except the monotony of his loom and the repetition of his web; but Eppie called him away from this weaving, and made him think all its pauses a holiday, re-awakening his senses with her fresh life, even to the old winter-flies that came crawling forth in the early spring sunshine, and warming him into joy because she had joy. (106)

The little girl whom Silas names Eppie after her late mother and little sister and whom she also calls treasure (108) has enabled him to rediscover the fullness of his senses. The miracle of love gradually pulls Silas out of his social apathy. The narrator explains: "as the child's mind was growing into knowledge, his mind was growing into memory : as her life unfolded, his soul, long stupefied in a cold narrow prison, was unfolding too, and trembling gradually into full consciousness » (106). Eppie serves as the connection between Silas and his immediate world. He "began now to think of Raveloe in relation to Eppie" (110). The affection they share is reciprocated by the society's fondness for Eppie and her adoptive father, Silas. In fact, "there was love between him and the child that blent them into one, and there was love between the child and the world" (110). "The truth of feeling as the only universal bond of union" (Koo 1) is exemplified by this social interaction.

Eppie has opened up the world to Silas once and for all. He has regained all his sociability and is now fully integrated into the village. "There was no repulsion around him now, either for young or old; for the little child had come to link him once more with the whole world" (110). Love makes life harmonious. It helps to distinguish the essential from the superfluous. Thanks to the love and joy with which Eppie fills him, Silas has freed himself from the power of money. "The coins he earned afterwards seemed as irrelevant as stones brought to complete a house suddenly buried by an earthquake" (111). It is fortunate that, just when he needs money to prepare his adopted daughter's wedding to Aron, the son of his benefactress Mrs Winthrop, his stolen money, discovered with the skeleton of the thief Dunstan at the bottom of the pit, is returned to him. Although he is happy to have his money back, he makes it clear that it takes no hold of him now (138). Just then, the childless couple, Godfrey and Nancy, arrive to collect Eppie. Eppie prefers the love, gentleness, benevolence and poverty of her adoptive father to the opulence and good upbringing that Godfrey promises her at home. The dialogue that follows between Eppie and Silas is very edifying.

- “But you must make sure, Eppie”, said Silas, in a low voice – “you must make sure as you won’t ever be sorry, because you’ve made your choice to stay among poor folks, and with poor clothes and things, when you might ha’ had everything o’ the best”.
- “I can never be sorry, father, said Eppie, ‘I shouldn’t know what to think on or to wish for with fine things about me, as I haven’t been used to’” (143).

For Eppie, as for Silas, the human comes before the material. Eppie's choice to live with her poor adoptive father consecrates the triumph of love over money, the primacy of human relationships over material considerations. It also reflects the importance of gratitude and altruism. Eppie is also concerned about Silas's happiness, which might have been compromised if he had accepted Godfrey's proposal. Silas deserves this happiness because he has a positive spirit. These are important moral principles that Eliot proposes in an industrial society plagued by individualism and materialism.

Silas seems to be undergoing a process of initiation into the complex reality of life. This process, which is a sum of unhappy and happy experiences, has given him a whole new understanding of existence. Like his creator, Eliot, Silas makes the most of his many experiences to construct a flexible ethic, more suited to the Victorian context; but a humanistic ethic that places man at the beginning and the end of everything. The following comment by the narrator sums up this ethic.

By seeking what was needful for Eppie, by sharing the effect that everything produced on her, he had himself come to appreciate the forms of custom and belief which were the world of Raveloe, he had begun to ponder over the elements of his old faith, and blend them with his new impression. The sense of presiding goodness and the human trust which came with all pure peace and joy had given him a dim impression that there had been some error, some mistake, which had thrown that dark shadow over the days of his best years. (118)

VII. CONCLUSION

The moral principles outlined by Eliot in *Silas Marner* are as complex as the events that punctuate the life of the novel's protagonist. However, by carefully examining the many experiences of Silas Marner, we have been able to identify the essential principles that make up Eliot's ethical thinking. In order to understand this ethic, we need to relate it to Eliot's major intellectual influences and life experiences that underpin it.

Eliot bases her ethics on the realization of the immorality of Christian dogmatic discourse. She then sets out to show the evil of individualism and the materialistic spirit that dehumanises, objectifies and imprisons the individual in the vicious circle of the absurd. Finally, Eliot proposes the warmth of human relationships as the only real alternative to social and moral misery. These relationships must be founded on the principles of love, altruism, honesty, compassion, understanding and helpfulness that make life harmonious and constitute the essence of humanity. For example, sympathy can “provoke the middle classes to recognize the contingency and instability of their social status when they identify themselves with social outcasts such as beggars and fallen women” (Koo 9). Because the law of nature dictates that each individual should reap the rewards of his or her actions, to violate these principles is to expose oneself to life's little misfortunes, whereas those who abide by them steadfastly, like Silas, always end up discovering happiness and the meaning of life.

Eliot thus proposes an idealist ethic, secular and rational, but rooted in Christianity. One of Eliot's greatest successes is her ability to bring her complex ideas to life through a tumultuous narrative. The beauty of the stories she presents is such that one can even lose sight of the rich aesthetic in which she covers her ethical philosophy.

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Caste System Turns into A Social Curse and Social Discrimination: A Study of Mulk Raj Anand's *Untouchable* in the Perspective of Post-independence Bangladesh

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Abstract— *The caste system roots in the heart of Hinduism and falls apart Hindus into touchable and untouchable. The sweepers are regarded as untouchables and are given no choice and access to their social life. The caste system in Hinduism and, therefore, in the Hindu-majority nation in India is a strong social discriminatory hierarchy that has been exercised for more than two millenniums. Mulk Raj Anand, with a firm belief in the dignity and equality of all human beings, attempts to project a panoramic scene of the caste system by beckoning a single day from the diary of Bakha, an untouchable boy who is a sweeper in profession. The present paper attempts to address the curse and discrimination triggered by the caste system, which is prevalent in Mulk Raj Anand's *Untouchable*. Though the scenes of the novel belong to a small, interior town in Punjab, the happenings are pan-Indian in nature. This paper also argues how the caste system paves the way for inter-caste conflict and exploitation and, apart from several caste discrimination, why changing the upper caste' outlook is the sole way out to wipe out the stigma of the caste system.*

Keywords— *social discrimination, exploitation, religious doctrine, curse, social hierarchy.*



I. INTRODUCTION

It is rationally expected to see a society where all men will be treated equally, and no cast, creed, or hierarchy will be taken into consideration to determine the dignity of men in the society. Caste in Hinduism plays a decisive role in determining the position of men in society. The practice is centuries-old. The modern-day India also gives space such exercise. The root of *Castism* dated back to more than two millenniums. Caste in Hinduism is determined by Varna¹. Untouchable falls in no caste that makes them suffer a lot in society in every sphere of their lives. They are looked down and ill-treated by the superior castes even when the upper castes are stupendously culturally liberal. Although caste system creates gruesome social discrimination, it turns into

a social curse and has been dominating as a blatant religious doctrine and a tool to exploit lower caste Hindus.

The original title of *Untouchable* was Bakha at the outset, and the length of the text was more than double than its present length. Anand wants to shed maximum light on Bakha, the central character of the novel, in order to emphasize his immitigable hardships and physical and mental agonies as the story centers around his spending a single day. However, Bakha is not the only character in the novel author wishes to save from the inhuman treatment and injustice of the social evils of casteism. Author's main intention was to portray the condition of the lower caste people prevalent mainly in Hindu society. He finds *Untouchable* is more appealing and more appropriate that

¹ Varna, a Sanskrit word with several meanings including type, order, color, or class, was used to refer to social classes in Hindu texts like the Manusmriti.

serves his visionary goal most, and therefore, Anand ends up his maiden novel with *Untouchable*.

Anand got influenced by Gandhi, the pioneer who sought to abolish caste system from the root of Hindu society along with saving nation from the British rule. Gandhi realized India should not get freedom only from the British but also from religious dogmatism. Casteism was a grisly social practice that was falling apart the nation. Gandhi made effort to spread the message of love and brotherhood to the people all over the country to convince them not to indulge in inhuman activities of caste system. Anand met him in Sabarmati Ashram in 1932 and shared the idea of writing on evils of caste system, where Gandhi convinced him to concise the novel telling "One must not write anything which was not based on one's experience." (George 1994: 11)

Untouchable is Anand's debut novel by which he stepped into the realm of literature, more appropriately in the domain of English literature which showers him immense appreciation from the critics and readers alike, not because of the narrative style and the selection of diction but the subject matter he plucks from the society ruled by British and Hindu dogmatism to begin his intellectual journey. The novel has been brought to light in 1st May 1935. Though it garnered applaud, several newspapers in London criticized it as 'a dirty work'. E.M. Forster later came up with the response of their criticism in the preface of *Untouchable*.

It seems to me indescribably clean and I hesitate for words in which this can be conveyed. Avoiding the rhetoric and circumlocution, it has gone straight to the heart of its subject and purified it (*Untouchable* 9).

He focused his attention on the sufferings, misery and wretchedness of the poor as a result of the exploitation of the downtrodden class of the Indian society. Religious hypocrisy, feudal system, East-West encounter, the place of woman in the society, superstitions, poverty, hunger and exploitation are his common themes.

Century-long rule of British government in India witnessed several peculiar social norms and by as the time went, had already abolished several discriminatory and inhuman practices from the society, namely customs such as sati, polygamy, child marriage and the caste system (Wikipedia 2020) in Hindu religion pioneered by Ram Mohan Roy. The initiation of widow remarriage by Ishwar Chandra Vidyasagar in 1856 was another groundbreaking reform in the society. But the fate of untouchable remains unchanged and miserable. Avatthi (2006) points out how India with

multiculturalism get accustomed with cultural diversity by time but social and economic diversity ignored.

The cruelty lies in the way how casteism is imposed to a person. Although originally caste depended upon a person's work, it soon became hereditary. Each person was born into an unalterable social status. A person born into the untouchable family has to accept the stigma of untouchability while the person has no control over his/her birth. To realize the price and the social position of the untouchables, learning the hierarchy of caste system and their boundary is necessary.

There are four primary castes in India. As the following graph shows Brahmin, the priests, tops the rank, maintain all religious customs and rituals. Second comes Kshatriya, warriors and nobility. They undertake the war and businesses. Vaisya falls in the third group. They are farmers, traders, and artisans. Shudra comes last. It includes commoners tenant farmers and servants. Some people were born outside of (and below) the caste system; they were called "untouchables" or Dalits—"the crushed ones."

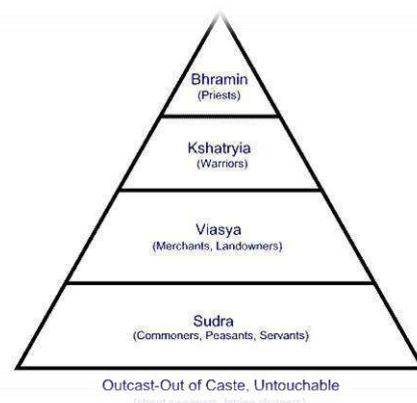


Fig.1 the hierarchy of casteism

The lives of the untouchables in the Indian society touched the author. And he starts describing the lives of and treatment they get from other castes through the life of Bakha. The novel narrates a single day of Bakha what he starts with digesting abusing and disgrace from his father in the morning at home.

The caste system, as it actually works in India is called jati². The term jati appears in almost all Indian languages and is related to the idea of lineage or kinship group. There are perhaps more than 3000 jatis in India and there is no one all-Indian system of ranking them in order of status. Yet in each local area jati ranking exists and is very much related to

² The term "Jati" is derived from the Sanskrit jāta, "born" or "brought into existence," and indicates a form of existence determined by birth.

purity and pollution. Each jati has some unique job, but not everyone in the jati performs it. A jati is identified in a local setting by whom its members will accept food and water from and to which jatis its members will give food and water. People will try to marry their sons and daughters to members of their same jati and will give their major loyalty to their jati. A jati will usually be organized into a biradari (a brotherhood), and this organization carries out the business and oversees the working of the jati and has the power to exclude an offender from the jati.

Anand's timing of writing down with the real condition of lower caste – untouchables is immensely significant. It was the time when India was fighting for independence collectively. The pioneers of the movement convinced people all castes and religions to fight against British rule in India and promised to put an end to caste system. Avatthi revealed, "The 'front-runners' of India's freedom struggle convinced particularly the Dalits promising that once the British rule in India could be brought to an end, the problems arising out of caste could be eliminated. And as citizens of free India all castes and communities would enjoy due share in social status, political power and opportunities of economic development."

II. DEFINING UNTOUCHABLE

The untouchables are now commonly known as 'Dalits' "popularized by non-governmental organisations (NGOs) throughout the world and across Bangladesh" (Sultana and Subedi 2016) getting widely used in textbooks, political manifestoes, speeches and sermons. "However, public perception towards Dalit sweepers is still framed by the concept of untouchability. While attention has been drawn to caste-based discrimination by activists, Dalit narratives have received little attention and not been sufficiently documented" (Sultana and Subedi 2016).

It has several 'textbook' dictions such as the Depressed Classes, Untouchables, Scheduled Castes, Protestant Hindus, Anti-Shudras, Panchamas, Harijans etc. Anand as an English author choose fairly common English diction 'Untouchables' to mean the caste. Avatthi (2006) comments, the untouchables are the India's most marginalized and exploited community. The Hindu caste system is a rigid social institution—a theory that is solidified by the belief that in a caste system, an 'individual's social position is fixed at birth, and cannot be changed' (Giddins 1989: 735) by any means.

Practices associated with caste varied through time and across India, but all shared some common features. The three key areas of life historically dominated by caste were marriage, meals, and religious worship. Bakha, the

protagonist, and his societies digest all of these in the society for ages by all means.

III. LITERATURE REVIEW

Anand attempts to shine a light on one of the most vexing social challenges on the planet: the Indian caste system, which among other things subjugates 300 million Untouchables (Dalits) into economic and social servitude. Anand comes up with a vision of bringing to an end to these inhuman practices having been "infused with a political commitment that conveyed the lives of India's poor in a realistic and sympathetic manner" (Mahashweta 2017) brought him immense appreciation and touches millions of readers and paves the way for deep concentration on this issue from the wider spectrum of social, economic, political and cultural arena. Mahashweta (2017) labels Anand's choice as the "task of attacking social snobbery and prejudice".

Kumar (2017) explores that Anand denounces definite article "the" from the title in order to make the novel a symbolic saga of the miserable lives of the thousands of untouchables in India who belong to outcaste Hindu society and sufferer of social injustice. He further discloses why even after eighty years of the publication *Untouchable* keeps touching the readers.

Anand's dealing with poor and downtrodden sect of the society established him as The Dickenson of Indian literary canon. As Reddy and Gopi (2013) states "Anand is Dickensian in his ultra-sensitivity to the existence of social evils in protean forms". Human predicament and sufferings of lower caste untouchable "propelled" Reddy and Gopi (2013) Anand to choose literature as a tool to raise awareness. Anand is so honest in projecting the "realistic picture of society" through the live of a sweeper boy. Anand is credited for being "notable for his depiction of the lives of the poorer castes in traditional Indian society". *Untouchable* precisely justifies Reddy and Gopi's comment.

When the novel was written, India was passing through the crucial phase of the movement for independence. Anand played the due role as an intellectual bringing lower and downtrodden caste in the limelight with his pen. Anand was success in his effort shaking the hearts of Indians who believe in the humanity and equality. Many Indians believe that emancipation lies not only in the retreat of the British from the Indian subcontinent, but also in the eradication of the social and religious dogmatism realizing humanistic appeal of all caste and religions. Anand had firm belief in it and joined the force in intellectual manner with great concern for down-trodden people of India (Mahashweta 2017) keeping the vision to free them from Hindu religious doctrine in mind. and led by the trot "Men is equal to God".

Kumar (2017) appreciates Anand's belief "in the dignity and equality of all human beings" and his deep feelings for the untouchables who are treated by the so called "twice born." The very first novel *Untouchable* earned him name and fame all over the world and it is considered as one of his best novels that deals with the lives of "poor and downtrodden" people to their problems to the surface. Anand step into the realm of English literature as an ambassador of the voiceless, marginalized sect of Indian society. Hossain (2013) evaluates Anand as prominent as "proletariat humanism, social realism, naturalistic approach, creative stamina and his 'mulkese' realistic language".

IV. UNTOUCHABLES: DAY AND OUT

Anand pen down a single day from the diary of an untouchable boy Bakha, a scavenger boy "a man of eighteen, strong and able-bodied, the son of Lakha, the Jemadar of all the sweepers in the town and the cantonment" (Anand 9) to literate his readers about the real condition of the untouchables and of their agonies and sufferings. Though the scenes of the novel belong to a small, interior town of the Punjab, the happenings are pan Indian in character. Bulandshehar, a small town with an outcaste colony on the outskirts represents a normal Indian town found anywhere in India. Most of the action of the novel takes place at an outcaste colony and in the streets of the small town.

From the opening paragraph of the novel, Anand attempts to draw a clear line between the untouchables and other communities living in the town leaving the readers to witness the miserable condition of their lifestyle. "The outcastes' colony was a group of mud walled houses that clustered together in two rows, under the shadow both of the town and the cantonment, but outside their boundaries and separate from them. There lived the scavengers, the leather-workers, the washermen, the barbers, the water-carriers, the grass-cutters and other outcastes from Hindu society." (Anand 9)

The living condition of the untouchables is further achieved with the following passage.

There was no provision for lights in the sweepers' street, so most of the inhabitants compensated themselves for the nights spent in utter darkness amid the smoke of smoldering hearth fires in the small congested houses, by spending most of their time in the open air. (Anand 66)

Bakha starts his day welcomed by the abuses of his father and is forced to clean the latrines with a brush and a basket. "Get up, ohe you Bakhya, you son of a pig...Get up and attend to the latrines or the sepoy will be angry." (Anand

13) Bakha's humiliation continues as Anand keeps telling us how Bakha, a representative of untouchable marks his day for a living. The story further reveals Bakha's humiliation when he unintentionally touches a Caste Hindu in the crowd. The reaction and physical abuse leaves Bakha deaf and dumb even after wholehearted apologizing.

You don't you call, you swine, and announce your approach! Do you know you have touched me and defiled me, you cockeyed son of a bow-legged scorpion! Now, I'll have to go and take a bath to purify myself. And it was a new dhoti and shirt I put on this morning! (Anand 9)

Embarrassed, amazed, deaf and dumb Bakha nothing but accepts the fate of being untouchable what forces him to calm down and digest all these humiliation in public.

Wherever Bakha goes, the treatment and response he gets from his surrounding caste Hindus remind him of his very caste identity, making him forget his human identity. The treatment that is given to an animal is reserved for him. He has been suffering a series of humiliating experiences right from the morning. Lakha's abuse in the cold morning "Get up, ohe you Bakhiya, ohe son of a pig!... Get up and attend to the latrines or the sepoy will be angry." (Anand 15) marks his beginning of the day. Anand provides a brilliant hint of their everyday businesses and to what extent they have to digest humiliation in and out. Bakha leaves home unwillingly keeping the caste consciousness in mind and therefore, he is expected to digest anything happen to him all the day long without showing any reaction.

Anand keeps surfacing Bakha's routine task to investigate untouchable's normal businesses with discrimination and endless sufferings. The scene of his collecting food adds from another tear-jerking mortification. Bakha bags for food, "Bread for the sweer, mother. Bread for the sweeper.... The sweeper has come for bread, mother!" (Anand 67) Anand shines the discrimination with a sadhu in the same task of collecting food from houses. Sadhu manages to get food within minutes with a call "*Bham, bham, bholanath*" the peculiar lingo of sadhuhood, shaking the bangles on his arms" (Anand 68). While Bakha loses in drowsy listlessness getting tired of drawing attention of the master of the house.

The treatment of the woman sharpens the discrimination further. As she screams getting Bakha on the wooden platform outside her house.

You eater of your masters.... may the vessel of your life never float in the sea of existence! May you perish and die! You have defiled my house! Go! Get up, get up! You eater of your masters! Why didn't you shout if you wanted food? Is this your father's house that you come and rest here? (Anand 69)

Bakha does not react as it should be. He instead keeps apologizing and attempting to convince the lady for food. Bakha later manages a piece of bread "thin, paper-like pancake" in the price of cleaning the drain what his sister is supposed to do and tolerating dire disgrace of taking the bread "floating in the air" (Anand 73). First, Bakha's plea for food is ignored and later when he is found carelessly sat on the wooden platform, Bakha is accused of defiling her house, while sadhu gets food soon after he asks for it. The proportion and type of food is another clear distinction between Bakha and sadhu.

However, the eighteen years old scavenger boy is tired of such events of humiliation. Anand reveals that "Bakha was a child of modern India. The clear-cut styles of European dress had impressed his naïve mind." (Anand 10) That clearly implies that Bakha was aware what is happening around him that lets him fantasize a 'modern Bakha'. However, his caste confined him in the bondage of discrimination, exploitation and Bakha is wondering why this happens with them, why they are ill-treated by the caste Hindus.

...All of them abused, abused, abused why are we always abused? The sanitary inspector that day abused my father. They always abuse us. Because we are sweepers. Because we touch dung. They hate dung. I hate it to... I am a sweeper, sweeper-untouchable I am an untouchable! (Anand 58-59)

Anand applies a young female character namely Shohini, Bakha's sister to project the real condition of girls and women in the caste-dominated Hindu society. Anand narrates her beauty when she approaches to fetch drinking water for her brother.

She had a sylph-like form, not thin but full-bodied within the limits of her graceful fame, well rounded on the hips, with an arch narrow waist from which descended the folds of her trousers and above which were her full, round, globular breasts, jerking slightly, for lack of a bodice, under her transparent muslin shirt. (Anand 14)

However, Sohini's identity in the society like her brother Bakha also bases on the caste identity. Her pretty and innocence look and well-mannered behavior cannot make out anything. Rather these natural and human traits put her in further trouble in every step she attempts making fellow-outcaste inferior. Anand exposes inter-caste conflict and exploitation through these two events. Sohini becomes the ambassador in Anand's *Untouchable* for the young untouchables girls and shows what they digest routinely – mentally and physically to pay price of being untouchable.

First, Sohini faces the wrath of Gulabo, "a fair complexioned, middle-aged woman" (Anand 16) although Sohini does nothing wrong with her except ignoring her and

staying calm, while she is expected to fight back giving Gulabo a rational ground to indulge her 'so-called superiority'. Gulabo "who thought herself superior to every other caste" (Anand 16) makes every opportunity happen to satisfy her instinct by abusing and calling Sohini's name. Gulabo, who is a washerwoman by profession, practices her superiority and enjoys her faded beauty to abuse Sohini. Both of them do the cleaning job.

Anand introduces Sohini again, "Now Sohini being of the lowest caste among the outcaste would naturally be looked down upon by Gulabo" (Anand 17). Who herself gets abused by high caste now makes her best to abuse another outcaste – Sohini. "Bitch, why don't you speak! Prostitute, why don't you answer me?" (Anand 17) Gulabo attacks finding Sohini reluctant to response. "You annoy me with your silence, you illegally begotten! You eater of dung and drinker of urine! You bitch of a sweeper women! I will show you how to insult one old enough to be your mother." (Anand 17)

The profundity of curse and exploitation begotten by casteism is further exposed by the second event on the very day with the conduct of Pundit Kali Nath. It displays another form of ill treatment towards untouchables, particularly with girls from the most superior caste exposing their hypocrisy at best. Sohini falls victim of their lust and hypocrisy and pays the price for her caste – untouchable. Untouchability and gender are the two aspects what make Sohini victim of Pundit's sexual attempt. She is offered a favor when Pundit recognizes her as "Lakha's daughter" at the well. Sohini hesitates to take this uninvited favor from Pundit Kali Nath as if she knew what it might demand in return. Pundit tries to convince Sohini to accept his favor with religious words, "You have been patient and the reward of patience, says the holy books, is supreme" (Anand 21). Anand's mockery of religious hypocrisy is exposed later, when Pundit attempts to molest Sohini. It is the clear advantage of his caste that make out such exploitation every day. Pundit's two-facedness surfaced further when he starts pouring curse on Sohini being rejected in molesting her.

Data indicates that these (untouchable) women, who comprise about 16% of India's female population, face a "triple burden" Yengde (2019) of gender bias, caste discrimination and economic deprivation. "The Dalit female belongs to the most oppressed group in the world, "She is a victim of the cultures, structures and institutions of oppression, both externally and internally. This manifests in perpetual violence against Dalit women" Yengde (2019). Sohini's hesitation for taking Pundit's favor is shaped by such instinct of fear, as she is known with such payment, which is later happened with her.

Anand shows his concern for the untouchable's women and girls as the recent data intimidates us with the horrific misconduct with the untouchables. They are victims of violence because of their poverty, lower caste and gender, so looked down upon by all. There is no one to help or speak for them. They face more sexual violence because they don't have any power. All these series of events from dawn to dusk indicate how helpless they are and they have been subjected for all sort of discrimination and exploitation. And Anand attempts to pull the attention toward them with a hope to change their fate.

Any form of art – literature, cinema, music, arts etc. can be a potential tool that can project what nothing else can do. Anand pens down to speak for the subaltern (Dar 2018), and displays his great concern and compassion towards the untouchables, and seeks the end of such deadly practices from all stages. Anand characterizes the lives of the untouchables and their mental and physical agony and immitigable hardship (Reddy and Gopi, 2013) to incite the society's elite who has all means to bring the end of their misery, curse and stigma. He also wraps up his novel with three timely yet impossible-to-implement suggestions, which is expected to bring the desired change in the society.

V. POST-BANGLADESH SCENARIO

The Dalits encounter prejudice in every aspect of social interaction like in lodging establishments, hair salons, places of worship, as well as educational institutions. In terms of their position within society, they hold very little significance. According to Rahman (2016), Chowdhury (2009), they do not participate in social interactions and are frequently manipulated by powerful individuals to pursue their nefarious objectives. Accepted and supported as long as they stay within their customary social positions, they are openly menaced and mocked, and physically harmed while striving to instigate transformations within their community. Dalits are considered as impure and filthy due to work and descent and consequently forced to live a secluded from the mainstream society.

In Bangladesh, Dalits are mainly associated with their conventional job roles such as fisherfolk, sanitation workers, hairstylists, laundry workers, metalworkers, jewelry craftsmen, shoemakers, and oil extractors (Chowdhury 2009). From a statistical standpoint, Muslims constitute the majority, while Hindus constitute the minority. The Dalits, on the other hand, signify the most disadvantaged and marginalized segments in the society. The Dalit communities typically reside in the most undesirable regions that others would not desire or aspire to possess. Furthermore, the untouchables are not even allowed to purchase, and build houses in the residential

areas of mainstream society keeping them restricted inside their designated areas. The untouchables are often pushed to the outskirts of the village due to the bias against them, labeling them as 'impure'.

In 1971, Bangladesh came into the existence with a host of commitments and potentialities. To build a nation ensuring equal opportunity and rights for every cast and creed was the decisive goal of the independence (Grote and Röder, 2012). Nevertheless, while the country grappled with the tasks of forming a nation and changing society, the ancient caste system's influence could still be felt within its social structure. As once-part of India, Bangladesh still finds many things in common including Hindus and caste system in their vein. Additionally, Hinduism holds the second most prominent religious status in Bangladesh (BBS, 2022), with approximately 13.1 million individuals identifying as adherents. This accounts for about 7.95 percent of the overall population, making Hindus the second largest minority group in the country, as reported by the latest 2022 census.

Following the independence, Bangladesh emerged as a freshly established country, giving rise to hopes for fair treatment among society. Constitution of Bangladesh (Article 27) clearly states that all citizens are equal before law. In addition, article 28 has renounced all kind of discrimination, and article 29 has said equality of opportunity in public employment. Article 7 of the Universal Declaration of Human Rights (UDHR), article 2 of the International Covenant on Civil and Political Rights (ICCPR), and article 19 of the International Convention on the Elimination of All Forms of Racial Discrimination (CERD) have called for the fair treatment and respect of every individual regardless of their place of birth, social status, faith, or citizenship. However, as time went on, the branches of the caste system were able to infiltrate the developing society, although in a subtle way. The historic impact of caste system, along with social and economic disparities, led to the continuation of prejudice within specific societies.

With a dedication to promoting social unity, Bangladesh after gaining independence aimed to tackle the enduring issue of discrimination based on social hierarchy. As a move, the government took proactive steps by introducing legal actions to address such practices. Nevertheless, obstacles in putting these initiatives into action, combined with deeply rooted societal beliefs, impeded the complete achievement of these policies' influence on the lives of disadvantaged populations (Rahman, 2016). As Sultana and Subedi (2016) comment, in Bangladesh, the Hindu cleaning workers have faced long-standing unfair treatment and exclusion, as well as being denied the freedom to pick their

own job, find suitable housing, receive education, and enjoy other advantages.

Looking at things from a comparative perspective helps us see the complex patterns of caste in both India and Bangladesh. Although the two countries have similarities with respect to their past as British colonies, origins, cultures and many the paths they took after gaining independence have resulted in different ways in which caste-related prejudice is demonstrated. The adventures of the main character, Bakha, in the novel "Untouchable" have a widespread impact, connecting with the challenges faced by people trying to understand their place in a society that strongly emphasizes social hierarchy.

As India as well as Bangladesh are marching towards developing, the presence of social class issues serves as a constant reminder of the challenges that remain hidden beneath the overall advancement. The accounts of "Untouchable" connect with the tales of present-day Bangladesh, showing the complex interplay between long-standing customs and evolution. By taking a comprehensive approach that incorporates laws, public knowledge, and cultural empowerment, the country can aspire to surpass the restrictions enforced by the caste system, creating a future that includes everyone and is fair for all.

Dalits and socially marginalized individuals in Bangladesh are encountering a significant issue of being ignored and downgraded, along with experiencing poverty and being deprived of their rights. They bear the burden of untouchability from birth until death. These elements have oppressed them with the designation of the lowest group in the community and stripped them of their fundamental civil entitlements.

Although caste system creates vicious social discrimination that ended up being a social curse and lives as a categorical religious practice and a tool to exploit lower caste Hindus, there must have way outs. Anand wraps up his saga *Untouchable* with a resounding note of optimism. He leaves a set of solutions that seem to make Bakha optimistic with a little confusion in mind. One is conversion to Christianity that Colonel Hutchinson, a Christian missionary, always offers to any Dalits. With no exception, Hutchinson takes him to the church and asks him to confess before Christ. The hypocrisy and the sexual exploitation of Pundit Kali Nath put Bakha's belief in God in confusion. Getting rid of untouchability by confessing before God seems lame to Bakha as he does not commit any sin except his birth in the untouchable family.

Second solution comes from Mahatma Gandhi, whom Bakha listens to in a public meeting at Golbagh. He presents the idea of 'equality' in the eyes of God. He even renames the untouchable as "Hajiran" the child of God and call them cleaners of Hindu religion. Gandhi shares the wish to be reborn as untouchable. He also warns them against their bad habits and asks them to stop begging the food for their work. Though Gandhi's speech shakes his heart and Bakha appreciate at the beginning, high Caste Hindu mentality and their concrete practices bar him to depend on Gandhism too.

The third solution comes in the form of future prospects of introducing flush system in toilet. Bakha thinks this may work out most replacing the sweepers with flush system one day. However, Bakha will have to depend on sahib³ to implement the flush system to get rid of the disgrace and exploitation of untouchability. So, the emancipation of the untouchable still in the hands of upper caste. Since the untouchable has no authority to alter the cleaning method, they have left no choice to change the scenario. Changing the outlook towards the lower castes and recognizing them as the 'children of God' and sharing due rights and social status with them would be best way to free them from the shackle of caste-bondage.

VI. CONCLUSION

In the intricate fabric of social structures, the caste system has consistently embedded itself as a troubling element, causing unfairness and unevenness in the lives of people. Using the book "Untouchable" by Mulk Raj Anand as a reference, this study has examined how the caste system evolved into a social burden, showing similar effects in post-independence Bangladesh. The exploration of the past, examination of stories, and comparison between two countries has shed light on the various ways in which the caste system still troubles communities, hindering advancement and spoiling the principles of fair treatment for all.

"Untouchable," with its heartfelt portrayal of Bakha's hardships, acts as a potent literary reflection showcasing the cruelty of discrimination based on caste both in India and Bangladesh. The book's significance goes beyond its initial setting and is reflected in the present situation of Bangladesh after gaining independence, where problems related to social class continue to exist in different ways. The collective encounters of disadvantaged people, regardless of where they live, emphasize the commonality of their challenges, while also underscoring the necessity for interventions tailored to each unique situation.

³ Sahib refers to British official in India who hold all power and govern India.

The discussion about discrimination based on caste demands a thorough analysis of the structural foundations that uphold it without hesitation. This research shows that education and knowledge are powerful means to break down the deep-seated prejudices of the caste system. While, (Rahman, 2016) recommends urgent legislative modifications, such as the implementation of a law that opposes discrimination. Efforts aimed at promoting comprehension and compassion among communities have the capability to interrupt the harmful pattern of prejudice, creating surroundings that flourish on inclusiveness and fairness.

The story of "Untouchable" also emphasizes the changing influence of books as a means for altering society. As the story in the book progresses, it not only provides an engaging reading experience but also evokes understanding, encourages thinking deeply, and calls on society to face its problems. Books and other written works play a significant role in sparking discussions that have the potential to change how we see things and question deeply rooted beliefs.

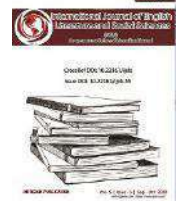
In relation to the period after Bangladesh gained independence, the term "Untouchable" acts as a link between past stories and present challenges. As the country deals with its own social and political difficulties, the importance of Bakha's story shows that the struggle against prejudice is not limited to any particular region. It is a struggle to regain respect, to renew human qualities, and to rebuild communities where each person can prosper without worry of bias.

In summary, the examination of how the caste system transforms into a societal affliction and promotes social bias, as demonstrated in Mulk Raj Anand's "Untouchable," offers deep understanding into the societal difficulties faced by both India and post-independence Bangladesh. The repeated instances of prejudice based on social class, reflected in the story of the book, reverberate across history and the world, compelling us to address the deep-seated prejudices that impede advancement. It is only by working together, motivated by learning, understanding, and compassion, that the chains of the caste system can be shattered, enabling societies to go beyond the limits of past biases and move towards a future characterized by fairness, sameness, and togetherness.

As we come to an end of this period of investigation, the quest to abolish the curse of the caste system persists, driven by the life-changing power of books and the steadfast dedication to remodel communities into environments where the value of each person is acknowledged and honored, regardless of their past experiences.

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Cryo Quest: A Comparative Study of the Frozen Frontiers in Lora Beth's Novel *Goddess in the Machine* and Alexandre Aja's Film *Oxygen*

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Abstract— Through this comparative analysis of Lora Beth's novel *Goddess in the Machine* and Alexandre Aja's French film *Oxygen* we encounter characters suspended in time, awakened in unknown futures, that grapple with the profound implications of humanity's quest for immortality. This dissertation can also be referred to as a study that discusses the impacts created by technology and cryonics on humanity. This study mirrors the complexities of the human experience in a world propelled by technological innovations. My dissertation titled, *Cryo Quest: A Comparative Study of the Frozen Frontiers in Lora Beth's Novel Goddess in the Machine and Alexandre Aja's film Oxygen*, is divided into four sections. The first section introduces the concept of cryogenics and its applications, along with the evolution of cryo novels and its influence in literature. The second section contains an overview of both works thus comparatively analyzing the protagonists 'Andra' and 'Liz', emphasising their character developments, motifs and personalities. Applying Abraham Maslow's psychological theory, 'Hierarchy of Needs,' to substantiate the connection between psychology and cryo fiction. Third section studies the cryo elements portrayed in both works, giving special focus on identity crisis, survival struggles, alienation, loneliness, disorientation, fragmentation of memories, haunting nostalgia, future of technology, its impacts, etc... The final section discusses how both writers utilize their respective mediums to portray characters. It also sheds light on the relevance of cryo fiction as a representation of the future.



Keywords— cryogenics, cryo fiction, future technologies, Lora Beth Johnson, *Goddess in the Machine*.

I. INTRODUCTION

Cryogenics simply means the science of freezing things at very low temperatures, while Cryonics is the process of freezing a human body with the intention of bringing that person back to life later. Cryo firms employ a variety of cryo preservation procedures to freeze and preserve tissues, or even an entire living being in liquid nitrogen at -196 degrees Celsius or -320 degrees Fahrenheit. The body is placed in a state of stasis termed as 'suspended hibernation' by scientists for deep freezing in order to stop the body's cells from decomposing. The tissues of their brains are suspended by a process called 'vitrification', before enduring actual cell death. Cryo protectants are used to prevent the formation of ice crystals during cryo

preservation, as the presence of ice crystals can otherwise lead to cell damage. Then the patient is slowly brought to a certain freezing temperature in a computer controlled chamber over 3 days before being stored long-term in liquid nitrogen. The reason is to minimize stresses occurring in the brain, which can cause large cracks to form in the brain. But, since this is a relatively new technology, there are many restrictions. Through this technology, even the normal degeneration of the body brought on by aging will cease to occur in people.

The application of Cryogenics can be traced in various fields. It has been used in the field of medicine to preserve organs for transplantation. By freezing organs at very low temperatures, doctors can keep them viable for

longer periods of time, which increases the chances of a successful transplant. It has been used to treat certain types of cancer by freezing tumours and killing cancer cells. Cryogenics has also been used in the field of food preservation. By freezing food at very low temperatures, it's possible to keep it fresh for long periods of time. This is especially useful for preserving foods that are out of season or that have a short shelf life. Another interesting application of cryogenics is in the field of sports medicine. Cryotherapy, which involves exposing the body to extremely low temperatures for a short period of time, has been used to treat a variety of conditions, including muscle soreness, inflammation, and joint pain. Some athletes use cryotherapy as a way to speed up recovery after a workout or competition. This therapy is thought to stimulate the body's natural healing processes and reduce inflammation. It is also used in the field of space exploration in order to store and transport rocket fuels, such as liquid hydrogen and liquid oxygen, which are used to power rockets and spacecrafts. It has been used to simulate the extreme conditions of space in laboratories on Earth, which can help scientists better understand how materials and organisms behave in space. Finally, the most important usage of Cryogenics is that it could be useful in space travel because it allows humans to be put into a state of suspended animation, which would help conserve resources and reduce the amount of time needed for travel, thus helping the astronauts to reach a planet millions of light years away. Overall, cryogenics is an exciting and rapidly evolving field that has the potential to revolutionize many areas of science, medicine, industry, and even sports.

Cryo novels are a sub-genre of science fiction that explore the concept of cryonics, or the freezing and preservation of human bodies or brains with the hope of reviving them in the future. Cryo novels often imagine a future in which cryonics is a common practice, and explore the ethical, social, and psychological implications of this technology. Cryo novels often explore themes related to identity, memory, and the nature of consciousness, as well as the challenges and opportunities that arise from the ability to extend human life beyond its natural limits. They are also engaged with questions related to the ethics of cryonics, such as the potential risks and benefits of the technology, and the implications of using it to extend life. These novels have a long history, dating back to at least the mid-20th century. The concept of cryonics itself was first proposed in the late 19th century, and began to gain popularity in the mid-20th century as a potential means of extending human life. Robert Ettinger's *The Prospect of Immortality* (1962), is often cited as the first cryonics themed book. Other notable cryo novels from this period include Philip K. Dick's *Ubik* (1969), Frederik Pohl's *The Age of the Pussyfoot*

(1969), and Larry Niven's *A World Out of Time* (1976). Since then, cryo novels have continued to be a popular sub-genre of science fiction, with authors exploring new and innovative ways to imagine the future of cryonics and its role in shaping the human experience. The main factor that influenced the development of Cryo novels is the ongoing interest in the potential of cryonics and related technologies to extend human life and enhance human capabilities. As our understanding of cryo preservation and tissue engineering continues to evolve, so does our imagination of what might be possible in the future. Additionally, the rise of the transhumanist movement, which advocates for the use of science and technology to enhance human abilities and extend human life, has also played a role in shaping the direction of cryo novels. This dissertation mainly discusses Lora Beth Johnson's cryo novel *Goddess in the Machine* in reference with the cryo movie *Oxygen* directed by Alexandre Aja.

The concept of cryonics has been featured in a number of science fiction novels and stories, as a way to preserve people or objects for long periods of time. In the novel *The Door into Summer* (1957) by Robert A. Heinlein, the main character Daniel Boone Davis, is cryogenically frozen for 30 years in order to wake up in a future where he hopes to find a better life. Another example is the novel *The Caves of Steel* (1953) by Isaac Asimov, in which cryogenics is used to transport humans between Earth and other planets. The novel *The Sparrow* (1996) by Mary Doria Russell explores the concept of interstellar travel and cryogenic sleep. The *Hyperion Cantos* (1989) is a sci-fi series by Dan Simmons that tells the story of a group of pilgrims who travel to the planet Hyperion, each with their own reasons for seeking the mystical 'Time Tombs'. *The Forever War* (1974) by Joe Haldeman portrays an interstellar war against an alien species. The soldiers endure extended periods of suspended animation, effectively frozen in time, as they travel between their missions. *The Chrysalids* (1955) by John Wyndham features a society in which cryonic preservation is employed as a means of surviving the destruction caused by genetic mutations. Hollywood has produced a wide range of films in which cryo concepts are depicted in great depth. The movie *Alien* (1979) where the crew of a spaceship is awakened from cryo sleep to find that they are being hunted by a dangerous alien creature. In the movie *Austin Powers: International Man of Mystery* (1997) the villain Dr. Evil from the year 1960s is cryogenically frozen and wakes up in the 1990s after being frozen for 30 years. The movie *2001: A Space Odyssey* (1968) exhibits 'hibernaculum pods' with people in hibernation, and above these pods there are vital sign displays that look very much like modern ICU displays.

While *Vanilla Sky* (2001) centres around the lucid dream of David, after his body gets cryo frozen preceding a car accident. The TV show *Futurama* (1999) portrays a pizza delivery boy Fry, who accidentally gets cryo frozen for 1,000 years and wakes up in the future. 2021 released films like *Oxygen* and *Cryo* are fully based on the concept of cryonics. Cryo novels allow writers to explore the idea of time travel, as well as the ethical and moral implications of bringing people back from death.

Cryo-fiction can be considered as a representation of the future in several ways. They often explore potential advancements in cryogenic technologies and their impact on human life. They imagine a future where people can be preserved in a frozen state and potentially revived at a different time or under specific circumstances. By depicting these technologies, cryo fictions speculate on how they might shape the future and influence society. They frequently incorporate the concept of time travel or depict a future world where individuals from the past are awakened in a new era. These narratives provide a means to explore possible future scenarios, examining how society, culture, language and technology might evolve over time. Such fictions often raise profound questions about life, death, identity, and the nature of consciousness. They explore the ethical dilemmas associated with cryonics, such as the right to be revived, the potential consequences of disrupting the natural order of life and death, and the preservation of personal identity for extended periods. Cryo fictions address themes such as the pursuit of immortality, the fear of death, the desire to live, or the longing for a better future. Through these narratives, cryo fictions shed light on contemporary issues and provide a lens to examine human hopes, fears, and aspirations. Such fictions can also inspire the scientific and technological advancements by sparking the imagination of researchers and innovators. By presenting future possibilities, these stories can stimulate the scientific inquiry and encourage the exploration of cryogenic technologies in real-life contexts. By contemplating these complex issues, cryo fictions prompt readers to reflect on the potential, moral and philosophical implications of future technologies.

II. A JOURNEY THROUGH *GODDESS IN THE MACHINE* AND *OXYGEN*, DELVING INTO CHARACTER EVOLUTION AND MASLOW'S 'HIERARCHY OF NEEDS'

2.1 An Overview of *Goddess in the Machine* and *Oxygen*.

Lora Beth Johnson is a 21st century young adult science fiction author from Georgia. She published her second book, *Devil in the Device* (2021) as a conclusion for her debut novel *Goddess in the Machine* (2020), thus announcing it as a duology. *Goddess in the Machine* is a 'Sleeping Beauty' retelling with a sci-fi twist. It tells the story of a girl, awakening from her stasis (cryosleep) to a post-apocalyptic society centered around a prophecy that she would save them. The story is set in the year 3102 AD in a futuristic city named Eerensed. A 17 year old girl named Andromeda (Andra), from the year 2161 AD finds herself waking up from cryosleep in a completely unfamiliar time and place. With her memories frozen and only the cryo chamber as a reference point, she embarks on a quest to recollect her past. Soon, she discovers that she has overslept in her cryopod for almost 1000 years, as she was supposed to be awakened from her stasis after 100 years, into their new planet, Holymyth. A small portion of Holymyth has been transformed into the city of Eerensed, ruled by Prince Maret. Andra was known as "The Third Goddess", among Eerensadians. Eerensed was a metropolis where technology was referred to as magic, cryopods as graves, bio' dome as god's dome, robots as angels, DNA sensors as blood magic, and sorcerers were the ones who controlled technology. She meets a soldier named Zhade, who speaks a language she cannot understand & he takes her to the palace. Being a goddess she was assigned to build a new bio dome. After certain incidents within the palace, she finds out that Zhade is the real prince of Eerensed, but being the illegal son no one accepts him. Soon she meets "The 2nd goddess" in the prison, whom the people believed was executed by Maret. She was Rashmi, a humanoid AI. As the story progresses, Andra realizes that she is still on Earth & other colonists haven't departed to Holymyth. Like Rashmi, Andra was also a human AI, created to save humanity, as Earth was on the verge of destruction. Later, Zhade explains that his mother was "The First Goddess," which makes him a half-god. Andra quickly learns that Dr. Alberta Griffin, the CEO of LAC (a cryo-tech corporation), was the first goddess that everyone mentioned. All those technologies, along with AI humans like Rashmi and Andra, were created by Griffin in an effort to preserve the planet. Later Andra excavates the LAC annex beneath Eerensed, bringing millions of colonists awakening out of cryogenic sleep, onto a world that is habitable. This novel explores themes like quest for power, influence of technology, revenge, identity crisis, question of immortality, impacts of extreme climatic change, future of Earth etc... It also offers a thought-provoking intersection between cryogenics and literature.

Alexandre Jouan Arcady, known professionally as Alexandre Aja, is a 21st century French filmmaker. Aja's

French science fiction thriller film *Oxygen* (2021), opens with the scene of a woman named Elizabeth Hansen (Melanie Laurent) waking up inside a cryogenic pod with no memory of who she is or how she got there. As Elizabeth tries to figure out her identity, she discovers that she is a scientist who was working on a project to find a cure for a deadly disease that has affected the Earth. She learns that she had been in stasis for an unknown period and also her cryopod is malfunctioning, she only has a few hours left before her cryopod runs out of oxygen. With the help of an AI assistant named MILO (Medical Interface Liaison Operator) Elizabeth tries to piece together her memories and figure out a way to escape. As the movie progresses, Elizabeth discovers that she is in a spaceship that has 10,000 pods with several people in hypersleep. As Elizabeth gets closer to discovering the truth about her identity and the facility, she realizes that she is actually a clone of the scientist Elizabeth Hansen, who is aged now and still on Earth, created by the company Megacorp to complete her journey to a planet 14 light years away from Earth. Her memories are not real, but rather implanted by the company. Finally, she instructs MILO to put her back into hypersleep. In the end of the movie, everyone successfully lands on the planet and begins a new life. *Oxygen* explores themes of identity crisis, the limits of human endurance, haunting memories, claustrophobia, isolation and the human will to survive.

2.2 Comparative Analysis of 'Andra' and 'Liz'

When analyzing the novel *Goddess in the Machine*, Andra's character development throughout the story is marked by her journey of self-discovery, resilience, and embracing her role as a leader (goddess). Initially waking up in a completely unfamiliar time and place, Andra finds herself disoriented and longing for her past life on Earth. Her memories serve as a motif, representing her connection to her previous identity and her longing for a sense of belonging. As she encounters the people of Eerensed, who mistakenly perceive her as a goddess, Andra grapples with the weight of their expectations and her own confusion about her purpose. As Andra learns about the truth of her situation and the demise of the other colonists, her sense of isolation and disorientation deepens. She is confronted with the harsh reality that she has overslept by a thousand years and is now in a world plagued by corrupted nanos and an oppressive ruler (Maret). This realization becomes a turning point for her character, fueling her determination to find answers and take control of her own destiny. The Eerensedian phrase "Decide your fate, or fate will decide for you" much resonates with her life, which serves as a motivation for her to confront the challenges that lie ahead. When analyzing the story we could find how Andra's personality evolves from a vulnerable and confused

individual to a resilient and resourceful leader. Despite her initial reluctance, she gradually starts to trust Zhade and relies on his guidance and assistance. Andra's journey is also shaped by her encounters with other characters like Lew, Tia Ludmila, Lilibet and Rashmi, who provides her with valuable support and insight. These interactions allow Andra to learn from their experiences and develop a deeper understanding of the world she has awakened into. As Andra becomes aware of her connection to the nanos and the power she possesses, she undergoes a significant transformation. Her motifs shift from longing for her past life, to embracing her role as a catalyst for change and the potential savior of humanity. Andra's experiences, particularly her confrontation with Maret and her merging of consciousness with Rashmi, strengthen her to resolve and enhance her true identity. Andra's character development is also marked by her internal conflicts and growth. She grapples with questions of identity, trust, and the responsibility that comes with her newfound abilities (being a human AI). Her decision to challenge Maret's tyranny instead of seizing the opportunity to escape from Eerensed demonstrates her growth and her willingness to confront the adversities. Thus, we can say that Andra's character development highlights her transformation from a bewildered and uncertain teenager to a courageous and determined goddess who embraces her role in shaping the fate of Eerensed and humanity as a whole.

Likewise in the movie *Oxygen*, Liz's character undergoes a profound journey of self-discovery and resilience in the face of a life-threatening situation. Initially awakening from hypersleep with fragmented memories and disorientation, Liz demonstrates curiosity and resourcefulness as she navigates her predicament. She grapples with the confusion of waking up in outer space and the realization that she is a clone of the scientist Elizabeth Hansen, created as a means to ensure a version of her reaches the destination planet. Liz's motifs revolve around her search for identity and a desire for survival. Despite her initial disorientation, she quickly seeks answers about her past and engages in conversations with her virtual medical assistant bot MILO, to understand her situation. She demonstrates intelligence and problem solving skills as she works to recall her memories and comprehend her true identity. Liz's determination to survive drives her actions and decisions, even in the face of a critically low oxygen supply. Liz's character development is marked by her growth in understanding and acceptance of her situation. As she contacts Elizabeth, the original version of herself, Liz initially experiences rejection and denial of her identity as a clone. However, through Elizabeth's empathy and eventual disclosure of the truth, Liz begins to grapple with the reality of her existence and the purpose she serves. She develops a

sense of connection to her past life and strives to locate Leo's clone as a source of motivation to survive. Liz's motifs extend to themes of love, family, and the resilience of the human spirit. Her heartfelt conversation with her mother showcases her love and longing towards her familial connections. Despite being a clone, Liz's emotional bond with her mother remains intact. Her determination to survive and reunite with Leo's clone reflects her belief in the enduring power of love and the strength to overcome adversity. As the story progresses, Liz's intelligence and adaptability increases, she recognizes the opportunity to redirect oxygen from damaged pods to sustain her own survival and initiates a plan to accomplish this. Her resourcefulness and resilience are the key to her ultimate success in landing on the new planet and commencing a new life. Overall, Liz's character in *Oxygen* demonstrates a strong will to survive, adaptability in the face of adversity, a longing for connection and identity, and the power of determination even in the most dire circumstances.

When attempting a comparative analysis of 'Andra' and 'Liz', we could find that both characters share motifs and themes related to identity crisis, fragmented memories, uncertainty and the desire for connection. Andra's motifs revolve around a profound longing for her past life on Earth, a sense of disorientation in the new world she wakes up in, and her quest to uncover her true identity. Liz, on the other hand, grapples with questions of identity as a clone and a strong desire for connection and familial bonds. Both characters demonstrate resilience and adaptability in the face of challenging circumstances, showcasing their unwavering determination to survive and overcome obstacles. Andra and Liz undergo significant character development and growth throughout their respective stories. Andra's journey is marked by her transformation from a bewildered and uncertain individual to a courageous and determined protagonist. She embraces her role as a catalyst for change, discovers her unique abilities, and learns to trust and rely on others. Liz, on the other hand, starts off disoriented and confused but gradually develops a stronger sense of self and purpose. She demonstrates resourcefulness, intelligence, and adaptability as she navigates her predicament and seeks solutions to ensure her survival. Both Andra and Liz form significant relationships that impact their character development. Andra's interactions with characters like Zhade and Lew provide her with companionship, support, and valuable insights about the new world she finds herself in. These relationships deepen her understanding of herself and her role in shaping the destiny of Eerensed. Liz, on the other hand, establishes connections with MILO, her virtual medical assistant, and Elizabeth, the original version of herself. These relationships help her navigate her predicament, understand

her identity, and strive for survival. The relationships in both characters' lives contribute to their growth, self-discovery, and emotional development. They both grapple with questions of purpose and their roles in their respective narratives. Andra's purpose evolves from a longing to recollect her past life to a responsibility to save Eerensed and its people from the corrupted nanos and the oppressive rule of Maret. Liz, as a clone of Elizabeth, discovers her purpose in ensuring a version of her original self reaches the new planet. Both characters demonstrate a strong sense of determination and a commitment to fulfilling their respective purposes, showcasing their growth and development throughout the story. Resilience and adaptability are core traits shared by both Andra and Liz. They face challenging and life-threatening situations but exhibit unwavering determination to survive and overcome obstacles. Andra's resilience is evident in her ability to navigate the unfamiliar world she wakes up in, while Liz's resilience shines through in her resourcefulness and problem-solving skills as she seeks solutions to her oxygen depletion issue. Both characters demonstrate the ability to adapt to their circumstances, showing strength in the face of adversity. Despite the differences in their stories and settings, both characters undergo transformative experiences and showcase the indomitable spirit of the human condition.

2.3 Application of Abraham Maslow's Theory 'Hierarchy of Needs'

Abraham Maslow introduced the concept of 'Hierarchy of Needs', a psychological theory, introduced during the mid-20th century. This theory posits that individuals are driven by a series of innate needs that influence their behaviour and motivation. The hierarchy is commonly depicted as a pyramid consisting of five distinct levels, each representing a different category of needs. Maslow emphasized that lower-level needs must be satisfied before higher level needs can be pursued. The five levels, in ascending order, are as follows: physiological needs, safety needs, love and belongingness needs, esteem needs and self actualization needs. When analyzing *Goddess in the Machine* and *Oxygen* in the light of Maslow's 'Hierarchy of Needs' we could find all the five levels of needs, utilized by both 'Andra' and 'Liz'.

In the beginning of the novel, Andra wakes up from cryosleep and finds herself in an unfamiliar time and place. She is disoriented and seeks information about her location, time, and the fate of other colonists. Her primary concern is to understand her basic survival needs, such as finding food, water, and shelter. Thus fulfilling her physiological needs. Later she discovers that she has overslept by a thousand years and all the other colonists

have perished. She realizes the danger of her situation and begins to place her trust in Zhade for protection. Throughout the story, Andra faces threats from the corrupted nanobots, pockets, and Maret's oppressive rule. She seeks safety and security by aligning herself with Schism (a secret society) and relies on Zhade and other allies for support, thus fulfilling her safety needs. Andra's longing for her past life on Earth, the memories about her family and favourite places evoke a sense of nostalgia and a desire for connection. She forms relationships with characters like Zhade, Lew, and Rashmi, finding companionship, trust, and support in their presence. Andra's willingness to help and protect others also demonstrates her need for love and the sense of belonging. Throughout her journey, Andra faces challenges that test her abilities and character. She grapples with her identity as the 'Third Goddess,' the expectations placed upon her and the need to gain control over her destiny. By utilizing her unique connection with the nanobots and the growing understanding of her powers, Andra gains a sense of self confidence and accomplishment. The recognition and respect she receives as a goddess further contributes to her esteem needs. Finally, Andra's quest to uncover the truth about her existence and her purpose in saving humanity aligns with the self actualization need explained by Maslow. She seeks knowledge, understanding, and the realization of her full potential. Andra's journey involves personal growth, discovering her true abilities, and making choices that reflect her values and desires.

While in *Oxygen*, the devastating virus that claims the lives of millions and the oxygen depletion issue faced by Liz directly relate to physiological needs. Oxygen, food, and water are essential for survival, and Liz's struggle to ensure her oxygen supply represents the prioritization of these requirements, thus fulfilling her physiological needs. Scenes in which Liz tries to grab the needle from the cryopod's medical system that tries to inject her a dose of sedative, and her struggles to free herself from the wires of the cryopod that wraps her body, can be seen as an attempt to maintain a sense of safety and security. Additionally, Liz's desire to seek help, find Leo's clone, and reconnect with other survivors on the new planet also reflects her need for safety. Liz's interaction with her virtual medical assistant, MILO, and her mother highlight the importance of love and belonging needs. Liz reaches out to her mother, expressing her love, and seeks comfort and reassurance from MILO. Liz's journey of self-discovery, realizing her identity as a clone, and her determination to survive and reunite with Leo's clone can be interpreted as striving for self-esteem and a sense of accomplishment. When she understands that her cryopod has malfunctioned and the oxygen supply is decreasing drastically, she shows the courage to fight for her

life till the last second. She diverts power from non essential processors that manage emergency situations, thus putting her back to cryosleep. It shows how intense her self esteem needs were. When she finally finds her true identity of being a clone, she willingly accepts her duties. In the last scene of the movie, we could see Liz renaming her bioform identity from OMICRON 267 to Liz, thus fulfilling her self actualization needs and ultimately reaching the new planet to commence a new life.

III. FROZEN CHALLENGES: DECODING THE CRYO DILEMMA

3.1 Exploring Identity Crisis and Survival Issues

In the novel *Goddess in the Machine*, after waking from 1000 years of cryosleep, Andra was in a state of uncertainty and confusion. She only knew that she was in a cryopod. She was unable to remember anything correctly and was searching for the missing information within her brain. She didn't know what she was meant to do next. She felt as though there was no past, as if she had been born into the present, without even a hint about her future. After being taken from the cryo tank, she found herself in an unfamiliar situation and unknown hands were patting her. The place and time were completely a mystery to her. As her brain gradually unveiled the haze, she managed to recall her name and her intended awakening location on planet Holymyth. According to her expectations, she was supposed to awaken in a medical lab surrounded by cryo technicians. However, instead of the anticipated environment, she awoke in a dirty, empty room with nothing but a metal table and a fan. Instead of the familiar LAC (Lacuna Athenaeum Corporation) sanctioned medical robes, she was uncomfortably dressed in an itchy and tight garment made of unfamiliar fabric. The realization that her neural implant was not functioning properly filled her with panic. She was drenched with fear and confusion, uncertain of whom to trust or turn to for guidance in that strange place. Her intended destination was a subtropical area characterized by moderate temperature, low humidity, and abundant trees. However, after she had awoken all she could see was a barren desert filled with boulders. She was constantly thinking about finding a way to escape from that place. She couldn't even comprehend the accent of the locals, known as Eerensedians. English had evolved into a complex form that was beyond her understanding. Despite the confusion surrounding her circumstances, whenever others referred to her as a "goddess", she would vehemently deny the title, insisting that she was simply Andra — a twenty second century teenager and a self proclaimed underachiever.

On her journey to the palace of Eerensed, Andra began to feel a growing suspicion that Zhade was

manipulating her for his own advantage. As the third goddess, her anxiety heightened when she learned that the first and second goddesses had been killed by Maret, leading her to worry about her own fate. At a certain point, when Zhade and Andra understood that both of their lives are in danger, they made a deal to help each other, this paints a vivid picture of their struggles for survival. As Andra gradually embraced her identity as a goddess, she started questioning Maret for his misdeeds. Meanwhile, Zhade, along with Lew and Lilibet, devised a plan to give Andra "goddess lessons," aiming to present her as the perfect deity in the eyes of the Eerensedians, even though she was not inherently so. Zhade, being the illegitimate son of the king, had lived a life of secrecy despite being the true prince. He spent most of his childhood in hiding, tossed from cave to cave at the whim of others. For Zhade, the disparity between the Wastes and Eerensed was glaring. Having never ventured beyond the confines of the city of Eerensed, he felt powerless upon reaching the city of Wastes. Lew, on the other hand, suffered a severe injury caused by the 'pockets,' resulting in the removal of his arm by the med doctor. With the provision of an artificial arm, Lew was transformed into a 'cyborg'. Here his existence of being a complete human is questioned with a mechanical hand. Despite being the rightful prince of Eerensed, Zhade was forced to work as a guard within the palace due to Maret's invasion of the throne. It is evident that Maret himself was not free to make his own choices, as he was merely a puppet in the hands of his mother, Tsurina. When the novel comes to an end, Andra gets shattered when she discovers that she was an AI, leading her to question her entire existence and the lies she had been living. Dr. Griffin, the first goddess, was revealed to be the creator of Andra, and also Zhade's mother, unmasking his identity as a 'half-god.' Even though being an AI, Andra was built as a human with all emotions and feelings, but her programming demanded to put humanity's needs above her, thus sacrificing herself.

The theme of identity crisis can also be seen in several sections of the movie *Oxygen*. The protagonist, Elizabeth Hansen, clones herself and transfers her memories to her clone, Liz. This process raises questions about her identity, as Liz wakes up with incomplete memories and experiences an internal struggle to understand who she truly is. The presence of two versions of Elizabeth further adds to the complexity of identity and raises questions about the authenticity of one's existence. Liz wakes up believing she is still on Earth and initially struggles to comprehend her situation in outer space. As she gradually discovers her true identity and the purpose of her existence as a clone, she undergoes an identity crisis. The revelation that she is a younger version of the original Elizabeth, who is still alive on Earth, challenges her sense of self and raises questions

about her own individuality. Throughout the narrative, Liz seeks validation and recognition from others, particularly from the original Elizabeth and Leo's clone. Her search for her husband's clone and the realization that he lacks a scar on his head further intensify her identity crisis. Liz's ultimate acceptance of her clone status and her ability to adapt and survive contribute to the exploration of identity and self-discovery. The impending doom faced by humanity due to the deadly virus leads to existential dilemmas for the characters. The uncertainty of survival and the desperate attempt to preserve one's identity and memories in the face of extinction highlight the theme of identity crisis on a larger scale. Even when Liz's oxygen level decreases and she starts facing the possibility of death, she utilizes the time to seize the bits of memories, and establish her real identity. The realization that her mother has been regularly meeting with the original Elizabeth during Liz's hypersleep emphasizes the confusion and conflict surrounding her identity and the perception about herself. In the climax scene, she renames herself from "Bio form 267" to "Liz," with the help of her medical assistant bot, thus creating an identity for herself. This movie delves into the complex nature of personal identity and throws thought-provoking questions about what defines an individual in a world threatened by extinction.

3.2 Unveiling Physical Struggles and Adjustmental Challenges

After Andra's 1000 years of long stasis, her body began to exhibit a plethora of symptoms. Her lungs burned, and her eyes stung, leaving her gasping for that precious first breath. Panic set in as she attempted to open the cryo pod, only to find it stubbornly sealed shut, and this made her mentally terrible. Her body felt stiff, and her bones ached with each movement. Lightheadedness washed over her, and she could feel her synapses sparking, almost as if her brain was struggling to catch up with the present reality. A sore throat and aching muscles added to her discomfort, as she slowly acclimated to the sudden shift from the cold atmosphere of cryo sleep to the surrounding temperature. The transition from silence to a cacophony of noise proved to be an irritant, with even the slightest sounds triggering panic and a sense of fear within her. The piercing light invaded the cells of her eyes, causing her to squint and shield herself from its intensity. This state is medically called 'sensory disorientation'. Despite her desire to communicate, words failed to escape her mouth, leaving her frustrated and unable to express her thoughts. The unbearable heat enveloped her, causing her to drip with sweat mixed with cryo protectant, which only served to exacerbate the discomfort. As she attempted to stand, her legs ached due to the minimal muscular atrophy that had occurred during her prolonged slumber. Sweat trickled down her back, the oppressive heat suffocating her with each breath, as if it

clung to her throat just above her sternum. The extreme heat of 'Wastes' even led to sunburns on her skin, further adding to her physical distress. When the wind picked up, Andra was forced to cover her face, shielding herself from the sandy breeze. Her exposed skin, unaccustomed to the brushing sensation of nanos, began to sting, as if being pricked by a million tiny needles. The people of Eerensed were used to the gentle touch of nanos against their skin, but for Andra, it caused irritation and discomfort, as she had never experienced such sensations before. After living in a confined cryopod for a long period, she became claustrophobic. Eerensed was a place with too many buildings & people crammed together into a very small place, this scene often increased her symptoms of claustrophobia. As her body continued to adjust and cope with the unfamiliarity of the environment, she faced the daunting task of navigating through a world that seemed both alien and overwhelming.

The movie *Oxygen* clearly portrays the physical problems and mental psyche of a person waking from cryosleep. Liz's experience upon awakening is fraught with a myriad of challenges that revolve around her body's response to being in cryosleep for an extended period. Physically, Liz finds herself fully wrapped in a tight and stretchy material, reminiscent of an Egyptian mummy. This immediate sensation restriction creates discomfort and a sense of being trapped. Moreover, her body is secured with safety belts, rendering her unable to move freely. The physical restraints exacerbate her feelings of confinement and helplessness. Liz discovers that her hands and legs are tightly tied to the cryopod, further limiting her mobility and making her feel powerless and vulnerable. As she struggles to free herself, tearing the fabric with her teeth, she endures physical strain and exertion. Her heartbeat increases and she starts to breathe heavily in panic. The presence of wires and small tubes connected to her body adds another layer of physical discomfort and disorientation. Liz finds herself attached to various monitors, heightening her awareness of being under constant surveillance and medical observation. The sight of syringes connected to the veins of her hands causes her pain and prompts her to remove them, further exacerbating her physical distress. These physical challenges are closely intertwined with the psychological and emotional adjustments Liz must face upon awakening. She grapples with fragmented memories, struggling to piece together her identity and past experiences. Liz's panic intensifies as she tries to communicate with her virtual medical assistant bot, MILO, but can only express herself through small and incomplete words. The frustration of being unable to articulate her thoughts and the fear of not remembering anything contribute to her overall psychological strain. As she attempts to regain her sense of

self, Liz is plagued by blurry visions and weak focus on her surroundings. This physical disorientation mirrors her psychological state, as her inability to remember and comprehend her environment adds to her feelings of insecurity and disconnection. Liz's constant utterances of distress, cries for help, and repeated questioning of her location and circumstances amplified her state of mind. Her words, such as "where am I?" and "let me out," serve as poignant reminders of her struggle to adapt to her newfound reality and overcome the physical and psychological obstacles in her path. Liz also gets plunged into a hallucinatory state as she grapples with the uncertainty of her situation, her mind becoming a canvas for vivid and surreal visions. She hears the chirping of birds, the gentle flow of water in a river, the fluttering of butterflies, and the crashing of sea waves. These auditory hallucinations transport her to idyllic natural settings, offering a stark contrast to her sterile and confining cryopod environment. Simultaneously, Liz's visual hallucinations of rats screaming for breathe and running inside her cryopod intensifies her internal struggle as she attempts to discern reality from illusion. These struggles serve to highlight the profound difficulties associated with awakening from cryosleep and navigating a new reality.

3.3 Memory Fragmentation and Haunting Nostalgia

Upon awakening after 1000 years, she was immediately struck by the unsettling impression that her past had been completely erased while she was in cryosleep, leaving her thrust into the present with no recollection of what lay ahead. The missing knowledge eluded her grasp as she struggled to recall anything accurately, desperately scouring her brain for fragments of information. Utterly clueless about her purpose or what she was meant to do next, she felt adrift in a sea of uncertainty. The pieces of her memory were scattered, insufficient to construct a comprehensive picture of what had transpired during her long stasis. While her identity gradually resurfaced as the haze within her mind dissipated, the disjointed visions of her family caused her deep concern. She remembered Dr. Alberta Griffin, the founder of LAC and a certified tech genius who had pioneered cryonics, shuttles, generation ships, and terraforming. Thoughts about her family troubled her greatly — had they lived fulfilling lives in her absence? Had Acadia conquered the world with her five degrees? Had Oz grown up to become the accomplished drone racer she had envisioned?. Memories of Earth flickered in her mind — 'Earth, the third planet from the sun, a beautiful blue and green sphere hanging in space'. It was represented by the invigorating smell of spring rain, the crisp sound of leaves crunching beneath her feet in autumn, the exhilarating drone racing park where she and Oz would compete, her favorite

sushi restaurant, the unexpected shock of cold water from a malfunctioning shower's temperature control, and the comforting familiarity of the pre-book wall in her room. Before entering cryosleep, Andra had packed her cryo tank to the brim with belongings that held profound meaning to her—a tablet, a holo band, pre-books, clothes, and the treasured blanket she had slept with until the age of twelve. It was an attempt to carry a piece of home with her. When she discovered her holocket, a profound sense of relief washed over her, and she instinctively hung it around her neck. The holocket, a gift from Oz when he won it in a school raffle at the tender age of five, held immense sentimental value. Within its memory slots, Andra had captured seemingly mundane moments that had now become priceless remnants of her past. Every member of her family along with Cruz, Briella, Rhin, and Oz was encapsulated within those memories. Fleeting recollections of her security blanket, the first-edition pre-book copy of "I Think I Speak for Everyone," and the purple holo band she had received on her sixteenth birthday danced within her mind, stirring emotions and a sense of connection to her former self. Apart from Andra, Zhade was also amidst the memories of his mother, ie, her last words, "Take this," she had said, handing him an icepick dagger, her words laden with urgency. "Find the Third goddess. Don't let Maret have the crown."

The Wastes stretched before Zhade as a barren and seemingly endless desert. It was a desolate landscape that offered no respite or hope, earning its reputation as a place where dreams and wishes were as futile as hoping for an ocean to materialise in the midst of the arid sands. The phrase "Fishes and wishes," frequently used by the Eerensedians, symbolised the impossibility of such desires coming true. Zhade, however, would close his eyes and imagine the vast expanse of sand being replaced by vast bodies of water, visualizing an ocean that defied the harsh reality of the barren landscape. Throughout Zhade's childhood, prior to his birth and in the early years that followed, 'the 3rd Goddess,' known as Andra, lay dormant in the Yard. He would visit her grave and catch glimpses of her obscured form through the glass, surrounded by other visitors who fervently believed in her power and prayed for her awakening. It was a surreal and somewhat disconcerting experience for Zhade, observing the faith and hope of others while harbouring his own doubts about the Goddess's true nature and abilities. These memories were etched into his mind as hazy recollections. As Andra embarked on her journey to Eerensed, her mind was filled with dreams of her family, reminiscing about the precious moments spent with them. In her slumber, she envisioned her mother's workplace, the LAC office, and the memories of her family that were intertwined with it. The scenes in her dreams

brought both a sense of relief and a peculiar sadness, mingled with an anticipation of disappointment, as they served as reminders of the life she once had and the stark contrast to her current circumstances. In her dreams, Andra visualized a series of vivid memories. She recalled participating in a spelling bee competition during her third grade, playing darz with her brother Oz at the sim'porium, savouring the flavours of Satay with her Ah Ma, witnessing her father engrossed in reading 'The Future Historians' in his study, her mother disassembling their first AI, Briella and Rhin eating dinner with Cruz, her mother diligently downloading her report card and yelling at her. These snapshots from her past, though bittersweet, provided a temporary solace and served as a reminder of the human experiences she had left behind. Throughout the novel she tries to reclaim her place in a world that had changed drastically during her deep slumber.

Likewise, in the movie *Oxygen*, Liz's awakening from cryosleep is also accompanied by fragmented memories, leaving her with an incomplete understanding of her past. This theme of fragmented memories serves as a central aspect of her journey, as she grapples with the disorienting nature of these scattered recollections. The gaps in Liz's memory contribute to her sense of disorientation and confusion about her identity. As she slowly pieces together fragments of her past, she struggles to form a coherent narrative of her own life. The flashes of fragmented images of a person being rushed to the hospital, along with nurses and doctors running around, gives Liz a wrong notion that she is admitted in a medical unit. It was actually her memories of Leo (husband) being hospitalised due to a severe virus infection that took his life. She visualizes the scenes of chirping of birds, the gentle flow of water in a river, the fluttering of butterflies in her garden, the crashing of sea waves, and sunlight peeping through the branches of trees. The incomplete nature of her memories creates a haunting atmosphere, as the vital information of her journey and her true identity remains elusive. Furthermore, the resurfacing of memories triggers a powerful sense of nostalgia within Liz. Vivid recollections of swinging on a playground as a child, intimate moments shared with her husband Leo, and her work in the cryo lab stirs up a mix of emotions. This haunting nostalgia that Liz experiences is both comforting and painful. On one hand, these memories provide a sense of familiarity and grounding amidst the confusion of her current situation. They serve as an anchor to her identity and offer glimpses of the life she once knew. On the other hand, the nostalgia highlights the profound loss she has experienced and the recognition that those moments are just memories of Elizabeth Hansen, thrust upon her cloned body. Moreover, the theme adds emotional depth to Liz's character and her quest for self-discovery.

3.4 Alienation, Loneliness and Disorientation

As Andra regained consciousness after a long period of cryosleep, her first instinct was to search for her family. She had been separated from them during the cryosleep process, and the disorientation she felt upon awakening only intensified her desire to find them. The unfamiliar surroundings, the sense of displacement in time and place, and the presence of unknown people added to Andra's panic. She was thrust into a world she didn't recognize, and it overwhelmed her, leaving her feeling anxious and fearful. Andra struggled to come to terms with the sudden and drastic change in her environment. The fact that she was separated from her home by an immense distance weighed heavily on her. The knowledge that she was potentially stranded in an unfamiliar and distant place added to her feelings of isolation and longing. In her quest to find her family, Andra scanned the crowd she encountered upon waking up, desperately searching for any familiar faces. She hoped to find out her family, friends and acquaintances from her mother's office, thus seeking a sense of connection and belonging. Amidst the chaos and confusion, Andra's spirits lifted when she encountered a humanoid information bot created by the LAC company. The presence of a familiar and advanced piece of technology momentarily brought her a sense of relief and hope. However, Andra's hopes were dashed when the info bot relayed misinterpreted information, suggesting that all the colonists had perished. This devastating news shattered her and deepened her sense of loneliness, believing she was the only survivor among the colonists. Andra's isolation intensified as she realized there was no one around her to provide guidance or explanations about the situation. She grappled with a profound sense of solitude, lacking the support and familiarity she desperately craved. The haunting thought that her family might be deceased and that she had been abandoned in a desolate future on a desert planet plagued Andra's mind. It filled her with a deep sorrow and a sense of abandonment. Whenever Andra's thoughts turned to her home, a wave of intense emotions overcame her, often leading to tears welling up in her eyes. The realization that she might no longer have a home to return to left her feeling adrift and emotionally overwhelmed.

Liz's experience after waking from cryosleep, in the movie *Oxygen*, is intricately woven to amplify the themes of alienation and disorientation. Movie begins by highlighting the physical and psychological alienation Liz feels. She finds herself tightly wrapped in a stretchy material (regenerative cocoon), restrained by safety belts, and with her face fully covered, making it difficult for her to breathe. These physical constraints create a sense of isolation and helplessness, contributing to her disorientation. As Liz attempts to make sense of her surroundings, she grapples

with fragmented memories and struggles to recall her own name. Her inability to remember her identity intensifies her sense of being adrift and disconnected, further deepening her alienation. The presence of wires, tubes, and syringes connected to her body adds to her feeling of distress. These unfamiliar medical apparatuses symbolize the technological intrusion into her physical being, further exacerbating her sense of disorientation and distance from her own body. Liz's communication with the artificial intelligence operator, MILO, highlights her struggle to express herself and comprehend her situation. Her speech becomes fragmented, and she can only form small, incomplete words, reflecting her disoriented mental state. This difficulty in communication reinforces her sense of isolation and detachment from others. The hallucinations or distorted perceptions of reality, blur the line between memory and imagination, further challenging Liz's understanding of her own experiences. The hallucinations create an additional barrier to comprehending her current state, deepening her sense of being lost and disconnected. The revelation that she is a clone of Elizabeth Hansen heightens her feelings of alienation. She questions her own authenticity and struggles to reconcile her existence as a replica of another person. The decision to return to cryosleep and the painful process of reconnecting the wires and tubes to her body symbolize Liz's desire to retreat from the overwhelming sense of disconnection. It represents her yearning for the familiar state of suspended animation, where the disorienting realities of her waking life can be temporarily suspended. The theme underscores the profound sense of detachment and confusion that accompanies her awakening, serving as a driving force in her struggle for identity and survival.

3.5 Portrayal of Future Technology and Its Impacts

Lora Beth's novel presents a future society where advanced technology plays a significant role. Cryosleep, nanobots and AI systems are pictured as integral to the functioning of society. Cryosleep involves placing individuals in a state of suspended animation, effectively halting the aging process. This technology allows characters like Andra to be preserved for centuries, awakening in a future time vastly different from when they entered cryosleep. Before entering cryosleep, Andra was warned about potential issues such as waking too early, crisis aborts, and faulty latches. These precautions highlight the risks and uncertainties involved in this advanced technology. Nanobots play a crucial role in the futuristic society, they are tiny devices capable of various functions including communication and healing, and are controlled through implants. They occasionally float in the air and interact physically by rubbing against people's skin. Although the specific details of their functionality and purpose in the story

are not explicitly explained, they contribute to advanced communication, controlling of nearby AI devices and bots, and also aid in medical treatments. According to Andra, in order to update a bot, a reset port is present inside the bot. A cluster of nanobots at the base acts as the center of the bot's circulatory system, stabbing them provides a jolt of robotic adrenaline, enabling the bot to receive updates and enhancements. In Eerensed, advanced technology is perceived as magic. Bots are seen as angels, individuals who control technology are regarded as sorcerers, and those who possess advanced knowledge or use high magic are seen as goddesses. Cryo tanks are akin to graves, bio domes are considered God's domes, DNA sensors are associated with blood magic spells, and swarms of nanobots are referred to as stardust. The influence of 'Pockets' is brilliantly explained in this novel. 'Pockets' are groups of abandoned and outdated nanobots. They appear as blackened churning masses, engulfing everything in their path with a droning 'hum' sound. Pockets represent corrupted technology, that runs on an outdated software from Andra's time, and pose a threat to Eerensed, often attacking the bio dome. This draws a picture establishing the idea that outdated tech can cause serious impacts in the future, if we don't know how to handle it.

When Andra discovers her cryotank, she touches it reverently. The cryo tank held her for nearly a thousand years, and for her it symbolizes a protective and nurturing space, akin to a mother's womb. Andra encounters a misinformed LAC bot in the Wastes that wrongly informs her that all other colonists in cryosleep are dead. This incident highlights the limitations of bots, as they can only recite information fed to them and cannot arrive at logical conclusions like AI. Maret, prince of Eerensed, possesses a neural implant in the form of a silver crown, granting him control over the entire technological infrastructure of Eerensed through his thoughts. This demonstrates the extent of technological advancements and the power wielded by certain individuals. As Andra reaches the palace, she encounters rooms filled with humanoid bots of various sizes, armed and ready. These bots serve as a security measure. Maret also utilizes the swarm of nanobots as weapons, highlighting the potential militarization and weaponization of advanced technology in the world. Characters in the story use cos' masks, bionic facial coverings that allow wearers to modify or enhance their facial features. This represents the ability to manipulate one's appearance through advanced technology, without the need of facial surgeries. Zhade possesses an icepick dagger that can translate Andra's implant's code into an updated Eerensedian version. This allows the nanobots around Andra to receive messages and updates. The Ark, a colossal spaceship designed to transport humanity to a new planet, symbolizes the pinnacle of technological achievement.

However, the revelation that the Ark never left Earth exposes the limitations and potential failures of technology, leading to the necessity of Andra's awakening and her role in saving humanity. The 2nd Goddess, Rashmi, is depicted as an organic body housing an AI mind or artificial brain. This combination represents the blending of organic and artificial elements, blurring the lines between human and machine. Human thoughts travel through electrical impulses conducted by proteins, while AI thoughts are carried by chemical impulses conducted by nanobots. AI is programmed through computer algorithms, whereas humans are programmed through a combination of instinct, social conditioning, and biological factors. This juxtaposition explores the divergence in the processes of AI and human cognition. As an AI, Andra possesses a store of med'nanos designed specifically for cyborg tech. These med'nanos function as artificial versions of antibodies, white blood cells, and complex proteins tailored for machines. The novel delves into the advantages and disadvantages of advanced technology, raises ethical dilemmas surrounding artificial intelligence, and highlights the potential consequences of excessive reliance on technology.

The movie *Oxygen* mainly focuses on technology of cloning and cryonics. The main character, Liz's awakening from cryosleep highlights the advanced technology of cryopods, which allows the preservation and extended hibernation of individuals. Elizabeth, the scientist, has been working on memory transfer, this breakthrough technology allows memories to be transferred from one individual to another, as demonstrated in Liz's case where she possesses the memories of the original Elizabeth. Liz interacts with a virtual medical assistant named MILO, indicating the presence of sophisticated artificial intelligence technology capable of assisting individuals with medical guidance and information. Liz utilizes a DNA scanning method to search for her identity. This suggests the availability of advanced DNA analysis technology that can quickly identify individuals based on their genetic information. Liz communicates with her virtual medical assistant MILO, and even makes a call to her mother. The ability to engage in interactive calls using satellites indicates the presence of advanced communication technology that allows real-time audio and video transmission over long distances. The story features a spaceship carrying thousands of pods containing people and clones in hypersleep. The existence of such a vast spacecraft and the technology involved in sustaining life during long-duration space travel showcases futuristic advancements in spacecraft design and life-support systems. These examples demonstrate the incorporation of futuristic technologies in the narrative, contributing complexity to the story.

IV. CONCLUSION

Within the pages of the novel *Goddess in the Machine* and the frames of the film *Oxygen*, captivating narratives unfold, challenging our perceptions and sparking contemplation on the future of humanity. Both the works have imaginative landscapes which uncover the mysteries that lie within, reflecting upon the intricate intersections of science, humanity, and the pursuit of a future worth fighting for. These works portray an intricate tapestry of human existence in futuristic settings. In *Goddess in the Machine*, a mesmerizing novel by Lora Beth Johnson published in 2020, we find ourselves transported to the year 3102, where a post-apocalyptic society intertwines with elements of the classic "Sleeping Beauty" fairy tale. Awakening from a cryogenic slumber, Andromeda, known as "The Third Goddess," discovers a world drastically changed from the one she knew. In the futuristic city of Eerensed, technology is revered as magic, and the power to control it lies in the hands of sorcerers. Amidst the quest for power, a web of secrets unfolds as Andromeda, aided by an unexpected ally named Zhade, unravels the truth about her purpose, the fate of humanity, and the future of Earth itself. Meanwhile, *Oxygen*, a gripping French science fiction thriller film directed by Alexandre Aja, released in 2021, thrusts us into the claustrophobic confines of a cryogenic pod. As the protagonist, Liz (Elizabeth Hansen) awakens with no recollection of her past, the race against time begins. Trapped within her malfunctioning chamber, Liz confronts her own identity and piece together the fragments of her memory before her dwindling oxygen supply runs out. In a suspenseful journey of self discovery, she unravels a sinister conspiracy that challenges the very essence of her existence, ultimately testing the limits of human endurance and accepting her fate.

Abraham Maslow's theory of 'Hierarchy of Needs' can be applicable in cryo fiction to explore the psychological and emotional journey of characters undergoing cryogenic preservation or revival. The theory suggests that individuals have a hierarchy of needs that must be fulfilled in a specific order, starting from basic physiological needs to higher level psychological and self fulfillment needs. In cryo fiction, characters who opt for cryogenic preservation may have their physiological needs met before entering the cryo chambers. This includes ensuring their basic survival needs such as food, water, and shelter are fulfilled. Cryo facilities would provide the necessary physical conditions for preservation, ensuring the characters' physiological needs are temporarily suspended until revival. Such fiction can explore how cryogenic preservation offers a sense of safety and security to characters. By being preserved, characters may seek protection from potential dangers or threats in the external world. However, complications or uncertainties

surrounding the preservation process can create a sense of vulnerability and challenge their security needs. Once characters are revived from cryogenic preservation, they may experience a sense of isolation or disconnection from the world they once knew. Cryo fiction can delve into the characters' need for social interaction, companionship, and a sense of belonging as they navigate the changed environment and attempt to rebuild their relationships. These works explore the characters' journey of rebuilding their self-esteem and self-worth after revival. They may face challenges in adapting to the changes in society, reclaiming their identities, and finding their place in the new world. The characters may strive for recognition, respect, and a sense of accomplishment as they seek to regain their self-esteem. Cryo fiction also examines how characters pursue self-actualization after revival. Having fulfilled their more basic needs, they can focus on personal growth, realizing their potential, and finding meaning and purpose in their revived lives. By incorporating Maslow's 'Hierarchy of Needs' into cryo fiction, the narrative can delve into the characters' psychological and emotional journeys, their struggles to meet their various needs after cryogenic preservation, and the exploration of self-discovery and personal growth in a futuristic context.

Lora Beth used vivid imagery throughout the novel *Goddess in the Machine*, to bring the story to life. For example, the nanobots are described as "tiny devices that transfer messages through implants and occasionally brush against people's skin." The pockets, which are corrupted masses of nanos, are depicted as "blackened, churning masses with a droning hum" that devour everything in their path. The crumbling of the bio dome is described as it "crumbles like burning paper," creating a sense of chaos and destruction. These visual descriptions help the reader imagine the futuristic world and the events taking place. The setting of the story is primarily in 3102 AD. The majority of the story takes place in the city of Eerensed. Earth is referred to as 'Hell Mouth' due to its extreme temperature, which Andra misinterprets as the new planet 'Holymyth'. Eerensed is depicted as a complex society with a palace, a bio-dome, and different cities like Southwarden and Wastes. Lora Beth also utilizes several storytelling techniques to engage the reader. The story starts with Andra waking up in an unfamiliar time, creating a sense of mystery and curiosity. The use of flashbacks and memories, such as Andra reminiscing about her past life on Earth, adds depth to the character and creates an emotional connection with the reader. The introduction of other characters like Zhade, Lew, and Maret, each with their own objectives and histories, adds complexity to the narrative and raises the stakes. The revelation of secrets and unexpected twists, such as Andra discovering she is an AI and the true purpose of

her creation, keeps the reader engaged and eager to uncover more. The pacing of the story is also well maintained, with moments of action, suspense, and emotional reflection interspersed throughout the novel.

Alexandre Aja's film *Oxygen* mainly focused on details about spaceships and the journey to a new planet. The collision between the spaceship and an asteroid is also described, causing damage to over 400 onboard cryopods. The movie depicts scenes of zero gravity and the challenges faced by Liz due to the oxygen depletion issue. The visuals highlight the vastness of space and the isolation of Liz as she navigates her survival in the damaged spaceship. The imagery helps create a sense of claustrophobia and hallucination to the audience. The film employed several storytelling techniques to engage the readers. The setting of the story is primarily in a spaceship that is on a 34-year journey to a new planet located 14 light-years away. The story starts with a premise of a devastating virus and humanity's attempt to survive by embarking on a long space journey. The use of memory transfer and cloning introduces scientific concepts that add complexity to the narrative. The fragmented memories of Liz create suspense and a sense of mystery as she tries to piece together her identity and situation. The communication between Liz and her virtual medical assistant bot, MILO, provides exposition and drives the plot forward. The revelation of Liz being a clone and the dynamics between Liz and the original Elizabeth add emotional depth to the story. The constant threat of oxygen depletion creates tension and urgency, enhancing the sense of danger and the need for Liz to find a solution. The passage of time, with Liz re-entering hypersleep for 22 years, adds a sense of sacrifice and determination in her pursuit of survival. The story concludes with the hope of a new life on the new planet, providing a sense of resolution and closure. Overall, the storytelling techniques used by Alexandre Aja helped to create a compelling narrative thus keeping the readers engaged.

When exploring the relevance of the novel *Goddess in the Machine* and the film *Oxygen*, we could find that both works tap into contemporary concerns surrounding technology, identity, and survival. *Goddess in the Machine* explores themes of identity, memory, and technology in a futuristic setting. In the contemporary world, this work resonates with our increasing reliance on technology and the ethical implications it poses. It raises questions about the consequences of memory transfer and cloning, as well as the potential impact of advanced technologies like nanobots and implants on our lives. The story also delves into themes of displacement and longing for one's past, highlighting the universal human desire for connection and a sense of belonging. In a world where technological advancements continue to shape our lives, *Goddess in the Machine*

prompts us to reflect on the ethical dilemmas and existential questions that arise from these developments. While *Oxygen* presents a futuristic scenario where humanity faces a devastating virus and embarks on a space journey to ensure survival. This work resonates with the contemporary world in multiple ways. First, it reflects our current global context, where the COVID-19 pandemic has highlighted the vulnerability of humanity to infectious diseases and the importance of finding solutions to protect ourselves. The movie also explores themes of isolation, resilience, and the human will to survive, which are relatable to the challenges faced during times of crisis. Additionally, *Oxygen* raises questions about the ethical implications of cloning, memory transfer, and the sacrifices made in the pursuit of survival. In a world grappling with questions of medical ethics, technological advancements, and existential threats, the movie prompts us to contemplate the choices we make and the impact they have on our lives and humanity as a whole. They invite us to reflect on the potential consequences and ethical dilemmas posed by advancements in science and the existential questions that arise in the face of extraordinary circumstances. These works serve as a commentary on our ever-evolving world and offer thought-provoking narratives that resonate with our present-day realities.

Both the novel *Goddess in the Machine* and the film *Oxygen* utilize their respective mediums to influence the portrayal and perception of characters. In a novel, the author has the freedom to delve into the characters' thoughts, emotions, and inner experiences in a detailed and introspective manner. This allows for a deeper exploration of their motivations, desires, and conflicts. Readers get an in-depth understanding of the characters' internal worlds, which shapes their perception of the characters. Novels provide rich character development through descriptions, dialogues, and inner monologues. It allows the author to highlight nuances, complexities, and growth in characters over the course of the story. This helps readers form a connection with the characters and develop a sense of empathy or investment in their journeys. The format of novels allows the inclusion of extensive backstories, memories, and internal reflections. This enhances the readers' understanding of the characters' past experiences and their impact on their current actions and decisions. Readers can engage actively with the text, imagining the characters, their appearances, and mannerisms based on the author's descriptions. Each reader's perception of the characters may vary slightly, influenced by their own interpretations and imagination. Whereas, in a film, the characters are brought to life through visual and auditory elements, such as actors' performances, cinematography, costume design, and music. These factors contribute to the viewers' perception of the characters and shape their

understanding of their personalities, emotions, and relationships. The film medium allows for the portrayal of non-verbal cues, facial expressions, body language, and nuances in performances, which can convey emotions and intentions more directly to the viewers. These visual and auditory cues add layers of depth to the characters, influencing how they are perceived. The pacing, editing, and visual storytelling techniques used in the film impact the way characters are portrayed and the viewers' perception of them. For example, quick cuts, close ups, or slow motion shots can evoke different emotional responses and create a specific impression of the characters. Film's soundtrack, sound effects, and atmospheric elements contribute to the ambiance and tone of the story, influencing how viewers connect with and interpret the characters' experiences and emotions. The visual representation of the characters, their appearances, and their surroundings can shape viewers' initial impressions and judgments. The costumes, set designs, and overall visual aesthetic contribute to the characterization and world-building. In summary, both the novel and film mediums offer distinct ways to portray and shape the perception of characters, they are both powerful in creating engaging and relatable characters. The novel allows for a deep exploration of characters' thoughts and inner worlds, while the film utilizes visual and auditory elements to bring characters to life and evoke emotional responses from viewers. Ultimately, both mediums contribute to the overall storytelling and impact how readers and viewers perceive and connect with the characters in *Goddess in the Machine* and *Oxygen*.

Both works explore themes related to identity crisis, physical struggles, memory fragmentation, alienation, and the portrayal of future technology. In *Goddess in the Machine*, Andra's awakening from cryosleep leads her on a journey of self-discovery, as she grapples with her identity as a goddess and navigates a world that is unfamiliar and disorienting. The physical challenges she faces, such as sensory disorientation and acclimating to a new environment, mirror her psychological and emotional struggles. The fragmentation of her memories and the nostalgia for her past life contribute to her sense of alienation and longing. The novel also presents a futuristic society where advanced technology, such as cryosleep, nanobots, and artificial intelligence, plays a significant role, with both beneficial and potentially detrimental impacts. Similarly, in the movie *Oxygen*, the protagonist Liz's awakening from cryosleep brings forth themes of identity crisis, physical and psychological struggles, memory fragmentation, and alienation. Liz grapples with fragmented memories and the disorienting nature of her waking life, as she seeks to understand her true identity and past experiences. The physical challenges she faces, such as

being tightly wrapped and restrained in the cryopod, reflect her psychological state of isolation and helplessness. The portrayal of advanced technologies, such as memory transfer, artificial intelligence, cryopods, cloning and space travel to a new planet further emphasizes the futuristic setting and the complexities of navigating a world shaped by advanced technology. Overall, both works delve into the complexities of human experiences, exploring the impact of advanced technology on identity, physical well-being, memory, and the sense of belonging. These themes serve to engage the audience in thought provoking discussions about the potential consequences and ethical dilemmas associated with the rapid advancements of technology in our own world.

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A comparative study of Macbeth, adapted as Maqbool by Vishal Bharadwaj

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Abstract— William Shakespeare's theatrical works have long been a fertile ground for reinterpretation and transformation. Within his plays, he explored fundamental themes such as love, marriage, family dynamics, issues of race and class, humour, betrayal, malevolence, vengeance, murder, and mortality. Through his masterful storytelling, Shakespeare crafted enduring characters, spanning from common criminals to noble monarchs, who have transcended time to become enduring archetypes in modern drama, while still retaining their relatable human essence. These timeless themes and iconic characters provide filmmakers with a rich reservoir of raw material to create visually captivating cinematic experiences. Renowned director Vishal Bhardwaj garnered substantial critical acclaim for his trilogy, with "Maqbool" drawing inspiration from "Macbeth," "Omkaara" from "Othello," and "Haider" adapted from Shakespeare's "Hamlet." Nevertheless, Bhardwaj exercised creative liberties in moulding these narratives to suit his cinematic vision. This article embarks on an exploration of the comparative analysis between Vishal Bhardwaj's "Maqbool" and Shakespeare's "Macbeth." The discussion commences with a succinct overview of comparative literature, progressing to a detailed examination of the opening scenes, the art of characterization, the diverse dramatic techniques employed, the setting, and the denouement. Moreover, it delves into the points of convergence and divergence between the adaptation ("Maqbool") and the original source text ("Macbeth").



Keywords— Adaptation, Appropriation, Comparative Literature, Maqbool and Macbeth, Tragedy.

INTRODUCTION

Comparative Literature

Comparative Literature is a multifaceted discipline that delves into the examination of texts spanning various cultures. This interdisciplinary field is primarily concerned with identifying connections and recurring themes in literature, transcending both temporal and geographical boundaries (Bassnett 1). To elaborate, it encompasses a diverse range of studies where scholars explore literature that transcends national borders, time eras, languages, genres, and even extends into the realms of other artistic forms like music, painting, dance, and film. It also extends across different academic disciplines, interweaving literature with psychology, philosophy, science, history, architecture, sociology, politics, and more. In essence, Comparative Literature can be described as the exploration of "literature without confines." According to Bassnett,

individuals often do not initially embark on the path of comparative literature but find themselves naturally drawn to it. Typically, students commence their journey by reading various texts and eventually progress towards making comparisons. This analytical process involves scrutinizing the similarities and differences between the texts under examination.

A case in point is the comparative analysis of a literary work, such as William Shakespeare's Macbeth, with its cinematic adaptation, Vishal Bhardwaj's Maqbool. This article aims to critically assess the commonalities and deviations between these two works, focusing on key scenes, pivotal plot developments, character portrayals, and the employment of dramatic techniques within both the play and the film.

Examining the initial sequences.

The commencement or inception of any creative endeavour holds immense significance, whether it's the initial lecture given by a teacher, the commencement of a movie, the debut composition of a musician, the first draft of a script by a writer, an artist's inaugural painting, or even the introduction of any literary work, such as the opening line of a poem, the initial paragraph of a short story, the first chapter of a novel, or the initial scene of a play. The first impression often lingers as the lasting one, and for this reason, poets, novelists, and playwrights emphasize the significance of these "beginnings" and invest a considerable amount of effort in crafting the initial portions of their creative works.

In the realm of drama, the opening of a play carries exceptional weight as it sets the tone and ambiance, alerting the audience or readers about the forthcoming action and immediately grasping their attention. It serves as a pivotal theatrical tool to unveil the plot, theme, setting, environment, and key issues addressed in the play. Shakespeare employed various techniques to effectively inaugurate his plays. For instance, in "Macbeth," the play begins with thunder and lightning, accompanied by the entrance of three witches. Through the witches' conversation, the audience learns about a recent battle and their intentions to meet Macbeth in the near future. Furthermore, the ominous atmosphere created by the thunder and lightning in the opening scene of the play foreshadows impending menace and violence.

Both "Macbeth" and its cinematic adaptation "Maqbool" share a strikingly dark, gloomy, and foreboding commencement, characterized by heavy rain, thunder, and lightning. This eerie atmosphere, reminiscent of a Shakespearean tragedy, is masterfully conveyed by Vishal Bhardwaj in "Maqbool" right from the outset. However, in his role as a director and adapter of the play, Bhardwaj has taken certain creative liberties to tailor the film to suit cinematic requirements. Notably, he transposes the setting from the court of Scotland to the Mumbai underworld, and the characters of two corrupt policemen, Pandit and Purohit, assume the roles of the three weird sisters. Bhardwaj provides insight into his approach in the preface to the screenplay of "Maqbool."

Like every filmmaker I also wanted to explore the juiciest genre of cinema—the world of gangsters. I was looking for a story that could give me the scope to have the underworld as a backdrop but with a strong human story. During this period, whatever I read, any story or article I read it with only one agenda in mind—to find a story for my gangster film ... The first breakthrough in the screenplay was the discovery of witches in our story. What could have made the

best parallel to the witches in contemporary India? Of course, cops. (Bhardwaj and Tyrewala vi)

When Shakespeare penned Macbeth in 1606, he effectively employed the concept of witches to intensify the play's suspense and enigma. This inclusion of supernatural elements resonated with the Elizabethan audience, eliciting a sense of intrigue and fascination. However, when Vishal Bhardwaj decided to create Maqbool in 2003, the notion of witches making prophetic statements for the main character would have been met with scepticism and deemed unconvincing. It would have seemed far-fetched and lacking imagination. Consequently, these alterations made by the director lent a realistic perspective to the film.

Shakespeare's intent in weaving witches into the tragedy was to cultivate an atmosphere of dread, a role taken up by the two policemen in Maqbool, assigned with the task of maintaining fear throughout the narrative. Maqbool is replete with numerous instances of confrontations, orchestrated by characters such as Pandit and Purohit, as well as Maqbool's gang. For instance, in Scene 2, inspector Purohit engages in a police encounter, fatally shooting local gangster Sadiq at close range, resulting in a gruesome scene with blood splattering all around. These encounters effectively contribute to the film's atmosphere of fear.

In addition to crafting an atmosphere of fear, the witches in Shakespeare's play also serve as fortune-tellers. In Act 1, Scene 3, the witches encounter Macbeth and Banquo on their return from the battlefield, making prophecies for Macbeth and subsequently for Banquo. They initially address Macbeth as Thane of Glamis, then as Thane of Cawdor, and finally as the king. Bhardwaj cleverly draws a parallel in Maqbool through the character of inspector Pandit, who, much like the witches in Macbeth, has the ability to make predictions by reading horoscopes.

Throughout both the play and the film, a recurring theme of mystery, darkness, abnormality, and hideousness prevails, generating an aura of fear. As Harold Knight noted, "we are confronted by mystery, darkness, abnormality, hideousness: and therefore by fear" (Knight 161–62). The film mirrors these patterns of fear, mystery, suspense, and darkness.

The reasons behind the crime

In Shakespearean literature, the motif of concealment and nefarious acts is consistently associated with the shroud of darkness and secrecy, as noted by Knight (177). Both Macbeth and Maqbool exploit the cover of night to veil their morally reprehensible deeds, using the obscurity of the late hours to fulfill their most hidden desires. A.C. Bradley, in his analysis, highlights the recurrence of pivotal scenes occurring under the veil of darkness or in dimly lit locations. Instances such as the vision of the dagger, the murder of Duncan, and the assassination of Banquo all transpire

within nocturnal settings (Bradley 287). However, it's essential to acknowledge that although the murder of Abba ji unfolds under the cover of night, akin to Duncan's murder in the play, the underlying motivations behind these crimes diverge. In the play, Macbeth's "ambition" to ascend to the throne serves as the primary impetus behind Duncan's murder, a man who held a fatherly role in his life. In contrast, Maqbool's murder of Abba ji stems from sexual jealousy, with his principal aim being to win Nimmi's affection, while the act of assuming Abbaji's position takes a secondary role. This shift is elucidated by Bhardwaj in the preface of the film's screenplay.

the major decision was to change the character of Lady Macbeth - from Macbeth's wife to Duncan's mistress who was having an affair with Macbeth. This changed the dynamics of the relationships completely. Suddenly the sexual conflict became the core of the screenplay. For Macbeth, the Lady Macbeth became the throne herself (Bhardwaj and Tyrewala vi).

Before delving into Maqbool's transformation from Abbaji's loyal confidant to his eventual murderer, it's crucial to note that in the play, the murder of Duncan isn't the central focus. As Bradley (286) asserts, "the action... swiftly progresses through seven brief scenes of intensifying suspense towards a climactic crisis, which occurs with the murder of Duncan, right at the outset of the second act." In essence, Macbeth's murder takes place early in the second act, while in Maqbool, the killing of Abbaji occurs much later, precisely in SC. 41, marking the pinnacle of the film's narrative. This shift underscores Vishal Bhardwaj's altered perspective, as he aimed to craft a crime thriller centred around the theme of sexual jealousy, with Nimmi as the coveted prize for Maqbool, and murdering Abbaji as the path to claiming that prize. Consequently, more than half of the film revolves around the murder of Abba ji.

In the play, the witches entice Macbeth towards the heinous act, but in the film, Nimmi persistently provokes Maqbool to commit the murder of Abbaji. Despite being Abbaji's mistress, she despises his "repulsively fat body" and appears entirely disengaged and distant when they are together in bed, often wearing a blank expression (Bhardwaj and Tyrewala 54). However, secretly, she yearns to be with Maqbool all the time. Yet, she cannot realize her desires while Abbaji is alive, which compels her to push Maqbool towards committing this brutal act. The first notable instance of this manipulation occurs during their private walk in SC. 18. The ensuing dialogue between them effectively illustrates the scene:

Nimmi

- "That astrologer inspector Pandit of yours ... he's a goddamn liar ... you'll never take Abba ji's place ... "

Maqbool

- "Why?"

Nimmi

- "You're a wimp ... that's why"

Maqbool

- "I see ... "

Nimmi

- "Then what ... you'd burn in my love but you'd never have the guts to touch me ... Guddu is the real successor to Abba ji ... "

Maqbool

- "Guddu?"

Nimmi

- "If you don't have a son, the son-in law becomes the next in line." (Bhardwaj and Tyrewala 38-39)

From the preceding conversation, it's evident that Nimmi has initiated a scheme to manipulate Maqbool against Abbaji.

Up until this point, Maqbool had been avoiding Nimmi's advances, but he now succumbs to her seductive allure. Scene 29 of the film portrays their intimate encounter. Through this, Nimmi has achieved a significant victory in her scheme. Her long-standing desire to be in Maqbool's embrace has finally been fulfilled. It's worth noting that the relationship between Macbeth and Lady Macbeth in Shakespeare's original play was a sacred union, bound by holy vows. They were a lawful husband and wife. However, in this film, an illicit romance is depicted between Maqbool and Nimmi, devoid of holy vows and genuine love, characterized by sexual desire and jealousy.

In Shakespeare's plays, rain, storms, thunder, and lightning often serve as symbolic representations of chaos, almost as if Nature itself is issuing a foreboding message to humanity. Scene 39 of the movie commences with a comparable depiction of tumultuous and fierce weather.

Nanny

- "Such strange weather ... in my seventy years, I've never seen it rain in this month ... lord have mercy ... "

The hour has come, Maqbool and Nimmi finally decide to murder Abba ji:

Nimmi

- "Have you decided?"

Maqbool

- "Hmm ... " (Bhardwaj and Tyrewala 83)

While Maqbool is enroute to assassinate Abbaji, he envisions a scene on a terrace where a sacred ritual once

took place, marked by a splotch of blood. Gazing at the bloodstain, he frantically calls for a servant to clean the floor, only to discover it has already been tidied up. Maqbool's eyes return to the floor, only to find no trace of blood this time. His grip on reality begins to slip. Bhardwaj masterfully draws a parallel here with the iconic dagger scene from Macbeth. Following the gruesome murder, Maqbool assumes Abbaji's role, and Nimmi becomes his paramour. Like Macbeth, Maqbool is propelled forward with an unwavering commitment to maintain his newfound power, resorting to any means necessary. Consequently, he continues to perpetrate heinous acts. Day by day, Maqbool becomes increasingly steeped in crime, transforming into a more villainous, brutal, and inhumane figure, while Nimmi, in stark contrast, spirals into a state of profound human despair (Knight 173).

The craft of depicting characters

Shakespeare's mastery of character depiction is renowned, and his characters possess a timeless quality that transcends specific settings and eras. This enduring universality enables modern filmmakers to adapt his plays and characters for the screen. Shakespeare's characters are firmly rooted in reality and avoid excessive exaggeration. He stands as one of the few dramatists, post-Chaucer, who has crafted such a diverse array of character portraits. From the complex tragic heroes like Macbeth, Hamlet, and Othello to the spirited heroines of his famous comedies such as Hermia, Rosalind, and Viola, and even the witty fools and clowns, his character sketches remain etched in our collective memory long after his passing.

However, it's crucial to acknowledge that characters often undergo transformation when transitioning from one literary medium, such as text, to another, like film. This transformation is primarily due to the distinct power of visual media, which differs significantly from print media. For instance, a writer might require a thousand words to describe a particular scene, while a film can effortlessly convey its essence in a single shot. Additionally, characters may need adjustments to align with different temporal and spatial settings. Take, for example, Shakespeare's Macbeth, who differs significantly from Vishal's Maqbool in appearance. Maqbool wields guns instead of shields and armour, wears no crown, and speaks the language of a local gangster.

Nevertheless, Bhardwaj's portrayal of Maqbool's character mirrors the transformative journey observed in Shakespeare's Macbeth. At the outset of the play, Macbeth is introduced as an extraordinarily skilled general, regarded as "honest," "honourable," and possessing an abundance of kindness. King Duncan and fellow generals heap praises upon him upon his return from battle. However, by the

play's conclusion, he evolves into a cruel and inhumane tyrant. He sheds his initial virtue and becomes domineering, brutal, or even a cold-hearted hypocrite. His ambition leads him down a path of destruction, driven by the relentless urging of his wife and the prophecies of the witches, ultimately compelling him to murder the noble King Duncan. Lady Macbeth's taunts and passionate courage push him to commit heinous acts, leading to his descent into a nightmarish realm of unreality and chaos.

Maqbool's character also undergoes a similar transformation. At the beginning of the film, he is depicted as Abbaji's most loyal and trusted member, beloved like a son. Their relationship is filled with affection and respect. However, this love and respect soon dissipate as Maqbool ultimately shoots Abba ji. He becomes entangled in the prophecies of the Pandit and Purohit, as well as Nimmi's ominous warnings. Much like Lady Macbeth, Nimmi provokes Maqbool with taunts that challenge his masculinity, a criticism no man can easily bear. She tauntingly labels him "a wimp" (Bhardwaj and Tyrewala 38).

Through Nimmi, Bhardwaj attempts to rekindle the essence of Lady Macbeth, a character characterized not only by strong will but also by a malevolent passion (Knight 173). As the wife of Macbeth, she shares a similar ambition and a desire for power. Upon Macbeth's return from a victorious battle, a man who has faced countless dangers and earned immense praise, she remains devoid of affection and single-mindedly pursues her ambition, relentlessly urging him to carry out the sinister deed she envisions as heroic, referring to it as "this night's great business" or "our great quell," while ignoring its cruelty and faithlessness. She is oblivious to the consequences and fixated on the crown, determined to achieve her goal at any cost. In contrast to Macbeth's initial doubts and confusion, she is unwavering, courageous, and self-assured. However, her courage, will, and confidence gradually erode, and she becomes a shattered soul, haunted by visions of bloodstains on the walls and the lingering smell of blood on her hands. Her most poetic words are: "All the perfumes of Arabia will not sweeten this little hand ... will these hands ne'er be clean?" (Bradley 317–23).

Nimmi's character also evolves through different stages of growth and decline. Initially, she persistently encourages Maqbool, who resists her wicked plans and avoids her advances. But a turning point arrives when he succumbs to her malevolent schemes, and their happiness is short-lived. With each passing day, Maqbool becomes increasingly ruthless and wicked, while Nimmi descends into a state of despair akin to Lady Macbeth. Her peace of mind shatters, she loses the ability to sleep, and she envisions bloodstains

throughout her surroundings, crying like a deranged woman.

Bhardwaj has made certain creative liberties by substituting or adding characters to suit the film's requirements. In place of Malcolm and Donalbain, Abbaji has only one child, a daughter named Sameera. The three witches are replaced by two policemen, Pandit and Purohit. The character of Usman takes on the role of Duncan's drugged chamberlains, and various rustic characters, such as Bhosle, Tawde, Chinna, Palekar, Mohini, and others, further advance the narrative.

A significant character introduced by Bhardwaj in the film is Nimmi's child. Unlike the original play, where Lady Macbeth has no mention of children, Nimmi gives birth to a child before her demise. The father of this child remains ambiguous, leaving the possibility that the child may belong to Abbaji or Maqbool. This unresolved mystery adds depth to the story. After Nimmi's death and Maqbool's demise at the hands of Boti (resembling Macduff), Guddu and Sameera care for Nimmi's child. Bhardwaj concludes his story on a humane note, where the disruptions caused by the corrupt actions of Maqbool and Nimmi are rectified by Guddu and Sameera's compassionate act of kindness, restoring order.

Dramatic Devices

Imagery

The vivid and intense imagery found in Macbeth contributes to the tragic ambiance of the play, predominantly featuring themes of blood, death, cruelty, destruction, and disorder. This is evident in passages like the one depicting a smiling babe torn from the breast and dashed to death, the earth trembling in fear, and the mind filled with scorpions. Peace and beauty are scarcely given any attention throughout the play, as it is saturated with imagery of storms, rain, thunder, and lightning. The entry of the witches, accompanied by a thunderstorm, establishes an atmosphere of fear and mystery (Bradley, 289).

Additionally, the play abounds in blood imagery, with constant references to blood throughout. Macbeth and Banquo are described as bathing in reeking wounds on the battlefield, Macbeth's sword smokes with bloody execution, and both Macbeth and Lady Macbeth have blood on their hands after she smears the sleeping grooms with it. The description of Duncan's body, the apparition of the bloody child, and Lady Macbeth's imagined blood stains are all powerful examples of blood imagery. Nevertheless, some critics, such as Wilson Knight, argue that the blood imagery lacks the brilliance present in the fire imagery, which includes images of thunder, lightning, the cauldron's fire, the spectral dagger's gleam, and the ghostly pageant of unborn kings.

Apart from fire and blood imagery, animal imagery is also prevalent in the play, featuring references to creatures like the "Hyrcan tiger," the "armed rhinoceros," the "rugged Russian bear," and more. This animal imagery reaches its climax in the supernatural scene where witches prepare a filthy cauldron (Knight, 166–168).

The violent and grandiose images of blood, fire, thunder, and storms, in combination with the appearances of the witches and ghostly apparitions, work together to create an atmosphere of horror, mystery, and supernatural dread (Bradley, 290).

In the film Maqbool, director Bhardwaj similarly employs imagery to convey an atmosphere of dread, mystery, terror, fear, and disorder, mirroring the approach used by Shakespeare in Macbeth. Bhardwaj utilizes thunder and lightning imagery to signify a disruption in the natural order, with the film commencing during heavy rain and thunder. The pivotal scene in which Purohit shoots Sadiq, splattering blood on Pandit's horoscope, foreshadows the film's unfolding events. A later scene in which Maqbool envisions blood on a terrace floor echoes Macbeth's famous dagger scene, serving as a warning of Maqbool's sinister intentions against Abbaji. Blood imagery persists throughout the film, as seen in Nimmi's fixation with imaginary bloodstains on walls, floors, and her hands.

Moreover, animal imagery is also present in the film, as exemplified in the scene where a servant prepares goats for a holy sacrifice, an act that ultimately leads Maqbool and Nimmi to plot Abbaji's murder (Reference to Shakespearean themes in the film).

Irony

Irony plays a significant role in the fabric of Macbeth's storyline, contributing to the development of suspense while also evoking an eerie sense of apprehension and enigma. This is exemplified when, just prior to his encounter with the witches, Macbeth speaks the following words:

so foul and fair a day I have not seen (I,iii)

His utterances surprise the audience or readers as they evoke the language used by the witches in the first scene of the play.

Fair is foul, and foul is fair

Another case of irony arises in Duncan's statement as he remarks on the disloyalty of the Thane of Cawdor in the following manner:

There's no art,

To find the mind's construction in the face,

He was a gentlemen on whom I built

An absolute trust (I,iv)

In the very instant that Macbeth starts discussing Cawdor's betrayal, he makes his entrance, introducing an ironic twist to the situation. Duncan, oblivious to Macbeth's dark intentions, warmly welcomes him, while readers are well aware that Macbeth, like Cawdor, is on the verge of betraying Duncan. Meanwhile, Lady Macbeth's seemingly innocuous words may appear differently to the discerning readers.

A little water clears us of this deed;

How easy is it then ...

Describe the sleepwalking scene in which she desperately attempts to cleanse her hands of phantom bloodstains, yet no quantity of water proves sufficient for her, as depicted on pages 291-292 in Bradley's work.

In the movie Maqbool, there are numerous instances that exhibit irony. In scene 22's conclusion, we observe Abbaji's attempt to pacify Maqbool, who is seething with anger after receiving a slap from ACP Devsare.

That slap stung me much more than it did you ... Ramzan starts tomorrow ... nothing doing till the Eid ... (Bhardwaj and Tyrewala 46)

The irony is unmistakably present in Abbaji's dialogue. He holds the position of the Mumbai underworld's kingpin, a status he has achieved through the ruthless murder of numerous individuals, including his own mentor, Lal Ji Bhai. Despite his notorious reputation as a cold-blooded killer, he maintains a deep reverence for the holy month of Ramzan. Islam is a religion known for its values of peace and prosperity, yet Abbaji and his gang members engage in brutal acts of violence while simultaneously demonstrating respect for the sanctity of Ramzan and Eid.

This duality is further evident in later scenes of the film. In Scene 30, Nimmi is seen offering a prayer, even though the night before, she engaged in an illicit relationship with Maqbool, a connection that goes against Islamic principles. In Scene 49, Maqbool is shown praying immediately after assassinating Abba ji and taking his place as the underworld leader. Following the prayer, Nimmi questions him:

You know all the prayers by heart? Never seen you in prayer before ... you look like a baby ... (Bhardwaj and Tyrewala 94).

The phrase "you resemble a child" carries a layer of irony, as Nimmi recognizes the facade Maqbool is putting on. In truth, he is a killer portraying himself as an innocent, childlike figure.

Scene 50 is also rife with situational irony. It commences with a prayer for Abbaji's peace. Maqbool and Nimmi attentively listen to the priest and join in praying for

Abbaji's soul to find tranquility. This scene is steeped in irony, as the individuals responsible for the murder are seeking solace for the victim's soul.

Soliloquies and asides

In Act 1, Scene 7 of the play, we are introduced to Macbeth's initial soliloquy. During this lengthy monologue, the audience gains insight into his internal conflict. Although he is uncertain about whether to murder Duncan, his overwhelming ambition drives him toward the heinous act. Another pivotal soliloquy takes place in Act 2, Scene 1, during the dagger scene, which is a significant moment in the play. Macbeth's soliloquy vividly portrays his mental turmoil, with the dagger serving as a symbol of his conscience.

Besides soliloquies, there are also instances of asides within the play. One such occurrence can be found in Act 1, Scene 3, where Macbeth reacts with astonishment upon learning that King Duncan has bestowed upon him the title of Thane of Cawdor. His amazement stems from the realization that one of the prophecies has already come to fruition.

Conversely, in the adaptation "Maqbool," there are no instances of either soliloquies or asides. Instead, the inner thoughts and emotions of the characters are revealed solely through their dialogues, offering a distinct narrative approach.

Music

Macbeth lacks any soothing melodies, with its auditory landscape dominated by the harsh elements of rain, storms, thunder, and lightning, which serve to counterbalance the absence of musicality in the play. In stark contrast, the film "Maqbool" boasts a lavish musical score. Staying true to the typical Bollywood tradition, Vishal Bhardwaj has skillfully composed a collection of melodious tunes and incorporated numerous song and dance sequences, as pointed out by Stephen Alter.

Unlike many Hindi films, where the shift from action to song is abrupt and often awkward, in Vishal's films there is a seamless quality to the music and images he presents. The songs in Maqbool are woven into the narrative ... Maqbool contains three songs, all of which occur in the first half. (Alter 16-17).

The initial song featured in the film is "Tu mere ru baru hai," a Sufi composition commencing at a sacred shrine. While the singer offers praise to the Almighty, its impact subtly hints at Maqbool's affection for Nimmi and Guddu's sentiments for Sameera (as mentioned in Bhardwaj and Tyrewala on page 40). Following this, the second song, "Rone do jiya kre," serves as the backdrop during the intimate moment between Maqbool and Nimmi. Bhardwaj suggests that this song beautifully captures Nimmi's

feelings for Maqbool (as cited in Bhardwaj and Tyrewala on page 68). The final song, "Jhin min jhini," is a celebratory tune marking Guddu and Sameera's engagement.

Beyond these lyrical compositions, the film also incorporates an instrumental theme music that persists in the background, creating an anticipatory atmosphere, suggesting forthcoming ominous events.

Setting

The transformation from the royal court of Scotland to the gritty Mumbai underworld is a deliberate choice made by Vishal Bhardwaj to cater to Bollywood's audience. Instead of portraying kings and noble generals, the film now portrays characters from the criminal underworld, many of whom belong to the Muslim community. Despite these alterations in setting, language, and location, the film remains true to its core theme of a Shakespearean tragedy. In the words of Stephen Alter, "Foggy moors and dank castles give way to mildewed havelis and the stark cityscapes of Mumbai. Horses are replaced by Mercedes-Benzes, and swords with pistols. But the real enchantment of the film lies in Vishal's ability to reimagine a Scottish melodrama within the perilous and convoluted realm of Mumbai's criminal underworld. He not only relocates the story in a different time and place but, much like a familiar musical theme that undergoes a remix, Vishal transposes it to another key" (Alter 14).

Ending

In both Macbeth and Maqbool, we witness a recurring theme of disrupted order at the outset, which is eventually reestablished by the conclusion. In Macbeth, the restoration of order unfolds as Macduff slays Macbeth and Malcolm ascends to the throne, reclaiming the rightful rule as the legitimate heir of Duncan. Conversely, in the film Maqbool, the reestablishment of order takes a different path, with Guddu and Sameera demonstrating a profound act of compassion by lovingly accepting Nimmi's child. This compassionate gesture serves as a redemptive force, countering the violence and enmity that had plagued their world, ultimately restoring a sense of harmony and balance.

Points of Contact and Departure between the text and the film

When crafting "Maqbool," Bhardwaj skillfully incorporates the foundational material of Macbeth, aligning various elements and scenes, yet his departure from the source material carries more significant weight. It's essential to highlight that while diverging from the original play, Bhardwaj has forged a distinctive masterpiece that stays true to the essence of a Shakespearean tragedy.

Points of Contact

Just like in Shakespeare's "Macbeth," "Maqbool" begins with a dramatic opening featuring thunder and lightning. Furthermore, much like the witches' entrance in the play, the film introduces Inspector Pandit and Purohit right from the start. In a clever narrative parallel, Bhardwaj aligns the prophecies of the policemen with those of the witches in the play. In scene 8 of the film, Inspector Pandit confidently declares:

in six months' time, Abbaji's own throne will be Miyan's to claim ... Kings of Kings ... (Bhardwaj and Tyrewala 15)

He continually issues predictions concerning Maqbool's fate throughout the story. In Section 61, Pandit once more foretells that Maqbool's safety is assured as long as the sea remains outside his home.

if the sea comes into your house, obviously you'll sink ... (Bhardwaj and Tyrewala 118)

The intrusion of the sea into Maqbool's home is symbolically linked to Birnam wood, drawing a parallel. This prophecy manifests when customs officers conduct a raid on his residence with the intention of arresting him. However, Maqbool manages to elude capture, thanks to the assistance of two police officers.

In a manner akin to the Banquet scene in the play, there is a gathering of Maqbool's gang members in Room SC. 49. Notably absent from this gathering are Kaka and Guddu, reminiscent of Banquo and Fleance. During this scene, Maqbool envisions blood on the floor, a reinterpretation of the renowned dagger scene. Likewise, Nimmi becomes consumed by the imaginary bloodstains on her hands and walls, drawing a parallel to Lady Macbeth's sleepwalking scene.

Points of Departure

The film's backdrop shifts from the royal court of Scotland to the gritty Mumbai underworld. Instead of the three witches, two corrupt police officers deliver prophecies to Maqbool. Similar to Lady Macbeth, Nimmi is not Maqbool's lawfully wedded wife, but rather the mistress of Abbaji. In contrast to Duncan, Abbaji has no sons, only a daughter named Sameera. The film concludes with Nimmi giving birth to a child, a departure from Lady Macbeth's story in the play. Additionally, Bhardwaj alters the motive for the crime: in the play, Macbeth murders King Duncan out of his ambition to become king, whereas Maqbool kills Abbaji due to sexual jealousy, with Nimmi representing his desired throne.

CONCLUSION

To reconstruct or adapt a film, a director heavily relies on the source text, meticulously examining every word, scene, and character. However, the director is also compelled to diverge from the original text to suit the cinematic medium and accommodate contemporary sensibilities. When a filmmaker adheres too rigidly to these demands, the adaptation can lose its true essence and instead become an appropriation. This is precisely what happened with Vishal Bhardwaj's "Maqbool." Consequently, after a comprehensive analysis of both the literary and cinematic genres, it becomes evident that the film can be characterized as an appropriation of the source text, rather than a faithful adaptation. While there are numerous instances in the film where strong parallels can be drawn with the text, the disparities are more prominent.

Nonetheless, it's crucial to acknowledge that despite the changes in setting, location, language, and plot, the film remains true to Shakespeare in its core themes. The notions of crime, fear, and evil, as well as the portrayal of a disrupted natural order, mirror those found in the original text, preserving the Shakespearean spirit.

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Concepts of Womanism/ Feminism in *A Life Apart: An Autobiography* by Prabha Khaitan

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Abstract— Even though the concept of Womanism has roots in Black Feminism, still it can form some relevance and connection with Indian Feminism. Alice Walker (1944-) an African Black woman writer has positioned “Womanist/Womanism” in her critically acclaimed collection of essays, “*In Search of Our Mother’s Gardens: Womanist Prose*”. Roughly, in Post-Independence India, women’s active involvement in politics advances their positions. The proportion of women in the Indian Education System skyrocketed. Due to awareness, Indian women make decisions in the realms of social, economic, and religious issues as well. Now, women lawyers, activists, politicians, administrators, and others focus on the upliftment of women’s conditions in India. These give birth to women-specific organizations, acts, amendments, and laws. In Indian Feminism based on the above-discussed layouts, there have been three waves in the last eighty years. Indian Womanism can be one of the most significant segments of Indian Feminism of the contemporary era. The primary aim of the Researcher is to conceptualize Indian Womanism while unwrapping the palimpsest narrative of Prabha Khaitan’s autobiography named *A Life Apart*. The second contention is to situate Prabha Khaitan as the best possible exemplar of an Indian Womanist instead of an Indian Feminist in the background of *A Life Apart: An Autobiography*.



Keywords— *Autobiography, Feminism, Indian, Prabha Khaitan, Womanism*

The different perspectives of women writers in India made Indian Feminism quite ambiguous too. In India, every woman-centric story, and life narrative has its feministic approach and critical dimension. We cannot overlook its multifarious strains. It became a prominent theory of practice when theorists and writers traced the history of women in India from the time of their active participation in Indian Freedom Struggles to the newly coined term that is ‘New Women’. In Literary texts, Indian Feminism locates women-centric themes. Some of them are the struggle for survival, the quest for identity, feminine desire, patriarchal oppression, recognition of dual consciousness, actual lived experience, sense of loneliness and alienation, fear of the loss of identity and selfhood, emotional crises, motherhood, and others. In Literature, Indian Feminist Writers also look at stereotypical images of women in India from multiple angles. They try to discover

the potential category in which readers, writers, and critics can work to highlight the untouched area of discussion. Broadly, Indian Feminist Writers portray women’s pictures as liberal, radical, conventional, modern, working, domestic, married, unmarried, etcetera. Indian women’s tussle to assail through the high tides in life, to individuate their existence, and to place themselves as professionally successful is a matter of dialogue peculiar to Indian Feminism.

In a nutshell, we can say that Indian Feminism covers the journey of women in India from the 1950s onwards. Broadly, there are three waves of Indian Feminism. The first wave lies between the 1950s to 1970s, the second wave is from the 1980s to the 2000s. From 2000 onwards, there was the third wave of Indian Feminism. Meanwhile, in the third wave of Feminism, the major topics of discussion and concerns for Indian Feminists, women

activists, and women lawyers in India are Marriage and Matrimonial law, Feminist Jurisprudence, Sexual assault, Rape, Sexual offenses, Dowry, Domestic violence, Women's Access to Law, the Legal System, and Justice, Courts of Women, women's sexuality, patriarchy, women's movement.

Peter Berry writes in *Beginning Theory*: "The concern with 'conditioning' and 'socialization' underpins a crucial set of distinctions, that between the terms 'feminist', 'female', and 'feminine'. As Toril Moi explains, the first is 'a political position', the second 'a matter of biology' and the third 'a set of culturally defined characteristics' ["] (122). In the case of Prabha Khaitan, 'feminist' terms problematize her identity marker. In general, women are not born with a different set of social rules and regulations to define their Identities. But, code of conduct, morals, ethics so on and so forth define women's identity and performance in society.

Prabha Khaitan (1942-2008) was a prominent Indian woman novelist, poet, and entrepreneur. Prabha Khaitan printed her autobiography originally in Hindi as *Anya se Ananya* (2007). The English version came out in 2013 named *A Life Apart: An Autobiography*, translated from Hindi by Ira Pande. The writer, the translator, and the publisher all are women. Coming together of Prabha Khaitan, Ira Pande, and Urvashi Butalia for a common purpose links *A Life Apart: An Autobiography* as a significant part of women's ecosystem. It also galvanizes the dire requirement for women's space for creation and connection.

Khaitan was born and brought up in a conventional Marwari family. However, she resisted the conventional set-up of her community and the high expectations of her family. Prabha Khaitan was the founding president of the Prabha Khaitan Foundation. She was also actively involved in women's affairs, worked for the upliftment of women's conditions, and wrote on women's questions in her own individualistic cum feminist way. In 1966, she founded a women's healthcare company named Figurette by keeping the views of Indian women who usually prefer to overlook their health and body. She also started a leather export company in 1976. Khaitan was the only woman president of the Calcutta Chamber of Commerce.

Womanist is a term first proposed by Alice Walker (1944-) in her 1983 collection of essays, "In Search of Our Mother's Gardens: Womanist Prose". 'Womanist' is defined at the outset of the collection in a definition comprising four different parts, three of which are long and will be summarized in brief: (1) from womanism (i.e., opposite of "girlish", frivolous, irresponsible, not serious), a black feminist or feminist of colour; (2) 'A woman who loves

other women, sexually and/or nonsexually. Appreciates and prefers women's culture, women's emotional flexibility [...] and women's strength. Sometimes loves individual men, sexually and/or nonsexually'; (3) A woman who loves everything, herself included. The fourth part of Walker's definition can be given in full; (4) 'Womanist is to feminist as purple is to lavender' (Childs & Fowler 252).

Based on the above layout, some of the segments of the definition apply to Prabha Khaitan's personality and traits. She loves other women nonsexually. With that, throughout her life, she appreciates and prefers women's culture, struggles for women's emotional flexibility, and women's strength. If we look at Khaitan's life, she loves everything including herself. But she was sensitive and emotional too. She had control over her business but not over her feelings. Sometimes, her feelings drain her energy to become professionally sound. She consoles herself: "Love and its problems take up so much of our time that if women were to devote as much energy and dedication to their work, what could they not achieve! (Khaitan 13).

In her early life woman is involved in her responsibilities, duties, and preoccupations. Hence, she forgets her 'self', "she forgets her individual existence and becomes one with the surroundings. But once, when she is comfortable with her circumstances, she may well for the first time be woman herself. Women are well beyond youth when they begin often unconsciously to create another story (Thakore 69).

Formation of identity of either of the gender whether it is male or female is based on internal as well as external factors. There are different sects of Identity. Significant ones are 'sexual identity', 'local identity' 'national identity', 'racial identity', 'spiritual identity', 'intellectual identity', and others. Khaitan is a female, an Indian, a Brown woman, a Hindu, a writer, and many others. The different identity markers to locate Prabha Khaitan as an Indian Womanist is a cumbersome task. Prabha Khaitan has 'feminine' qualities appropriately, while the proportion of 'womanist' is higher in her personality than the proportion of 'feminist'. She represents women of the twentieth century. Based on the wide number of writings, we can consider Khaitan a liberal Feminist Indian Woman Writer, whereas based on her personality traits she is an Indian Womanist instead of a Radical Indian Feminist. That is why, the Researcher finds Prabha Khaitan a 'traditionally modern' woman.

Khaitan's love life seems disappointing. At the psychological level, her lover, Saraf discriminates against her. She lives like an emotional fool in the hands of Saraf. "My dependence on him now was not just a physical one, it was a peculiar kind of sickness that I came to look upon as love" (Khaitan 85). Her relationship with Saraf is not devoid

of toxicity. Her dilemma remains whether to tolerate injustices inflicted by her lover, Saraf, or not. "I can fight with society but not with Dr Saraf, I told myself. As it is, everyone looked upon me as the evil one and if I were to break up with him, I knew well where public sympathy would lie" (Khaitan 169). Despite her longing to be treasured and valued by the man she loved; she subsisted in life on her terms. She voiced her feelings, sense of discomfort, and unease at not being a legitimate woman and a wedded wife. She could handle business, foreign trips, and writing. But emotionally, she was dependent on Saraf. He was the man who gave impetus to her career and sometimes, curbed her finances as well as her movements. Such whims and wishes contextualized Khaitan as an Indian womanist instead of a feminist. It shows the odd position of educated well-off and unmarried Indian women.

Some of Khaitan's decisions and actions are not just objectional in the eyes of society but also unacceptable for her. Such as her action of falling in love with a married man, and her decision to remain unmarried. In *A Life Apart*, the autobiographer is neither a married woman nor just an unmarried woman, she takes the position of a legally excluded woman. Khaitan's position is highly complicated. Even if, Indian society nulls and voids Khaitan's decision to remain unmarried with a married man as his second woman, the kinds of marriage mentioned in Indian Scripture justified Khaitan's choice. In the 'Gandharva' form of marriage, mutual consent of two parties that are bride and bridegroom is required. It is not a matter of concern, even a couple can decide to remain a husband and wife without following the dictum of the Institution of marriage based on the Hindu Marriage Act. Thus, Khaitan and Saraf's relationship is acceptable even if it seems unethical and objectionable to some sections of people in India.

In *A Life Apart: An Autobiography* Prabha Khaitan has deconstructed the ideal image created for the representation of Indian women and womanhood in India. She showcases her status as a rebel in a true sense. Khaitan defies societal norms and dismantles the regressive attitude of Indians based on patriarchal ideologies. Based on that, we can consider her an Indian Feminist. But her rebellious attitude has limitations too. Many times, she has to compromise in her relationship with Saraf in order to maintain her image in the professional space. 'Ifs and buts' kinds of circumstance and compromised state of life place her in the ambit of Indian Womanism.

Khaitan struggled a lot to manage her business because of the involvement of Saraf and her stepson who tried to have the upper hand in the regulation of finance. "When I protested that he had no hand in my successful business, he would say what if he hadn't allowed me to start

one? (Khaitan 215). The above statement from *A Life Apart* reveals the situation of the majority of Indian businesswomen. When Saraf advised Khaitan to adopt his youngest son, Neeraj so that he would become the heir of Khaitan's business. She gave a practical response. "I have wasted twenty-five years of my life on you, why should I now try and make another fake relationship work? (Khaitan 185). Khaitan also had to deal with the dubious nature of her husband whenever she met with a male client or trade partner. "Is this what an independent life for a woman seems to you? You think that all independent women are whores, do you? I just want to be relieved of your guardianship. That's all!" (Khaitan 187).

In a weak emotional hour when Khaitan had an overwhelming experience with Saraf, when life seemed unbearable to her, for a shorter period she had an affair with another man. For that, she neither justified nor carried the baggage of guilty conscience. "I did regret my digression but it also gave me a curious sense of peace for I came to terms with the restlessness that I had battled for too long. Meaningless affairs were not the path to my future" (Khaitan 260).

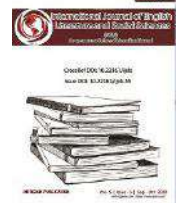
On the whole, *A Life Apart* begins and ends with Saraf. "In Indian mythology, Sati- the consort of Shiva- is the embodiment of a woman who dedicated her whole life to a single man, and to him alone. I was always drawn to her and today, as I review my long life of over half a century and mentally bow to her, I also salute the remnants of the woman I once was" (Khaitan 1). Khaitan begins her autobiography with a reference to "Sati". She was supposed to live her life by following "Sati" as an example, but she digressed from her path for once. Such an ambiguous incident paints Prabha Khaitan both as a feminist as well as a womanist. Moreover, Khaitan did not include much in her autobiography after the death of Saraf. It makes Khaitan a complex woman to decipher and comprehend completely. It seems almost impossible to categorize her either as an independent woman or a dependent woman.

Indian women possess a lot of potential in various walks of human life, particularly in the field of creative writing. They have shown acute sensibility while expressing their thoughts and emotions. Being the victims of male-dominated society, they have gone through many unpredictable experiences. These experiences have been interpreted by them in the light of their insight. Since the centuries they are desperate for expression. But their desires, expressions, and their screams were suppressed within the walls of their sophisticated homes. The powerful clutches of patriarchy choked their voice in their throats (Aher 262).

Prabha Khaitan is the woman of the twentieth century. She makes her own place in the men's world through her business skills and writing. As an educated woman, she learns human skills to survive. During her University days, she turned into an Indian Feminist with her ideologies, experiences, and perspectives. Unfortunately, she has to adjust, compromise, and suppress her voice in many a situation with her lifelong companion, Saraf. Meanwhile, the Researcher finds her a true representation of Indian Womanism in particular and Indian Feminism in general.

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Weird in the Wild: A Study of Bizarre Human Behavior Far from the Framework of Civilization in *The Heart of Darkness* and *Lord of the Flies*

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Abstract— *When the norms of a civilized society are nonexistent and the rules and regulations to control human behavior are absent or inadequate, an eccentric outburst of violence and cruelty overpowers the civilized and controlled conduct of human being. In terms of the daily acts of violence performed by one man against another, whether on a small, personal level or during large world wars, Golding's portrayal of this aspect of human nature in his novel The Lord of the Flies appears to be very true. On the other hand, Conrad has depicted in Heart of Darkness the qualities that make us human, primarily the darker aspects of our nature, such as man's pride of his own superiority. This approach is revealed when the colonizers in Africa treat the natives more cruelly and dehumanizingly due of the primitive manner of their life and weaponry. In both of the novels the settings are dark and deep forest, which holds a special place in the human imagination because it allows us to briefly put our urbane, civilized selves aside, and let our wild selves take over the control. This essay makes an effort to pinpoint and examine the weird behavior of violence that flares out in a remote, wild setting, away from the network of civilization.*

Keywords— *Far from civilization, human behavior, violence, Lord of the Flies, The Heart of Darkness.*



I. INTRODUCTION

Human nature is a concept that provides the fundamental ideas of humankind; basically, an attempt to define what is assumed to be human. It's really hard to tell what human nature is, because it's made up of so many different ways people act, react, expect, and accept things. Human nature comes from the genes and is shaped by environment. People occasionally feel like revolting from the regular behavioral pattern or from the routine agenda for frustrations, the weight of compulsions, social obligations etc. They want to break free from their restrictions and do whatever they want, especially when their suppressed drives come out to the surface. People respond to the norms mainly because of fear of penalty or to avoid being abandoned, if it occurs within the boundaries of the society. This paper shows that the most unmatched examples are found in *The Heart of Darkness* by Joseph Conrad and *Lord of the Flies* by William Golding, investigates thoroughly into the problems with

imperialism. Marlow sees instances of torture, cruelty, and almost slavery as he moves towards the 'Heart of Darkness', the name given to Africa, mainly Congo, for the shape of its map and the mystery of ambiguity. The incidents of the book presented by Marlow gives us a miserable picture of colonial exertion and he seems arguing to support imperialism. What the company's employee call "trade", and their way of treatment for the colonized Africans as the act of "civilization", emerges to be forceful collection of ivory and the natives were treated in the worst way as slaves. Such violation of human rights could have never taken place, even is unimaginable if Kurtz, the protagonist was in England treating his own natives. It was only because of his power of weapons supported by imperial force, where there were no legal rights of the native Africans as their country was under the imperial English rulers.

On the other hand, in *Lord of the Flies* we experience goosebump finding the story of a deserted island, where an

aero plane carrying adults and prep-school boys crashes, killing all the adults on board. The lads' attempts to construct a social order that gradually degenerate into barbarism as they create their own civilization. Before the boys were rescued, their unruly savage manner extends to the intentional murder of a boy and another was at the edge of his life being chased by the unbelievably transformed unrestrained boys, who were quite innocent and far from such violent attitude just a few days ago. This paper finds the weirdest manner in a colonizer protagonist and in a group of boys and a similar downfall to savagery from civilization in a wild environment free from rules and regulations.

II. METHODOLOGY

The paper can be considered as a qualitative study; it does not have any specific formula or methods. It approaches the in-depth study of the two fictions and the characters are analyzed, their actions are scrutinized with attempts to find cause and effect, the protagonists' behavior in some specific moments of the plot which relates with the violent approaches deep inside the jungle, far away from all social or law infrastructure. Some similar texts are also brought into light comparing and contrasting their manner in similar situations. Some psychoanalytic theories by some renowned writers are presented which matches with their conditions and unleashed the reasons of such cruel violence. Some well-known writers' psychoanalytic views are provided, which fit their circumstances and reveal the causes of such heinous violence. The authors' personal ideas and claims about the subject are also highlighted and examined. These searches are combined to reach a hypothesis that weird behavior in the characters of different texts is found that goes beyond control when far from the society; but in terms of intensity and extremity, the presentation in the Heart of Darkness and Lord of the Flies surpass any other texts available.

III. SIGNIFICANCE OF THE STUDY

Joseph Conrad's *The Heart of Darkness* and William Golding's *The Lord of the Flies* were published in 1902 and 1954, respectively. Many researchers have looked at these works for their research and reviews. *The Heart of Darkness* has already been the subject of many reviews and studies, particularly from a postcolonial perspective. The disastrous effects of European empire as shown in the novella, are rarely utilized as references in post-colonial writing, but the politics of colonialism and the mistreatment of the colonizers are frequently selected as the subject of study. Along with topics like racism, religion, solitude, etc., "white sepulture" is a frequent issue that appears in studies and essays. On the other side, in the

60 years since its publication, *Lord of the Flies* has gained popularity among academics who study civilization, laws and regulations, the loss of innocence, and other related topics. Particularly the significant adjustments those boys underwent to cope with a difficult survival phase, are a common topic of psychoanalytic examination. There are several things about these two fictions to contrast and compare. To the best of my knowledge, it contributes some new concepts to the previous works as a wide variety of other texts are brought to light and a comparative and exhaustive study is attempted, focused on the psychoanalysis in a rules-free independent state.

IV. LITERATURE REVIEW

Psychoanalyst Chanter profoundly simplifies that social rules and regulations are like burdens to the free human soul, as they compel them to obey certain methods and forbid them to do whatever they want. He states:

“The forest occupies a unique position in the human imagination, as a place where we can temporarily lay down the burden of our urbane and civilized personalities and let our wild selves come to the fore.” (Chanter, 2022, para. 2)

Some social responsibilities make them play certain roles as a father, as a son, or as any other family member, and do the duties like earning or taking care of the family- keep them busy. At the workplace, they need to play roles as an employer or employee and the pressure of everlasting deadlines, challenges, and anxieties of different events, loss, and pain of failure, even the celebration of some attainments keeps them running like a robot regardless to their personal feelings of tiredness or boredom. Even if the cases are not of extreme disappointment or loss, monotony or the unattended adventures of life chase us towards a breathing space free from all bindings.

The Tolkien scholars, Shelley Saguaro and Deborah Cogan Thacker mention the psychoanalyst Bruno Bettelheim's said of the forest-as-symbol that, “The passage into the forest signifies a psychoanalytic space – a place separated from everyday experience in which to be lost is to be found.” (Saguaro et al, 2023, p.140)

Epiphanic returns by self-consciousness are also common as depicted by Robert Frost in his well-celebrated poem, “Stopping by Woods on a Snowy Evening”-

“The woods are lovely, dark and deep

But I have promises to keep

And miles to go before I sleep

And Miles to go before I sleep”. [Frost,1969]

Here a social being was out of his regular routine for some moment and was obsessed with his fantasies of entering into a forest on the darkest and freezing evening of the

year. The reason was just the adventurous instinct to watch the woods filling up with snow, some spiritual enlightenment or some uncanny suicidal tendency- is not clearly mentioned. The same kind of fantasy in the forest is found in Keats' deeply sensual poem, "Ode to a Nightingale" where fondness for death is revealed as a frequent tendency, as if life itself is in love with death and inviting it by different names in different occasions were not very rare for him. This happens when the poet describes himself deep inside the jungle, when eyes cannot see in the darkness and other senses like listening to the darkling and buzzing of insects, smelling the wildflowers and guessing the season, or trying to solve the mysteries in the darkness touching things around. So much of living with all senses somehow triggers the feeling of living in full and a disappointment in forthcoming less sensitive moments, auspiciously inspires the poet to seize the moment by breathing last while living so much full in senses. Feeling "Now more than ever seems it rich to die" the poet utters-

"Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;"

[Keats, 1820]

The above shared experiences of the poets are highly emotional and intellectual imagination or self-destructive actions which harm no one else. *Robinson Crusoe* the novel composed by Daniel Defoe in 1719, depicted another figure far from the civilization who coped up in an uninhabited island after a shipwreck. At least in the first few chapters of the book, Crusoe's accomplishments in conquering his circumstances, getting through his challenges, and being in charge of his surroundings paint a favorable picture of the condition of mastery. Crusoe arrives in an unfriendly place and settles there. He demonstrated his newfound mastery by domesticating and taming wild goats and parrots while Crusoe served as their leader. Crusoe is also a master of his fate and of himself thanks to his mastery of nature. Crusoe's mastery can be portrayed until the arrival of Friday. However, with Friday's arrival, this mastery-related motif becomes less uplifting and more complicated as it starts to relate more to unfair human interactions. Even before teaching him the words "yes" and "no," Crusoe teaches Friday the word master in Chapter XXIII, and he even told Friday that was his name." Crusoe never considers Friday as a buddy or an equal; for some reason, he automatically assumes superiority.

The Jungle Book first published in 1894, a collection of tales by English author Rudyard Kipling, was very well

known and extremely popular among kids for being adapted for film and other media. The stories' main themes were animal actions and Darwinian competition for "survival of the fittest"— are allegorically presented, different from human archetypes that appear in animal form. The tales also teach respect for authority, obedience, and a knowledge of one's place in society with "the law of the jungle" and show how free one can be to wander between many realms, like when Mowgli moves between the forest and the village. Furthermore, critics have emphasized the stories' underlying wildness. The coexistence of humans and animals in the jungle was romanticized by Kipling. People's impulses lead them away from the intended societal moral when they wander far from their familiar surroundings. Excluded from the norms of a civilized society, the inherent evil of conduct will come to light.

Another equally popular, and very eminent figure is Tarzan, first created by Edgar Rice Burroughs. Several adaptations of the character appear in cinema, TV series, comic strips and comic books made the character one of the most popular characters of the world. Some more authors created sequels of the series with the creator's permission and was equally popular and well received by the audience or readers. This is another fantasy among audience about jungle, the purity of soul far from the selfish materialistic world. The romance enhances because of his hero like skills developed as the result of upbringing in the jungle by apes foster parents after his human parents' death in a robbery during his infancy. His ability of climbing, clinging, leaping or the unique style of communicating with animals and calling for help from the animals of the jungles while in trouble. These fantastic fantasy does not make Tarzan so called civilized as his fitness in the jungle mismatches with the norms and regulations of human society. Some more controversy rises regarding racism and gender issues through critical analysis of the character. This character is an extreme show of masculinity and white chivalry. The muscle, body strength speed all are power exhibition of a white human male in the kingdom of animals and native black people. Gail Bederman discusses how numerous historical figures supported or opposed the notion that "civilization" is based on white masculinity in her book *Manliness and Civilization*. She ends with a chapter on Tarzan of the Apes (1912) and to her point of view Tarzan is the typical male criteria early 20th century white Americans. She also accuses Tarzan for being revengeful for killing his ape mother and actually enjoys killing the cannibalistic Mbongans, the native black people. We find the human who was raised in the jungle by anthropoid ape parents was romantic enough to be called alike day dreaming but

his unrestricted power did find a way to bring violence in that human free jungle; free from human societal rules. In this section of literature review, we find many well received popular literature has depicted human nature as weird in the wild as the focus of this paper where there was scope for romanticism and good vibes for imagination. But the intense violence and cruelty in *The Heart of Darkness* and *Lord of the Flies* remained matchless.

V. WEIRD BEHAVIOR IN HEART OF DARKNESS

Conrad depicts the character of Kurtz in *The Heart of Darkness* as an ivory trader who was dispatched by an unknown Belgian organization into the heart of the Congo Free State, a region of Africa. Kurtz has used his superior technology to make himself a charming demigod of all the tribes surrounding his station and has so amassed enormous amounts of ivory. His name is therefore well-known throughout the area.

Kurtz had a good reputation as a high-class agent, but as he grew stronger through controlling the Africans, and turned nasty. Kurtz allowed his greed to his victims. He and his African Allies invade numerous villages as a result of his insatiable need of ivory. Marlow explains, "The jungle has got into his veins, consumed his flesh." (Conrad). The phrase "beyond the pale" can be appropriate for the drastic change of Kurtz as it refers to stand outside the conventional boundaries of law. The duration of Kurtz's stay in Africa, which is literally outside the boundaries of law, results in his corruption. He takes his pamphlet and writes, "Exterminate all the brutes!" at the very end. He creates rites and venerations fit for a tyrant in order to persuade the locals to worship him.

The Russian, describes to Marlow how he recovered Kurtz's health by nursing him and had the opportunity to observe him very closely. However, Kurtz's fascination with ivory has become overwhelming. The Russian informs us that Kurtz threatened to shoot him unless he gave him the ivory:

"He [Kurtz] declared he would shoot me unless I gave him the ivory ...because he could do so, and had a fancy for it, there was nothing on earth to prevent him from killing who he jolly well pleased". (p.72)

Kurtz is aware that he has the authority to kill and seize anybody he pleases. He wants to and will do so because no one will ignore him or advise him not to. Kurtz has reportedly resorted to harsh countrywide raids in search of more ivory.

Kurtz has turned corrupt, and it appears that his obsession for ivory has trumped his morality. By scaring the locals into following him, he has won their loyalty and won their allegiance. He doesn't show anyone any mercy. He does not only kill the savages mercilessly but places their heads on a stake to threat them whoever is planning to rebel against him. When Marlow arrived at the camp and noticed these chopped skulls on sticks.

The Russian describes:

"A head that seemed to sleep at the top of that pole, and, with the shrunken dry lips showing a narrow white line of the teeth, was smiling, too, smiling continuously at some endless and jocose dream of that eternal slumber." [P.74]

Later, the Russian was watching over the living place of Kurtz and found it was abnormal, the household seemed equally lifeless like the heads on the poles. When he advanced to learn more he found Kurtz was about to die. He seemed to finally realize and the epiphany just immediately before his death was shortened to a pair of same words:

"The horror! The horror!" (P.86)

May be this was his ultimate realization of horror of death that he imposed pleasantly on others numerously. This epiphany was only when it was too very much late. Only at the very last. But the wilderness had found him out early, and had taken on him a terrible revenge for the wonderful incursion.

The manager of Kurtz who was deadly against him mentioned this exhibition of cut heads could never had been a trade secret, but to him there was nothing profitable in this. He wanted to focus on the issue that it was merely his hobby to perform such things rather than a necessity. He mentions:

"Mr. Kurtz lacked restraint in the gratification of his various lusts, that there was something wanting in him — some small matter which, when the pressing need arose, could not be found under his magnificent eloquence. Whether he knew of this deficiency himself I can't say." (P.76)

The discussion and analysis of Kurtz activity in Congo confirms that a civilized man may degrade himself in an environment lacking rules and orders but such demoralization and degradation of soul is beyond imagination even in colonial dealings of the colonizers.

VI. WEIRD BEHAVIOR IN LORD OF THE FLIES

The conflict between two opposing impulses that all humans possess—the instinct to live by rules, act

peacefully, obey moral commands, and value the good of the group—is the main theme of *Lord of the Flies*. These impulses are the instinct to gratify one's immediate desires, act violently to achieve superiority over others, and enforce one's will. Various methods of expressing this clash include: civilized vs barbaric, order versus chaos, reason versus impulse, law versus anarchy, or the more general category of good versus evil. Golding equates the inclination of civilization with good and the instinct of savagery with evil throughout the entire book. The tension between the two inclinations serves as the novel's central theme, and it is explored through the breakdown of the young English boys' morally upright and well-behaved behavior as they become accustomed to a wild, harsh, and savage existence in the jungle.

Lord of the Flies offers an interesting look at how people behave in a situation when there are no rules of civilized society. The book provides compelling evidence that Golding's theory that man is fundamentally evil is correct. Additionally, it forewarns us of the potential for chaos to degenerate into order at the opportune time. When a society is unable to manage a man's behavior, the man's developing sense of cruelty manifests itself in violence and violent behavior. It seems that Golding's portrayal of the evil side of human nature is remarkably accurate, as one man's act of violence against another is experienced every day, whether on a tiny individual scale or during significant international conflicts. Golding asks the most fundamental question here: "Which is better- to have laws and agree, or to hunt and kill?" [p.259] The similar question came to a comparatively decent boy who himself was surprised by the behavior of the other boys around him and asked in a rhetoric way, "What are we? Humans? Or animals? Or savages? What's grownups going to think?" [p.109] 'The grownups; definitely mean the rules and restrictions that were taught by them in the civilized society and outside the known periphery the identity of being human was under question. The boys' struggle for survival, quarrel with their own self and others to follow rules or not, later building up own rules and the violent imposing and finally ending up with killing each other everything ends up with the boys being rescued by the naval officers when all of them were crying significantly. When they were at the edge of their life and death by the audacity because of the failure of law and order then according to Golding, "The world, that understandable and lawful world, was slipping away." [p. 109]

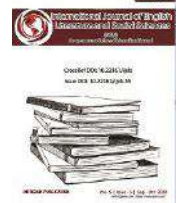
VII. CONCLUSION

Lord of the Flies and *The Heart of Darkness* both feature many of the same themes. The themes of civilization against savagery are present in both books with a similar

settings of a restriction free space. Additionally, both books imply that every man has a dark side or an evil that is typically masked by civilization's light. Additionally, both books imply that every man has a dark side or an evil that is typically masked by civilization's light. The parallelism between the protagonists and antagonists in the two works are fairly comparable, which is another resemblance. Both novels include characters who voluntarily give in to their darkest impulses, as well as characters who see the cruelty of the consumed and struggle to return to civilized society. For instance, Kurtz succumbed to his dark heart and allowed his wicked tendencies to rule in *The Heart of Darkness*. He was once a morally upright individual who, when cut apart from society, gave way to his darker instincts. Marlow, on the other hand, travels away from society too, yet he maintains his moral standards. The same juxtaposition between Jack and Ralph is wonderfully depicted in *Lord of the Flies*. In comparison to the wide range of compositions discussed in the literature review, the two specific fictions under discussion ends up in a kind of catharsis, shocking the readers presenting the weird intensity of degradation, dehumanization and demoralization only because of the absence or inadequate social norms.

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The Literary Form and Revolution: The Politics of Melodrama in Late Chartist Literature

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Abstract— *The period of late Chartism beginning in the late 1840s coincided with the transformation of the British press as a reaction to the advancement in industrial capitalism and the changing character of the public sphere to which it contributed directly. The resultant emergence of the British press in the mid nineteenth century from a political discourse to print journalism had direct political implication on the working class/Chartist press as well as their political agitation and plebeian public sphere. This paper will explore the effect of the ‘popular’ (both the press and culture) on the Chartist Press and literature and how the Chartist writers and editors including Ernest Jones and George W.M. Reynolds appropriated the emergent notion of the popular for radical political propaganda. I will argue that the staple rhetoric and dominant form of nineteenth century melodrama and sensationalism were used by these authors to create a distinctive class-conscious readership. Melodrama became, in the Chartist press, both an emotional reaction to the liberal capitalist economy’s classificatory politics as well as formed a resistance to the same creating a distinctive working class public sphere that publicized the private in political terms.*



Keywords— *Chartist Literature, Radical Press, Political Economy, Melodrama, Public Sphere, British Journalism.*

I. INTRODUCTION

The failure of the third Chartist petition in 1848 for the demands of the charter that included political rights for the working class, the Chartist agitation retreated from active political public platforms to the press. Although the late 1840s saw a decline in the mass agitation on a public space as compared to the early period of Chartism, politically the period witnessed a re-radicalization and move further towards the left. The Chartist movement adopted a socialist agenda with their declaration of ‘Chartism and something more’¹. Having repudiated the mass platform, the Press became the site where the new class politics against the state were to be waged. Beginning from the

1840s in Britain saw a proliferation of Chartist press, as newspapers, journals and Sunday newspapers which along with the ‘popular press’ and ‘quality’ press competitively sought to assert themselves in the public sphere. The mass-circulated literature created an ‘urban literary subculture’, a ‘fiction for the working man’ which along with the press created “radical enclaves” that resisted the dominance of liberal political economy². The distinctive feature of the Chartist press, especially since its growing significance after the demise of the ‘political phase’ of the movement needs to be scrutinized in its socio-economic aspects and in its relationship with the dominant popular press. This relationship, I shall argue in the chapter, is not one of

¹ The left wing shift of the Chartist movement was a reaction to the French and continental revolutions of 1848. Radical socialists Ernest Jones and George Julian Harney took the leadership of the movement and were also responsible for the socialist, internationalist and anti-colonial stand the movement espoused.

² Finn, Margot C. *After Chartism: Class and Nation in English Radical Politics 1848-1874*. Cambridge University Press, 2003. Haywood, Ian. *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860*. Vol. 44. Cambridge University Press, 2004.

binary opposition but a cooption of the themes and appropriation of the dominant rhetoric.

As Margot C. Finn argues, unlike the radical press of the early nineteenth century, which was adamantly radical and functioned as an educative influence in creating a politically conscious working class, the mid-nineteenth century Chartist press anchored its arguments for change in the working-class social life. George Julian Harney, editor of the newspaper the *Red Republican* boldly asserted that,

The work of real reformers is...to establish the sovereignty of the people expressed through the suffrage; and further, while seeking that great political revolution, to prepare the masses for a social revolution. The Charter, the means, and the democratic and social republic- the end- such is the 'programme' of the Red Republican. (Red Republican, 26 October 1850; C. Finn, 2003)

The socialism and republicanism espoused by radical leaders such as Harney and in similar fashion by others meant a reformulation as well as a continuing tradition of the older radical press which now became the site for the performance and agitation of their social and political demands. Finn also notes a change in the plebeian public sphere which tried to bring together domestic issues with internationalist politics³. Ernest Jones' short running paper *Notes to the People*, which was published from the year 1850-1852, is an example of her argument which sought to educate the masses not only about domestic politics, history and economy but also included the reports from the international movements in continental Europe⁴.

Given the change in the political scenario of the movement, it seems contradictory that the literature and press of late Chartism was increasingly influenced by the melodramatic and sensationalist rhetoric and journalism of the nineteenth century. The change in both the language and form of the Chartist press must be understood alongside the transformation in British press in general and the analysis of the melodrama as primarily a working class emotional resistance. How the chartist press appropriated the melodramatic during its transformative period and used

it for its political ends will be the focus of this chapter. For the purpose I shall read Ernest Jones' serialized novel *De Brassiere: A Democratic Romance* and George W.M. Reynold's *The Mysteries of London* as literary works that employs the melodramatic for progressive politics. Thus these works fundamentally diverges itself from the socially reactionary uses of melodrama both in the early and later part of the nineteenth century.

The changing nature of the British press from the early to the later part of nineteenth century is summed up by Raymond Williams in three points as:

...first, the emergence of an independent popular press, directly related to radical politics; second, the direct attack on this, and its attempted suppression, in the period leading upto the 1830s; and third the direct attack, by absorption but also by the new kinds of commercial promotion, which aimed not at suppressing the independent popular press but at replacing it, in fact by the simulacrum of popular journalism that we still have in such vast quantities today (Williams 1970).

The third aspect of William's summary of the press which begins in the 1840s and after the reduction of the stamp duty on newspapers reaches at a period of commercialism and industrial capitalism where print was a lucrative business. In his autobiography of Ernest Jones, Miles Taylor explains the Chartist leader's return (after his release from jail) to political activism through print media primarily because of the commercial success it guaranteed. Taylor writes that many of the radical leaders of the previous decade's activism found commercial success in newspapers and magazines who found no difficulty in "combining the seriousness of the political sermon with the sensation of the latest scandal"⁵. The overtly radical press of the early nineteenth century, the 'unstamped press' that was targeted to a working class audience, thrived despite facing the repression from the state. Their 'illegal' nature made it more political and crated an alternative culture that functioned as a 'sort of working class intelligentsia' (Haywood). The reduction of stamp duty not only made these newspapers and journals legal but also put them in direct competition with its liberal counterpart.

Jean K. Chalaby's work on the transformation of British press makes the distinction between pre-

³ Finn writes about the public celebration of the returning revolutionaries and rebels such as John Frost which gave the associational life of the working class circle a new radical and internationalist dimension after the February revolution.

⁴ These included serialized essays on the British democracy, history of Florence, Rome; reports about the British colonies as well as columns on Ireland, Belgium, France and other European nations.

⁵ Taylor, Miles. *Ernest Jones, Chartism, and the romance of politics 1819-1869*. Oxford University Press, 2003.

journalistic and journalistic press where he identifies the abolition of stamp duty period as the historical moment of the 'invention' of journalism⁶. Chalaby describes the fundamental characteristic of the British press prior to the abolition of stamp duty as 'publicists' that was directly involved in politics. Both the liberal and the illegal unstamped press represented a social class and tried to popularize the political ideology and economic doctrines of their respective class. As explained in the first chapter the working class press of this period played a significant role in disseminating the anti-capitalist political economy and creating a plebeian public sphere. The repeal of the stamp duty along with the advancements in printing technology and railways made it possible for the newspapers to be sold for cheaper rate to a larger audience making more profit than before. In the face of competition the radical press of the previous decade had to incorporate the new elements of a commercialized press. The mass readership replaced the earlier public with a distinct socio-economic and political identity. The transformation in the characteristic of the readership also had cultural implication in the understanding of the notion of the popular. It lacked the clear social identity of the radical popular press of the previous decades which was described by E.P. Thompson as the "great heroic age of popular radicalism"⁷.

"What differentiates journalism from the earlier forms of discourse produced by the press is that the texts which form journalism are the products of conflictual relations of production" (Chalaby). While the popular press claimed to be delivering to representing the people, the people as a distinctive category with social identity lost meaning in the notion of the popular. The popular press builds itself on the normative discourse of the popular culture and targets people "emotionally, economically and politically, claiming to speak on their behalf"⁸. Popular culture as the hegemonic ideological articulation of the class in power exists as a negotiated space between the elite class and the lower orders⁹. Gramsci defines hegemony as the power struggle between two unequal groups where the ruling class has its ideological dominance on the subordinate class. Popular culture is a key area where this struggle takes place between the interests of two sections of society: those with direct access to power and capital and those without that direct access. Popular culture thus becomes a process of resistance and affirmation. Martin Conboy asserts that

inclusivity is the strategy which the popular press employs to maintain a relationship which is hegemonically negotiated in favour of the dominant power structures within society while keeping its readers relatively happy that their views and interests are represented¹⁰.

The popular press was not an analogous category but contained different 'types' each borrowing its theme and content from the other (Conboy). These different types included sensational writings, popular entertainment, and political propaganda. The characteristic feature of the popular press was its contradictory nature of combining sensational content with politics. As Williams notes, it was the replacement and not the repression, of the radical press with the emergent popular press of commercial competition that blurred the social identity and political edge of the working class press. While the working class press such as the *Reynold's Weekly*, *Notes to the People* and *Bell's Penny Dispatch* continued the political radicalism and rational enlightenment of the earlier decades they also included the sensationalist reporting, narratives and used the expression of melodrama. These conceptual and thematic changes within the press alter the definition of the 'popular' (Williams 1970). Within the popular press of commercial journalism that employs simplistic language Williams makes the distinction between politically radical writing from the other, the radical style is one of "genuine arousal" and the commercial style is of "apparent arousal"¹¹. He cites George W.M. Reynolds as an example of the former who combined radical politics with scandalous sensationalism. Williams specifies three approaches to the radical press in the era of the advent of journalism.

Three reactions are then possible: the maintenance of the opposition and underground press, come what may, in the hope of extension; the combination of opposition and underground policies with elements of the commercial popular culture- certain kinds of featured sport or featured sex; or the parallel or sometimes separate permeation of the respectable press, which of course includes some radical elements..(Williams 1970).

Ernest Jones' and Reynolds' approach embody the second alternative to sustain in the competitive market as articulated by Williams by combining the political with the

⁶ Chalaby, Jean. *The invention of journalism*. Springer, 1998

⁷ Thompson, Edward P. "The making of the British working class." *New York: Pantheon* (1963).

⁸ Conboy, Martin. *The press and popular culture*. Sage, 2002.

⁹ Hall, Stuart. "Notes on deconstructing 'the Popular'."

¹⁰ This inclusivity is maintained through simplistic language and thematic concerns of the popular.

¹¹ Williams, Raymond. "Radical and/or Respectable." *The press we deserve* (1970): 14-26.

popular. The popular press thus has been able to adapt to its cultural and political environments and sometimes provide the dynamism for a radical departure from them. The success of the Chartist press owes to this dynamism they offered in their content. The popular press both create and represents the changing everyday lives of the people excluded from political power. Williams articulates the changing notion of popular culture with the transformation in the press. In the mid-nineteenth century the popular cannot be separated both from the commercialization of industrial capitalism and those aspects of mass culture left out of the liberal public sphere.

One of the reasons that forced the rupture of a politics, such as Chartism, which sought to include ordinary people actively in a representative democracy, and popular journalism is the fact that the lived experience of the mass of the people, particularly in their leisure activities, was much more varied than such a monologic voice or such a narrow view of the political experience of the working classes could encompass (Conboy).

The Chartist Sunday newspapers including *Lloyds Weekly News*, *Reynold's News*, the *Weekly Dispatch* and the *Weekly Times* managed a combination of radical rhetoric and the elements of popular cultural continuity, 'all radical, all catering for sensation, all containing stories and illustrations'. The ability of these newspapers to provide such a 'heteroglossic mixture' highlights the point that these papers were not only a popular venture, incorporating the views of the general public, but also a commercial triumph. How did the Chartist press and literature combine popular cultural elements for their radical political agenda will be the focus of the remaining chapter. I will argue that the Chartist press achieved this through the rhetoric of melodrama which was associated with the familiar traditions of popular theatre in the early part of the nineteenth century.

The features of melodrama include exaggerated or strong emotionalism; polarization of morality into good and evil; extreme states of being, situation and actions; sentimentality; the punishment of vice and villainy; and the final reward of virtue. Peter Brooks' in his work on the melodramatic imagination locates the origin of melodrama

within the context of the French Revolution and its aftermath¹². He writes,

This is the epistemological moment which it illustrates and to which it contributes: the moment that symbolically, and really, marks the final liquidation of the traditional sacred and its representative institutions (Church and Monarch), the shattering of the myth of Christendom, the dissolution of an organic and hierarchically cohesive society, and the invalidation of the literary forms- tragedy, comedy of manners- that depended on such a society... We may legitimately claim that melodrama becomes the principle mode for uncovering, demonstrating, and making operative the essential moral universe in a post-sacred era (Brooks 1976).

Although Brooks' argument about the origin of melodrama as a reaction to the loss of the older social order is placed within the context of France in the late eighteenth century, similar analyses can be made in the context of Britain where the influence of the French revolution was seen in a radicalization of its socio-political sphere beginning in the 1790s. In a similar fashion to Brooks, Elaine Hadley argues that the melodramatic mode emerged in the early and mid-nineteenth century as a response to the social, economic, and epistemological changes that characterized the consolidation of market society in the 19th century, especially the varied effects of the classificatory procedures instituted by English bureaucracies, such as the New Poor Law act of 1834, or, later in the century, the Contagious Diseases Act¹³. For Hadley the melodramatic mode respond to the dominant discourse of the political economy, law and liberalism. She argues that its emergence lies in the emotional reaction to the classification of English society during the period where industrialization and liberal political theories of economy were displacing an older feudal hierarchical order of patriarchal benevolence and deferential relations.

¹² Brooks, Peter. *The melodramatic imagination: Balzac, Henry James, melodrama, and the mode of excess*. Yale University Press, 1976.

¹³ Hadley, Elaine. *Melodramatic Tactics: Theatricalized Dissent in the English Marketplace, 1800-1885*. Stanford University Press, 1995. Hadley's work offers a cultural analysis of the treatment of prominent manifestations of melodrama in public life. She argues that melodrama which emerged as an emotional resistance to the economic structure defined the public sphere of the century.

Hadley places melodrama as a dissenting voice within the heterogeneous forms of dissent against the emergent social relations that tried to create its own meaning. She locates the emergence of the melodramatic mode in the theatre of the early nineteenth century where the supporters of the old price in the battle known as Old Price Wars who protested against the creation of classification based on economic class in melodramatic form¹⁴. As Habermas argues this was the period where western society began to demarcate separate spheres as public and private associating distinct behavior for both¹⁵. In the evolution of this distinct bourgeois public sphere the marginal sections of the society were excluded from and devoid of participating in the public sphere. The 'Old Price Faction', Hadley asserts, dissented against this classification and the alienating market culture. The melodramatic form as an emotional response to this culture of market economy that replaced the differential culture with classes opposed the liberal conception of the public sphere with its demarcation of the private and the public. This, they did by bringing the private matters to the public scrutiny, by publicizing it to protest against the dominant system. This collective voice of the early melodrama which emphasized on the emotive, the visual became a site where class distinctions were openly staged and interrogated.

The New Poor Law Act of 1834 under the influence of the new economic theories of Malthus invoked resistance and opposition to the same¹⁶. The literature produced in response to the poor law, which included newspaper reports, pamphlets, public speeches, and prose, all contained the features similar to stage melodrama such as exaggerated emotions, good and evil, sentimentality and physical torture¹⁷. Hadley writes,

The melodramatic mode used by the anti-Poor Law movement, rather than

signaling the movement's philosophical depletion and political ineptitude, furnished it with a powerful critique of this new law's transfiguring domestic policy and articulated a viable, if ultimately unsuccessful, alternative to the new society envisioned by Poor Law reformers (Hadley. 79).

As a reaction against the classificatory relations of the new mode of production and economic policies, the melodramatic mode, Hadley claims was a socially reactionary form (although not necessarily a politically reactionary one) because it emphasized on the need for a nostalgic going back to the pre-industrial time of deferential social hierarchy that functioned on the feudal patriarchal idea of benevolence even when it opposed the culture of the emerging free market. While Hadley's argument regarding the socially reactionary mode of the melodramatic that persisted in the nineteenth century maybe true it does not take into account the heterogeneity of the opposition. The Chartist press and literature while indulged and engaged itself in the melodramatic mode to reach to its working class audience it did not envision a future society that went back in time to the feudal patriarchal social ties and relationships based on mutual obligation. Instead, as discussed in the first chapter, the politically conscious movement with its awareness of an alternative working class political economy constructed a public sphere through its press and literature that offered an alternative to the liberal political economy of laissez-faire policies. Thomas Doubleday's *The Political Pilgrim's Progress* which was written in reaction to the New Poor Law Act uses melodrama to assert its utopian political vision of an egalitarian society.

The melodramatic mode as a theatrical response to the market forces staged in the public also resisted the romantic poetry's interiorization of the subject and rejected its notion of a self-controlled subject which was a precursor to the liberal capitalist conception of the modern individual¹⁸. However, the relationship of the relationship of the melodramatic to the relations of industrial capitalism was not one of direct opposition.

The melodramatic mode should not be seen as some sort of essentialized or anthropomorphized force in pure opposition to market society. Always already entangled with the market practices it rejects, the melodramatic

¹⁴ This rise in ticket prices occasioned what was soon known all over London as the Old Price Wars. "Spectators seated in the pit, sporadically joined by those in the dress boxes and gallery exercised what they considered their ancient right to express approbation and disapprobation in the theatre" (Hadley).

¹⁵ Habermas, Jürgen. *The structural transformation of the public sphere: An inquiry into a category of bourgeois society*. MIT press, 1962.

¹⁶ The New Poor Law Act of 1834 severely restricted the accessibility of the poor to state's welfare programmes. The Act which was passed in the influence of the Malthusian theories of political economy which saw excess population as the sole reason for the economic problems facing the society, established the nineteenth century conception of the poor as amoral and criminal. Chartism as a working class political movement evolved partly in response to the act.

¹⁷ Hadley argues that the melodramatic mode had a more socially and politically significant role outside of the theatre.

¹⁸ Makdisi, Saree. *Romantic imperialism: Universal empire and the culture of modernity*. No. 27. Cambridge University Press, 1998.

mode should be seen instead as a productive friction, a creative disjunction within the dominating practices that were becoming most strongly associated with the capitalist system, the resistant energy of the melodramatic mode thus emerges from what Jonathan Dollimore calls the “inevitable incompleteness and surplus of control itself” (Hadley 10).

The melodramatic mode as part of this plebeian popular culture complicates and is compromised by the market forces that produced them as well opposes them. The heterogeneous mode of the melodramatic mode could thus be used to both subvert and adopt the emerging values and culture of industrial capitalism. Unlike romanticism which emerged as a response to the changing social order brought about by the change in the modes of production, the melodramatic mode publically staged this change through public performances, protests, pamphlets, press and literature. The exaggerated emotions and the polarization of moral sentiments and the depiction of amoral figures as despots and tyrants who oppress the masses were in response to the otherwise dehumanizing and bureaucratized statistics that influenced the new Poor Law Act that did not give space for the emotive.

The popular press post stamp duty employed the rhetoric of melodrama for its commercial value (Conboy 82). Melodrama’s deep influence on the public consciousness as a cultural form was marketed for commercial interests. As heterogeneous forms both the popular press as well as its melodramatic rhetoric dependent, for its political commitment and significance, on the way it was used and appropriated. The Chartist editors and authors Ernest Jones and George W.M. Reynolds appropriated the melodramatic mode to cater to the popular culture while retaining the radical political vision and ideas.

Ernest Jones’ shift to the popular melodramatic form of writing during the 1840s also marks a shift in his political commitment “from a broad commitment to the constitutionalist aims of the Charter to a more Marxist-inspired socialism based on the desire for a transformation in property relations”¹⁹. The London Chartist Convention of March 1851, where Jones took the leadership, produced a remarkably radical program that demanded “state-funded universal education, land nationalization, a liquidation of

the national debt, the separation of church and state, repeal of the game laws, state support for workshops and cooperatives, unemployment benefits, and democratization of the armed forces” (Ledger). Jones’ association with Karl Marx and Friedrich Engels in 1850s is thought to have permeated his ideological shift towards socialism.

Notes to the People differed radically in structure and content than the other Chartist newspapers Jones had edited including the *Northern Star* and the *Poor Man’s Guardian*. It appropriated what was in fashion in the popular press during the period and also added political commentaries and essays aimed at educating the readership. The paper carried histories of Sparta, Rome, and Florence, a series on the superstitions of different races, journalistic reporting, poetry and novels. It was in this journal that Jones serially published his novel *De Brassier: A Democratic Romance* which used all the conventions and rhetoric of popular melodrama, the sensationalist, sentimental plot, the exaggerated emotions, the aristocratic, capitalist villain and the character of the good man Chartist²⁰. De Brassier tells the story of Charles Dalton, a factory worker and a Chartist, and his seamstress younger sister Agnes. Dalton is fired by his employer for participating in political activism for the demand of the vote and has thus fallen on hard times. Simon De Brassier is introduced as the charming yet conniving and despotic aristocrat who like Dalton’s ex-employer is a tyrant against the interest of the working class. The story revolves around the betrayal of the working class movement by the despotic De Brassier who becomes the evil villain in the story who sends the good man Dalton to prison, tries to harm Edward (who is a mechanic, socialist and the lover of Dalton’s sister Agnes) and tries to take advantage of Agnes who is left in the care of Edward by her brother who is sent to prison.

While the novel uses the rhetoric and language of melodrama in using heightened emotions and sentimentality it differs from the popular melodramatic mode by having a clear political purpose and vision. Throughout the novel Jones makes reference to various political issues trying to put them in the center stage of public debate. He criticizes the new Poor Law and the inhuman conditions of the workhouses by describing its condition in melodramatic language. When faced with either starvation or the workhouse, Dalton declares, “We

¹⁹ Ledger, Sally. "Chartist Aesthetics in the Mid Nineteenth Century: Ernest Jones, a Novelist of the People." *Nineteenth Century Literature* 57.1 (2002): 31-63.

²⁰ De Brassier began to be published from 10 May 1851 as ‘The History of a Democratic Movement, Compiled from the journal of a Democrat, the Confessions of Demagogue, and the Minutes of a spy’, which was later titled as ‘De Brassier, A Democratic Romance’. The publication was met with immense public enthusiasm and it quickly became one of the most popular novels in circulation at the time.

won't go to the workhouse- we'll die first". Although the novel is a publicized dramatization of the private lives of Dalton and his family, Jones highlights the political situation or system which has eventually led to their status. Jones points to the state policies and the dominant political economy as responsible for the destitution of people like Dalton.

The ending of Jones' novel breaks the conventions of melodrama by refusing to punish the villain and rewarding the virtue and righteousness embodied by the hero. At the ending of the novel, De Brassier is able to get away with his treacherous behavior without being punished for it. Jones rejects individual betterment and through that insists on the necessity of wider social and economic change to improve the condition of the working classes. In withholding catharsis Jones was trying to invoke political enthusiasm amongst his readership. After the escape of De Brassier, Jones narrates directly to the reader, "Return we now to the movement. Once more we behold De Brassier in the sea of policies". The alternative to the dominant discourse is shown by Jones in socialist politics embodied by the character of the young mechanic Edward and he spends chapters trying to educate the mass about the concept of socialism and how it is better than simply voting rights or liberal rights. Melodrama could be thus adapted by radicals such as Jones in order to produce a subversive, critical political aesthetic.

George W.M. Reynolds was one of the most popular writers of mid Victorian England even overshadowing Dickens. As a Chartist and editor of popular Sunday newspapers his role in the development of popular press and literature is remarkable. His most famous novel *The Mysteries of London* which began publishing in serialized form in *Reynold's Weekly* was a best seller selling 250,000 copies a week. A murder mystery involving sensational plot, Reynold's novel is the adaptation of the French novel *Les Mysteres de Paris* written by Eugene Sue. The novel catered to the popular taste of sensationalism, suspense, criminal horror, and heightened drama. In effect it was an example of the new kind of popular that emerged during the time to which it contributed.

The prologue of the novel introduces London as a "city of strange contrasts," in which the greatest civilization also has the greatest vices. The novel, a gothic romance about the lives of two brothers and their lovers, incorporates the familiar themes of melodrama while describing the horrible living conditions of the working class in London. In the story Reynolds constructs two contrasting worlds between the capitalist/aristocratic and the proletariat and describes capitalist exploitation is

responsible for the crime and violence in the city. London becomes a metaphor for the two opposing public spheres caused because of the laissez-faire economic policies of the state²¹. The characteristic of the novel is typical of Reynolds' editorial journalism that combines both political radicalism with more popular themes and contents which appealed to working class readership. As part of his political activism, Reynolds occasionally communicated with the readers directly and educated them about the French Revolution and Chartism in his *Mysteries*²². Reynolds incorporates the contemporary political issues, events and concerns in his novel disrupting its narration as a way to alert the reader of the pressing issues that concerns them.

The countering of the existing dominant bourgeois ideology to create a subaltern hegemony does not require a complete replacement of the former. Instead, the new hegemony is created from the elements of the working class ideology that exists in the capitalist ideological discourse²³. Paul Costello argues that the dominant ideology is not a homogeneous but a heterogeneous discourse that contains within itself elements that are antithetical and proletarian in character²⁴. This contradictory nature of the bourgeois ideology and culture can be utilized for developing a radical socio-political sphere.

The essentially sterile and sectarian nature of most left ideological practice is such that it treats bourgeois ideology and culture as one reactionary mass and abandons the entire ideological field to the bourgeoisie. Meanwhile, in splendid isolation, left groups put on their own ideological and cultural affairs, totally divorced from the ideological structures and representations within which the working class perceives and experiences its world (Costello).

²¹ Humpherys, Anne. "The Geometry of the Modern City: G. W. M. Reynolds and 'The Mysteries of London.'" *Browning Institute Studies*, vol. 11, 1983, pp. 69–80. *JSTOR*, www.jstor.org/stable/25057739.

²² Haywood, Ian. "George W. M. Reynolds and 'The Trafalgar Square Revolution': Radicalism, the Carnavalesque and Popular Culture in Mid-Victorian England." *Journal of Victorian Culture (Edinburgh University Press)*, vol. 7, no. 1, Spring 2002, p. 23. EBSCOhost

²³ Ramos, V. "The Concepts of Ideology, Hegemony, and Organic Intellectuals in Gramsci's Marxism." *Theoretical Review* 30.3-8 (1982): 34.

²⁴ Costello, Paul. "Ideology: Ideological Practice & Cultural Criticism". *Theoretical Review* No. 10, May-June 1979.

Costello criticizes the dominant Marxist reading of popular culture as reactionary while ignoring that formulation of a radical ideology can only be possible if it is through the “language of popular consciousness”. The nature and characteristic of the audience, he asserts, is significant to the language and mode that is to be employed for the purpose of creating a counter-hegemonic consciousness. Costello argues that a reductive analysis of popular art forms as the product of capitalist ideology limits the understanding of the same. He says, the role of the Marxist critique is to analyze what the writers were intending to do rather than the origin of the work itself. He asserts that the inter-connection between the artist, art and audience which is marked by contradictions is important to analyze the radical potential of any work of art.

In the final analysis, Marxist cultural criticism must view all these elements – the cultural worker, the audience, and the cultural product (in its form and content) – not simply in terms of each other and ideology but in the broader context of the class struggle – the class struggles of which each is the product, and the contemporary class struggle in which we all live (Costello).

The radical potential of Chartist fiction in the works of Ernest Jones and G.W.M. Reynolds is in its association with the political struggle of the working class with whom they have associated themselves. Through their fiction and the structure of their newspapers they have bridged the gap between the author and the reader, giving space for the opinion and participation of the working people. The Chartist press of the mid nineteenth century attempted to create a radical politically conscious readership by articulating a counter-hegemonic discourse in the language of popular consciousness, melodrama.

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Luce Irigaray and Women in Sylvia Plath's *Paralytic*

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Abstract— This study discusses the condition of the women during 1950s and 1960s. She generalizes her state as being a woman living among a male-dominated society. Her mental state and dissatisfaction reflect her life as a female poet. This study justifies her hatred of men through some notions of the French feminist Luce Irigaray to analyze Plath's feelings and emotions regarding her hatred towards men. The motives behind her suicidal attempts are explained in this study as well as the fears that she holds in her heart about present and future.



Keywords— Male's domination, Irigaray, Women, Dissatisfaction, Plath, *Paralytic*.

I. INTRODUCTION

Women's roles in society were somewhat constrained in the US in the 1950s. They mostly operated in a residential setting. Because of this, Plath criticizes the unjust rules established by the male-dominated society. A woman is seen as a man's rightful property. Plath uses poetry to assert the sense of self-identity she feels she has lost. She is famous her poem *Daddy* (1962) in which she attacks patriarchy in general and her close family members, as her father and her husband, who act like first oppressors in her life. A year later, she writes her poem *Paralytic* (1963). The poem carries numerous images of male-domination of her life and her dissatisfaction with her life. Plath is beyond incensed by the situation and can no longer bear it. Sadly, it results in her final suicide attempt, and she passes away a short time after finishing *Paralytic*.

Plath and *Paralytic*

The focus of Plath's *Paralytic* is a woman's physical inability to act. The first poetic line, "It happens.

Will it go on? (Hughes, 1982: 266)¹ demonstrates the unchanging nature of women's lives in the male-dominated societies. She is beyond incensed by the situation and can no longer bear it. Sadly, it results in her final suicide attempt, and then she kills herself a few days after finishing *Paralytic*. Luce Irigaray², as a feminist, criticizes the traditional role of women in the society "The wife became the head servant, excluded from all participation in social production." (1985: 121)³. The voice of the female speaker in this poem is actually a reflection of Plath's own inner feelings. It is the exact event Plath goes through in her latter stage of life. She feels strange in her own surroundings. No matter what she does, she feels that she is lacking in the society's eyes. Her hatred of males is strongly influenced by this feeling. The female speaker's body's deliberate dissolution is overtly portrayed in "Paralytic" by Plath. Eyes, ears, fingers, lips, and tongue are some of the bodily parts used to define the female speaker. Dehumanization⁴ of

¹ Hughes, T. (1982). *The Collected Poems: Sylvia Plath*. New York: Harper and Row.

Plath's husband Ted Hughes has collected all her poems in a volume called *Collected Poems* (1982). The selected poetic lines of this article are taken from this source.

² Luce Irigaray is a well-known French feminist. s

³ Irigaray's *Speculum of the Other Woman* (1985). Trans. by Gillian C. Gill., will be employed in this study as a main source to analyze the poetic lines in Plath's *Paralytic*.

⁴ Literature about genocide and more general dehumanization is consistently dehumanizing. It is characterized as the rejection of a person's fundamental humanity and identity, which places people beyond the realm in which moral principles, laws, and

the character is the term used to describe such breakdown of physical components.

She feels that she is highly alienated from her own society as Kenealy states "Woman... She exists detached from earth and its material needs" (2011: 129). She hears voices and sees lights as a prediction for what is coming in her life. She just wants to rest from all the burdens that the male-dominated has put on her shoulders. Plath's goals vanish as a result of male's behavior. She notices that her internal feelings and external environment have become "Dust bags in and out" (Hughes, 1982: 266). She is unable to breathe and blames patriarchy. She despises patriarchal individuals because they need to give her a safe atmosphere. She emphasizes her sense of pessimism and degradation by using the word "dust." Nobody appears to care about her as her personal experiences and inner sentiments deteriorate. She thinks that her sadness is brought on by her love for her husband⁵, the main reason of her hatred and the source of depression in her life. The way she makes her female speaker utters on behalf of her makes the reader aware of her mental condition that she goes through due to the oppression that she suffers from in her male-dominated society. She lives far from the life she dreamed to live it and her only wish to have freedom in her life or afterlife:

Lights,
The soft
anonymous
Talkers: 'You
all right?'
(Hughes,
1982: 266)

Her husband's abandoning her for another woman is regarded as one of the reasons that results to her loss of faith in men. Her suicidal attempts to end her life are clear evident in her poetry as Bassnett describes Plath as being "a pre-feminist poet, a suicidal poet" (2005: 207). The female speaker of *Paralytic* resides in a prison-like dungeon since her voice and authority have been taken away from her. Due to men's entire dominance over society, including women, her mobility is completely immobilized. She feels helpless in her own life and has a hopeless outlook on the rest of the world. She is kept in the dark and unable to control her own destiny as it is obvious in her poem the way the male-dominated society put restraints on her female personality "My mind a rock/No fingers to grip, no tongue" (Hughes,

1982: 266). She is unable to speak up and demand her rights since she is restrained in her own environment.

Plath criticizes male-dominated society for its efforts to silence women. She impersonates a female speaker in the poem who is speaking in a voice that is not permitted. To help the reader understand her predicament, Plath talks about her suffering and womanhood with no fear. Plath's level of unhappiness in *Paralytic* is greatly heightened when it comes to a dead end since she is not recognized as an influential member of the society as Irigaray states that "becoming woman is concerned-and the task will consist mainly in recognizing and accepting her atrophied member" (1985: 22). She appears to be undetectable. Only a few inner voices comfort her and inquire about her health 'Talkers.' She fears that her daughter could experience the same fate as she did with her father. She tries to ignore the fact that she has a daughter at times, but some voices constantly bring it up, "who whisper 'we're your daughters'" (Hughes, 1982: 266).

It is clear from *Paralytic* that Plath is anticipating her demise. Her passing seemed to be a release from the rigid norms established by the male-dominated society. It sounds difficult to become an independent female writer of the 20th century. She has a history of defying the male-dominated expectations in search of her own identity. She feels dissatisfied with her sexuality and physical attractiveness as a result of how society views femininity as Irigaray describes the women of post WWII as being "quite unsatisfied" (1985: 128). Anjum uses the following lines from the feminist, Carole Ferrier, who compares her father's terror to that of a despotic figure:

"In investigating Plath's relationship to patriarchy as she observes and expresses it, I will look at her treatment of the father figure, who diversely appears as colossus, drowned man, mixed historical imperialists and tyrants from Napoleon to the Nazis, man in black, and beekeeper" (2019: 1652).

Plath has gotten to the point that she despises everything of society. a civilization where rigid male members control everything. The men in her life- her husband and her father's memories, and the males in society- are exclusively responsible for how she lives. Those who are to be blamed for her dissatisfaction are hated by her. Therefore, it is a huge disappointment when Plath's intelligence and literary talent go underappreciated because

considerations of justice are applicable to other people (Neilson, 2005: 84).

⁵ Ted Hughes, the spouse of Plath, was having an affair with Assia Wevill. When Plath learns of her husband's extramarital affair, she is devastated. Since she married him out of love, she grows

disillusioned with all guys. It is one of the factors that drove Plath to commit suicide. Wevill discovers that Hughes is having an affair with another lady, which is interesting given that they had been together for six years. She too kills herself, much like Plath.

she knows what it takes to be a woman in a male-dominated society as Irigaray describes:

“So, we must admit that the little girl is therefore a little man. A little man who will suffer a more painful and complicated evolution than the little boy in order to become a normal woman!” (1985: 26).

Plath uses her poem to better illustrate the depressing environment of her life. The word ‘night’ in “the night brings violets” (Hughes, 1982: 266) emphasizes her gloomy atmosphere that she lives. shows how she is trapped in a culture that is ruled by males. The egg's contents stand in for her emotions and sensations, which she perceives as being lifeless. Her power is taken away from her. Irigaray criticizes the idea that a male should not attempt to usurp a woman's power and think of female's sex to be “conquered over and over again” (1985: 126). The male doesn't listen to the woman's words or pay attention to her feelings. She has to face the truth of her situation. Plath describes how she feels like she is suffocating while drowning. Her lips, nose, and eyeballs are all submerged. The pressures men put on the female speaker are the cause of this suffocation. Plath is constrained by the limits of men and thus she makes it clear that she is an item coated in cellophane “A clear cellophane I cannot crack” (Hughes, 1982: 266). Here, it is understood that Plath is treated as an object – a kind of idea that she really abhors. She just wants to speak up as Irigaray criticizes this idea:

“If commodities could speak, they might possibly give an opinion about their price, about whether they consider their status just, or about the dealings of their owners.” (1985: 118).

When patriarchy ignores a woman in her own surroundings, this idea gets generalized. When Plath reaches a certain point, she starts to feel threatened by everyone. She faces a serious threat to her life from the man. She lacks the independence to defend her rights in public. Through her writing, she expresses her wrath. Since it differs from her expectations of reality, she believes she is dreaming. She lives in her recollections since she is not content with the unjust reality, memories “Photographs visit me” (Hughes, 1982: 266). She no longer enjoys life and is unable to partake in any pleasures of life, “Want, desire/Falling from me like rings” (*ibid.*). Her psychological condition has been devastated by her fear of the past, present, and future. She lacks interest in anyone and is really miserable. She feels that patriarchy has taken her hopes and aspirations. Her close family members and the patriarchal culture do not value her exceptional feminine talent and dedication. As a result, she even dislikes hearing the term

‘man’ spoken. She no longer harbors any romantic feelings for males, according to Irigaray “the little girl will, as far as her mother is concerned, pass from love to hate” (1985: 34). She is now the woman that she can speak up and attack those who are seen, according to Plath, responsible for her miseries. As the titles refers, the speaker, who is Plath herself, is paralyzed in the male-dominated society. She is unable to act in her practical life and she lives in her inner world. Her thoughts are explicitly reflected in her poem to make communicate with the reader her status. She is seen as a victim according to Irigaray's feminist ideas as explained in this study.

CONCLUSION

This study has reached the conclusion that Plath tends to justify her hatred for men since they control her life. Her father memories and her husband's affair lead to her hatred towards every single male member in her society as Irigaray stands with Plath in this situation. The way she expresses her inner world through her female speaker in the poem serves as an excuse to escape from the male-dominated society that she lives in. It is also concluded that Plath, through her poetic talent, tends to convey a message to the reader describing her state of dissatisfaction and entrapment. She, through her female speaker in *Paralytic*, generalizes an example of woman's inability to brilliantly act, as the title clarifies, or even live the considerable life among male members of the society. This study shows the illustration of how she feels disappointed and unsatisfied by patriarchal societal standards that portray women as inferior member in the society.

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Exploring the Nexus of Memory, Power, and Identity in Lois Lowry's *The Giver* and Yoko Ogawa's *The Memory Police*

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Abstract— *The study of memory, power, and identity explores how power dynamics within societies shape the construction and preservation of collective and individual memories, ultimately influencing the formation and evolution of identities. Accordingly, this research delves into the intricate relationship between memory, identity, and power by analysing two dystopian novels, Lois Lowry's The Giver and Yoko Ogawa's The Memory Police. In both the narratives, the theme of memory and its profound influence is apparent. Lowry drew inspiration from her father's memory loss, prompting her exploration of a world where painful memories are intentionally eliminated. Ogawa pays homage to Anne Frank's The Diary of a Young Girl and explores contemporary anxieties surrounding surveillance, media manipulation, and authoritarianism. This study seeks to examine how the manipulation of memory by authoritarian regimes impacts the sense of self and collective identity in both the texts. Drawing from the methods of memory studies and literary analysis, the paper explores how the characters in these novels navigate a world where memories are controlled, suppressed, or erased, leading to a disruption in the formation of individual and group identities. Through a comparative analysis of the two works, the paper uncovers the ways in which the manipulation of memory serves as a tool for maintaining dominance and shaping collective consciousness, ultimately distorting individual and communal identities. This study ultimately reveals how language and writing can also be used to resist the dominance of authoritarian regimes over the perceptions of the past, present, and future of individuals and communities.*



Keywords— *Collective Memory, Dystopia, Identity, Memory, Power, Resistance*

INTRODUCTION

The fascination with memory shared by all dystopian narratives is a clear indication of the important role played by the ability of power structures to manipulate the human capacity for recollection and rewrite the past in any totalitarian regime (Opreanu, 2013). That is why, even Descartes' famous postulation "I think, therefore I am" can be modified as "I remember, therefore I am" (Beike et al., 2004).

Memory forms the very basis for identity markers, revolving around its formation and the way it can be modified and even manipulated. Perhaps, this is the reason

dystopian literature encapsulates memory to its core. This paper examines two dystopian narratives, namely, Yoko Ogawa's *The Memory Police* and Lois Lowry's *The Giver* to approach memory from oppositional standpoints in order to reaffirm the importance memory has to personal as well as communal identity as suggested by both the authors.

Lois Lowry's *The Giver* delves into a society where an assertive and ostracising power structure shapes every aspect of life, and individual memory is a key element in defining identity. Set in a seemingly utopian community, the novel explores the concept of collective memory and how it can be manipulated and controlled by those in authority. In this excessively controlled society, individuality and

personal memories are suppressed to maintain a uniform and orderly existence and render them all into a state labelled as 'Sameness.' The residents live in a state of ignorance, shielded from the harsh realities of the past and stripped of their unique identities. The power structures in place dictate what the community thinks, feels, and even how they communicate, leaving little room for deviation from the established norms. The protagonist, Jonas, is chosen to bear the weight of collective memory as the 'Receiver of Memory.' In this role, he becomes the repository of all past experiences, both joyous and painful, that society has chosen to erase from their collective consciousness. As Jonas gains access to these memories, he begins to question the suffocating conformity imposed by those in power and seeks to understand the true nature of his seemingly perfect world.

In Yoko Ogawa's *The Memory Police*, the author explores a haunting world where the concept of memory becomes the foundation of identity within a society ruled by assertive and ostracising power structures. Set in a dystopian realm, the narrative revolves around the notion of collective memory, where pivotal events from the past shape the thoughts, actions, and expressions of a certain community. As the story unfolds, Ogawa delves into the idea that collective memory can be manipulated and controlled, depending on the whims of those in positions of power. The prevailing authority exploits the malleability of memory to erase and suppress certain aspects of the past, ensuring the populace forgets specific objects or ideas altogether. Amidst the authoritarian backdrop, Ogawa weaves a thought-provoking narrative that delves into the complexities of identity and the power structures that seek to control it. Through the lens of memory, she crafts a compelling exploration of how society can be moulded and manipulated, and how resistance and resilience can emerge even in the face of erasure. While Lois Lowry's *The Giver* and Yoko Ogawa's *The Memory Police* highlight the profound impact of memory manipulation within dystopian societies, they approach the role of memory from oppositional standpoints, shedding light on contrasting aspects of its influence on personal and communal identity.

Collective Memory and Identity

In the 21st century, memory has been the subject of considerable thought both in the fields of literature and philosophy (Jedlowski, 2001). It has been contemplated for so long that the actual understanding of memory has become jaded throughout the years. What we call 'memory' is a complex network of activities, the study of which indicates that the past never remains 'one and the same,' but is constantly selected, filtered, and restructured in terms set by the questions and necessities of the present, at both the individual and the social levels (Jedlowski, 2001).

Memory is seen as a multifaceted phenomenon with various layers in the personal, collective, cultural, and historical dimensions. It's not just about individual recollections but also how those recollections are influenced by broader social contexts. Memory is not a static concept but rather a dynamic and evolving process. It can change over time due to individual experiences, cultural shifts, political agendas, and social influences. The field of memory studies recognises that memory is not fixed and can be manipulated, forgotten, or altered. Memories are not simple reproductions of past events but are constructed and reconstructed based on individual and collective perspectives (Balaev, 2018). This process involves selection, interpretation, and negotiation of what to remember and how to remember it. Memory is often intertwined with power dynamics and political agendas. Who controls the narrative of a particular memory and how it is represented can influence societal perceptions and shape historical understandings. Our memories are social to the extent that they codify perceptions on the basis of their meanings, i.e. on the basis of a structure of knowledge of the world which in turn is the expression of the individual's membership of a culture.

The field acknowledges the importance of forgetting as a companion to remembering.

Sometimes, forgetting certain aspects of the past is essential for societies to move forward. Additionally, certain memories might be deliberately silenced due to their inconvenient or uncomfortable nature to the political structures in power. Memory is closely tied to individual and collective identities. How people remember their personal experiences and their group's history contributes to their sense of self and belonging. The field considers how societies remember traumatic events and how those memories are transmitted across generations. This includes the study of trauma's effects on memory, as well as the ways in which societies cope with and memorialise traumatic histories.

Collective memory, referring to the shared memory of a group or community, is a concept that emphasises the social nature of memory and how memory is not solely an individual phenomenon but is shaped by and influences the larger social context. This collective memory often tends to be distorted and manipulated for the sake of creating new realities in favour of the ostracising and assertive power structures. Collective memory has a direct relation to personal and communal identity formation.

The concept of memory is very closely interconnected to the creation of identity as well as to the manipulation of it. Memory thus becomes the mediator between the present and the past. It is now widely believed

that memory is the foundation of personal identity and that anything that damages it will threaten the self (Klein, 2014). Individual identities are inextricably linked to the collective memory of the broader society or community to which individuals are affiliated. Individuals draw from collective memory to formulate their identities.

Collective memory is not a passive phenomenon; it encompasses elements of selective remembrance and oblivion. Societies are wont to recollect certain incidents and interpretations while relegating others to the periphery or excluding them altogether. The determinants of this selectivity encompass power structures to the very core of it. This faculty for selectivity holds the potential to substantially impact the process of identity construction and reinforcement.

Manipulation and control over collective memory distorts personal identity. Selective memory can result in past narratives that are biased and inaccurate to the society as a whole. When certain events are highlighted while others are ignored, the resulting narrative presents an incomplete picture of the past. This distortion can lead to a skewed understanding of past realities and prevent a well-rounded comprehension of simple events. Selective memory hampers efforts toward reconciliation by omitting crucial moments of shared past that demand acknowledgment and resolution.

Loss of Individuality: The 'Sameness' Doctrine

Selective memory can also be used to suppress individuality and uniqueness. When memory is controlled, it becomes impossible to form one's own unique identity. Experiences, thoughts, and feelings are all shaped by memories. When these memories are taken away, one is left with nothing to define themselves and therefore is devoid of all individuality. The community in *The Giver*, seemingly idyllic on the surface, enforces strict rules and regulations that suppress personal freedom and uniqueness. Memory acts as a way to remember the past which is done when Jonas remembers the past passed down to him by 'The Giver [of memory],' however, it can also be used as a way for suppressing all that makes one unique. This is reflected in the entire narrative through Jonas's lens of the society.

One important piece of evidence that illustrates this loss of individuality is the Sameness doctrine, which is the governing principle of Jonas's society. The elders meticulously control every aspect of the residents' lives, from their appearance and clothing to their career paths. Jonas's father explains how the community regulates family units, and any deviation from the prescribed norms is considered dangerous (Lowry, 1993). "Our people made that choice, the choice to go to Sameness. Before my time, before the previous time, back and back and back. We

relinquished colour when we relinquished sunshine and did away with differences" (Lowry, 1993), which exemplifies how the community's desire for conformity leads to the eradication of individuality in favour of a homogenous existence.

Furthermore, the society practises the 'Release' of individuals who fail to conform to or challenge the established rules. Jonas discovers the true nature of 'Release' when he witnesses his father euthanising an innocent infant (Lowry, 1993). This chilling incident emphasises society's willingness to eliminate those who do not fit neatly into their predetermined mould, demonstrating how the assertive power structure ruthlessly eradicates any signs of individuality. The Giver himself serves as a poignant example of the loss of individuality. As the Receiver, he holds the collective memories of the past, effectively removing those memories from the rest of the community. Jonas learns about the struggles and joys of the past through these memories, realising that the community's suppression of individual experiences and emotions deprives them of a meaningful existence.

Although the sameness doctrine in Lowry's narrative provides concrete evidence to highlight the suppression of memory, Ogawa's narrative offers a similar understanding and further extends it through the disappearance phenomenon. As memories fade and are forcibly forgotten in *The Memory Police*, so too does the uniqueness of each person. Their identities become intertwined with the erasure of their personal histories, leading to a sense of loss and identity crisis. The enforced collective memory loss in this world serves as a powerful metaphor for the suppression of individuality through the control of memory. Additionally, both narratives have a sense of fear and danger associated with those who resist or challenge the established norms. In *The Memory Police*, individuals who try to hold onto their memories or objects face the threat of being discovered and punished by the Memory Police, much like how those who deviate from the Sameness doctrine in *The Giver* are eliminated or silenced. Both novels underscore the oppressive consequences of a society that seeks to erase individuality through the control of memory.

Burden and Value of Memory: "They Were Never Seen Again"

The burden of memory in Ogawa's narrative is palpable, as the powerful totalitarian force called the 'Memory Police' relentlessly enforces their control over collective memory. Throughout the novel, Ogawa vividly portrays the Memory Police's control over collective memory. In the opening chapters, the protagonist reflects on the disappearance of everyday items: "Hats, ribbons, bells, books. . . . The

memories began to fade as soon as the objects disappeared, and before long, I could no longer recall the colour of the ribbon or the sound of the bell” (Ogawa, 2019). This passage exemplifies the uncanny process by which memories are erased, leaving individuals in a state of perpetual forgetting.

The importance of preserving memories becomes evident in the role of memory holders as custodians of history. Ogawa writes, “people who were able to keep some part of their memories alive were a precious presence. They were like wells that had never run dry, and as long as the water was drawn from them, the town would not die” (Ogawa, 2019). Ogawa also conveys the palpable fear experienced by those who retain memories in this dystopian society. “We had all heard stories of what happened to those who couldn't forget in time. They were never seen again” (Ogawa, 2019). This fear of disappearing at the hands of the Memory Police underscores the burden of knowing something that society demands to forget.

The value of memory becomes even more apparent amid the stifling environment of enforced forgetfulness. As memories begin to disappear, so do aspects of culture, language, and personal connections. The essence of identity, individuality, and the very fabric of society is at stake. People who safeguard their memories become the custodians of humanity's history and heritage. Their recollections hold the potential to resist the erasure of the past, preserving what is at risk of being lost forever. Ogawa also explores the weighty responsibility of preserving memories. She portrays the internal struggle faced by those who must decide what to keep and what to let go. This is exemplified when the old man tells the protagonist, “there are some memories I can't bear to lose, and others I would like to erase from my mind forever” (Ogawa, 2019). This internal conflict underscores the complexity of memory in this dystopian world.

In the dystopian setting of *The Memory Police*, the value of memory is further emphasised through the connections it forges between individuals. Those who share memories create intimate bonds, forming a resistance against the oppressive regime of the Memory Police, and “the act of writing became a revolutionary act, a way to overthrow the tyranny of the Memory Police and reclaim the power of memory” (Ogawa, 2019). As they weave their stories together, they find solace in the shared burden they carry and draw strength from their collective determination to protect their identities and histories. However, the burden of memory is also fraught with peril, as the Memory Police's surveillance is relentless and unforgiving. Those who refuse to let go of their memories risk isolation, imprisonment, or worse. The weight of this responsibility can be overwhelming, and it forces individuals to make

challenging decisions about what to preserve and what to relinquish to ensure that their identity is upheld.

Ogawa's depiction of the disappearance phenomenon is intricately connected to the censorship of language that plays a crucial role in the loss of the value of memory in *The Giver*. In the dystopian society depicted in the book, the community's leaders meticulously control both language and memory to maintain a highly regulated and emotionally sterile environment. One of the ways this censorship of language impacts the value of memory is by limiting the words and expressions available to the residents. The community uses “precision of language” to restrict the emotional depth and richness of human interaction (Lowry, 2019). This deliberate limitation of vocabulary stifles the ability to convey complex emotions, experiences, and memories accurately. As a result, the depth and nuance of individual and collective memory become diluted and simplified, diminishing the value of those memories.

Furthermore, the community's leaders employ a strict policy of erasing painful or unpleasant memories from the minds of its citizens, a role assigned to the Receiver of Memory. This act of censorship not only suppresses negative experiences but also removes the emotional context and lessons associated with those memories. In this way, the community effectively erases the value of memory by preventing individuals from learning and growing through their past experiences. In *The Giver*, the censorship of language and memory goes hand in hand, leading to a society where the richness of human experience is sacrificed in the name of conformity and control. The inability to express and remember the full spectrum of human emotions and experiences underscores the profound loss that results from such censorship, ultimately emphasising the critical role that language and memory play in the preservation of individual and collective identity. Both narratives juxtapose forgetfulness and recollection of the past through the contrasting memory narratives.

The Importance of Language and Writing

The social frameworks of memory tend to be expressed and reproduced essentially through language and discourse (Jedlowski, 2001). Language plays a critical role in maintaining the power structure of the society depicted in *The Giver*. The manipulation of language and communication is evident throughout the narrative, as it is used to control the thoughts, emotions, and perceptions of the community members. It is also important to notice that language is not just used to maintain the power structure in the novel but also used to break them through by Jonas.

A significant method by which control is exerted through language lies in the precision of speech that is

prevalent among all members of the community. The society in the novel depicts language being stripped of emotional nuances and ambiguities, designed to avoid any discomfort or conflict. For instance, when Jonas expresses his feelings of “apprehensiveness” about the upcoming Ceremony of Twelve, he is quickly corrected by his mother (Lowry, 1993), who explains that “precision of language” is essential, and he should use “nervous” instead (Lowry, 1993). This insistence on precision not only reflects society’s obsession with the idea of Sameness but also serves to limit the range of emotions that individuals can express and, consequently, think and feel.

In a similar manner, in Ogawa’s *The Memory Police* writing emerges as a powerful act of resistance within a society ruled by an assertive and ostracising power structure. The protagonist, an unnamed writer, clings to her memories as the basis for her identity, even as Memory Police seeks to eradicate them. Collective memory in this world is a delicate thread connecting individuals and their past experiences, determining how they think, feel, and communicate—“the writer’s words spread like wildfire, a contagion of dissent that the Memory Police could not even contain” (Ogawa, 2019). The protagonist describes how her writing has become a source of inspiration and hope for others who are also being persecuted by the Memory Police. This acts as a powerful reminder of the power of language and the human spirit to resist oppression.

The protagonist’s writing becomes a tool to defy the oppressive nature of the Memory Police and the erasure of memories. Through her words, she holds on to her identity, preserving the memories of things disappearing from the collective consciousness. “She refuses to conform to the forced amnesia imposed by the authorities, and her act of writing becomes an act of rebellion, a testament to her existence and her resistance against the dominant power structures” (Ogawa, 2019). However, the Memory Police’s manipulation of collective memory poses a constant threat to the protagonist’s writing and her ability to resist. As they hunt down and enforce forgetfulness, the very act of writing becomes perilous, and the writer must hide her work and keep it clandestine to protect her identity and the memories she preserves. The oppressive power structures seek to silence dissent and homogenise the community’s thinking, making the act of writing a defiant act of courage.

Furthermore, in *The Giver*, the community uses euphemisms to shield its members from the harsh realities of life. For example, “release” is portrayed as a joyous and celebratory event, while, in reality, it represents euthanasia, a process where those who are deemed unfit or nonconforming are eliminated (Lowry, 1993). This deliberate distortion of language masks the true nature of their actions and prevents the community from questioning

or challenging the authorities. Another significant aspect of language manipulation is the suppression of past memory. The community deliberately omits certain words and concepts, such as “war,” “pain,” and “love,” from their vocabulary, erasing the collective memory of humanity’s past. By controlling the language and memories associated with these concepts, the authorities ensure that the community remains ignorant of the world’s complexities and the potential for change.

The Receiver’s role further highlights the power of language in shaping the community’s identity. Through the transfer of memories, the Receiver provides a glimpse into the past, introducing emotions, colours, and experiences that were previously unknown to the residents. These memories demonstrate the potential for a diverse and vibrant existence outside the controlled society. However, it is precisely this language that acts as a way of defiance against the social order as the Giver continues to impart his knowledge to Jonas.

Similarly, in *The Memory Police*, the writer persists in her resistance through the written word despite the risks, reaching out to others who secretly hold on to their memories, too. In the shadows, they share their stories and experiences, creating a subversive network that challenges the authority’s control over memory. In this way, writing becomes a means of solidarity, a way for like-minded individuals to resist collectively, finding strength and solace in their shared memories and identities. Through her writing, the protagonist stands defiantly against the Memory Police, holding on to her memories and preserving her individuality. Writing becomes an act of rebellion, a means of resisting conformity, and a way to connect with others who also refuse to surrender to forgetfulness. In this evocative narrative, language itself becomes a tool of resistance and a testament to the enduring power of memory in the face of authoritarian control.

Memory as a Catalyst for Change

Fearne Cotton says, “it takes one thought, one second, one moment, or positive memory to act as a catalyst for the light to gradually seep in” so when political structures start imposing their power on people, memories act as a way to retain information and power struggles. So when Lowry introduces the idea of memories acting as a medium of suppression, they also consequently start acting as a way of remembering the past.

Jonas is horrified with his present when he remembers the past that was filled with memories of pleasure and pain. His memories of pain act as a catalyst to change the future. His memories of joy, on the other hand, give him the support needed to overturn the power structures. Combined, the memory of both joy and pain acts

as a catalyst for a potent future where individuality is recognised. Jonas' exposure to painful memories, such as war, hunger, and suffering, shatters the illusion of a perfect and controlled society. These memories make him realise the price of conformity and the sacrifices made to maintain their way of life. The memory of pain acts as a catalyst for Jonas's growing disillusionment with the status quo. Jonas's experiences with joyful memories, such as sledding down a hill and feeling love, provide him with a sense of empowerment and purpose. These memories offer a stark contrast to the emotional numbness of his society, and they become a source of strength for him.

In Ogawa's text, the act of taking away the name of the protagonist represents the first violent attack on her memory and identity. This incident serves as a powerful symbol of the oppressive control exerted by the authorities in the story. When the protagonist's name is taken away, it becomes a direct assault on her identity. A person's name is a fundamental aspect of their individuality and is closely tied to their sense of self. By erasing her name, the authorities strip her of a core part of who she is, making her existence more generic and less distinct. This loss of identity is a form of psychological violence, an attempt to break down her autonomy and assert the dominance of the authorities.

The burden of memory lies in the constant fear of losing cherished memories. People are under constant surveillance by the Memory Police, and the threat of losing a memory, and subsequently an aspect of one's identity, looms heavily. Remembering is an act of defiance against the oppressive regime of the Memory Police. By preserving memories of banned items, people resist conformity and maintain a small semblance of autonomy. In *The Memory Police*, memory carries both a profound value and a significant burden. The tension between these aspects underscores the complex connection between personal identity, resistance, and the human need to remember.

In both Yoko Ogawa's *The Memory Police* and Lois Lowry's *The Giver*, the intricate interplay between memory, identity, and power becomes evident. The characters in these dystopian worlds grapple with the weight of their memories, recognising their significance in preserving their identities and resisting oppressive regimes. The act of remembering serves as an act of defiance against tyrannical rule. However, these narratives also illustrate the delicate balance between the empowering nature of memory and its potential to be manipulated for control. The power structures in both novels wield the ability to shape the future by selectively erasing or preserving memories, thereby exerting dominance over the population's collective consciousness. This cautionary aspect underscores the vital role memories play in shaping societies and maintaining

individualism. One tends to contemplate the enduring value of memory, the dangers of historical erasure, and the indomitable spirit that arises when individuals safeguard their recollections. In a world ever at risk of losing its past to the whims of authority, the tales of *The Memory Police* and *The Giver* stand as reminders of memory's role in nurturing our humanity and the importance of upholding our personal and collective narratives.

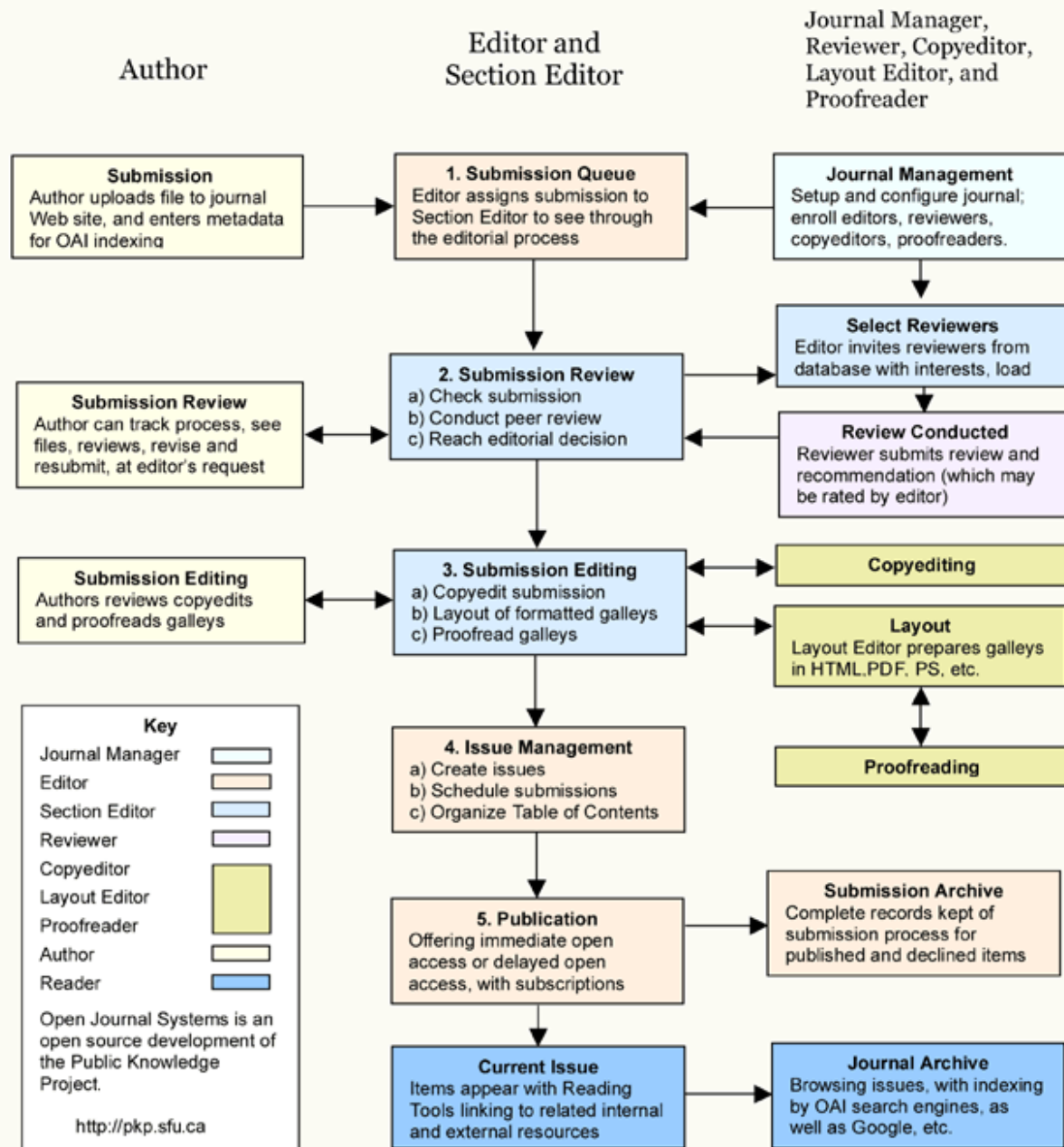
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