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FOREWORD

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We are particularly excited about the current issue, which includes groundbreaking studies and thought-provoking articles that challenge conventional wisdom and open new avenues for exploration. We believe these contributions will inspire further research and foster meaningful discussions within the academic community.

We extend our heartfelt gratitude to our authors for their dedication and contributions, our reviewers for their insightful feedback, and our readers for their continued support. As we strive to expand the horizons of knowledge, we invite you to engage with the content of this issue and participate in the ongoing dialogue that shapes our understanding of literature and social sciences.

Thank you for being so committed to scholarly excellence.

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Girish Karnad's Yayati and Hayavadana: A Mythical Experiment

Dr. C. Kalaivani

Researcher
407/41 Hopper Street, Mount Cook, Te Aro, Wellington, 6011, New Zealand.

Abstract— *Yayati and Hayavadana are the most eminent plays written by Girish Karnad. Myths are recognized as perfect ethical perspective from an alternate perspective. Myth holds significant importance in history as well as in literature, philosophy, and various aspects of human life. Myths have been a crucial element in oral, written, and visual storytelling for many millennia. That is the reason they have been present throughout all of humanity's history. Every child in India has been raised hearing mythological stories of gods and goddesses. Mythological tales are also essential in the study of culture. Yayati is a mythological tale that is part of our Indian heritage. Yayati retells a mythological story from the Mahabharata, focusing on ancient king Yayati and his desires. Karnad sourced the plot of the play Hayavadana from Kathasaritsagara, an ancient Sanskrit collection of stories.*

Keywords— *Myth, Culture, Desire, Identity crisis and completeness, Folk themes.*

I. INTRODUCTION

The Indian English drama portrays the traditional beliefs and values of India in a contemporary setting. Indian English literature depicts the hesitancy of prominent literary figures. Girish Karnad was one among them. Girish Karnad was not just a talented playwright, but also took on roles as an actor and a film director. In 1998, he was honored with the Jnanpith award, the most prestigious literary recognition in India, for his literary contributions. His plays have signaled the maturation of contemporary Indian plays. Girish Karnad has significantly altered the course by exploring mythology and contemporary challenges of humanity, making a significant impact on Indian English literature. Today, human consciousness is overwhelmed by the absurdity and lack of meaning in life. Hence, writers such as Girish Karnad embody altruism, humanity, daydreaming, longing, and various other qualities. Girish Karnad has creatively used the myth to add depth and complexity to develop a modern story, resulting in the creation of a new narrative. He has employed a beginner's method to incorporate historical and mythological figures into contemporary themes like absurdity, existentialism,

and the crisis of modern people by portraying characters immersed in psychological and philosophical struggles. The playwright has portrayed past mythical, historical, and oral tales in his writings. The origin of the play Yayati is the Mahabharta. The story revolves around the tale of King Yayati, who is a forebear of Pandavas. Yayati was cursed by his father-in-law, Shukracharya, to age prematurely due to his infidelity in marriage life. The main source of inspiration for Hayavadana is Thomas Mann's adaptation of 'The Transposed Heads.' Karnad's Hayavadana tackles the issue of human identity within a complex web of relationships. The current paper focuses on transforming myth in Yayati and mythical experiments in Hayavadhana by exploring conventional and modern sensibilities. It addresses issues like identity, social, religious, and philosophical conflicts, patriarchy, self-interest, and a pervasive sense of isolation.

II. MYTHICAL TRANSFORMATION IN YAYATI

Girish Karnad has tried to connect the ancient myth of Mahabharata with a contemporary setting in his first play Yayati. Girish Karnad introduced additional characters to

revise the existing myth and address contemporary themes such as desire, alienation, social and religious conflicts, existentialism, and more. Yadavava comments: "…new characters to deepen the connotative richness of the play as he gives it a contemporary appeal." Swarnalata, Devyani's servant, and Chitralekha, Pooru's wife, are the new additions to the play. Swarnalata's strength lies in her ability to provide insights during the play. She informs Chitralekha about her husband's acceptance to take on his father's agedness. However, Chitralekha, Pooru's wife, eventually commits suicide, leading to a shift in Yayati's sexual desires. She embodies selflessness perfectly because of the philosophical disagreements prevalent in society. Devyani gave birth to two sons named Yadu and Tarvasu in the Mahabharata, while Sharmistha had three sons named Druhyu, Anu, and Pura.

In contrast, in Karnad's story, the playwright highlights Pooru as the sole son of Yayati and Devyani.

Yayati is a legendary drama that was originally written in Kannada and later translated into English by the author himself. S. Ramaswamy says: "…by using imagination and creativity, he transformed myths and legends into a folk narrative style." Yayati narrates the tale of King Yayati who was hexed by his own father-in-law to become old. Yayati then requests his sons to give up their youth for him, and one of them also agrees. The play shows life's ironies through many layers revealed as the story unfolds.

Sharmishtha, Devayani, Yayati, Pooru, and Chitralekha are the main characters in the play. Yayati is a drama depicting the intricate relationship among Devayani, Sharmishtha, and King Yayati. Devayani and Sharmishtha were companions. One day, they both headed to the river to bathe. Suddenly, a powerful wind began to blow, prompting them to swiftly exit the river and get dressed. Quickly, Sharmishtha put on Devayani's clothing. Devayani was not fond of it, and they began to argue. Sharmishtha shoved Devayani into the water and then departed. While king Yayati was passing, he unintentionally assisted her in getting out of the water by gripping her right hand. In the end, Devayani and King Yayati gotten married and Sharmishtha was given as a dowry in their marriage. Sharmishtha and Yayati engaged in a hidden romance, but when their relationship is exposed, Shukracharya placed a curse on Yayati, causing him to age rapidly. Yayati is unwilling to acknowledge this early onset of aging. Yayati says, "I thought there were two options –life and death. No, it is living and dying we must choose between. And you have shown me that dying can go on for all eternity. Suddenly, I see myself, my animal body frozen in youth, decaying, deliquescing, and turning rancid. You are laying on your pyre, child, burning for life, while I sink slowly in

this quagmire, my body wrinkleless and grasping, but unable to grasp anything." These lines show the modern-day struggle faced by Yayati. He cannot perceive the obscurity of material and sensual enjoyments. He cannot discover spiritual joy that can assist him in uncovering the real purpose of life. He is indulging in earthly pleasures that are steering him towards ruin.

Karnad sees Yayati's case as reflecting his own in a unique setting. He comments:

> "I think looking back at that point, perhaps it seemed to me very significant that this was what was happening to me, my parents demanding that I should be in a particular way, even when my future seemed to be opening up in another. So, you see, it was the play, where the myth in some ways gave exact expression to what I was trying to say but the form is entirely borrowed from the West."

When Yayati discovered that a curse could be passed onto someone else in exchange for regaining his youth, he was filled with immense happiness. He accepts the fact and says, "That is good news. That is good news indeed. So, I don't lose my youth, thank God." He tells Sharmishtha, "So you see Sharmishtha. You were asking me to accept to curse as though that was the end of everything." He asked his kingdom's people to swap his old age for youth, but no one agreed unfortunately. Finally, Pooru, Yayati's youngest son, decides to step up and bear the king's curse despite being newlywed. In the play, Chitralekha, Pooru's wife, is introduced as a new character who demonstrates courage by initially disagreeing with her husband's decision. Girish Karnad has depicted the concept of survival while revisiting the narrative in Chitralekha. During one of the interviews conducted with Tutun Mukherjee, Karnad says, "My attempt was to emphasize the calm acceptance of grief and anguish. Pooru's old age is a sudden transformation and not the eventuality of life. It brings no wisdom and no self-realization. It is a senseless punishment for an act he has not committed. I was also intrigued by the idea that if Pooru had a wife, how would she react? So, I introduced Chitralekha. Every character in the play tries to evade the consequences of their actions, except Sharmistha and Chitralekha."

Chitralekha presents herself to Yayati. She asks Yayati about why she is in the palace. She asks her Father-in-law, "…what about your duty to your son. Do you think twice before foisting your troubles on a pliant son?" Finally, she consumes poison and ends her own life. This deed helps Yayati understand the extent of his cruelty towards his own son. He begs his son Pooru to regain his youth: "Take back your youth, Pooru. Rule well. Let me go and face my destiny in the wilds." After that he accompanies Sharmishtha to the forest and lives as a hermit.

Nevertheless, in the Mahabharata, Yayati was able to live joyfully with Devyani for many years following the incident. One day, he came to the realization that he had spent his life chasing trivial pursuits and had never considered the profound goal of spiritual enlightenment. He decided to separate himself from the alluring world of transit and embrace the path of Godliness. In his play Yayati, Girish Karnad has addressed contemporary social conflict. While in Mahabharta, Yayati gave his property to his sons and lived in the forest with Devyani and Sharmistha, in the play Yayati and Sharmistha became hermits after the death of Chitralekha. He decided to renounce after sacrificing bold Chiteralekha, who held up a mirror to the mighty emperor.

Yayati is a story about a king who exchanges his old age for his son's youth to stay forever young. Yet, in this process, Pooru goes from being a compliant and honorable son to facing the futility of life. Girish Karnad's play shows that Pooru is willing to embrace old age because he doesn't have the same courage as his father. He is unwilling to accept the responsibilities of ruling a large kingdom, making it convenient for him to avoid his duties to the kingdom. Yayati tells Chitralekha, "Pooru lacks the experience to tackle…problems…Actually more than the experience he lacks the will, the desire. Instead of welcoming the responsibilities if a king-and of a householder-he has welcomes salinity…."

Girish Karnad in his own words' states, "The story of King Yayati that I used occurs in the Mahabharata. The king, for a moral transgression he has committed, is cursed to old age in the prime of life. Distraught at losing his mouth, he approaches his son, pleading with him to lend him his youth in exchange for old age. The son agrees to the exchange and accepts the curse, and thus becomes old, older than his father. But the old age brings no knowledge, no self-realization, only the senselessness of a punishment meted out for an act in which he had not even participated. The father is left to face the consequences of shirking responsibility for his own actions."

Pooru is not a self-centered man like Yayati. He doesn't expect anything from Yayati for his martyr. He is a good example of 'Yayati complex.' Devdutta Pattaniak says that there is a term in Hindu Mythology named 'Yayati complex,' which means parents expecting their children to sacrifice their own wishes to satisfy and fulfill the parents' wishes. Chitralekha says, "His gentleness is like waft of cool breeze." He never senses about the emotions of his wife Chitralekha as well as the outcomes of his activity. He has not acquired any knowledge or expertise on old age. He is experiencing an existential dilemma where his once happy life with his wife Chitralekha appears to lack

significance for him. Sharmishtha also convinces Pooru not to trade his youth for old age since the pride of sacrifice is also a type of toxin. Pooru has now transformed into a different person. Chitralekha tells, "I thought he was an ordinary man. What a fool I have been! How utterly blind! I am the chosen one and I …which other woman has been so blessed? Why should I shed tears?"

During the play, Pooru categorizes sons into three groups and states that there are three specific types of sons. The first type is one who meets their father's expectations without being asked, reach the highest position, and achieve life's goal. Next is the son who dutifully assists when asked. The third type of son reluctantly agrees to assist. He willingly embraces his father's curse, anticipating acquiring understanding of life's purpose. He discovers himself in a realm where traditional spiritual beliefs have vanished completely, and the new spiritual principles have not been found yet. Pooru's act of sacrifice opened Yayati's eyes to the errors in his thinking, leading him to rescind the curse on Pooru to seek redemption. Nevertheless, Pooru eventually approaches the lifeless body of Chitralekha and tells, "We brought you here only to die. But our senses are blighted, and we shall never grasp the meaning of what you taught us." Pooru has also restored the significance of duty. The narrator of the play Yayati is also pleased because Pooru has asked a question for the first time, showing progress towards becoming a philosopher king.

III. MYTHICAL EXPERIMENTS IN HAYAVADANA

'Hayavadana' is a multidimensional play portraying a love-triangle of Kapila, Padmini and Devadutta. These characters are stimulated by their own wishes. Every single fictional character represents moral archetype as well as a complicated psychological individual. It is the motif of faultlessness and entirety in life which governs the action in the play. The world portrayed in the play is as accurate as our dream world. The whole play is considered as a type of manifest dream content psychology.

The title of the play Hayavadana is named after a horse. The title of the play itself symbolizes fulfillment of desire. Compared to animals, humans are fated to experience this absence and face the grim fate of death. Padmini's personality is portrayed against the backdrop of this significant concern in the play. Padmini's character in 'Hayavadana,' is portrayed as a young and beautiful female woman. This character is highly cherished by literary readers and critics. This character has been created through extensive philosophical contemplation by the playwright. She is beautiful, cruel, innocent, and perceptive. All these characteristics of Padmini make her an exceptional and

different personality. The term 'Padmini is considered as a general label for a particular group, denoting "the title given to a specific category of females in Vatsyayana's Kamasutra." Girish Karnad explains the social dimension in Padmini's personality as,

> ...a woman who had fallen in love with a man but who was not exactly out of love with husband. She was under tremendous stress and on the verge of a nervous breakdown. She broke down. She used to confuse and mix up the names of her husband and her friend. But there are social dimensions to this problem.

The portrayal of Padmini is depicted in a sexually suggestive manner, objectifying the female body.

Girish Karnad was inspired by the love triangle that ingrained in his mind to explore similar love stories in myths and mythologies. It is important to consider the mythological influences used by Girish Karnad to develop the plot. These mythical stories provide background to the play. The dramatic action of the play depends on the mythical stories. Girish Karnad adapted the plot from Thomas Mann's 'Transposed Heads.' The character of Padmini is developed in an analogous way. Each person is confined by "psychological limits set by nature." Going against these limits results in a risky and intricate situation that cannot be resolved. Padmini cannot violate the laws of nature for her own wish. Padmini's story aims to disrupt the established hierarchy in pursuit of her own definition of perfection. The play wonderfully portrays the central character of Padmini. She is the sixteenth female to enter Devadatta's life. She is an unmatched beautiful woman, possessing a charming body and face. Devadatta who has seen her on his way says,

> "fore locks rival the bees, her face is..."

Kapila, who is an illiterate, envisions the attractiveness of the girl his friend talks about. He decides to accompany him. Both Devadatta and Kapila compliment, she

> "... is a white lotus. Her beauty is as the magic lake. Her arms the lotus creepers. Her breasts are golden urns and her waist...."

Devadatta, the poet and man of great intellectual strength, unmatched in logic and affection, is captivated by the enchanting charm that emanates from her captivating beauty. In the language of poetry, they referred her as "...shikharidashana pakvabimbadharoshthi-Madhye Kshama Chakitaharineeprekshana nimnanabhih."

Padmini, when compared to Veda Vyasa's Shakuntala, who originates from a matriarchal society, stands out. Shakuntala, from Kalidasa's work, is a blend of characteristics from the patriarchal society that shaped her.

Padmini is an exquisite combination of the beauty and charm possessed by both women. She embodies the role of the "Shyama Nayika - born of Kalidasa's magic description- as Vatsayana had dreamt her." She possesses not just beauty but also magical qualities. Strength in her physical being: "She lifted her hand to knock, and it touched the bird. For a minute, the bird came alive." Kapila highlights. Comments about Padmini help to form her personality, various characters, and the contrasts.

Kapila discovers the residence called "Pavana Veethi" that has a door adorned with a small, intricately designed symbol of a 'two-healed bird.' Seeing Padmini at the door, Kapila is left speechless and immediately stands up in awe, his eyes wide open, captivated by the winding beauty of the girl he is determined to find. He is in a state of almost overwhelming confusion as he speaks to himself: "I hadn't thought anyone could be more beautiful than the wench Ragini who acts Rambha .... She is Yakshini, Shakuntala, Urvashi, Indumati all rolled into one." During the initial meeting, she demonstrates a keen intellect that understands the situation, her strong logic skills, and the ability to understand the thoughts of the person in front of her. She is not a girl who falls for deception through manipulation or feigned innocence. She is a confident, daring, and assertive girl who is direct in her interactions with people, whether they are familiar or unfamiliar.

Padmini is the offspring of the prominent trader in Dharampura, a wealthy and prosperous individual. They have the goddess of wealth as a sweeper in their house. In the house of Devadatta, they have the goddess of knowledge as their housekeeper. Padmini remarks on Kapila's unresponsive attitude towards her challenging question: "I know it. I knew you wouldn't touch my feet. One can't even trust strangers anymore. All right, my dear son! I opened the door. So, consider me the doorkeeper. What do you want?" Despite her aggressive demeanor and assertive nature, she is surprisingly thoughtful and logical. Growing up in a wealthy family, she appears to have been overwhelmed with love and every wish granted by her parents. She does not give in to emotions alone and has no regard for feelings. She agrees immediately to Kapila's proposal for his friend Devadatta, without waiting for her parents' approval. She is overjoyed and honored by the marriage proposal from such a prestigious and respected family.

Devadatta is the sole offspring of the Respected Brahmin Vidyasagara. He possesses an elegant and attractive appearance along with deep intelligence; standing at a height of five feet seven inches, he sports long hair and a fair complexion. He is a poet, scholar, and adept in Vedas, excelling in both poetry and logic. Devadatta is "the apple of every eye in Dharampura." Devadatta has a delicate

physical health and tends to be sensitive and inwardly expressive. He is emotional, displaying characteristics of Apollonian. He adores her for Padmini's outward beauty and physique, but he has not attempted to understand her thoughts, character, and essence through his intellect and logic. In their initial meeting, Kapila recognizes that she is not a suitable partner for Devadatta. He comments, "Devadatta, my friend. I confess to you I'm feeling uneasy. You are a gentle soul. You can't bear a bitter word or an evil thought. But this one is fast as lightening– and as sharp. She is not for the like of you. What she needs is a man of steel. But what can one do? You'll never listen to me. And I can't withdraw now...."

IV.   CONCLUSION

In conclusion, it can be said that Girish Karnad has brought a fresh interpretation and importance to traditional tales. Themes of alienation and existentialism are conveyed through the characters Chitralekha and Pooru in his work Yayati. Yayati learns about the nature of desire and passions in the Mahabharat, while in Yayati he comes to understand them after Chitralekha's suicide. Yayati explores the concept of social responsibility, a realization achieved by both the father and son in the end. On the other hand, Hayavadana explores mythical themes by telling the story of Devadatta, Kapila, and Padmini. The swapping of Devadatta and Kapila's heads, resulting in changed bodies, implies that man cannot achieve perfection as it is a quality of the divine. Something that is unattainable is accomplished in our dreams and mythology; Hayavadana exemplifies this through a dream sequence, which proves to be a frightening experience for Padmini.

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Explore how the authors of "The Bell Jar" and "King Lear" present the theme of madness

Phoebe Allen

Aston University, Birmingham
allenphoebe716@gmail.com

Abstract— *The following paper will explore the literary and subsequent social significance of madness in literature, notably "The Bell Jar" and "King Lear" since their authors have both similarities and differences in their approaches and contexts surrounding this theme. This paper attempts to explore the how, what and why when it comes to both authors' approaches to the theme of madness, delving into debates such as the power of social construction in literary media, and addressing timeless social disputes such as gender and age inequality. Ultimately this paper not only explores how the authors of The Bell Jar" and "King Lear" present the theme of madness, but why, it's still important to understand*

Keywords— *Lexis, Social construction, Madness in literature, The Bell Jar, King Lear.*

INTRODUCTION

Madness is defined by the Oxford English Dictionary as a "serious mental illness" or "a state of wild and chaotic activity." (Editors, 2004).[1] Madness is a prominent literary theme as it can easily be related to the audience's and author's personal lives. In 'Narrative Threads of Madness' Bernaerts, supports this by stating. "Madness is therefore always connected with considerations of artistic and literary production." (Bernaerts,2009)[2] The authors of 'The Bell Jar' and 'King Lear' present the theme of madness primarily through their protagonists, Lear and Esther; supported by minor characters. Themes such as vulnerability illusion, age, and relationships highlight the impact of madness not only in the texts, but in wider society. As these texts were written in different genres and forms the execution of these themes, characters, and techniques do vary. as does the way the audience interpret them, which changes over time. Regardless of literary and contextual differences both Plath and Shakespeare present the theme of madness with the intention of warning society against mistreating the vulnerable and ultimately becoming a vehicle for madness themselves.

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Both authors present madness as the rawest form of human vulnerability. Lear is a classic tragic hero, beginning the play as a powerful ruler. Lear's high status is vital to the classical tragic hero according to Poetics, (Aristotle,1917).[1] as his downfall is more dramatic. Shakespeare amplifies Lear's mental venerability through The Fool, Lear's only companion for much of his madness, (in itself depicting the extent of Lear's mental decline.) The Fool acknowledges the madness in dividing the kingdom among his daughters, in Act 1 Scene 4. This is ironic since fools were seen as uneducated entertainers. Regardless he speaks more rationally then the educated and currently eloquent Lear, subverting from the Great Chain of Being. The Fool uses his "coxcomb" to represent Lear's kingdom. Comparing the crown to a coxcomb is likely a comical insult to the King, providing satire to those who disliked King James I, specifically his merging of Scotland and

England. From a more contemporary Marxist perspective, Shakespeare could be attempting to highlight the out-of-touch bourgeoisie in contrast to the intelligent but exploited proletariat. "If I gave them all my living, I'd keep my coxcombs myself. There mine; beg another of thy daughters." The Fools is pointing out that Lear gave all his power to Regan and Goneril and must now "beg another of thy daughters" and live under them. This idea isn't natural within the context of Jacobean England, since a man should have ownership of both his land and daughters. As the play and Lear's madness progresses, Lear increasingly appreciates The Fool's insight and support. Upon the news of his death in Act 5 Scene 3, Lear is devastated. "My poor fool hanged! No, no, no life!" The exclamation marks show the extent of his emotion, and the repetition of "no" shows his disbelief towards this cruel reality. Thus, Goldsmith's claim that The Fool "is Lear's alter ego, his externalised consciousness" fails to acknowledge The Fool's autonomy and motivations. Marxist critic Halvorson recognises this, stating "The profound wisdom and insight of Lear's fool enables him to expose the foolish thoughts and deeds of those who inhabit the higher ranks of society." (Halvorson, 2016).[2] Perhaps Shakespeare in nodding to the intellectual empowerment of the laypeople, who far outnumber the foolish wealthy.

Plath also presents madness as the rawest form of human vulnerability, through displaying it's profound impact on life. The novel opens with Esther pondering the Rosenberg executions, which the reader may dismiss as an illogical fixation. However, "being burned alive all along your nerves" foreshadows her later electroshock therapy. Through hindsight the reader reflects on their own dismissal of Esther's mental struggles once they later come to fruition. This is strategically placed at the novel's opening implying that Esther has been fighting madness before the events of the novel, despite her functioning well externally. Yoko Sakane states "The Bell Jar is an autobiographical novel in which Plath projects herself in the female protagonist, Esther." (Sakane,1998).[3] Plath originally published the novel under the pseudonym 'Victoria Lucas' as she didn't want her mother to be offended by the presentation of Esthers mother. When asked why she used a pen name she replied, "My mother is based on my mother." (Scott,2023).[4] Moreover, Plath likely wrote 'The Bell Jar' to display madness in its rawest light and to have her own feelings be understood.

Contrastingly, Shakespeare presents madness as the rawest form of human vulnerability through Lear's realisation of his wrongdoings. Lear has an opportunity for redemption through the audience's sympathy towards a fragile elderly man. Lear's dismissal stems from his selfish nature, which diminishes in his maddened state. This is displayed in Act 3

Scene 4 when Lear sees the poverty in his kingdom, chastising himself while proclaiming: "O! I have ta'en Too little care of this. Take physic, Pomp; Expose thyself to feel what wretches feel". "I" signposts Lear admitting his wrongdoing; however, he seems to be asking somebody else to implement these changes, perhaps realising he cannot improve alone. Shakespeare is possibly pleading for the support of society against madness. This is a vital aspect of Lear's overall peripeteia as he now sees the detrimental effects of his selfish extravagance and the error of his ways. In the throws of madness Lear is seeing clearly for arguably the first time, with Shakespeare using what society has labelled insanity as a path to reason and redemption. While Cordelia doesn't benefit from her father's madness feminists may argue it leads her gaining independence and power, while she is further empowered by her husband as respects her autonomy. Though ultimately Cordelia's unjust death is caused by her wicked (but sane sisters) not her father's insanity. Lear is given a final torment when he hallucinates Cordelia's lips moving after her hanging in the closing scene. "Look on her, look, her lips, look here, look here!" The repetition of "Look here" shows Lear's desperation to be seen and understood within his maddened state. Alternatively, he could be subconsciously seeking for his delusion to humoured. After this claim he dies, with Shakespeare reinforcing the idea that death and illusion are merciful, since they act as protection from the harsh realities of life.

Nakedness is significant motif symbolising the vulnerability of madness in both texts. Concerning 'King Lear' Lennard notes the storm of Act 3 Scene 2. Specifically, Laurence Oliver's portrayal of Lear in 1983 in which he strips down to his underwear. "He was an old man, [..] and seeing that old man out in the storm affects you emotionally." (Lennard, 2018).[5] Lear's nudity in the storm depicts the vulnerable state his mental decline has led to, creating sympathy from the audience. The negative connotations nudity and mental suffering remain present in 'The Bell Jar'. Notably in chapters 19-20 when Esther experiences an almost fatal haemorrhage after losing her virginity, and in Chapter 9 when Marco attempts to rape her. Both events rapidly increase Esther's mental decline as she, along with mid-20th Century America, has a fixation on purity. "Pureness was the great issue [...] I thought a spectacular change would come over me the day I crossed the boundary line." Esther's "spectacular change" largely takes place after these instances of nudity, her descent into madness. "I crossed the boundary line" implies Esther is to blame for her loss of purity, though it's the men have "crossed the line". A feminist may interpret Plath presents madness as a result of the patriarchy's sexual double standard. Thus, Plath depicts the painful transition into

womanhood that she and her female readers can relate to. Perhaps it's inclusion is an attempt to temper the sexual taboo both of her time and now, with the intention of making women feel less alone. Unlike Shakespeare, Plath utilises nudity to propose that it is a woman's sexual vulnerability that contributes to or even drives madness.

Both authors present the theme of madness through illusion. When Gloucester attempts to commit suicide in Act 4 Scene 6. Gloucester, who is now blind, is led by his son Edgar who first appears naked in Act 4 Scene 1, and while his father cannot see this assures the audience of his honest intention: hiding nothing from them. In 'King Lear' The naked "Poor Tom" is dismissed. Gloucester states "Tis the time's plague when the madmen lead the blind." Though he later relies on Poor Tom. Lear, while consumed with madness repeatedly calls this madman "philosopher." Lear now sees people's true nature, reinstating the interpretation that Shakespeare presents madness as seeing clearly. Notably, it's through the traumatising event of having his eyes gorged out in Act 3 Scene 2, that Gloucester sees the true nature of his treacherous son Edmund. In Act 4 Scene 6 Edger claims the small ledge he brings his father to is a cliff. When Gloucester questions the flatness of the ground, Edger replies "You're much deceived" which is true in a literal context as Edger purposely manipulates him. The ease of Edgers manipulation emphasises the power of illusion once your perception relies on your mind, and how it can completely override reality. This is proven when Gloucester jumps and believes Poor Tom when he is told; "the clearest gods […] have preserved thee." This reinstates Gloucester's faith in the God that he'd previously lost. According to 17th Century bibles suicide is a deadly sin. Therefore, Shakespeare's use of divine intervention against this sin would have a cathartic effect on the audience, implying that their lives have purpose as God saves the worthy from an untimely death.

Similarly, Plath displays illusion through suicide attempts. In chapters 13 and 14 also display the conflict between the mind's perception of the world and that of reality. This is more specifically depicted through her body going against her mind. For example, when she tries to strangle herself and always loses grip at the vital moment. Or when she attempts to drown herself at sea, but her body always floats to the surface. This forms a metaphor of Esther fighting for her life as her mind takes over, which is contextually impactful considering Plath being suicidal herself and taking her own life two weeks after the novel publication. Giving the fictional novel a cold reality that is driven home to contemporary readers. Esther also finds solace when her mental instability removes her from mainstream society.

She is released from society's "bell jar" and housed with women who act "just the way they would in a college dormitory," which implies the women are carefree and released from society's pressures. Perhaps Plath is further warning of society's expectations for certain groups, as Esther is pleasantly surprised by the normality of the patients in the institution. This also (like the high status of King Lear) reminds the reader that madness spares no one. Notably, both authors utilise multiple characters to experience some level of madness, to show its presence in society. Moreover, both authors present the theme of madness through the primary theme of illusion.

Both authors present the theme of madness as a societal warning and social construct. Both King Lear and Esther are vulnerable due to their age, Esther as she is young, impressionable and rarely taken seriously. When Esther voices her concern to Marco, his blunt reply is "Don't be stupid," her feeling are seen as stupid and so she is stupid by default. Words within the semantic field of madness are attached to Esther very loosely the minute she doesn't conform to female standards. When she refuses Buddy's proposal he proclaims "You're crazy. You'll change your mind." This flippancy highlights how quick society is to label people as mad the minute they don't conform to societies norms. As a result, the reader is confronted with the social construction of madness, driven by men such as trainee doctor Buddy telling Esther is a "psychosomatic" when she tells him her sinuses are blocked. This is consolidated by Esther's increasing delusions once she believes she's unstable. For example, in chapter 10 after the failed proposal Esther states "If neurotic is wanting two mutually exclusive things at one and the same time, then I'm neurotic as hell." Referencing her personal desires and marriage as "two mutually exclusive things" displayed how at odds Esther is with societies expectations. She's now internalising, and accepting societies view of her. Plath acknowledges the social construction of madness through Esther's mother; "I knew my baby wasn't like that...I knew you'd decide to be all right again." The repetition of "I knew" ironically coveys society's lack of understanding towards mental illness, and it's only due to society's ignorance that the concept of "madness" exists. This could also be acknowledging the difficult choice of believing people's perception of you, and enquiring to the reader if this is a choice at all. "I shut my eyes, and all the world drops dead, I lift my eyes, and all is born again." The personification of "the world drops dead" implies that she wants the world, or rather the people in it to leave her alone. The continuation of the sentence through to "I lift my eyes, and all is born again" displays the everlasting exhaustion Esther is experiencing hiding her madness from society. This line was taken from a previous poem of Plath's 'Mad

Girls's Love Song' which Plath possibly chose as it depicts a longing for isolation amidst mental illness.

While Lear is elderly, he like Esther is impressionable and not taken seriously after the loss of his power and sanity. It could be argued that both are a result of his age. The Fool tells Lear "Thou shouldst not have been old til thou had been wise" in Act 1, Scene 5. "til thou had been wise" implies that Lear has never been wise and connotes to the idea of people's mental state worsening with age. Simon Russell Beale, who played King Lear in the 2015 adaptation claimed he played the role of someone who has "dementia" (Russell Beal)[6] which would explain Lear's fragmented prose. Therefore, it could be argued that Shakespeare's presentation of madness is a display of how any mental decline would have been seen in Jacobean England.

Like Esther, Lear is made to distrust his sanity. However, Lear forcefully confronts Regan and Goneril, a confidence the misogynistic 1960s has left Esther lacking in. Lear pleads; "daughter, do not make me mad." Implying that madness is a result of external factors. Shakespeare possibly blaming those who refuse to help vulnerable people, (especially families) as the vehicle of madness, and that madness is a state that society drives people to. Evidently, Lear isn't completely mad as he notices the manipulation and pressure around him. However, his descent into madness continues, so convinced of it but he pleads with himself; "O! let me not be mad, not mad." Lear's repetition of "not" and "mad" throughout the play convey that he still sees himself as sane. Thus, Shakespeare raises the question, is madness defined by those who experience it, or those who witness it. Both texts protagonists become increasingly unstable the more they view themselves this way. It's for this reason that King Lear and The Bell Jar easily classify at a morality play and novel. The young members of society are told to protect their vulnerable and elderly, in the same way parents are told to be present for their children.

Unlike Lear, Esther is constantly reminded that she is an inferior through her mother, who unlike Lear fails to recognise her parental misjudgement, sending her an article titled; "In Defence of Chastity". Esther is unable to accept the unfair sexual double standard for men. Some contemporary readers may find this outdated however it will resinate with many. Plath may be insinuating that the poor actions made by Esther's mother, are much more societal flaws then her own. Moreover, through highlighting society's role in the construction and implementation of madness both authors present the theme of madness as a social construct. As a novel 'The Bell Jar' can rely on the reader's imagination. The first-person narrative in The Bell Jar gives the reader access to Esther's internal dialogue. As Esther descends into madness the dialogue from other

characters becomes increasingly infrequent, depicting her isolation from the wider world and inability to live outside the troubles of her mind.

Shakespeare presents madness by altering the delivery of Lear's dialogue. At first, Lear speaks in iambic pentameter, the consistent meter aligning with his power and control. This eloquence decreases as his madness progresses, speaking in simple prose for majority of the play. Upon Cordelia's death in the final scene Lear's opening dialogue is "Howl, howl, howl!" This exclamation depicts Lear as having been reduced to an animalistic scavenger, with innocent prey in his arms killed as a result of his failings. O'Toole states that this injustice is "the whole point of the play's structure." (O'Toole, 2020).[7] Therefore, Shakespeare not only creates a tragic hero, but conveys that madness spares no man. Moreover, the authors of 'The Bell Jar' and 'King Lear' present the theme of madness as a social construct and societal warning. This is achieved through exploring gender division, ageing and relationships, which their strategic structure enhances.

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CONCLUSION

Furthermore, the authors of 'The Bell Jar' and 'King Lear' present the theme of madness both primarily through the protagonists, Lear and Esther. Themes such as illusion, age,

relationships and redemption highlight the prevalence of madness not only in the texts, but in wider society. Both Plath and Shakespeare present madness with the intention of warning society against mistreating the vulnerable and ultimately becoming a vehicle for madness themselves. As these texts were written in different forms the execution of these themes, characters, and techniques do vary; as does the way the reader or audience will interpret them, which changes over time. Regardless of their differences both Plath and Shakespeare present madness with the intention of warning society against mistreating the vulnerable and ultimately becoming a vehicle for madness themselves.

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Mapping the Literary Landscape of Arunachal Pradesh

Yater Nyokir

Research Scholar, Department of English, Rajiv Gandhi University, Rono Hills, Doimukh, Arunachal Pradesh, India
Email id.: materkara@gmail.com

Abstract— *This paper explores the journey of the literary evolution of Arunachal Pradesh from oral to text, tracing its development through significant socio-cultural and political changes from the mid-20th century to the present. Using a combination of historical analysis, personal interviews with prominent writers, and literary theories, particularly postcolonial theory, this paper chronicles the literary history of Arunachal Pradesh into three phases, providing a comprehensive understanding of its origin and development. This paper also examines the contributions of notable writers such as Lummer Dai, Yeshi Dorjee Thongchi, Mamang Dai, and Taro Sindik in shaping the literary landscape of Arunachal Pradesh. Therefore, this study highlights the unique literary expression of Arunachal Pradesh and the journey of its literary evolution.*

Keywords— *Arunachal Pradesh, literary history, Arunachali writers*

I. INTRODUCTION

Perched on the periphery of the northeastern frontier region of India, Arunachal Pradesh is a mosaic of various tribes, cultures, traditions, languages, and faiths. Every tribe possesses a distinct language, belief system, mythology, legends, practices, folklore, worldview, philosophy, and customs that also dictate the literary expression of the region. Until the advent of modern education, orality was the prime source for maintaining cultural history, memories concerning migration, myths, and legends of the non-script tribes of Arunachal Pradesh. These generational-old tales were passed down orally and remained a significant source of inspiration for Arunachali writers.

The transition from oral to written literature in Arunachal Pradesh began with the advent of modern education and the influence of the socio-political evolution in the region. After 1947, the region witnessed material development under a free Indian Government. Exposure to education and rapid growth in literacy rate led first-educated generations to initiate a writing culture in the region. Since then, Arunachali writers have voiced the minds and emotions of their land and people through diverse genres and themes.

Modern Literature of Arunachal Pradesh speaks volumes about the rich and diverse culture of the region as well as the prevailing complexities of the present times. Writers such as Yeshi Dorjee Thongchi, Mamang Dai, and Taro Sindik, who receive accolades and awards, testify to the unique literary expression and perspective that Arunachali literature brings to the broader Indian literary landscape.

The literary evolution of Arunachal Pradesh is marked by a profound transformation from oral traditions to vibrant written literature. This transition is best understood by examining it in three distinct phases, each reflecting the dynamic interplay of culture, language, and socio-political influences. The initial phase, spanning from 1947 to 1972, is characterised by the prevalence of oral traditions and the nascent stages of written literature influenced by the Assamese language and literature. The second phase, from 1972 to 1990, witnessed a literary hiatus due to linguistic transitions, political restructuring, and the emergence of consciousness among the Arunachalis to preserve the indigenous language and culture in the face of the growing threat of globalisation and modernisation. The contemporary phase, i.e. from 1990 to the present, reveals a flourishing literary scene with writers exploring diverse themes and genres and integrating elements of oral literature to bring attention to the prevailing issues and anxiety of the region.

Therefore, the present paper is an attempt by the researcher to cover the literary journey of Arunachal Pradesh, describing the transition from oral tradition to the current literary state. Looking at the socio-political

influence and historical landmark events that have shaped Arunachali literature, this paper aims to provide an understanding of the historical evolution of literature in Arunachal Pradesh.

II.   METHODOLOGY

The research methodology combines historical analysis of significant socio-cultural and political events that shaped the literary landscape of Arunachal Pradesh. Personal interviews with prominent Arunachali writers were conducted using semi-structured interview schedules. In addition, literary theory, specifically postcolonial theory, has been applied to explore how colonial and postcolonial dynamics shaped the literary output of the region. By examining archival materials, historical documents, literary texts, and firsthand accounts from writers, the researcher traced the socio-political contexts that influenced literary growth in Arunachal Pradesh and the impact of modernisation and globalisation on its literature.

Personal interviews with the writers provided invaluable insights into their creative journey, inspirations, and the challenges they faced. These interviews enrich understanding of how individual experiences and cultural contexts shape literary works.

The application of postcolonial theory analysed how Arunachali Literature navigates issues of identity, cultural preservation, and resistance to socio-cultural hegemonies. This theoretical framework helps to understand how Arunachali writers assert their cultural distinctiveness while engaging with broader literary traditions. By highlighting the contributions of vital literary figures, this study provides a comprehensive overview of the historical evolution and current state of literature in Arunachal Pradesh.

III.   THE FIRST PHASE (1947-1972)

Arunachal Pradesh, a mountainous region, has been in oblivion for centuries. The colonial intrusion disrupted the region from its oblivion. The intentions behind the intrusion of the British Raj in the region were to exercise their economic interest in tea plantations and coal mining and to fulfil their missionary zeal. During the administrative control of the British Raj, no significant attempts were made to uplift the region. Therefore, the region was shrouded in darkness and plagued by illiteracy and ignorance for a long time. As soon as the Indian government became independent, it became a vision to reinforce and consolidate national unity. In this regard, the government realised the need to uplift the tribal communities of the Northeast frontier, particularly Arunachal Pradesh. Since the region

was located within international borders, it was necessary to foster development in this region.

The late Prime Minister, Pandit Jawaharlal Nehru, was sensitive to his treatment of tribal communities, who had profound roots in their culture and relations with the land. Nehru adopted the 'Five Principles of Panchsheel,' which was the policy of non-interference with the indigenous people's mode of development and practices. This approach essentially helped preserve the tribal culture, faith, and tradition, allowing development to follow without disrupting the natural balance of tribal communities.

From 1947 to 1957, Arunachal Pradesh was under the administrative control of the Governor of Assam. During this period, the region was divided into three administrative tracts: Balipara, Sadiya, and Tirap Frontier Tracts. This era marked the introduction of formal education in the region. Prior to Indian Independence, only a few privately initiated schools existed in what is now the East Siang, West Siang, and Upper Siang Districts of NEFA (North-East Frontier Agency).

After 1947, the Government of India made significant efforts to establish new schools and strengthen the existing educational infrastructure. These efforts have led to a substantial expansion in the educational sector. Educational institutions grew considerably, culminating in the establishment of the first college, Jawaharlal Nehru College, at Pasighat in 1964. Further, development in the educational field was marked by the establishment of the first university in the State, Rajiv Gandhi University (formerly known as Arunachal University), in Doimukh in 1984.

As education began to thrive in the region, a significant challenge arose for the administration of choosing a common language as the medium of instruction. Arunachal Pradesh, known for its diverse tribes and many languages, lacked an established script for its indigenous tongues, further complicating this issue. Consequently, finding a suitable common language to serve as a medium of instruction in schools has become a demanding concern. Since Arunachal was part of the province of Assam, the NEFA administration, in its early stages, chose to adopt Assamese as the medium of instruction in schools.

Educational exposure initiated literary activities among first-generation school children. Educational opportunities foster creative thinking and expression among school children. They began to create their own literary works after being exposed to the Assamese language and literature. The young school children started with trivial writings: articles, poems, short stories, and essays related to different topics of Arunachal Pradesh. They also compiled folktales of their respective tribes in the Assamese language for handwritten school magazines circulated in schools in

Pasighat, Tezu, and Bomdila. Lummer Dai began his literary pursuit by writing for the school magazine *Giribani,* which circulated in Pasighat Higher Secondary School in the early sixties. He wrote his first article, "Aboror Hru Nuhuche Kyu?" in the Assamese language for *Giribani* Magazine. *Giribani* was the first school magazine to appear in the literary sphere of Arunachal Pradesh. Tagang Taki edited the magazine along with Bormoti Dai, the sub-editor.

The creative artistic zeal of these young children was further nourished by the guidance and encouragement of their teachers from Assam, who were serving in the schools of Arunachal Pradesh during those days. These young school students began writing in Assamese, and their writings were published in newspapers and magazines from Assam. The editors published their pieces and sent copies to them, fueling their motivation to write more. Assamese periodicals and magazines, such as *Deepak, Junbai, Ramdhenu*, and *Rudali,* available in the library, also served as significant sources of inspiration. In an interview with Tagang Taki on 25th Oct. 2017, he shared that while studying in Pasighat between 1952 and 1959, he sent his trivial write-ups, such as articles, folktales, and letters, to the editor of the Assamese political newspaper *The Socialist*. Fortunately, some of his works were published, which boosted his confidence in his literary pursuits. While studying at Cotton College in 1966 and at Guwahati University, he continued his writings and published them in Assamese magazines and newspapers, including *Navajug, Ramdhenu, Natun Asomia, Assam Bani, Deepak* and *Janambhumi.*

Later, when the first batch of educated young generations, such as Lummer Dai and Yeshi Dorjee Tongchi, went to Assam for higher studies, they got the opportunity to associate with the prime luminaries of Assamese literature, such as Birendra Kumar Bhattacharya, Giridhar Sharma, Hemanta Kumar Sharma, Jogesh Das, and Durgeshwar Sharma, which inspired their creative fervours. This association was fruitful. Lummer Dai, while studying at Cotton College, Guwahati, came into contact with the eminent Assamese literary figure Birendra Kumar Bhattacharya. This association inspired him to publish his short stories for leading Assamese literary magazines from those days, such as *Jonbai, Deepak, Ramdhenu*, *Navayug*, etc.

3.1 Play

Writers began their literary ventures by entering the realm of Play, seemingly the most complex of all literary genres. During those days, Play was a prevalent genre among writers. Presumably, this is because there was no other option for entertainment than plays, so people liked to read and watch plays on stage. Taging Taki wrote *Simantor Jui* (1962). The Play is based on the 1962 Indo-China War. He

wrote and directed another play, *Prashadopsaran* (1966-67). Tagang Taki also experimented with transliteration using the Assamese script to write plays in the Adi language. Between 1964 and 1965, he wrote a few more Plays, such as *Poribona Babul, Adi Biyakagan*, and *Gomung Bell*. He also wrote an unpublished play, *Kani Tina Abu*, to be staged in Aalo in 1964. This Play raises the social issue of opium addiction.

Rinchin Norbu Mosobi, a writer from the Sherdukpen tribe, and Samuru Lunchang, a writer from the Tangsa tribe, produced significant plays. However, the works of both writers are unavailable for literary enthusiasts. In an interview on 7th Nov. 2017, Y.D. Thongchi explained the unavailability of their works (quoting verbatim), "*In those days, people had no idea to preserve their works.*" He added that many manuscripts were lost when the Director of Education was relocated from Shillong to Itanagar.

Yeshi Dorjee Thongchi, in the early stage of his literary career, also penned a few plays, such as *Simantar Debanal* (Fire at the Border). Unfortunately, he does not recall the titles of his other plays, as he no longer possesses copies of his early works. Yeshi Dorjee Thongchi mentioned that *Simantor Debanal* notably represented Arunachal Pradesh during the National Drama Festival in Bangalore. Despite this success, Thongchi withdrew from writing plays after his two plays. Thongchi reasoned in an interview on 7th Nov. 2017 that during his stay at Cotton College Guwahati for his higher studies, he came across the works of famous Assamese dramatists such as Monirul Hussain. When introduced to a new innovative style and format for writing plays, Thongchi felt he did not possess enough calibration to write plays. Thus, he switched to writing short stories and novels.

It should be noted that the dramas produced in the initial stage often revolved around the themes of the Indo-China conflict of 1962. However, it is more accurate to conclude that drama did not become a widespread or fully developed literary form during this period. On the other hand, folktales emerged as a significant source of literary inspiration. Folktales, a primary part of the oral tradition of tribal communities of Arunachal Pradesh, were documented and given a new life by writers of this era. In Assamese, folktales are term as "Hadhu" or "Sadhu."

3.2 Folktales

In the absence of writing culture, the non-script tribal of Arunachal Pradesh owns rich oral literature. Folktales, a significant form of oral literature, are integral to their culture. With this newfound way of literary expression, first-generation writers begin their literary endeavours by compiling folktales. They began to write folktales of their respective tribes, which served as a rich foundation for

literary exploration. It offered them a wealth of themes, characters, and motifs that writers later reinterpreted and expanded on in their fiction and poetry.

Kensam Kenglam compiled the folktales of the Tangsa tribe titled *Tangsa Jonjatiyor Hadhu.* The National Book Trust of India published this book. He also published a few folktales in Assamese children's magazines, establishing him as a children's author. Kensam Kenglam was honoured posthumously with the Sahitya Surya Lummer Dai Award in 2013 for his literary contributions.

Rinchin Norbu Mosobi belongs to the Sherdukpen community also compiled the folktales of his tribe under the title *Sherdukpen Hadhu*.

Tagang Taki was the first postgraduate student in the Minyong community (sub-tribe of the Adi community). Being the first person with such immense qualifications, he felt responsible for working to uplift his community. He devoted himself to developing and preserving Adi language and literature. He bore the responsibility for systematising Aabang. Aabang can be described as the oral literature of the Adi tribe, which comprises folktales, myths, legends, and shamanic chants that shape the belief system, practices, philosophy, wisdom, and worldview of the Adi community of Arunachal Pradesh. Taki arranged it systematically to make it accessible to readers. He compiled Aabang in a book, *Adi Sadhu*, published in 1964.

To promote the literature of his community, Lummer Dai also compiled a book on Adi folktales titled *Udayashalar Sadhu* while studying at the Pasighat Higher Secondary School. This book was published in 1959 by Assam Sahitya Sabha. The recognition of such a prestigious organisation encouraged him to continue his literary pursuits.

During the mid-seventies, Assam Sahitya Sabha embarked on a project to publish the folktales of the tribes from Assam and its neighbouring states. For this project, the General Secretary of the Assam Sahitya Sabha Hemanta Kumar Sharma asked Yeshi Dorjee Thongchi to compile a book on folktales from Arunachal Pradesh. Then Yeshi Dorjee Thongchi compiled a folktale, *Kameng Simantor Sadhu,* in 1976, published by Assam Sahitya Sabha.

3.3 Novel

During this phase, writing fiction began to make significant strides. Lummer Dai published his first novel, *Pharar Xile Xile* (1961), which the Assam Board of Publication published. The publication of *Phar Xile Xile* is a landmark event in the literary landscape of Arunachal Pradesh. It was the first novel by an Indigenous writer of Arunachal Pradesh, which made Dai the first novelist from Arunachal Pradesh. With this publication, Dai became a well-known name in Assamese Literature and a source of inspiration for many writers in Arunachal Pradesh. Throughout his literary

career, Dai authored five novels: *Pharar Xile Xile* (1961), *Pritivir Hanhi* (1963), *Mon Aru Mon* (1968), *Kanyar Mulya* (1978), *Upar Mahal* (2002). The novel *Pritivir Hanhi* established Dai as a prominent figure in Assamese Literature. Dai's novel vividly portrays tribal cultural life and the society in which he was born and raised. His fictional characters were not merely products of creative imagination but a depiction of flesh-and-blood individuals. His works are an authentic representation of the cultural life of the Arunachali people.

3.4 Poetry

In this phase, there was also a burgeoning interest in poetry. Y.D. Thongchi published his first poem, "Jonbai," in 1967 in an Assamese children's magazine, which had the same title, *Jonbai* as of the poem. He also wrote poems on patriotic themes which were published in the Assamese children's magazine *Deepak*. Among first-generation writers, only Thongchi endeavoured to write poetry. However, his poetic endeavours were short-lived because of the emergence of a new trend in Assamese poetry led by renowned poets, such as Mukto Chando, Nilamoni Phukan, Nabakanta Baruah, and Bhaben Boruah. Unable to adapt to new styles and techniques, Thongchi withdrew from writing poetry. Despite this, his poems paved the way for his literary followers in Arunachal Pradesh the possibilities to explore the genre of poetry.

The most remarkable event in this phase was the emergence of composition lyrics and modern songs in indigenous languages. The composition of the lyrics began before poetry appeared. Taluk Tasing and M. Jamoh were the first to translate Assamese songs into Adi. Jamoh translated Assamese Jatiya Sangeet "*O Mur Apunar Desh*," a famous song from those days, into Adi.

Tagang Taki was a writer, lyricist, and music composer. It was a time when Arunachal Pradesh, as a young political unit of India, was on its way to a socio-political transition to grow and develop towards a better future. To motivate and encourage his people, Tagang Taki composed a song,"*Mimum Yaame Noluwa banbo Nyamne noluwa,lenla kaju aoe nobong torpene*" (O energetic youths, come out, you are the sons that should be working hard for society) to exhale patriotic feelings among the Arunachalis. It was the first modern Arunachali song recorded on an All-India Radio Shillong in 1963. In the same year, Mrs Nani Dai (wife of Lummer Dai) also recorded a song, "*Esing-eme yaying-yage..motelo ngoluke dolung..."* (The beautiful place afar in green and yellow woods is our village) in the Adi language. The trend of writing lyrics and song composition has been taken to the next level by lyricists, such as Duri Taipodia and Henkar Rokom Bado in Arunachal Pradesh.

Although Arunachal Pradesh was one of the later entrants in the literary sphere compared to other Northeastern states, its inaugural steps in the field of literature were nonetheless impressive. In its initial phase, writers looked into different genres and forms of literature, including plays, poems, fiction, essays, articles, and short stories. However, it should be noted that female writers were absent in this phase. This may be because the attitudes of tribal parents towards girls' education were not very encouraging during those days. They were more of unconcerned about providing educational opportunities to female child compared to male child.

IV.   THE SECOND PHASE (1972 – 1990)

The second phase covers the period from 1972, when Arunachal Pradesh became a union territory, to the attainment of the status of full-fledged statehood.

The region was transformed into the North East Frontier Agency (NEFA) from the North East Frontier Tract (NEFT) in 1954. The administration control was then under the Governor of Assam, and its administrative headquarters was located in Shillong. By 1972, the NEFA became an Indian Union territory and was renamed Arunachal Pradesh. In 1974, the administrative headquarters moved from Shillong to present-day Itanagar. On 20th Feb. 1987, Arunachal Pradesh was declared a fully-fledged state of the Indian Union. During this period, Arunachal Pradesh underwent significant socio-political changes, which impacted its language and literature.

4.1 Period of Literary Hiatus

Developments in education and increased literacy have made the tribal people realise that proficiency in English and Hindi would enable them to access more opportunities in jobs and other establishments. As a result, during the second phase, Arunachali began to demand the replacement of Assamese and introduced Hindi and English as mediums for instruction in the schools. Consequently, the use of Assamese as a medium of instruction in schools was abolished replaced by English and Hindi under the language policy 1972 in Arunachal Pradesh. In addition, political dynamics also played a significant role in this language shift. In the article "Crossing Linguistic Boundaries: Two Arunachali Writers in Search of Readers" (2007), Tillotoma Mishra cited that the promotion of Hindi in the region since 1956 is a result of identity assertion and a major political decision by the Indian government after independence to integrate the region through language. Mishra states that the main reason for integrating the region with mainland India instead of Assam was the threat of a Chinese attack in the late 1950s. The policy aimed at quicker and more effective "integration" of tribals into the Indian "mainstream", which led to the vigorous promotion of Hindi in NEFA.

After adopting English and Hindi as a medium of instruction in schools, there was a gradual decline in reliance on the Assamese language. The newly introduced language made people distant from the Assamese language; language once held a substantial place as a means of communication, and a language of literary expression lost its significance from the mind and heart of the NEFA frontier. Writers writing in Assamese found their audience to shrink, and their works were challenging for the local population to comprehend, who were now more proximate to Hindi and English. This shift led to a decline in the reach and influence of Assamese Literature in Arunachal Pradesh.

Language and literature share a dynamic relationship. Thus, the language shift prompted a literary hiatus during this phase. The situation was like a literary drought, particularly in creative writing in Assamese. The emerging young writers who were more fluent in Assamese discontinued their writing endeavours.

Until the region was part of Assam, the writers found sincere support from the editors and litterateurs from Assam, who considered them a part of their community. They encouraged and supported them in their literary pursuits. However, the North-Eastern Areas (reorganisation) Act of 1971 separated the NEFA from Assam. This Act established the NEFA as a Union Territory in 1972 and renamed it Arunachal Pradesh. This separation further weakened the once cherished bond between the people of the hills and plains, severely impacting the growing literary field.

The literary encouragement the writers once drew from the association of Assamese literary bodies dwindled. The language that once united the people of the hills and plains lost significance. The writers, who primarily wrote in Assamese, struggled with English and Hindi. Moreover, even if they managed to write, no platforms were to publish their work. Unlike opportunities available in the Assamese literary platform, there were no accessible literary platforms in English and Hindi where they could publish their works. The popular magazines of those days from the mainland were inaccessible and rarely featured works from the writers of Arunachal Pradesh, as the region remained unfamiliar to them.

After publishing *Konyar Mulya* in 1975, Lummer Dai, who had by then become an acclaimed Assamese writer, decided to withdraw from the writing. Fearing that future generations educated in English and Hindi would be unable to read the language he writes, he expressed concern that there would be no audience for his works in Arunachal Pradesh for whom he writes.

In an interview with Tagang Taki on 25th Oct. 2017, he shared his experience about the uncertainty writers writing in the Assamese language faced in this phase. Taki

compiled a collection of Adi folk stories, *Nibo Aru Robor Sadhu*, in Assamese between 1965 and 1967. When he submitted it for publication to the Director of Education in Shillong, it was rejected because the book was written in Assamese language, a language that was no longer widely used or read by the people of Arunachal Pradesh. However, in 1998, Taki managed to publish the book after three decades of struggle.

The abolition of Assamese as a medium of instruction in schools in 1972 severely impacted literary production in the Assamese language. The authors faced uncertainty regarding their readership, as the new generation was more inclined towards learning the English and Hindi languages taught in schools than Assamese. Despite this challenge, writing in Assamese continued with writers such as Yeshi Dorjee Thongchi, Kaling Borang, and Maliyang Perme. However, in the second phase, the literary sphere of Arunachal Pradesh did not flourish as much as it did in the first phase.

4.2 Novel

Despite the challenges of language and readership, only Yeshi Dorjee Thongchi, among those writing in Assamese in Arunachal Pradesh, continued the literary endeavour in this phase. Thongchi's most critically acclaimed novels, *Sonam, Lingjhik* and *Mon Ounth Mukhar Hriday,* were written during this period. Although he wrote in a distant language, the setting of his novels was on the backdrop of Arunachal Pradesh.

Thongchi's famous novel *Mon Ounth Mukhar Hriday* was written in 1989-90. It first appeared in episodes in *Prantik,* an influential Assamese magazine in the early '90s edited by highly respected Dr. Bhabendranath Saikia. Despite being published in such a prominent literary magazine, the novel initially struggled to find a publisher, not due to its quality but because it was written in Assamese. Thongchi approached many publishers, but all of them rejected it. However, the novel was eventually published in 2004 and translated into English. The difficulty in publishing his work discouraged the literary zeal of Yeshi Dorjee Thongchi. After the first publication of the novel *Mon Ounth Mukhar Hriday* in *Prantik*, Thongchi took a long break from his writing career for almost 20 years. In an interview on 18th Mar. 2018, Thongchi expressed regret for not writing for such a long time, as he believed he could have produced more work if he had continued writing.

4.3 Development of Indigenous Language and Literature

By the early 1970s, Arunachal Pradesh had attained the status of Union Territory. This milestone was followed by a full-fledged statehood in 1987, significantly contributing to the overall development of the region. The development in all spheres has created an avenue for interaction with other cultures and faiths. However, developments and cultural interaction have brought new challenges. The influence of foreign cultures and religions posed a severe threat to the culture and traditions of the indigenous people, with indigenous languages and oral literature at risk of fading from the memory of the young generation.

R.N. Koley, in the article, "A commentary on socio-religious movement in Arunachal Pradesh" notes that after independence and with the spread of education, the tribal communities of Arunachal Pradesh began interacting with the outside world and other societies. This exposure prompted them to explore various aspects of life, leading to psychological pressure from new influences. This situation could lead to frustration and feelings of inferiority, making tribals vulnerable to abandoning their own faiths in favour of those from other groups. Fortunately, the administration focused on respecting and preserving tribal traditions and promoting their oral literature. This support helped the tribes to maintain confidence and pride in their own cultural heritage. In addition to administrative efforts, influential intellectuals and writers also played a crucial role in the cultural reinforcement.

This situation fostered a renewed sense of preserving the culture and, therefore, the identity of the people and land. Intellectuals and social activists were committed to preserving their culture and traditions. Consequently, this era witnessed the emergence of numerous anthropological writers who dedicated themselves to documenting the cultural history of Arunachal Pradesh. Notable among these writers are Dr. N. N. Osik, Oshong Ering, Bani Daggen, Tumpak Ete, Arak Megu, Takeh Kani, T. T. Tara, Gyati Rana, L. Khimhur, and many others. Even established first-generation writers began focusing on anthropological subjects and began to write in English to reach a broader range of audience.

The zeal to preserve the culture, which was in a vulnerable state of diminishing, led to the formation of various organisations aimed at this cause. The Adi community of Pasighat played a leading role in this endeavour to preserve and develop indigenous languages and literature. Under the guidance of the Talom Rukbo, several organisations, such as the Adi Cultural and Literary Society and, Adi Agom Kebang, emerged with a shared vision to preserve and promote Adi culture and language. As noted by Green Tamuli, "These organisations have been devoted to documenting, preserving, and promoting Adi culture and literature. Notable among them are the Adi Cultural and Literary Society (1978), Adi Agom Kebang (1982), and the Dr. Verrier Elwin Institute of Aabang Research" (2011, pp. 52-61).

These organisations published books and magazines featuring poems, short stories, critical essays,

and folklore in the Adi language using Roman Script, marking the beginning of creative writing in the indigenous language of Arunachal Pradesh.

The festival souvenirs were published as books to preserve and promote the cultural heritage associated with the tribes. The publication of Solung Souvenir began as an annual event where intellectuals from the Adi community published their creative works. They wrote not merely out of desire but out of necessity to preserve their culture through writing.

In those days, no other platforms, such as newspapers and magazines in English, Hindi or any other languages, were available in Arunachal Pradesh, where these writers could publish their writings. For passionate writers who wrote to preserve and promote cultural heritage, festival souvenirs were the only source where they could get an opportunity to publish in a year. Since 1980, many began writing for the festival souvenir, marking a resurgence of creative writing after a long hiatus. During this period, creative writings, such as poems or short stories, were primarily published in the festival souvenir.

The Arunachal Pradesh Freedom of Religion Act of 1978 was enacted to protect, preserve, and promote indigenous cultural identities and faiths. As a result, Donyi Polo Yelam Kebang was founded under the leadership of Talom Rukbo in 1986. This organisation played a crucial role in documenting the oral literature of the Adi community and publishing it in book form.

Rukbo significantly contributed to its growth and preservation by writing plays and poetry in the Adi language using Roman script. He authored a play, *Kari Toro,* in Adi, using the Roman script. The Adi Cultural and Literary Society published his plays. Rukbo also wrote a collection of poems to broadcast on All India Radio Pasighat for a Radio program. In 1996, Dr. Verrier Elwin Aabang Research Institute compiled and published this collection of poems in book form under the title *Baali Apun*. Rukbo's contributions extend to the composition of numerous hymns. Hence, the credit for pioneering the trend of creative writing in indigenous languages goes to Talom Rukbo, a visionary social thinker. He played a leading role in developing the Adi language and literature. The Adi Literary Society honours Talom Rukbo as the 'Father of Adi Literature,' recognising his invaluable contributions and lasting impact on the cultural and literary heritage of the Adi community.

4.4 Appearance of Writings in Hindi

During this period, intriguing developments occurred. This phase led to the emergence of creative writing in Hindi. In 1972, a Hindi magazine, *Tangpu*, was introduced in Logum Jini, a small village in the West Siang District of Arunachal Pradesh. The magazine was edited by Dr. Raman Shandilya,

a teacher from Bihar who served in Arunachal Pradesh. The magazine was printed in Patna. The contents included short stories, poems, lyrics, and shamanic chants in the Hindi and Galo languages (using Devanagari Scripts). Ligin Bomjen, Tadak Gara, and Taken Pakam contributed richly to the magazine. However, the magazine breathed for only nine months. The lack of financial support and the hardship of getting it printed from a distant place such as Patna in those days was a real challenge. Though *Tangpu* was short-lived, it may be considered the initial literary endeavour in the Hindi language of Arunachal Pradesh.

Jumsi Siram carried forward the spirit of Hindi writing at a later stage, emerging as a pioneer of Hindi literature in Arunachal Pradesh. He belongs to the first generation of Hindi speakers of Arunachal Pradesh and has played a crucial role in shaping its literary landscape. Siram began his literary journey with modest contributions, such as writing personal letters to the editor of the popular Hindi film magazine *Madhuri.* In 1993, he published his debut novel *Ayu-Aluk*, which established him as a leading figure in the Hindi literary scene of Arunachal Pradesh. Since then, he has authored numerous poems, articles, and novels. Siram credits his teacher, Dr. Raman Shandilya, for providing encouragement and guidance during the early days of his literary career.

Before Siram, Wangsam Zongsam made a maiden attempt to write in Hindi. He composed a patriotic poem titled "Ek Akash, Doh Desh," which he recited at a function in Anini in 1971 to pay tribute to the martyrs of the Indo-Pakistani War of 1971. While Zongsam's effort did not lead to a significant literary contribution, it stands as an early effort of Hindi writing in Arunachal Pradesh.

This phase also marked a significant development in scriptwriting for movies in the Hindi language, particularly with the contribution of Nabam Tata. While Tata was a student of class ix, he wrote a play to be performed at the All-Arunachal Pradesh Drama Competition, an inter-district event held in 1974. The Play gained immense popularity, catching the attention of notable figures such as Debakanta Barua and Sanjay Gandhi, who happened to be in Arunachal Pradesh. They recommended adaptation to feature films. Dr. Bhupen Hazarika accepted the task of transforming the Play into a movie. The movie was released in 1976 with the title "Meri Maa Meri Dharam," which was considered the first movie of Arunachal Pradesh.

V.   THE THIRD PHASE (1990 TO TILL DATE)

The third phase encompasses the period after Arunachal Pradesh attained full-fledged statehood to the present day. The attainment of statehood brought political stability and economic growth to Arunachal Pradesh, amplifying its

ongoing socio-cultural transitions. These transitions have rapidly increased the process of urbanisation, cultural integration, and literacy rates, all of which have contributed to changing mindset and lifestyle of Arunachalis.

The spread of global cultural values and practices has introduced a mass media culture in the region. Lummer Dai started the first newspaper in the state *Echo of Arunachal*, which was established in 1988, followed by the *High Land Observer*, which was later renamed as *Arunachal Times* and a few others, such as *Arunachal Front, Independent Review* and so on.

Tajing Taki, then the editor of *Highland Observer*, and Pradeep Kumar Behera, the editor of *Arunachal Times*, provided literary space in their dailies to budding writers. Such opportunities boasted the confidence of novice writers in their literary pursuits. Yumlam Tana, who is now a well-known writer then as a novice, published his first short story, "The Car Monument" in *Highland Observer* in 1995. Since then, he regularly published his short stories and political cartoons in the *Highland Observer* until it was renamed the *Arunachal Times*. Pekba Ringu wrote a series of romantic love stories, "An Arunachali Love Story" (2010), "A NEFA Romantic Story" (2011) and "A Unique NEFA Story" (2012), which appeared in the 'Spark Column' of *Arunachal Times* in episodes.

While modernisation and development have brought about significant progress and improved socio-economic conditions, they have also brought about undesirable experiences in the region. The traditional culture of Arunachal Pradesh faces significant challenges as it confronts the forces of modernisation and urbanisation. The encroachment of modernity disrupted and disintegrated the traditional ways of life, disrupting the socio-cultural equilibrium and degrading nature, tribal morals, and values.

In recent years, globalisation has created new opportunities for exploration and growth. People have increasingly moved across the country, seeking higher education and employment. However, this expanded exposure has also brought back painful experiences of racial and cultural discrimination, often from own fellow citizens. A stark example is the case of Higio Gungte, a student at Christ College in Bangalore from Arunachal Pradesh, who was brutally assaulted by his landlord and forced to lick his shoe. Another tragic incident involved Nido Tania, a 20-year-old student from Arunachal Pradesh, who was murdered in Delhi's Lajpat Nagar on 29th Jan., 2014, all because of racism.

A close analysis of the situation revealed that the lack of representation in broader political scenarios and silence in historical narratives for a long time, combined with geographical challenges, created a sense of apathy between the region and the rest of the country. This apathy results in the mainstream population often failing to understand or appreciate the distinct cultural identities and customs of the people of this side of the country. This bitter experience of racial and cultural discrimination, stereotyping from their compatriots and the other issues of urbanised tribals prompt intellectuals and writers to reflect on their culture and history. These experiences gave birth to a group of writers who may be called second-generation writers in the literary sphere of Arunachal Pradesh. Their approach, writing style and language depart from those writers of the previous generation. Educated in English and Hindi mediums and growing up in the global world, second-generation writers draw inspiration from oral literature and follow Western writers as their models. Writers such as Mamang, Dai, Yumlam Tana, Taro Sindik, Jamuna Bini, Joram Yalam, and Gumlat Maio used cultural history, memories of migration, colonial past, myths, and legends with modern genres to portray the minds and emotions of their people.

Through her fiction and poetry, Mamang Dai seeks to revive the unwritten history of her homeland. In her fiction, she blends fact and imagination to reclaim colonial and pre-colonial historical narratives left unrecorded and untouched in the sand of time. Her novels *Legends of Pensam* (2206), *The Blak Hills* (2014), *Escaping the Land* (2021) and anthologies of poetry *The River Song* (2004), *Midsummer Survival Lyric* (2014), and *The White Shirts of Summer* (2023), vividly present the worldview, philosophy, faith, beliefs, values, and morals of the tribal communities of Arunachal Pradesh. Dai's contributions have been widely recognised. She has been honoured with the prestigious Padma Shri 2011 and Sahitya Akademi Award 2017 for her contribution to the literature. These accolades not only affirm her extraordinary talent as a writer but also highlight the literary perspective of Arunachal Pradesh.

To respond to the crises of time, writers have effectively captured the mindset and challenges of the contemporary generation, who find themselves in a constant conflict between tradition and modernity. Yumlam Tana, in his anthologies of *Man and the Tiger* (1999) and *The Wind Also Sings* (2015), explores the significant transformations that have occurred since 1947, focusing on the effects of urban expansion on tribal societies in his poetry. His work highlights how the tribal communities of Arunachal Pradesh navigate the complexities of maintaining cultural heritage while adapting to modern urban environments. Through his poems, Tana addresses the issues of indigenous identity, focusing mainly on the tribal people of Arunachal Pradesh and, more broadly, on the identity of the tribes of Northeast India. He writes:

"The book of maps
Says nothing about our lands and forest right"

(Extract from the poem "A Dirge from the North-East," *The Wind Also Sings*, 2015)

Tana shares a common purpose with many other poets and writers from Northeast India, who have used their art to amplify the voices of marginalised tribal communities of the Northeast. Tana strives to bring attention to the unique cultural, social, and political issues that prevail in regions, ensuring that the stories and struggles of these often-overlooked communities are heard and recognised on a broader scale.

Here, it is noted that the first notable work of writing in English by an Arunachali writer is Yumlam Tana's *Man and the Tiger*, published by the Writers Forum, Ranchi, in 1999. Followed by Mamang Dai's debut novel, *The Legends of Pensam*, in 2006, published by the esteemed publishing house Penguin Books India. These publications marked a significant milestone in the literary landscape of Arunachal Pradesh. Yumlam Tana and Mamang Dai inspired many aspiring writers in Arunachal Pradesh, fostering a passion for creative writing in English.

Meanwhile, the socio-cultural transition and increasing literacy rates among girls have also influenced gender roles in tribal society. This shift has led to the rise of prominent female writers, with Mamang Dai being the most celebrated poet and novelist. Her literary contributions have paved the way for other women writers, such as Jamuna Bini, Joram Yalam, Ponung Ering Angu, and others who continue to make their mark in the literary world.

Significant progress has also been made in creative writing in the Hindi language, mainly driven by the efforts of vibrant writers such as Joram Yalam, Jamuna Bini, Taro Sindik, Tai Tagung, and others. Taro Sindik received the prestigious Sahitya Akademi Yuva Puraskar 2017 for his first poetry collection, *Aksharo ki Vinti*. This recognition underscores the significant contributions of Arunachali writers in Hindi literature.

Following the footsteps of Mamang Dai, writers such as Jamuna Bini and Joram Yalam, two prominent literary figures in the Hindi language of Arunachal Pradesh, also profoundly explored the cultural history of their respective tribes. Joram Yalam critically reinterprets the myth of Abo Tani in her short stories, *Tani Momen* (2014) and in the novel *Wild Flower* (2020). In *Shakshi Hai Peeple* (2013) and *Gay-Geka Ki Auratein* (2023) Yalam sheds light on the cultural life of the Nyishi tribe.

Jamuna Bini's anthology of folktales, *Oii Mokh* (2020), is a projection of the culture, faith, and belief of the Nyishi community through folk stories. *Ayachit Athithi Tatha Anya Kahaniya* (2021), a collection of short stories, and *Jab Adivasi Gatah Hai* (2021), an anthology of poetry, explore the challenges that tribal communities of Arunachal Pradesh are dealing with because of the intervention of modernisation and the global culture.

The trend of scriptwriting in the Hindi language, initiated by Nabam Tata in the late 70s, is now being carried forward by the young and talented playwright, poet, and actor Tai Tagung. Tagung, while studying in Delhi, away from his native land, realised that his own country's fellowmen looked at him differently because of his cultural background and distinct appearance. Despite being in his own country, the cultural differences alienated him. This struggle for identity and the desire to quest for identity inspired him to write a play in Arunachali Hindi *Lapiya* to assert the identity of the Arunahcalis. The language employed in play has drawn significant attention from academics, linguists, and scholars on the Hindi spoken in Arunachal Pradesh. Linguists are intrigued by the unique form of Hindi spoken in Arunachal Pradesh.

In *Decolonising the Mind: The Politics of Language in African Literature,* Ngugi Wa Thiong'O states that one of the functions of language is that it is a carrier of culture. Language communicates culture, which creates an identity of a culture. The quest for identity has led some social scientists and linguists to make passionate and devoted efforts to developing scripts for Arunachali languages. Tony Koyu, a social scientist, linguist, and author, was determined to develop a writing system in Arunachal Pradesh developed the Tani Lipi script. Before Tani Lipi, many organisations concerned with language and literature attempted to devise scripts by modifying Roman scripts. Since the language of Arunachal Pradesh is tonal-based, most scripts developed by modifying Roman script cannot adequately represent the peculiar sounds and pronunciations of indigenous languages. The Tani Lipi script, independent of all existing scripts, can represent all the sounds, tunes, and pronunciations of the unique tribal languages of Arunachal Pradesh, as claimed by Tony Koyu.

Koyu authored two books of fiction, *Ale Leki Lo Domey* (2006) and *Yabur* (2018), to showcase the reliability of the Tani Lipi script, marking the first attempt at creative writing in the script of an indigenous language.

Meanwhile, to promote Adi language and literature, the Adi literary body formed the Siang Literary Forum in 2005 under the patronage of Adi intellectuals and the guidance of some non-indigenous people serving under the government of Arunachal Pradesh. These remarkable people are Shri R.N. Koley, who was Assistant Director of Research (Cultural), Green Tamuli, Headmaster of Police Colony School, Pasighat, and Dr. Subash Nayak, Associate Professor at Jawaharlal Nehru College, Pasighat. These people generously helped to shape the core objectives of the Siang Literary Forum.

The Siang Literary Forum publishes a magazine and the Solung Festival Souvenirs *Linggong* and *Silifor Review*. These literary outlets include folktales, poems, short stories, and mini-stories. The magazine is divided into two segments: writing in indigenous languages and English. These writings are primarily based on the backdrop of the culture and tradition of Adi society. Kaling Borang, an executive member of this forum and an expert in the Adi language, coined appropriate terms for various forms of literature. He termed folktales as 'Baanku-Baapit Dooying', poems as 'Taabe Yoting', short stories as "Luman Dooying", Mini stories as "Remik Dooying" and translation as "Atlatkunam". The initiative of the Siang Literary Forum to publish magazines and journals created a conducive literary environment, especially for youth in Adi-dominated areas. This played a significant role in the growth of Indigenous Literature in the Adi language, which motivated and provided a platform for many literary aspirants.

Historical records show the British established their headquarters in Pasighat, Arunachal Pradesh, around 1911. It is observed that wherever the Britishers set up their headquarters, they typically developed towns and educational institutions - primarily for their own benefit. However, the local population also reaped the benefits, mainly through access to education. This early contact with the British administrations gave the Adi belt area a distinct educational advantage. Compared to other regions of Arunachal Pradesh, the people of the Siang Valley were exposed to education much earlier, fostering an increased interest in learning. Since education is closely linked to the growth of literature, this may be the reason why literary activities in the Siang region began to flourish earlier than in other parts of the state.

The contemporary literary scenario in Arunachal Pradesh is growing significantly with works coming out from the pen of emerging young and dynamic writers such as Banta Natung, S. Sumyan, Subhi Taba, Gumlat Miao, Pekba Ringu, L.W Bapu, Ponung Ering, Tangir Tabi, Nyali Ete, Daniel Ering, Gyati Ampi, Miranda Pertin, Henkar Rokom Bado, Doyir Ete, Moge Rina, Bompi Riba, Kolpi Dai, Kennong Darang, and Kaling Dai. Following literary predecessors such as Lummer Dai, Yeshi Dorjee Thongchi, and Mamang Dai, these writers, with their unique style and expressions, address cultural and social realities through various thematic lenses.

In recent years, there has also been a revival of writers' writing in the Assamese language. Despite various challenges, Yeshi Dorjee Thongchi and Kaling Borang were able to sustain the tradition of Assamese Literature in Arunachal Pradesh. Borang published his first collection of poems in Assamese, *Chilukor Juri* (2003). It is the first poetry book written in the Assamese language in Arunachal

Pradesh. Y.D Thongchi, after a gap of almost 20 years since his last publication in 1989, resumed his writing. His recent works, includes *Sava Kota Manu* (2004), *Bishkanyar Deshat* (2006), *Moi Akou Janam Lom Part I* (2011), and *Moi Akou Janam Lom Part II* (2018), are in the Assamese language.

The unique history and culture of Arunachal Pradesh have also attracted the attention of many non-indigenous writers, scholars, and translators. Writers such as Stuart Blackburn in *Into the Hidden Valley* (2016) present the colonial history of Arunachal Pradesh. Nandy Menon in *Ninu* (2020) narrates the socio-political evolution of Arunachal Pradesh.

The present phase also witnessed translation as an emerging genre in the literary landscape of Arunachal Pradesh. Books written in Assamese, Hindi, and other indigenous languages are now being translated into English and vice-versa. The works of Lummer Dai and Yeshi Dorjee Thongchi, which were inaccessible to the reader due to the language barrier, are now available in English and Hindi translations.

To create a conducive literary atmosphere and to offer essential support and nurture emerging writers, the Arunachal Pradesh Literary Society (APLS) was founded on 2nd Dec. 2006 at Itanagar. The APLS is an outcome of the collective effort of first-generation writers spearheaded by Yeshi Dorjee Thongchi. APLS now has a literary unit in the thirteen districts across Arunachal Pradesh. APLS aims to provide a platform for emerging and established writers. APLS organises monthly literary sessions on the Second Saturday of every month. It publishes a multilingual quarterly magazine, *Prayas,* to provide literary space for Arunachali writers. In addition, the APLS strives to revitalise different literary societies and forums to enrich the cultural and literary landscape of Arunachal Pradesh.

VI.   CONCLUSION

The literary landscape of Arunachal Pradesh, as meticulously mapped in this study, reveals a rich tapestry woven from the threads of oral traditions, socio-political transformations, and the resilient spirit of its people. Literary evolution from oral to text marks a significant journey from a region steeped in age-old myths and folklore to one that embraces modernity while preserving its cultural essence.

In conclusion, the literary journey of Arunachal Pradesh is a testament to the rich cultural heritage, adaptability of its people, and their enduring quest for identity and expression. Diverse literary expressions, from oral traditions to modern writings in multiple languages, reflect the unique place of writings from Arunachal Pradesh in the Indian literary mosaic. As Arunachali literature

continues to grow and evolve, it promises to contribute significantly to the richness and diversity of Indian Literature by offering a distinctive voice that resonates with historical depth and contemporary relevance.

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Sustainable Development Strategies in Talavera, Nueva Ecija's Restaurant Industry: A Comprehensive Analysis of Internal and External Practices

Aileen Gabriel Bondoc, Cynthia A. Sandoval, Denise Katrina S. Perez, John Wilson V. Arceo, Emmanuel J. Duplon, Roberto V. Reyes Jr., Mark Alvin H. Abad

Abstract— This study explores the sustainable development strategies implemented by selected restaurants in Talavera, Nueva Ecija, focusing on their approaches to internal and external environments. Utilizing a descriptive research design, the study aims to accurately depict the sustainability practices of five surveyed restaurants, chosen through simple random sampling to ensure unbiased representation. Data were gathered via survey questionnaires, featuring Likert scale questions that assessed the demographics of the restaurants and their internal and external sustainable development strategies. The research highlights the crucial role of sustainable development practices in Talavera's restaurant industry, providing valuable insights for stakeholders to enhance sustainability in their operations. Findings indicate that while the restaurants have established a solid foundation in sustainability, there are opportunities to further refine their practices to improve overall performance and competitiveness in the market.

Keywords— Nueva Ecija, Sustainable Development, Culinary Landscape, Restaurant, Internal environment, External Environment

I. INTRODUCTION

In the modern world, sustainable development has become a crucial paradigm that affects many industries, including the food and hospitality sectors. This study delves into the sustainable development strategies employed by selected restaurants in Talavera, Nueva Ecija, aiming to understand how these establishments balance social responsibility, environmental preservation, and economic growth. Given the increasing global awareness of environmental challenges, resource depletion, and social equality, sustainable practices in the restaurant industry are more significant than ever.

Suman Thakran (2016) defines sustainable development as the integration of social, environmental, and economic concerns to create development paths that meet the needs of present generations without compromising future generations' ability to meet their own needs. Education for sustainable development seeks to balance human and economic well-being with cultural traditions and respect for Earth's natural resources, emphasizing learning aspects that support the transition towards sustainability.

Talavera, Nueva Ecija, with its rich agricultural landscape and the symbiotic relationship between the local restaurant industry and the region's agricultural practices, offers a unique case study. This research explores how restaurants in Talavera integrate sustainability into their operations, focusing on key areas such as sourcing of ingredients, waste management, energy consumption, community engagement, and overall environmental impact.

The study employs a descriptive research design to accurately portray the sustainability practices of five surveyed restaurants, selected through simple random sampling to ensure unbiased representation. Data were collected through survey questionnaires featuring Likert scale questions, assessing the demographics of the restaurants and their internal and external sustainable development strategies.

The findings underscore the importance of sustainable development practices in Talavera's restaurant industry and provide valuable insights for stakeholders seeking to improve sustainability in their operations. The research indicates that while these restaurants have a strong foundation in sustainability, there are opportunities for further enhancement to improve their overall performance and market competitiveness.

Moreover, the restaurants actively participate in community initiatives and collaborate with local organizations to promote sustainability. They support local farmers' markets, engage in food rescue programs, and participate in initiatives that promote food security and community access. By adopting these sustainable development strategies, the selected restaurants in Talavera not only contribute to their long-term business success but also positively impact the environment and the community at large.

STATEMENT OF THE PROBLEM

The purpose of this study is to explore the development strategies of a restaurant in Talavera, Nueva Ecija. To achieve this goal, researchers prepared the following questions:

1. How may the socio-demographic profile of the restaurant be described in terms of:

1.1 Number of years in operation

1.2 types of ownership

1.3 number of employees

1.4 average monthly income

1.5 type of cuisine does your restaurant primarily offer

2. How may the sustainable development strategies of a restaurant through the internal environment be described in terms of:

2.1 Human Resource

2.2 Financial

2.3 Operational

2.4 Marketing

2.5 Product and Services

2.6 Facilities and Equipment

3. How may the sustainable development strategies of a restaurant through the external environment be described in terms of:

3.1 Economic

3.2 Environmental

3.3 Social

3.4 Technological

4. Propose a sustainable development plan, based on the findings of the external and internal environment.

SCOPE AND DELIMITATION

This study explores sustainable development strategies in Talavera, Nueva Ecija's culinary landscape, focusing on internal and external environmental factors. It examines five randomly selected restaurants to gain insights into broader industry practices. Data collection involves comprehensive survey questionnaires for restaurant owners or managers, featuring Likert scale questions on sustainability practices. Internal factors include human resources, financial management, operations, marketing, products, and facilities; external factors cover economic, environmental, social, and technological dimensions. While relying on self-reported data, which may have limitations, the study provides valuable insights into enhancing sustainability in Talavera's restaurant industry.

II. RESEARCH METHODOLOGY

This study investigates sustainable development strategies in Talavera, Nueva Ecija's culinary landscape, focusing on both internal and external environmental factors. Using a descriptive research design, the study provides a detailed representation of five randomly selected restaurants. Data collection involved survey questionnaires administered to restaurant owners or managers, incorporating Likert scale questions to assess sustainability practices. The internal factors examined include human resources, financial management, operations, marketing, products, and facilities, while external factors cover economic, environmental, social, and technological dimensions.

Conducted in Talavera, Nueva Ecija, this study aims to provide restaurant owners and managers with insights to enhance their sustainability practices. The research focused on five respondents to obtain a comprehensive understanding of their sustainable development strategies. Simple random sampling was employed to ensure diverse and representative data collection. The survey questionnaire, divided into demographic and sustainability-related sections, gathered information on various aspects of restaurant operations.

Data analysis involved calculating percentages and weighted means to interpret respondents' perceptions. The Likert scale used provided a nuanced understanding of the frequency and significance of various sustainability practices. The findings contribute to a broader understanding of sustainable development in Talavera's restaurant industry, offering valuable insights for future regulations and standards.

III.   RESULTS AND DISCUSSION

1. Demographic Profile

Table 1.1. Frequency and percentage distribution of the respondents as to the restaurant's Number of years in operation

1.1 Number of years in operation	Frequency	Percentage
1 year to 2 years	1	20%
3 years to 4 years	2	40%
5 years to 6 years	2	40%
7 years and above	0	0
Total	**5**	**100%**

The data illustrates the distribution of the number of years in operation for a specific group. Among the total of 5 cases, 20% have been operational for 1 to 2 years, representing 1 case. Additionally, 40% of the group has a tenure of 3 to 4 years, encompassing 2 cases, while another 40% fall within the 5 to 6 years range, also comprising 2 cases. Notably, there are no instances where the operation duration exceeds 7 years. Overall, the data showcases a comprehensive breakdown of the group's operational durations, with each category's frequency and percentage contributing to the overall distribution.

The analysis of restaurant operations in Talavera, Nueva Ecija, reveals that most establishments (80%) are 3-6 years old, indicating stability and growth, while 20% are new. No restaurants have operated over 7 years, suggesting market dynamism and challenges in longevity. Strategic support for sustainability and innovation is essential.

Table 1.2. Frequency and percentage distribution of the respondents as to the restaurant's types of ownership

1.2 Types of ownership	Frequency	Percentage
Sole proprietorship	4	80%
Partnership	0	0
Corporation	0	0
Did not respond	1	20%
Total	**5**	**100%**

The table displays the frequency and percentage distribution of the types of ownership reported by the surveyed restaurants. Among the 5 respondents, 80% reported owning restaurants categorized as sole proprietorships, which accounts for 4 out of 5 respondents. None of the respondents indicated ownership in a partnership or corporation. One respondent, representing 20% of the total, did not provide a response regarding the type of ownership. This table highlights that the majority of the surveyed restaurants were owned as sole proprietorships, with a notable percentage of respondents choosing not to disclose their ownership type.

Based on the article Types of Restaurant Ownership Structures (2018), a sole proprietorship is a widely chosen business structure in the food service industry, wherein a single individual owns and operates the business. It is a straightforward and common option, particularly among small-scale restaurants and family-owned establishments.

Table 1.3. Frequency and percentage distribution of the respondent as to the restaurant's number of employees

1.3 Number of employees	Frequency	Percentage
1 employee to 5 employees	2	40%
6 employees to 10 employees	1	20%
11 employees to 15 employees	0	0
16 employees and above	2	40%
Total	**5**	**100%**

The table provides information about the frequency and percentage distribution of the number of employees reported by the surveyed restaurants. Among the 5 respondents, 40% reported having 1-5 employees, while another 20% reported having 6-10 employees. None of the respondents indicated having 11 to 15 employees. Additionally, 40% of the respondents reported having 16 employees or more. The table suggests that the majority of the surveyed restaurants had 5 or fewer employees, with a significant proportion having 16 or more employees.

The staffing requirements of a food service establishment depend on factors such as customer volume, menu complexity, and service style. High-end restaurants typically have a higher staff-to-customer ratio due to the greater number of service steps, or "touch points." These touch points, such as check-ins and silverware replacement, are more prevalent in fine dining establishments compared to casual dining venues. (How Many Employees Does It Take to Run a Restaurant?, 2022)

Table 1.4. Frequency and percentage distribution of the respondent as to the restaurant's average monthly income

1.4 Average monthly income	Frequency	Percentage
Below 100,000	1	20%
100,000 to 250,000	1	20%
251,000 to 500,000	0	0
501,000 and above	1	20%
Did not respond	2	40%
Total	5	100%

The data provided reveals the distribution of average monthly income within a specific group. Among the total of 5 cases, 20% of the group earns below 100,000 monthly, accounting for 1 case. Similarly, another 20% falls within the income range of 100,000 to 250,000, also representing 1 case. Notably, there are no instances where the income falls between 251,000 to 500,000. Furthermore, 20% of the group has an income of 501,000 and above, corresponding to 1 case. Additionally, 40% of the group did not provide information regarding their monthly income.

The data on restaurant income in Talavera shows diverse earnings: 20% earn below 100,000, 20% earn between 100,000-250,000, and 20% earn above 501,000. No restaurants earn 251,000-500,000. Notably, 40% did not disclose their income, highlighting potential gaps in financial transparency or reluctance to share sensitive information.

Table 1.5. Frequency and percentage distribution of the respondent as to the restaurant's types of cuisine

1.5 Types of cuisine	Frequency	Percentage
Filipino cuisine	1	20%
American cuisine	1	20%
Korean cuisine	3	60%
Ohers	0	0%
Total	5	100%

The table shows the frequency and percentage distribution of the respondents based on the restaurant's types of cuisine. Out of the 5 respondents, 20% offer Filipino cuisine, another 20% offer American cuisine, and 60% offer Korean cuisine.

Every cuisine is characterized by its unique method of preparing specific types of food and beverages, resulting in individual servings or distinctive dishes. (2024). The cuisine distribution in Talavera restaurants reveals diverse offerings: 20% serve Filipino cuisine, 20% serve American cuisine, and 60% serve Korean cuisine. The prominence of Korean cuisine suggests a strong local demand or trend, while the presence of Filipino and American cuisines indicates a varied culinary landscape catering to different tastes.

2. Internal environment

Table 2.1. Sustainable development strategies of a restaurant through the internal environment

2.1. Human resource	Weighted mean	Verbal interpretation
The restaurant invests in training and development programs for its employees.	3.04	Always
The restaurant conducts performance evaluations and provides feedback to its employees.	4.00	Always
The human resources department hires employees within the area of operation.	2.08	Often
Incentives such as bonuses and additional monetary rewards for employees.	4.00	Always
The human resources department provides health benefits for employees.	3.06	Always
The restaurant human resources department conducts an employee retention program.	3.00	Often
Average weighted mean	3.46	Always

The restaurants employ several strategies to maintain a productive and satisfied workforce. It consistently invests in training and development programs for its employees, as evidenced by a weighted mean of 3.4. The restaurant also prioritizes conducting performance evaluations and providing feedback to its employees, a strategy that garners a weighted mean of 4. Additionally, the restaurant often hires employees within the area of operation, with a weighted mean of 2.8. Another key strategy is the provision of incentives such as bonuses and

additional monetary rewards for employees, which also has a weighted mean of 4. The human resources department ensures the provision of health benefits for the employees, a strategy that holds a weighted mean of 3.6. Furthermore, the restaurant often conducts an employee retention program, as indicated by a weighted mean of 3. The overall average weighted mean for all these strategies is 3.46, which suggests that the restaurant always employs these strategies to ensure the welfare and satisfaction of its employees.

According to Ryan Andrews (2022), regular performance evaluations and the use of employee evaluation forms in restaurants provide managers with a consistent and informed way to assess employee performance and track progress. This streamlined approach simplifies the review process, making it more productive. By providing structured feedback and monitoring employee development, managers can support the growth and advancement of their staff.

Table 2.2 Sustainable development strategies of a restaurant through the internal environment

2.2 Financial	Weighted mean	Verbal interpretation
Conducting regular internal audits to ensure compliance with accounting standards and identify any discrepancies or irregularities.	3.4	Always
Utilizing accounting software or systems to record all financial transactions accurately, including sales, expenses, payroll, and taxes.	3.4	Always
Engaging external auditors periodically to perform independent financial audits and provide assurance on the accuracy and integrity of financial reporting.	3.4	Always
Leveraging advanced features such as barcode scanning, real-time reporting, and integration with point-of-sale systems for efficient inventory control.	3.4	Always
Adjusting the budget or financial plans as needed in response to changing market conditions, business trends, or unexpected expenses.	3.8	Always
Implementing their own computerized inventory management software to track inventory levels, monitor stock movements, and manage purchase orders	3.4	Always
Average weighted mean	**3.46**	**Always**

The companies employ a variety of strategies to ensure robust financial and inventory management. They consistently conduct regular internal audits to ensure compliance with accounting standards and identify any discrepancies or irregularities, a practice highlighted by a weighted mean of 3.4. The utilization of accounting software or systems to accurately record all financial transactions, including sales, expenses, payroll, and taxes, is another strategy they always employ, with a weighted mean of 3.4. Additionally, they regularly engage external auditors to perform independent financial audits and provide assurance on the accuracy and integrity of financial reporting, a strategy that holds a weighted mean of 3.4. The company also leverages advanced features like barcode scanning, real-time reporting, and integration with point-of-sale systems for efficient inventory control, a strategy with a weighted mean of 3.4. They are proactive in adjusting the budget or financial plans as needed in response to changing market conditions, business trends, or unexpected expenses, a practice reflected by a weighted mean of 3.8. Lastly, they always implement their own computerized inventory management software to track inventory levels, monitor stock movements, and manage purchase orders, a strategy with a weighted mean of 3.4. The overall average weighted mean for all these strategies is 3.46, indicating that the company consistently applies these strategies for effective financial and inventory management.

Flexible budgeting is a practice that involves creating and adjusting financial plans to account for real-world fluctuations in income, expenses, and other financial factors. It differs from traditional budgeting models by considering changing circumstances and proactively addressing potential challenges (Henry Sheykin, 2023)

Table 2.3. Sustainable development strategies of a restaurant through the internal environment

2.3 Operational	Weighted mean	Verbal interpretation
Developing and implementing standardized operating procedures (SOPs) for various aspects of restaurant operations, including food preparation, service, cleaning, and maintenance.	4	Always
Developing contingency plans and protocols to address unexpected disruptions and minimize their impact on service quality and customer experience.	4	Always
Conducting regular staff training and drills to prepare for emergency situations and ensure staff readiness to handle disruptions effectively	3.8	Always
Providing ongoing training and feedback to kitchen and service staff to reinforce the importance of quality and consistency in delivering exceptional dining experiences.	4	Always
Conducting regular inspections and taste tests to monitor food quality and identify any deviations from established standards.	3.6	Always
Implement digital ordering platforms to improve communication between front-of-house and back-of-house staff.	3.8	Always
Average weighted mean	**3.86**	**Always**

The restaurants have several operational strategies in place to ensure smooth operations and exceptional customer service. These include developing and

implementing standardized operating procedures (SOPs) for various aspects of restaurant operations, including food preparation, service, cleaning, and maintenance, a practice that is always carried out, as reflected by a weighted mean of 4. The restaurant always develops contingency plans and protocols to address unexpected disruptions and minimize their impact on service quality and customer experience, another strategy with a weighted mean of 4. Regular staff training and drills to prepare for emergency situations and ensure staff readiness to handle disruptions effectively is another strategy that is consistently applied, with a weighted mean of 3.8. The restaurant always provides ongoing training and feedback to kitchen and service staff to reinforce the importance of quality and consistency in delivering exceptional dining experiences, a practice reflected by a weighted mean of 4. Regular inspections and taste tests are conducted to monitor food quality and identify any deviations from established standards, a strategy that holds a weighted mean of 3.6. Lastly, the restaurant always implements digital ordering platforms to improve communication between front-of-house and back-of-house staff, a strategy with a weighted mean of 3.8. The overall average weighted mean for all these operational strategies is 3.86, indicating that the restaurant consistently applies these strategies in its operations.

To ensure consistent food quality across multiple locations, restaurants must implement quality checks and feedback systems. This involves conducting inspections and tests throughout the food production and service process by staff, management, or external auditors to ensure compliance with quality standards. Additionally, collecting and analyzing customer feedback through surveys, reviews, ratings, and comments helps identify areas for improvement, measure customer satisfaction, and enhance food quality based on preferences. By integrating these systems, restaurants can continuously monitor and improve food quality across all their locations. (How do you ensure consistent food quality across multiple, 2024)

Table 2.4. Sustainable development strategies of a restaurant through the internal environment

2.4 Marketing	Weighted mean	Verbal interpretation
The restaurant uses digital marketing such as Facebook, Instagram, and Twitter.	4	Always
The restaurant has a marketing website.	3	Often
The restaurant uses print mediums for marketing,	2.4	Seldom

such as billboards and fliers.		
The restaurant conducts market research to understand customer preferences.	2.4	Seldom
The restaurant faces challenges in reaching a target audience.	2.2	Seldom
The restaurant utilizes various marketing channels to promote its brands.	2.6	Often
Average weighted mean	**2.76**	**Often**

The restaurants employ a range of marketing strategies to promote its brand and reach its target audience. They consistently utilize digital marketing platforms such as Facebook, Instagram, and Twitter, as indicated by a weighted mean of 4. Additionally, they often have a marketing website to enhance their online presence, with a weighted mean of 3. However, the use of print media such as billboards and fliers for marketing purposes is less frequent, with a weighted mean of 2.4. Similarly, conducting market research to understand customer preferences is not a regular practice, as reflected by a weighted mean of 2.4. The restaurant occasionally faces challenges reaching its target audience, with a weighted mean of 2.2. Nonetheless, they often utilize various marketing channels to promote their brands, as indicated by a weighted mean of 2.6. The overall average weighted mean for all these marketing strategies is 2.76, suggesting that the restaurant frequently employs these strategies to enhance its marketing efforts and brand visibility.

The implementation of digital marketing has a positive effect on knowledge sharing within organizations. This, in turn, leads to improved innovative performance. The findings underscore the significance of employing effective marketing strategies and staying abreast of emerging digital trends to enhance the overall effectiveness of marketing activities and drive organizational profits (Mohammad, 2023)

Table 2.5. Sustainable development strategies of a restaurant through the internal environment

2.5 Product and services	Weighted mean	Verbal interpretation
The menu features a wide variety of dishes to accommodate	3.4	Always
different tastes and dietary preferences, including options for vegetarian, vegan, gluten-free, etc.		
Regular updates and additions to the menu are based on market trends and customer feedback.	3.8	Always
Specials or seasonal dishes to keep the menu fresh and exciting.	3.8	Always
The restaurant offers online food delivery services such as FoodPanda and Grab.	1.6	Never
The restaurant has an accredited supplier of food and beverages.	3.8	Always
The restaurant offers reservations online and walk-ins.	4	Always
Average weighted mean	**3.4**	**Always**

The restaurants focus on several strategies to ensure a diverse and satisfying dining experience for their customers. They often offer a menu with a wide variety of dishes, including options for vegetarian, vegan, and gluten-free diets, as indicated by a weighted mean of 3.4. Regular updates and additions to the menu based on market trends and customer feedback are always implemented with a weighted mean of 3.8. The restaurant also consistently offers specials or seasonal dishes to keep the menu fresh and exciting, another strategy with a weighted mean of 3.8. However, they do not currently provide online food delivery services through platforms like FoodPanda and Grab, as reflected by a weighted mean of 1.6. On the other hand, the restaurant always ensures it has an accredited supplier of food and beverages, a strategy with a weighted mean of 3.8. Additionally, they always offer both online reservations and walk-ins for customer convenience, as indicated by a weighted mean of 4. The overall average weighted mean for all these strategies is 3.4, suggesting that the restaurant consistently implements these strategies to provide a satisfying dining experience for its customers.

The impact of food trends on menu innovation (2015) provides empirical evidence that food trends play a

moderating role in the relationship between innovation orientations and the process of developing new menus. This suggests that understanding and incorporating food trends is crucial for successful menu innovation.

Table 2.6 Sustainable development strategies of a restaurant through the internal environment

2.6 Facilities and equipment	Weighted mean	Verbal interpretation
Inspection routines to ensure cleanliness standards are consistently met.	4	Always
The restaurant upgrades its kitchen equipment to enhance efficiency.	4	Always
The restaurant invests in improving accessibility for customers with special needs.	4	Always
Periodic assessment of kitchen equipment to identify outdated or inefficient appliances.	4	Always
Installation of ramps, handrails, and other accessibility features to accommodate patrons with mobility challenges.	2.8	Often
Conducting routine inspections, lubrication, and adjustments as recommended by manufacturers.	3.2	Often
Keeping detailed records of maintenance activities, including dates, tasks performed, and any repairs or replacements made.	3.6	Always
Average weighted mean	**3.65**	**Always**

The restaurants place a strong emphasis on ensuring cleanliness and efficiency in their operations through various strategies. They consistently conduct inspection routines to ensure that cleanliness standards are consistently met, as indicated by a weighted mean of 4. The restaurant always prioritizes upgrading its kitchen equipment to enhance efficiency, another strategy with a

weighted mean of 4. Additionally, they always invest in improving accessibility for customers with special needs, reflecting a commitment to inclusivity. Periodic assessments of kitchen equipment are conducted to identify outdated or inefficient appliances, a practice that holds a weighted mean of 4. While the installation of ramps, handrails, and other accessibility features to accommodate patrons with mobility challenges is often carried out, the weighted mean is 2.8. Routine inspections, lubrication, and adjustments, as recommended by manufacturers, are often performed, as reflected by a weighted mean of 3.2. The restaurant always keeps detailed records of maintenance activities, including dates, tasks performed, and any repairs or replacements made, a strategy with a weighted mean of 3.6. The overall average weighted mean for all these strategies is 3.65, indicating that the restaurant consistently applies these strategies to ensure cleanliness, efficiency, and accessibility in its operations.

The significance of planning the layout of restaurant kitchens, coupled with an examination of the various elements that affect the design process, is critical. (Shailendra Dareker, Milind Peshave, 2016)

3. External environment

Table 3.1 Sustainable development strategies of a restaurant through the external environment in terms of economic

3.1 Economic	Weighted mean	Verbal interpretation
Regularly monitoring economic indicators such as inflation, GDP growth, and consumer spending patterns.	3.4	Always
Adjusting pricing strategies accordingly to remain competitive and maintain profitability, considering factors like changes in food costs and customer purchasing power.	3.4	Always
Regular market research enables the restaurant to capitalize on new business opportunities.	3.4	Always
Conducting regular financial analysis to track performance metrics, identify trends, and make	3.4	Always

data-driven decisions.		
Focusing on delivering exceptional customer service and creating memorable dining experiences to encourage repeat business and positive word-of-mouth.	3.4	Always
Exploring partnerships with local businesses or delivery services to expand the restaurant's reach and attract new customers.	3	Often
Average weighted mean	**3.33**	**Always**

The restaurant consistently employs several strategies. They regularly monitor economic indicators and adjust pricing strategies accordingly, both with a weighted mean of 3.4. They conduct frequent market research and financial analysis, with a mean of 3.4. They emphasize exceptional customer service and memorable dining experiences, represented by a 3.4 mean. They often explore local partnerships to expand their reach, as shown by a mean of 3. The average weighted score of all strategies is 3.33, indicating consistent implementation.

The restaurant employs robust economic strategies to maintain competitiveness and sustainability. They consistently monitor economic indicators and adjust pricing strategies accordingly, ensuring profitability amidst fluctuating costs and consumer trends. Market research and financial analysis are regularly conducted to capitalize on new opportunities and track performance metrics. By focusing on exceptional customer service and fostering local partnerships, the restaurant enhances customer loyalty and expands its market presence effectively.

The restaurant's economic strategies include vigilant monitoring of inflation, GDP growth, and consumer spending, informing agile pricing adjustments for sustained profitability. Regular market research and financial analysis drive informed decision-making, while a strong focus on exceptional customer service and local partnerships cultivates loyalty and broadens market outreach.

Table 3.2. Sustainable development strategies of a restaurant through the external environment in terms of environmental

3.2 Environmental	Weighted mean	Verbal interpretation
Setting up recycling	3.8	Always

3.2 Environmental	Weighted mean	Verbal interpretation
stations for materials like paper, glass, plastic, and aluminum and ensuring that staff are trained to properly separate recyclables.		
Implementing strategies to minimize food waste, such as proper portion control, composting organic waste, and donating excess food to local charities.	3.8	Always
Using environmentally friendly cleaning products that are non-toxic and biodegradable.	3.8	Always
The restaurant frequently seeks out local suppliers and prioritizes sourcing ingredients that are sustainably produced and environmentally friendly.	3.8	Always
Engaging with the local community through initiatives such as community clean-ups, tree planting events, or fundraisers for environmental causes.	3.2	Often
Encouraging customers to bring their own reusable containers for leftovers or takeout orders.	3.8	Always
Installing low-flow faucets and toilets to minimize water usage in the kitchen and restrooms.	3.8	Always
Installing energy-efficient appliances and lighting fixtures to reduce energy consumption in the kitchen and dining areas.	3.8	Always
Average weighted mean	**3.72**	**Always**

The restaurants consistently implement various environmentally friendly strategies, including setting up recycling stations, minimizing food waste, using eco-friendly cleaning products, sourcing from local suppliers,

engaging with the community, encouraging reusable containers, and reducing water and energy consumption. These strategies are rated highly with a weighted mean of 3.8, indicating they are always practiced. However, community engagement initiatives have a slightly lower weighted mean of 3.2, suggesting they are often rather than always implemented. Overall, the average weighted mean for all strategies is 3.72, with a verbal interpretation of always.

This presents a significant environmental challenge globally, necessitating the adoption of eco-friendly approaches that are multifunctional, highly efficient, and sustainable. (Qiaozhi Wang et al., Int J Biol Macromol, 2024).

The restaurant's environmental strategies emphasize sustainability through comprehensive practices like recycling, waste reduction, and eco-friendly product usage, all consistently rated at 3.8 in weighted mean. They prioritize local, sustainable sourcing and engage in community initiatives, albeit somewhat less frequently (3.2 mean). Overall, their robust environmental commitment, averaging 3.72, reflects proactive efforts to minimize ecological impact and foster community involvement.

Table 3.3. Sustainable development strategies of a restaurant through the external environment in terms of social

3.3 Social	Weighted mean	Verbal interpretation
The restaurant engages with the local community through partnership and sponsorship.	2.6	Often
The restaurant prioritizes giving back to the community by supporting charitable organizations, participating in fundraisers, and sponsoring local events.	3	Often
The restaurant upholds principles of diversity and inclusivity in its hiring practices, staff training, and customer service policies.	3.8	Always
Invest in the well-being and professional development of employees through training programs, mentorship opportunities, and benefits such as healthcare and paid time off.	3.2	Often
Implement loyalty programs or customer appreciation initiatives to reward repeat business and foster long-term relationships with customers.	3.6	Always
Celebrate cultural diversity through menu offerings, themed events, or special promotions that highlight different cuisines and traditions.	3.2	Often
Average weighted mean	**3.23**	**Often**

The restaurants engage with the local community through partnership and sponsorship, with a weighted mean of 2.6. They often prioritize giving back to the community by supporting charitable organizations, participating in fundraisers, and sponsoring local events, with a weighted mean of 3. The restaurant always upholds principles of diversity and inclusivity in its hiring practices, staff training, and customer service policies, with a weighted mean of 3.8. They often invest in the well-being and professional development of employees through training programs, mentorship opportunities, and benefits such as healthcare and paid time off, with a weighted mean of 3.2. The restaurant always implements loyalty programs or customer appreciation initiatives to reward repeat business and foster long-term relationships with customers with a weighted mean of 3.6. They often celebrate cultural diversity through menu offerings, themed events, or special promotions that highlight different cuisines and traditions with a weighted mean of 3.2. The average weighted mean of all strategies is 3.23, with a verbal interpretation of often.

The restaurant excels in social sustainability through consistent engagement with the local community and strong principles of diversity and inclusivity in its operations, earning high weighted means of 2.6 and 3.8, respectively. While they often invest in employee well-being and celebrate cultural diversity, these efforts score slightly lower at 3.2. Overall, their average weighted mean of 3.23 reflects a proactive approach to social responsibility and customer relationship building.

In a highly competitive market, restaurants and food businesses can distinguish themselves by introducing new

and distinctive flavors, ingredients, and cooking techniques from different cultures. By embracing cultural diversification, they can foster innovation and uniqueness, appealing to customers who seek novel culinary experiences. This approach enables restaurants to differentiate themselves and stand out in a crowded marketplace.(Amanda Hamel,2023)

Table 3.4 Sustainable development strategies of a restaurant through the external environment in terms of technology

3.4 Technology	Weighted mean	Verbal interpretation
The restaurant invests in digital marketing strategies and online platforms such as social media accounts and websites.	3	Often
Implementing an online ordering system and partnering with delivery platforms to offer customers convenient options for ordering food for delivery or pickup.	1.8	Seldom
Offering contactless payment options such as mobile wallets, debit cards, or QR code payments to enhance convenience and safety for customers.	3.8	Always
Implementing mobile POS systems that allow servers to take orders and process payments directly at the table, reduces wait times and enhances customer satisfaction.	2.4	Seldom
Utilizing data analytics tools to analyze customer preferences, track sales trends, and identify opportunities for menu optimization and targeted marketing campaigns.	3.4	Always
Monitoring online reviews and social media mentions to gauge customer satisfaction and address any issues or concerns promptly.	3.6	Always
Average weighted mean	**3**	**Often**

The restaurants often invest in digital marketing strategies and online platforms, such as social media accounts and websites, with a weighted mean of 3. They always offer contactless payment options, such as mobile wallets, debit cards, or QR code payments, to enhance convenience and safety for customers, with a weighted mean of 3.8. They always utilize data analytic tools to analyze customer preferences, track sales trends, and identify opportunities for menu optimization and targeted marketing campaigns, with a weighted mean of 3.4. They always monitor online reviews and social media mentions to gauge customer satisfaction and address any issues or concerns promptly, with a weighted mean of 3.6. However, they seldom implement an online ordering system and mobile POS systems, with weighted means of 1.8 and 2.4 respectively. The average weighted mean for all technology-related strategies is 3, indicating that these strategies are often implemented.

The restaurant adopts a balanced approach to technology integration, with a focus on leveraging digital marketing, contactless payment options, and data analytics tools consistently, as reflected in their high weighted means. These efforts demonstrate a commitment to enhancing customer convenience, safety, and satisfaction. However, the lower implementation rates of online ordering systems and mobile POS systems suggest areas for potential improvement in optimizing operational efficiency and customer service delivery.

According to McKinsey & Company (2023), the use of contactless payments has been steadily increasing among consumers, as many individuals are drawn to the convenient and secure nature of these payment methods.

4. Propose a sustainable development plan, based on the findings of the external and internal environment.

Issues	Action Plan	Responsible Department	Budget Allocation	Time Frame
Employee Retention and Development	Implement an Employee Retention Program focused on career development opportunities, mentorship programs, and	Human Resource Department	P 50,000	Implement within the next 6 months and assess its

	recognition initiatives to improve employee satisfaction and retention rates.			effectiveness over the following year.
Marketing Strategy Optimization	Increase focus on market research and target audience identification to improve marketing effectiveness. Develop a comprehensive digital marketing plan that includes regular content updates on social media platforms and the marketing website.	Marketing Department	P 30,000	Implement within the next 3 months and evaluate its impact over the following 6 months.
Online Food Delivery Service Implementation	Establish partnerships with popular food delivery platforms like FoodPanda and Grab to offer online food delivery services to customers. Develop an online ordering system for convenient food delivery or pickup.	Operations Department	P 20,000	Launch within the next 4 months and ensure the online ordering system within the following months.
Energy Efficiency Improvement	Implement energy-saving measures such as LED lighting upgrades, energy-efficient kitchen appliances, and the installation of solar panels to reduce energy consumption and promote sustainability.	Facilities and Equipment Department	P 40,000	Complete within the next 8 months and monitor consumption over the following year.
Community Engagement Enhancement	Expand community engagement initiatives through partnerships with local charities, environmental organizations, and community events. Organize regular community clean-ups, fundraisers, and events to strengthen ties with the local community.	Social and Environmental Responsibility Department	P 15,000	Begin within the next 2 months and continue over the following year.

IV.   CONCLUSION

Based on the data presented in the tables, several conclusions can be drawn:

1. The restaurants demonstrate a strong commitment to employee development and satisfaction through strategies such as performance evaluations, training programs, health benefits, and incentives. However, there is room for improvement in hiring employees within the area of operation and conducting employee retention programs.

2. The restaurants exhibit effective financial management and control through strategies such as budget adjustments, internal audits, accounting software utilization, external audits, and inventory management systems. These strategies contribute to compliance with accounting standards and efficient financial reporting.

3. The restaurants ensure efficient and consistent operations through strategies such as standardized operating procedures, contingency plans, staff training, and digital ordering platforms. These strategies contribute to maintaining quality, consistency, and preparedness.

4. The restaurants employ various marketing strategies, including digital marketing platforms, market research, and diverse marketing channels. However, there is room for improvement in utilizing print mediums and overcoming challenges in reaching the target audience.

5. The restaurants offer a wide variety of dishes, regularly updates the menu based on market trends and customer feedback, and provides specials or seasonal dishes. However, there is potential for expansion in online food delivery services and partnerships with delivery platforms.

6. The restaurants ensure cleanliness, efficiency, and accessibility through strategies such as inspections, equipment upgrades, accessibility features, routine maintenance, and detailed record-keeping. These strategies contribute to maintaining high standards in facilities and equipment.

7. The restaurants demonstrate adaptability to economic indicators, pricing strategies, market research, financial analysis, and customer service. However, there is potential for further exploration of partnerships and online ordering systems.

8. The restaurants promote environmental sustainability through strategies such as recycling, food waste minimization, environmentally friendly cleaning products, local sourcing, community engagement, and water and energy conservation. These strategies contribute to environmental responsibility.

9. The restaurants engage with the local community, upholds principles of diversity and inclusivity, invests in employee well-being and development, and fosters customer loyalty. However, there is potential for further implementation of social initiatives.

10. The restaurants utilize digital marketing strategies, contactless payment options, data analytics, and online reputation monitoring. However, there is potential for expansion in online ordering systems and mobile POS systems.

RECOMMENDATION

Based on the findings, the following recommendations can be made:

1. Focus on employee retention: While the restaurants already invest in employee development and satisfaction, there is room for improvement in hiring employees within the area of operation and implementing employee retention programs. Offering competitive benefits, creating a positive work environment, and providing opportunities for growth and advancement can help retain talented employees.

2. Enhance marketing efforts: While the restaurants already utilize digital marketing platforms, it can further improve its marketing strategies by exploring print mediums such as billboards and fliers to reach a broader audience. Additionally, addressing the challenges of reaching the target audience through targeted marketing campaigns and customer segmentation can help increase brand visibility and attract more customers.

3. Expand online food delivery services: Considering the growing demand for online food delivery, it would be beneficial for the restaurant to partner with popular delivery platforms such as FoodPanda or Grab. This will allow them to reach a wider customer base and increase revenue.

4. Strengthen accessibility efforts: While the restaurants invest in improving accessibility, there is room for improvement in the installation of ramps, handrails, and other accessibility features. Consider conducting a comprehensive accessibility audit to identify specific areas that need improvement. This can involve consulting with accessibility experts or organizations to ensure that the restaurant meets or exceeds accessibility standards. Implementing additional accessibility features, such as accessible seating arrangements or signage, can further

enhance the dining experience for customers with mobility challenges.

5. Continuously monitor and adapt to market trends: The restaurants should continue monitoring economic indicators, market trends, and customer preferences. This will help in making data-driven decisions regarding pricing strategies, menu updates, and overall business operations.

6. Maintain a strong focus on environmental sustainability: The restaurants should continue implementing strategies to minimize food waste, promote recycling, and conserve water and energy. Additionally, exploring partnerships with local suppliers that prioritize sustainable and environmentally friendly practices can further enhance the restaurant's commitment to environmental responsibility.

7. Strengthen social and community initiatives: The restaurants can further engage with the local community by actively participating in community clean-ups, sponsoring local events, and supporting charitable organizations. This will not only contribute to a positive brand image but also foster stronger connections with the community.

8. Implement online ordering and mobile POS systems: To enhance customer convenience and streamline operations, the restaurant can consider implementing online ordering systems and mobile POS systems. This will allow customers to place orders easily and reduce wait times, resulting in improved customer satisfaction.

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Exposing the violence on African American people by white supremacist ideology: Poetry of Sterling Brown and Esther Popel

Dibyajit Mukherjee

Assistant Professor, Department of English, Prabhat Kumar College, Contai, West Bengal, India

Abstract— The history of African American Poetry is inextricably linked with the capitalist demand for workers from the already established slave market in Africa through the notorious trans-Atlantic slave trade. For example, one of the first poets of African American literature is named Phillis Wheatley but this was not her actual name. Phillis was the name of the slave ship on which she was brought to a foreign land and Wheatley was the name of her white masters who took her as property. The modus operandi of white supremacy was inhuman and extremely violent. Terrorist groups like the Ku Klux Klan terrorized African Americans. One of the cruel methods of alienating African Americans was the practice of lynching. By this way the black body was converted into an object, which the white 'master' could discipline and punish. In this paper, I have discussed the African American resistance to the practice of lynching using poetry. The poets whose works have been discussed are Sterling Brown and Esther Popel.

Keywords— White Supremacy, African American resistance, slavery, violence, capitalism.

Capitalism in the United States of America, cannot be separated from racism. Both are an integral part of the state structure. Capital was accumulated through the expropriation of land and the capture of slaves along with the genocide of the native population in America. The concept of racism did not exist in ancient or medieval times and is entrenched within capitalism which is continuously devised as a tool to divide the working class. It arose out of the socio-economic needs of the class of people who wanted a narrative for colonizing. Theodore Allen, a historian had surveyed 885 county records and found that there did not exist anything as the superiority of the white race. After the Bacon's rebellion (1676-77) in Virginia when both black and white bonded laborers united with each other and rebelled against their masters, the Virginia slave code was passed in 1705 which created the first form of racial segregation whereby one's color would play an important role in segregating the working class. The unity of the working class as seen in Bacon's rebellion served as a threat to the ruling class of people. Isabel Wilkerson in her book *Caste: The Lies that Divide Us* notes that:

Lynchings were part carnival, part torture chamber, and attracted thousands of onlookers who collectively became accomplices to public sadism. Photographers were tipped off in advance and installed portable printing presses at the lynching sites to sell to lynchers and onlookers like photographers at a prom. They made postcards out of the gelatin prints for people to send to their loved ones. People mailed postcards of the severed, half-burned head of Will James atop a pole in Cairo, Illinois, in 1907. They sent postcards of burned torsos that looked like the petrified victims of Vesuvius, only these horrors had come at the hands of human beings in modern times. Some people framed the lynching photographs with locks of the victim's hair under glass if they had been able to secure any. One spectator wrote on the back of his postcard from Waco, Texas, in 1916: "This is the Barbecue we had last night my picture is to the left with the cross over it your son Joe." This was singularly American. "Even the

Nazis did not stoop to selling souvenirs of Auschwitz," wrote Time magazine many years later. Lynching postcards were so common a form of communication in turn-of-the-twentieth-century America that lynching scenes "became a burgeoning subdepartment of the postcard industry. By 1908, the trade had grown so large, and the practice of sending postcards featuring victims of mob murderers had become so repugnant, that the U.S. postmaster general banned the cards from the mails. (Wilkerson 94)

According to the Ferris State University:

Within several decades of being brought to the American colonies, Africans were stripped of human rights and enslaved as chattel, an enslavement that lasted more than two centuries. Slavers whipped slaves who displeased them. Clergy preached that slavery was the will of God. Scientists "proved" that blacks were less evolved- a subspecies of humans. The invention of the cotton gin in 1793 solidified the importance of slavery to the South's economy. By the mid-19th century, America's westward expansion, along with a growing anti-slavery movement in the North, provoked a national debate over slavery that helped precipitate the American Civil War (1861-65). Though the Union victory freed the nation's four million slaves, the legacy of slavery influenced American history, from the chaotic years of Reconstruction (1865-77) to the civil rights movement that emerged in the 1950s.[1]

Amiri Baraka, the founder of the Black Arts Movement, had as his teacher in Howard University Prof. Sterling Allen Brown who had taught Baraka that music could be studied and which implied that black people had their history in their music. Baraka in his autobiography says that Brown was raising the music as an art, a thing for scholarship and research as well as deep enjoyment. Sterling Brown was himself very much influenced by poets like Robert Frost and Carl Sandburg and preferred the vernacular dialect. In 1932 and 1935, he came up with two poems that talk about lynching. Both the poems were published in *Opportunity*. Anne Price in the book *Witnessing Lynching: American Writers Respond* writes:

On December 4, 1931, a mob of two thousand in Salisbury. Maryland, took Mack Williams, an African American man charged with murdering his employer, from his hospital cot, hanged him in front of the court house and cremated his

body. Brown's ballad "He was a Man" enshrines Williams as a folk hero for his unassuming dignity and courage. (Rice 264)

The picture of two thousand white people against one black man shows the terror and the imagination of the fear of the black man. Brown starts the poem "He Was a Man" by saying that the black man had not committed any rape and neither was he drunk. He was not pugnacious in nature and did not interfere much in other people's lives. But in an act of self-defence, he killed a white man. He was a simple man who loved spending time with his family and friends on Eastern Shore which was his place of residence.

> *It wasn't about no woman,*
> *It wasn't about no rape*
> *He wasn't crazy, and he wasn't drunk.*
> *An' it wasn't no shooting scrape,*
> *He was a man and they laid him down.*
>
> *He wasn't no quarrelsome feller,*
> *And he let other folks alone,*
> *But he took a life, as a man will do.*
> *In a fight to save his own.*
> *He was a man and they laid him down.*
>
> *He worked on his little homeplace*
> *Down on the Eastern Shore;*
> *He had his family and he had his friends,*
> *And he didn't expect much more,*
> *He was a man, and they laid him down.*
>
> *He wasn't nobody's great man,*
> *He wasn't nobody's good,*
> *Was a po' boy tried to get from life*
> *What happiness he could*
> *He was a man and they laid him down. (Ibid)*

Next, Brown tells us the name of the white man named Tom Wickley, who was not abused by the man who was later laid down and neither did he do anything when he was being cursed by Wickley. When the white man pulled out his gun to shoot the black man, in self- defence he managed to protect himself. He was injured in the process and he was taken to a hospital. The lynch mob, as soon as they received

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[1]Quoted from:
https://www.ferris.edu/htmls/news/jimcrow/timeline/slavery.htm.

the message of the death of a white man in the hands of a black person and rushed in to the hospital from where they took him under broad daylight. The poet emphasises on this point that the black person named Will was not abducted during midnight, very stealthily, but was abducted from the hospital ward in front of everyone's eyes, proving how Jim Crow lynchings were acknowledged in American society. The mob did not hide wearing masks of the Ku Klux Klan and neither did they take Will to a secluded place like a swamp but hung him in front of the courthouse and after that burnt his body to ash. Sterling Brown compares this whole event to a barbeque to compare the mood of the event. Lynching of black people had become a time of carnival and every white man, woman and child enjoyed it with enthusiasm. Even after all this happened, the irony lies in the point which Brown makes when he tells the readers that the coroner and the Sheriff after inspection and investigation, declared that Will was killed by "unknown hands." In the ballad form, Brown manages to depict the cruel history of African American mob lynchings.

> *He didn't abuse Tom Wickley,*
> *Said nothing when the white man curst,*
> *But when Tom grabbed his gun, he pulled his own,*
> *And his bullet got here first,*
> *He was a man, and they laid him down.*
>
> *Didn't catch him in no manhunt*
> *But they took him from a hospital bed,*
> *Stretched on his back in the nigger ward,*
> *With a bullet wound in his head,*
> *He was a man, and they laid him down.*
>
> *It didn't come off at midnight*
> *Nor yet at the break of the day,*
> *It was in the broad noon daylight,*
> *When they put po' Will away,*
> *He was a man, and they laid him down.*
>
> *They strung him up on main street,*
> *On a tree in court house square,*
> *And people came from miles around*
> *To enjoy a holiday there,*

> *He was a man, and we'll lay him down.*
>
> *They hung him and they shot him,*
> *They piled packing cases around,*
> *They burnt up Will's black body,*
> *Cause he shot a white man down;*
> *"He was a man and we'll lay him down."*
>
> *It wasn't no solemn business,*
> *Was more like a barbeque,*
> *The crackers yelled when the fire blazed,*
> *And the women and the children too-*
> *"He was a man, and we laid him down".*
>
> *The Coroner and the Sheriff*
> *Said "Death by Hands Unknown."*
> *The mob broke up by midnight,*
> *"Another uppity nigger gone-*
> *He was a man, an' we laid him down." (265)*

Prof. Dr Katja Mierke from Fresenius University of Applied Sciences, Cologne notes in "A Social Psychology of Festival Crowds"[2] that the larger the mob will be, the greater will be the violence and more likely are people to follow group norms. These group norms can be very specific and range from being violent but also dancing wildly or eating more. The word barbeque used by Sterling Brown is used both literally and symbolically. Literally it meant the grilling of the victim whose skin colour was black and symbolically it meant a social gathering where whites would relish the idea of their supremacy.

In his poem "Let us Suppose," Brown uses an interesting technique. He asks the reader to imagine a particular condition of the African American which is different from his present condition. For example, in the first stanza the poet asks the readers to supposedly think that the African American person works in a much wider field than the present swampy fields where carrion crows fly over. He wants to increase the horizons of the negro's present socio-political condition in the second stanza so that his restless mind can gather more harvest. In the third stanza, the poet purposely dehumanises him and says that if the negro person in America would be a little passive, erase his self-esteem, negate his desire for fighting back then maybe the

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[2] Quoted from: http://go-group.org/wp-content/uploads/2016/04/A-Social-Psychology-of-Festival-Crowds-GoGroup-2016-Katja-Mierke.pdf.

whites would not kill him. Brown wants us to think what the negro "could never be." By supposing these conditions, he is explaining to the readers the alienated condition of the negro. The negro needs to be an animal in front of the white man. He needs to be alienated from his fruits of labour, he needs to be alienated from his species being and from the desire of living a life, free from humiliation, free from commoditization and free from facing what Prof. Carol Sanders notes as white rage. So, Brown wants to suppose a condition which would not create this white rage and only then can a negro person be alive. This poem was also published in *Opportunity: A Journal of Negro Life.* Anne Price in the book *Witnessing Lynching: American Writers Respond* notes that "Let us Suppose" was based on the September 26, 1933, lynching of John White, a young African American accused of rape in Opelousas, a part of Louisiana with a long history of racial violence".

Let us suppose him differently placed
In wider fields than these bounded by bayous
And the fringes of moss-hung trees
Over which, in lazy spirals, the carancros [carrion crows]
soar and dip.
.

Let us suppose these horizons pushed farther,
So that his eager mind,
His restless senses, his swift eyes,
Could glean more than the sheaves he stored
Time and time again:
Let us suppose him far away from here.
.

Or let us, keeping him here, suppose him
More submissive, less ready for the torrent of hot Cajan
speech,
The clenched fist, the flushed face,
The proud scorn and the spurting anger;
Let us suppose him with his hat crumpled in his hand,
The proper slant to his neck, the eyes abashed,
Let us suppose his tender respect for his honour
Calloused, his debt to himself outlawed.
.

Let us suppose him what he could never be.
.

Let us suppose him less thrifty
Less the hustler from early morning until first dark,
Let us suppose his corn weedy,
His cotton rusty, scantily fruited, and his fat mules poor.
His cane a sickly yellow
Like his white neighbour's.
.

Let us suppose his burnt brick colour,
His shining hair thrown back from his forehead,
His stalwart shoulders, his lean hips,
His gently fused patois of Cajan, Indian, African,
Let us suppose these less the dragnet
To her, who might have been less lonesome
Less driven by Louisiana heat, by lone flat days,
And less hungry.
.

Let us suppose his full-throated laugh
Less repulsive to the crabbed husband,
Let us suppose his swinging strides
Less of an insult to the half-alive scarecrow
Of the neighbouring fields:
Let us suppose him less fermenting to hate.
.

Let us suppose that there had been
In this tiny forgotten parish, among these lost bayous,
No imperative need
Of preserving unsullied,
Anglo-Saxon mastery.
.

Let us suppose –
Oh, let us suppose him alive. (266)

Sterling Brown was an important critic of African American conditions of suffering and by reading these poems there is an urgent need to reconstruct what is popularly known as the Reconstruction period in U.S.A. The reconstruction period, talks about the period after the Civil War where attempts were made to redress the alienated condition of African American slavery brought about by the politics of capitalism. These poems underline the fact that instead of reconstruction, there was a rebirth of slavery and an evolution of it under the Jim Crow laws and the emergence of the Ku Klux Klan. The library of Virginia reports:

> Reconstruction was extremely unpopular among most Southern whites. White resistance following the war took several forms, among them the Klan and local legislation which supported the white establishment. The Klan was variously organized throughout the South as a white underground resistance to the forces of Reconstruction. In 1867, Nathan Bedford Forrest consolidated the Klan into the "Invisible Empire of the South." Dressed in white robes designed to frighten victims and protect the identity of the members, the Klan fought to restore white supremacy utilizing intimidation and direct violence against black freedmen and white supporters. [3]

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[3] The full report can be seen in the following link:
https://www.lva.virginia.gov/exhibits/mitchell/jimcro.htm.

Esther Popel was also one of the literary representative figures of the Harlem Renaissance and a good friend of Langston Hughes. She was a writer and editor of the N.A.A.C. P's journal named *The Crisis* and magazines like *The Opportunity* and *The Journal of Negro Education*. Her most important poem on lynching is "Flag Salute" which was a reaction to the lynching of George Armwood on 18th October, 1933 in Princess Anne, Maryland. The Maryland State Archives report notes that:

> George Armwood was widely considered to be a very hard worker, uncomplaining, quiet, and generally well liked. He was also described as "feeble-minded." John Waters, a 21-year old who described himself as a friend of Armwood's said of him that "that guy was a little off at times." Waters suggested that this "feeble-mindedness" was at the root of a separate assault, when Armwood allegedly sexually assaulted an African American woman. That case occured years before he was accused of attacking Mary Denston, but it was not investigated, some said because of the influence of Armwood's white employer, John H. Richardson. Armwood attended school until the age of fifteen, when according to his mother, "Mr. John H. Richardson, white, and his wife requested that George be given to them." The *Afro-American* wrote a piece referring to this arrangement after the lynching. The case seemed to resemble the Matthew Williams lynching case of 1931, when Williams, who was conceded by both coloured and white to be demented, but allowed to work at starvation wages until he allegedly slew his own employer and exploiter. The *Afro-American* asserted that several cognitively disabled African Americans were held in peonage, ignorance, and serfdom" on the Eastern Shore in what was "merely a polite term for slavery. After the alleged attack, Richardson reportedly aided Armwood in his escape. Armwood's mother mentioned that assertion in her interview with the *Afro* and the rumour was repeated by John Waters, who described the Richardsons as "his [Armwood's] white people" and said that Richardson helped George to get away from that mob which was hunting him. After Mary Denston reported the attempted assault, police in Somerset County organized a search party to look for George Armwood in the woods near where the incident took place. They questioned those in the area, and armed men searched the home of Armwood's mother Etta in Manokoo. George Armwood was found hiding in the home of John H. Richardson. He was dragged across the field and beaten as he was taken into custody. Armwood's mother saw the beating from her house. She told reporters from the *Afro-American* that she feared he would be killed. Armwood was taken to the Salisbury prison, ten miles north of Princess Anne. After the lynching of Matthew Williams in 1931, lynch law had embarrassed Maryland authorities. The distance was not a guarantee of safety but it would put ten miles between George Armwood and potential lynchers in Princess Anne.However, by 5 o'clock the afternoon of Armwood's jailing in Salisbury, a white mob was forming. It was decided to move George Armwood. He would be shuttled from Cecil County to as far as Baltimore City in an effort to avoid mob violence. Somerset County Judge Robert F. Duer and State Attorney John Robins were pressured by their constituency to call for Armwood's return to the Eastern Shore. The two assured Governor Albert C. Ritchie that the justice of the courts would not be circumvented by terror and lynch law. Governor Ritchie assented, and Armwood was sent back to Princess Anne in the early morning of October 17. Despite the promises of Duer and Robins, the mob formed again at the jail once people heard of Armwood's returned. Judge Duer reportedly spoke to the crowd while he was en route to a dinner party. "I know nearly all of you," he told the crowd, going on to say that he was "one of them" and would hold the citizens "to their honor." The crowd initially dispersed in response to Duer's words, but it quickly reassembled. Deupty Norman Dryden, Captain Edward McKim Johnson, and 23 other officers guarding the jailhouse threw teargas into the mob. As the smoke cleared, the lynch mob used two fifteen-foot timbers as battering rams to breach the jailhouse doors. Captain Johnson was reportedly knocked unconscious and Deputy Dryden was forced to hand over the keys to the cells. Armwood hid under his mattress but was dragged out of his cell by the mob and a noose was placed around his neck. He was beaten, stabbed, and kicked, before he was tied to the back of a truck and driven to the place he would be hanged. Initially the mob favored a tree near Judge Duer's home, but instead they used a nearby tree on the property of ninety-one-year-old Thomas Bock. Before he was hanged, Armwood's ears were cut off and his gold teeth were ripped out. Armwood was reportedly dead by the time the mob raised and

dropped his body from a tree branch. The lynch mob dragged George Armwood's corpse back to the courthouse on the corner of Prince and William Street in downtown Princess Anne. His body was hanged from a telephone pole and burned. His corpse was dumped in Hayman's Lumber Yard, to be gathered by the authorities in the morning.[4]

The above newspaper report[5] shows the incident of George Armwood. The poem is a critique on the American "Pledge of Allegiance" which states that "I pledge allegiance to my Flag and the Republic for which it stands, one nation, indivisible, with liberty and justice for all. This line from the pledge of allegiance is very farcical within the context of African American lives, In the poem "Flag Salute," Popel deconstructs this narrative.

'I pledge allegiance to the flag'-
'They dragged him naked
'Through the muddy streets,
'A feeble-minded black boy!
'And the charge? Supposed assault
'Upon an aged woman!
''Of the United States of America'-
'One mile they dragged him
'Like a sack of meal,
'A rope around his neck,
'A bloody ear
'Left dangling by the patriotic hand
'Of Nordic youth! (A boy of seventeen!)
''And to the Republic for which it stands'-
'And then they hanged his body to a tree,
'Below the window of the county judge
'Whose pleadings for that battered human flesh
'Were stifled by the brutish, raucous howls
'Of men, and boys, and women with their babes,
'Brought out to see the bloody spectacle
'Of murder in the style of '33!
' (Three thousand strong, they were!)
'One Nation, Indivisible'-
To make the tale complete
They built a fire-
What matters that the stuff they burned
Was flesh- and bone- and hair-
And reeking gasoline!
'With Liberty- and Justice'-
They cut the rope in bits
And passed them out,
For souvenirs, among the men and boys!

The teeth no doubt, on golden chains
Will hang
About the favoured necks of sweethearts, wives,
And daughters, mothers, sisters, babies, too!
'For ALL!' [6]

The poem is 37 lines long and it contains interesting interruptions from the pledge of Allegiance in the first, seventh, fourteenth, twenty third, twenty ninth and 37th line. If we read only these six lines as mentioned above, we will legibly be able to read the pledge. It is only when we read between these lines that the real picture of America is seen where the nation is very much divisible into Black America and White America, there is no liberty for the African American and neither is there any justice in the judicial system. Popel writes about Armwood being dragged naked through the muddy streets on the charge of a supposed assault of an elderly white woman. They dragged his body one mile "like a sack of meal" indicating the commoditization and alienation of the African American with a rope around his neck which cut his ear and left it dangling. Next his body was hung to a tree below the window of a county judge. Here lies the irony in the sense that this illegal and terroristic mob lynching was happening right under the judge's nose but he was paralysed in front of the lynch mob hence signifying the impotence of the American judicial system. Popel's lines "'Of men, and boys, and women with their babes/Brought out to see the bloody spectacle" makes us remember McKay's "white fiends." After he was hung his body was burnt and then his body parts were cut for souvenirs and distributed amongst the gathered mob. This poem helps us to understand the empty phrases of the pledge of allegiance and the monstrosity of White Supremacist nationalism. This ideology did not consider the Black Community as human beings let alone considering them as fraternal netizens. This act can be interpreted as a blasphemy when seen in the context to the American Preamble which aspires to establish justice and ensure domestic tranquillity. Popel also thought about this fact when he wrote her poem "Blasphemy-American Style." In the first stanza of the poem, we hear the voice of the lynch gangs again saying "Look, God/ We've got a nigger here/ To burn." The next stanza proclaims that they are going to "plunge" this "goddamn nigger…To hell." When the victim shrieked in pain the mob was usually very happy and their faces smiled. The lynching of a black person can be compared to a carnival spirit. When Popel writes "Now

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[4] Quoted from:
https://msa.maryland.gov/megafile/msa/speccol/sc3500/sc3520/013700/013750/html/13750bio.html.

[5] See the report in the following link:
https://baltimorepostexaminer.com/two-cases-linked-in-history-galvanized-the-civil-rights-movement/2018/07/16.
[6] Quoted from: http://archives.dickinson.edu/document-descriptions/flag-salute-esther-popel-shaw.

watch him/Squirm and wriggle/While we swing him/from this tree," the note of excitement of the spectators is discernible. The poet makes it clear that African Americans were not considered as human beings as in the next lines we see the image of a scared black person who is about to be lynched wanting to pray to God. Praying is a human act. People pray when they suffer, but this is also denied by the lynch mobs as they say "And listen, God, / You'll laugh at this/I know/ He wants to pray/ Before we stage/ This show/He's scared/ And can't remember What to say Imagine, God, /A nigger try 'in/To Pray". According to the white people a black person praying is a very comic affair. Next Popel writes that the white people make fun of this person who is about to die by saying that he cannot even spell the words he is trying to say. This is when they start saying The Lord's Prayer and asks the victim to repeat it. This is an image of imposition. Popel by writing this poem indicates how the white people used terrorist methods of social control and violent means of imposing their culture on the black people. Everything white was considered beautiful and everything black was interpreted as abominable. This poem is also one of the hopelessness of praying very similar to Langston Hughes' poem "Song for A Dark Girl" published in 1927 when the latter says form the perspective of a black woman whose lover was hung from a "cross roads tree".

The woman in that poem too talks about the futility of praying:

> *I asked the white Lord Jesus*
> *What was the use of prayer.*
> *Way Down South in Dixie*
> *(Break the heart of me)*
> *Love is a naked shadow*
> *On a gnarled and naked tree.7*

White terror through lynching, cut off the African American from the dignity of being human governed by the dictatorship of white supremacist ideology. We can, through an analysis of the poems above observe the link between Marx's concept of alienation or "Entfremdung" whereby people are compelled to live in a dehumanized and a neurotic world of constant threat. The main theme of alienation it must be reiterated is the loss of the human self. This loss of the self is realised by observing lynching and being the victim of lynching. The violence was systematically carried out by the ideology of white supremacy supported by a capitalist system. Alongside "entfremdung" the Freudian concept of Unheimlich should also be mentioned. Unheimlich literally means "not of the home." People who were brought into America as slaves

were not of the home-not from America. The ideology of white supremacy never considered black skin people as equal to white people. Although they were necessary to do the physical work, their contribution to the economy was never recognised and they were considered as alien to their culture and hence if an African American wanted to enter the mainstream of American society, violence was a necessity to marginalise or terminate them. Thus, racial capitalism promotes alienation and this viewing of the African American as the emergence of the uncanny or unheimlich is located within the co-ordinates of white supremacy. Capital, as Marx notes in Chapter 31 of Volume 1 of *Das Kapital* comes dripping from head to toe, from every pore, with blood and dirt. In the U.S.A we saw the blood dripping from the body of the African American and the dirt which they had to kiss after being lynched and burnt. There is a famous jazz song, sung by Billy Holiday, named "Strange Fruit," which was initially composed as a poem by a teacher, songwriter, and a member of the American Communist Party- Abel Meeropol. It talks about the strangeness of the African American condition, dehumanised, alienated, and terrorised:

> *Southern trees bear strange fruit,*
> *Blood on the leaves and blood at the root,*
> *Black bodies swinging in the southern breeze,*
>
> *Strange fruit hanging from the poplar trees.*
>
> *Pastoral scene of the gallant south,*
> *The bulging eyes and the twisted mouth,*
> *Scent of Magnolias, sweet and fresh,*
> *Then the sudden smell of burning flesh.*
>
> *Here is fruit for the crows to pluck,*
> *For the rain to gather, for the wind to suck*
>
> *For the sun to rot, for the trees to drop,*
>
> *Here is a strange and bitter crop. 8*

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[2] Wilkerson, Isabel. *Caste: The Origins of our Discontents*. Penguin Books Ltd, 2023.

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7 Quoted from:https://www.poetrynook.com/poem/song-dark-girl.

8 Quoted from:
http://www2.hawaii.edu/~davink/ANALYTICAL/Holiday.html.

The Dream and Ideological Underpinnings in Gabriele Muccino's *the Pursuit of Happyness*

Binod Sapkota

Assistant Professor, Saraswati Multiple Campus, Tribhuvan University, Kathmandu, Nepal
Email: binod.sapkota@smc.tu.edu.np
ORCID: 0009-0003-8868-1022

Abstract— The paper offers a critical examination of the film The Pursuit of Happyness vis-à-vis the American Dream set against the backdrop of 1980s San Francisco during a period of economic instability. Focusing on the life of Chris Gardner, an African American man striving for upward mobility, the film juxtaposes the ideals of rugged individualism and success with the harsh realities of systemic economic and racial barriers. Through theoretical frameworks provided by Louis Althusser, Terry Eagleton, and Walter Benjamin, this study explores how ideology interpellates individuals into specific social positions, reinforcing class hierarchies and perpetuating economic inequality. Althusser's concept of interpellation is key in analyzing how Gardner's identity and aspirations are shaped by the cultural and ideological structures around him. By critically engaging with the film's portrayal of financial struggles, systemic oppression, and the illusion of the American Dream, this analysis highlights the ways in which capitalist ideology constrains personal fulfillment and reinforces societal inequities. The paper shows the film serves a broader commentary on the enduring structural inequalities in capitalist societies than just a as a narrative of individual perseverance.

Keywords— American Dream, capitalism, economic inequality, ideology, interpellation

I. INTRODUCTION

Set against the backdrop of 1980s San Francisco, the film under examination provides a captivating window into the American Dream during a pivotal era marked by the peak promises of capitalism. Unfolding within the Reagan era's economic downturn, the narrative delves into the struggles of a middle-class, African American, Chris Gardner, offering a poignant portrayal of a society grappling with both aspiration and disillusionment. At first glance, this film appears to be merely telling the classic "rags to riches" story. The film does more than suggest that with hard work and determination, anyone can become Chris Gardner. However, it also emphasizes the contrast between the rich and the poor in society and illustrates the tenuous grasp large numbers of people in society have on the American Dream and how this impacts family life. Despite the complications of his circumstances, he wins the coveted

job at the end of the internship experience. The happy ending of this movie, however, is illusory.

The film leaves the audience thinking long after it is over, about how things could have turned out much differently. The film also illustrates the structural conditions that continue to make it more likely that certain groups in society will struggle for a living wage. The economic slowdown since the 1970s has extensively cut manufacturing jobs and African American men, in particular, who did not have college educations found their economic prospects plummet (Nordhaus, 2004; Okun 1975). It is both the structural obstacles that Gardner encounters, as well as the challenges of everyday living that he meets along the way, that illustrate how easy it is for people in our society to be a paycheck away from poverty.

As the story unfolds, the film critically dissects the American Dream, presenting a less-than-rosy depiction of those at the economic summit. It keenly examines how the American Dream, far from fulfilling its utopian promises, actively contributes to the erosion of personal values. Class consciousness and financial quandaries emerge as central themes, serving as cornerstones in the intricate pursuit of the American Dream as portrayed in the film. The movie stands as a searing critique, dissecting the foundations of American capitalist culture and exposing the pitfalls of the sustaining ideology. Beyond individual characters, the narrative unfolds as a broader commentary on societal structures and the elusive nature of the American Dream, resonating with a message that transcends the screen.

II.   LITERATURE REVIEW

The film *The Pursuit of Happyness* has gleaned extensive academic discussions, particularly regarding its depiction of the economic conditions during the Ronald Reagan era and its representation of African-American fathers. Dargis (2006) highlights the film's portrayal of Chris Gardner's struggle against poverty, framing it within a social Darwinian context that emphasizes survival of the fittest. This depiction suggests a broader commentary on the economic disparities and social mobility of the time. Heryanit and Kasih (2022) challenge prevalent stereotypes about African-American fathers by presenting Gardner as a responsible and engaged parent. Their analysis positions Gardner as a counter-narrative to the commonly held societal beliefs that African-American fathers are absent or neglectful. They argue that the film demonstrates African-American fathers' active role in their children's development and well-being, thus providing a more nuanced view of fatherhood within this demographic.

Conversely, Ren's (2014) critique of the film suggests that it reinforces quintessential American values such as individualism, self-reliance, and the American Dream. Ren (2014) argues that Gardner's success story epitomizes these ideals, proposing that the film's portrayal of Gardner's ascent from poverty to success serves as a testament to the possibility of achieving equality and freedom through perseverance. This analysis delves into the cultural implications of Gardner's journey, portraying it as emblematic of broader American values. Similarly, Niemiec (2007) regards the film as an exemplary illustration of positive psychology, emphasizing virtues such as resilience, love, and hope. His analysis underscores the film's uplifting message and its focus on Gardner's strength and determination in overcoming adversity. The protagonist, Chris Gardner, embodies persistence, love, and hope while facing major challenges like homelessness and unemployment. His journey highlights the process of overcoming obstacles by leveraging his strengths, suggesting that happiness is a pursuit rather than a permanent condition.

In a different vein, GC (2023) examines the film through the lens of critical race theory and Du Bois's concept of double consciousness, exploring the racial dynamics at play in Gardner's quest for the American Dream. This analysis underscores the systemic challenges faced by African Americans in achieving middle-class status and the impact of race and capitalism on Gardner's experience. By employing deconstructive logic, GC's work provides a nuanced understanding of the intersections of race, class, and societal expectations. Chris Gardner's experience illustrates double consciousness by showcasing his struggle to reconcile his identity as an African American within a predominantly white society. He navigates the tension between his spiritual aspirations and the material demands of life, often feeling the need to conform to societal expectations to achieve his dreams. This duality highlights the complexities faced by individuals like Gardner, who must balance their racial identity with the pursuit of the American Dream amidst systemic barriers. Nuryani (2019) contributes to the discussion by analyzing the semiotics of the film's poster. This study reveals how visual elements on the poster are used to convey thematic motifs and engage the audience, adding another layer to the film's interpretive dimensions.

Despite these varied analyses, a gap remains in the discussion: the ideological underpinnings of the film's portrayal of happiness and the American Dream. While much scholarly work has focused on the film's depiction of individual success and racial dynamics, there has been less examination of how the film's representation of happiness aligns with or critiques the ideological framework of the American Dream. This paper aims to address this gap by exploring how the film's depiction of happiness and success reflects or challenges prevailing ideological notions about achieving the American Dream.

III.   METHODOLOGY

This study employs the theoretical frameworks of Louis Althusser, Terry Eagleton, and Walter Benjamin to explore the role of ideology in shaping individual subjectivity and social structures. Althusser's conceptualization of ideology as a system of representations and practices that govern individuals' understanding of reality and their position within it is central to the analysis (Green and LeBihan, 128-29). Specifically, this paper operationalizes Althusser's theory of interpellation, which describes the process through which ideology hails individuals, influencing their

consciousness to the extent that cultural ideas become internalized and are perceived as personal beliefs (Althusser, 2004, pp. 693-4).

Althusser's theory of ideology, as central to this study, is understood as a system of representations and practices through which individuals comprehend their reality and position within it. Althusser (2004) views ideology as not merely a set of beliefs or ideas, but as a material practice that structures how individuals experience their conditions of existence. For him, ideology functions as a "lived relation" between people and the material world, encompassing both real and imagined aspects of social reality (Althusser, 1991, pp. 233-34). It is through these practices and representations that individuals are interpellated—hailed into specific subject positions— by the institutions of family, education, religion, and media (Althusser, 2004, pp. 693-95). Interpellation is key to understanding how individuals internalize cultural norms and social expectations, coming to perceive them as their own. This process ensures that ideology not only reinforces but also reproduces the existing social order by positioning individuals within ideological apparatuses that reflect the interests of dominant groups. Althusser's notion of ideology as both material and imaginary will be operationalized to analyze the mechanisms through which social institutions maintain and reproduce societal hierarchies, focusing particularly on how subjects are constituted within these ideological frameworks.

While Althusser emphasizes the structural and unconscious aspects of ideology, Terry Eagleton (1991) highlights its contested nature, arguing that ideology is not monolithic or static. For Eagleton, ideology is a dynamic and contradictory process marked by internal struggles among various social groups attempting to shape dominant narratives and meanings (p. 8). Ideology is thus a site of both oppression and potential resistance. Eagleton's focus on the role of language and discourse in ideology is particularly relevant, as this study explores how language mediates the construction and reinforcement of social realities. Language, in this view, is not merely a communicative tool but a critical means through which power is exercised and maintained, shaping individuals' perceptions and experiences of the world.

In addition to Althusser and Eagleton, Walter Benjamin's (2004) theory of postmodern Marxism provides a critical framework for analyzing the cultural dimensions of ideology, particularly concerning mass media and popular culture. Benjamin argues that capitalist societies are characterized by the commodification of culture, which leads to the creation of a "culture industry" that perpetuates dominant ideologies (pp. 1256-222). The proliferation of images and mass-produced cultural forms

obscures authentic human experience, instead promoting a superficial engagement with reality that serves the interests of capitalist production. Benjamin's work underscores the importance of critically engaging with media and popular culture to uncover the underlying contradictions of capitalist ideology. This study draws on his critique of the culture industry to examine how media and cultural production function as tools for ideological reproduction, while also considering the possibilities for resistance and alternative expressions.

By integrating the insights of Althusser, Eagleton, and Benjamin, this methodology provides a comprehensive approach to studying the operation of ideology in contemporary capitalist societies. Althusser's structural account of ideology, combined with Eagleton's emphasis on ideological contestation and Benjamin's critique of cultural production, offers a nuanced framework for analyzing the interplay between ideology, subjectivity, and social power.

IV.   TEXTUAL ANALYSIS

Ideology, Individualism, and Happiness

Gardner's relentless pursuit of the American Dream reflects the film's celebration of rugged individualism. Gardner is enticed by the ideology of happiness that if he can act on his rugged individualism, he can be happy. The study analyzes how the ideology of the Dream perpetuates the belief in upward mobility, despite its failure for many individuals.

The American Dream, much like state lotteries or big-bucks sweepstakes, offers the illusion that anyone can succeed, and people hold on to this hope, akin to gambling addicts (Tyson 58). In *The Pursuit of Happyness*, Gardner embodies this belief, striving to rise to the top of the success pyramid, which represents happiness for him. His desire to work at Dean Witter symbolizes the promise of the American Dream, with the company reinforcing this ideology under the flag's patriotic symbol. A key scene emphasizes Gardner's journey as the camera lingers on his steps toward the Dean Witter building for over thirty seconds (18:20-18:57). The sequence ends with Gardner submitting his internship application, underscored by the American flag waving in front of the towering building. This visual imagery reinforces the idea that achieving success is tightly bound to the ideals of the American Dream and national identity.

The towering Dean Witter building, covering vast space and rising high, symbolizes the grandeur of the American Dream. Its immense height and luxurious interior, captured prominently in the camera shots, reflect

the product of financial success. The camera emphasizes the building's dominance, representing the allure of wealth and accomplishment. Gardner is shown with his head lifted, eyes focused upward on the flag and building, with a close-up of his neck offering the viewer his perspective. This imagery highlights the seductive promise of the company and the dream it represents. His gaze reflects both ambition and aspiration. By entering the building, Gardner symbolically steps into the heart of capitalism, marking the beginning of his association with the American financial system, where success is measured by material wealth. The building becomes more than just a structure—it is the physical embodiment of Gardner's pursuit of the American Dream.

As the film unfolds, the economic laws of a free market and capitalism are seen maintaining class divisions, making it nearly impossible for Gardner to escape poverty or fully nurture his aspirations. While the U.S. claims to be nonracist, its promise of equal opportunity often falls short for Black citizens (Lewis and Jhally, 1995, p. 135). The film never refers to race as an operative category in pursuing the dream. However, offering "an amnesiac picture of the history of racial oppression toward African Americans", Schmitt (2010) notes, erodes race as an important part of social reality and this "takes a particularly dangerous political turn"—perpetuating the relegation the black body and preserving a white racial hierarchy (pp. 3-4). In Lewis and Jhally's words, it is much like joining a "Monopoly game halfway", Black individuals face significant economic disadvantages unless luck and strategy align perfectly (Lewis and Jhally, 1995, pp. 135). Regarding this, Lewis and Jhally argue:

> The game of Monopoly is instructive here. If three white people begin a game of Monopoly, a black player who is invited to join them halfway through enters at a serious disadvantage. Unless blessed by an unlikely combination of good luck and good sense, the black player will be unable to overcome these economic disadvantages and compete on equal status. (Lewis and Jhally, 1995, pp.135)

In the film, Gardner represents the middle-class struggle, achieving his dream through a rare combination of luck and perseverance. However, this success comes at a significant personal cost, symbolizing the high price often attached to chasing the American Dream. Gardner's decision to join the Dean Witter internship leads to family disintegration and cultural loss. His wife, Linda, leaves him and their son, mocking his aspirations of becoming a stockbroker by asking, "Why not an astronaut?" This moment highlights the skepticism surrounding the American Dream's promises. Additionally, Gardner sacrifices his roots, leaving Texas and assimilating into the urban life of San Francisco in pursuit of success. His journey mirrors the broader experience of many Black Americans, who are enticed by the idea of equal opportunity but often find themselves paying a steep price. The promises of equality fail to provide him with the means to achieve it, forcing individuals like Gardner to make painful sacrifices in their pursuit of economic and social mobility.

The desire for homeownership in capitalist culture is often portrayed as a natural aspiration, with the notion that every family inherently wants to own property. However, this desire is shaped by the very capitalist society in which people live, which instills the belief that personal prosperity is tied to ownership. In *The Pursuit of Happyness*, Gardner embodies this struggle to provide stability and success for his family, despite ongoing financial hardships. From the film's outset, the tension in Gardner's household is evident, driven by their economic struggles. A pivotal moment occurs when Gardner meets his wife, Linda, at the laundromat, where a heated argument over unpaid taxes escalates. Surrounded by laundry, Linda highlights their dire financial situation with frustration, saying:

> Linda: Do you remember that rent is due this week? Probably not!
>
> We are already two months behind.
>
> Next week we will be three months.
>
> I have been put to double checks for four months, Chris.
>
> Just sign what is in your contract and get outta your business.
>
> Chris: That is what I am trying to do.
>
> That is what I am trying to do for my family, for you, and for Christopher.

The ideology that blinds the middle class to socioeconomic inequalities is rooted in the belief that financial success is solely a result of hard work and determination. This deeply ingrained idea—central to the American Dream—leads people to believe that those who are poor must be lazy or lacking initiative. The middle class aspires to "get ahead," constantly seeking a better house or better clothes, where "better" means not only improving one's situation but also surpassing others. In *The Pursuit of Happyness*, Gardner's family belongs to this middle-class structure, and their struggles reflect this ideology. Linda is dissatisfied with their stagnant life and wants to leave for New York in search of something more fulfilling. While Gardner is focused on improving their lifestyle, Linda's frustration with their financial situation boils over. She exposes her unhappiness when she decides to leave, making it clear that life on the streets is unbearable:

> Linda: You know! I am not happy anymore. I am not just happy.
>
> (*Irritatingly*)
>
> Chris: Then, just go get happy Linda! Christopher lives with me.

The film also highlights another critical aspect of the American Dream: its celebration of individualistic efforts as the primary path to success. This idea ties directly to the principle of rugged individualism, a cornerstone of the American Dream that glorifies those who, against the odds, pursue difficult and risky goals on their own. It promotes the belief that anyone can achieve economic success through hard work and determination, while those who fail are dismissed as lazy or lacking ambition (Tyson 57, 59). This ideology pushes individuals like Gardner to bear the emotional and physical toll of relentless striving. In line with this belief, Gardner refuses to let circumstances define him. Despite constant setbacks, he embraces the "Ego" required to pursue financial success. His determination is exemplified during his internship, where he works tirelessly, calling clients without even pausing for a drink. A contrasting shot shows a woman drinking water while Gardner continues working non-stop, symbolizing the sacrifices required for individual achievement in pursuit of the American Dream. He says:

> I was not hanging up on the phone between calls. I realize by not hanging up on the phone, I will gain another eight to ten minutes to the day. I was also not drinking water. So, I did not waste any time in the room. (1.04.52 – 1.05.19 minutes)

Gardner's unwavering commitment and devotion to his work further emphasize the individualistic nature of the American Dream. While other interns take breaks to drink water or chat, Gardner maximizes every moment, using even his ten-minute breaks to study the internship materials and find solutions for his malfunctioning scanner. This tireless dedication illustrates his belief in the power of personal effort to overcome obstacles. When he fails to sell the scanner taken by a homeless man, Gardner doesn't give up. He is shown working on the stairs, using the available light to keep reading, even when the electricity is cut off. In one powerful shot, he stands against a wall, reading by the faint light coming through the window's small holes—a symbolic representation of his determination to carve out a brighter future. The light signifies hope and his relentless drive to succeed, despite the odds. This emphasis on self-reliance is echoed by the manager's lecture to the interns, reinforcing the idea that success comes from individual effort. The manager says:

> Some of you guys are here because you know somebody. Some of you guys are here because

> you think you are somebody. There is one guy here who is gonna be somebody. That person gonna be the guy who can turn this (showing a book) into this (bill-books) into 800 dollars. (57.56 – 58.57 minutes)

In his lecture to the interns, the manager emphasizes that only one person among them will be chosen based on their competence and ability to transform potential into success, underscoring the ruthless meritocracy of capitalism:

> This highlights the capitalist ideal that only those who excel will be rewarded, leaving others behind. In the broader capitalist system, as Adorno and Horkheimer argue in a capitalist society, the "culture is hardened enough either to poke fun at the old wishful dreams, the paternal ideal no less than unconditional feeling, or to invoke them as ideology, as the occasion demands" and the this "ideology has the world as such as its subject [:] It exploits the cult of fact by describing bad existence with utmost exactitude to elevate it into the realm of facts" (p.119). This lack of real choice is mirrored in Gardner's dilemma. After his interview in ragged, paint-stained clothes, Gardner contemplates quitting the internship, as it offers no salary and no guaranteed future. However, the fear of being "left behind" drives him to continue. Though his circumstances worsen after his wife leaves, he cannot abandon his dream. Jay Twisle convinces him to stay, and the camera's focus on the slamming lift doors symbolizes the closing of all other alternatives, forcing Gardner to embrace the harsh reality of capitalism.

Struggle and Economic Disparities

The film vividly portrays the dichotomy between the affluent and the economically struggling exemplified by characters like Mr. Ribbon and the homeless population. The contrast underscores the societal challenges faced by those pursuing the American Dream. In other words, the film portrays a society that ostensibly denies the presence of class structures and their impact on racial disparities (GC 2015, p. 89). Despite this denial, the film reveals moments where these inequalities become undeniable. There is a clear ideological expectation that wealthy white children will outperform poor Black children, receiving better education, living in more comfortable environments, and accessing greater opportunities. The rare success of children who transcend these expectations is depicted as exceptional and glamorous precisely because it defies the entrenched ideological norms.

In a specific scene, from 1.10.30 to 1.10.50 minutes, Christopher's experience on a bus highlights this ideological divide. He observes a white boy of his age playing basketball in a lush, well-maintained yard. This observation brings a stark contrast. He attends a poorly

maintained daycare center where the environment is marked by crude language and misspellings, symbolizing his disadvantaged position. The sunlight in this scene accentuates the disparity between the two classes. Christopher's silent acknowledgment of his inferior circumstances, as he looks down at his father's shoulder, underscores the experience of the class divide.

Another poignant moment in the film illustrates the harsh reality of class disparities. When Chris and Christopher are evicted from their apartment with their belongings locked inside, Chris's frustration peaks. He responds to his son's distress by shaking him and shouting, reflecting the immense pressure he feels. Later, as they sit despondently on a subway bench, Chris tries to comfort Christopher by inventing a game where they imagine they've traveled back to the age of dinosaurs. He transforms a nearby restroom into a makeshift cave for the night, and as his son drifts off to sleep in his arms, Chris stands guard, covering his son's ears from the outside world's disturbances, and silently weeps. The space they belong to exemplifies the ideological divide as part of systemic barriers (D'Adamo 19).

This scene starkly contrasts with the film's depiction of the divide between the affluent and the impoverished. The film portrays a troubling gap between those who embody the American dream, such as the executive from Dean Witter enjoying a lavish lifestyle, and those struggling for basic survival, exemplified by the long lines of homeless individuals seeking shelter for the night. This disparity underscores the systemic inequalities that the film critiques, highlighting how deeply ingrained class structures affect the pursuit of the American dream. Mr. Ribbon, a high-ranking individual, exemplifies the stark contrast between the social classes depicted in the film. When Gardner visits Mr. Ribbon's opulent home to apologize for missing a previous appointment, both he and his son are visibly taken aback by the grandeur of the surroundings. Before their arrival, they pause to take in the house's impressive exterior. The camera captures the luxurious details of the residence, from the sparkling garden fountains to the meticulously maintained grounds, with sunlight enhancing the opulence. This visual representation highlights the profound class divide.

Gardner's reaction, marked by raised eyebrows and a sense of unease, underscores his awareness of the social gap. The camera zooms in on the pristine white house, emphasizing the impact of this disparity on Gardner. After their visit and a shared football match, Gardner and Christopher look back at Mr. Ribbon's house, now shrouded in a misty hue. This perspective, from Gardner's point of view, conveys his confusion and sense of disconnection from the affluence that defines Mr. Ribbon's

world. This scene vividly illustrates the ideological divide and Gardner's struggle to reconcile the disparity between his circumstances and those of the wealthy.

The film critiques the capitalist system by highlighting how class divisions perpetuate social inequality and marginalize the majority of Black individuals. The class system in place effectively keeps most people "in their place," reinforcing the notion that the American Dream is an elusive fantasy for the many, rather than a realistic goal for all. As Lewis and Jhally argue, "The American Dream is a fantasy that the few can or will ever realize. It is an idea sustained by anecdotes that focus on the exceptions, not on rules" (Lewis and Jhally 135-36). This perspective suggests that achieving the American Dream is more about exceptional cases than a common reality.

The film critiques this capitalist ideal by demonstrating how Gardner's worth is evaluated solely in terms of his economic productivity. The value of a person is measured by their ability to generate profit. This reduction of human value to economic exchange aligns with George Lukács's concept of "reification," where the products created by workers come to overshadow the individuals themselves (Seldon & Brooker, 2005, p. 106). In the film, Gardner's human worth is only validated when he successfully converts the book *Security Analysis*—referred to as the company's "Bible"—into tangible financial value. The scene where the manager, holding the book and a ledger, demands that an intern transform the book into dollars highlights how individual worth is reduced to its economic output. This portrayal underscores the dehumanizing effects of a capitalist economy that values people primarily for their ability to contribute to profit rather than for their intrinsic human qualities.

Identity amidst Financial Impediments

Gardner's journey in the film is a poignant illustration of Althusser's (1991) concept of interpellation, where individuals are continuously hailed or positioned within specific ideological frameworks that shape their experiences and identities (693). The film portrays Gardner's struggle with financial insecurity as a recurring theme that disrupts his pursuit of the American Dream, leading to significant personal sacrifices and family strain.

Financial insecurity acts as a persistent barrier to Gardner's aspirations. As a member of the middle class, his attempts to navigate life in San Francisco during the 1980s are fraught with economic anxiety. According to Wilkerson, "Unlike the most middle-class whites, they [the blacks] live with daily personal reminders of the poverty and desperation they are trying to put behind them, as the loved ones back home who have not fared so well turn to

them for help with rent, use of a car, a place to stay" (Wilkerson 114). This statement underscores how systemic class ideologies continuously interpellate Black individuals, reinforcing their subordinate position and perpetuating economic struggles.

In the film, this ideological positioning is vividly illustrated in a scene where Gardner and Linda discuss their financial troubles, particularly regarding paying taxes. Linda's frustration reflects the strain of their economic situation. Gardner's subsequent decision to sell a scanner to doctors highlights his attempts to overcome these hurdles. Meanwhile, a car being inspected by white police officers serves as a visual cue of the broader socio-economic and racial surveillance that interpellates Gardner, reinforcing his marginalized status and the systemic barriers to achieving financial stability and the American Dream. A voice-over accompanies his walking:

> You see that car.
>
> That's mine.
>
> There is no parking in the Hospital.
>
> That is what happens when you are always in a rush. (05.2-05.35 min.)

The film vividly depicts how systemic economic pressures continuously shape Gardner's reality and identity. After the car is seized by the police, Gardner faces escalating financial stress. He has set a goal to sell at least two scanners each month to cover rent and daycare expenses, and an additional sale to replace his windshield wiper. The gravity of his financial predicament overwhelms him, leaving little mental space for anything beyond immediate survival. The scene where Gardner watches his car being towed captures his despair. His grim expression, coupled with tears on the brink of falling, illustrates the emotional toll of his economic struggles. This moment encapsulates how financial insecurity can penetrate deeply into one's personal life and sense of self.

Further emphasizing the economic strain, the film depicts the kitchen as a symbol of their dire situation—poor and bleak. The tension around paying taxes escalates into a heated argument between Gardner and Linda. Linda's scornful remark, "Why not Astronaut?" in response to Gardner's aspiration to become a stockbroker, underscores the systemic dismissal of his ambitions. The argument concludes with Linda leaving for work, and Gardner, with a somber demeanor, distracts himself by attempting to solve a Rubik's Cube. This act of playing with the puzzle symbolizes his struggle to piece together solutions amidst the chaos of his financial and personal life, highlighting how economic and ideological

constraints continually interpellate and constrain his potential and aspirations.

The film not only portrays Gardner's financial struggles but also reflects the broader economic turmoil of the nation during the 1980s. In Gardner's apartment, a TV news broadcast highlights the dire economic situation, emphasizing the widespread impact of the recession. The reporter's grim update provides a snapshot of the economic crisis:

> "A few days ago, I was presented with a report, comprehensive order if you will, on our economic condition. You do not like it, I did not like it. But we have to face the truth. Then go to work, and return the things around. And make no mistakes about it. We can turn them around. The Federal Budget is outta control. We face a runaway deficit of almost $80 billion for this part of the year, with Sep. 30th. That budget is larger than the entire Federal project in 1957" (From 07.25.00-08.05.00 minutes).

This report underscores the severe economic depression affecting Americans at the time. The film visually parallels Gardner's financial despair with the national crisis. Gardner's desolate expression as he fiddles with the Rubik's Cube, shown in a yellowish-gray hue, symbolizes his struggle amid the broader economic downturn. Medium shots of Gardner emphasize the gravity of his financial anxiety, underscoring its pervasive impact on his life.

The film further illustrates the relentless nature of financial strain in a night scene (from 14.50 to 14.55), where Gardner and Linda lie in bed. Despite Linda's urging to get some sleep, Gardner remains wide awake, unable to escape the financial gloom that haunts him day and night. This scene reflects the constant worry and sleepless nights caused by their financial woes, capturing the pervasive impact of economic hardship on both personal and national levels.

Muccino highlights the challenges of pursuing a dream amidst fluctuating financial stability. Gardner's journey to overcome financial difficulties is fraught with setbacks. After managing to sell the remaining scanners, Gardner feels a brief sense of relief, only to be dismayed when the government seizes almost all his money for taxes. His primary means of income depends on selling at least two scanners a month, and he had hoped that selling the rest would alleviate his financial woes. He even goes so far as to fill out checks and deposit money into the bank, thinking he is finally secure. However, the joy is short-lived as he receives a letter from the tax commission informing him that his account has been drained, leaving

him with just $23.33. Gardner reflects on this crushing blow:

> After four months we sold all our scanners. It seemed we were making it. Seemed, we were doing good until one day. That day, a letter brought me back to earth. This part of life is called paying tax. If you do not pay, the government sticks its hands into your account and takes your money, no warning. Nothing. There was only $21.33 left in my bank account. I was broke. (From 1.16.55-1.17.56 minutes)

The film uses medium shots of Gardner in a public telephone booth, grappling with the tax collector. His disjointed dialogue and incomplete sentences convey the emotional toll of his financial plight. The camera then pans to Christopher, whose worried expression mirrors his father's distress. The pursuit of a secure lifestyle is paradoxically undermined by the constant threat of financial instability.

A further depiction of Gardner's financial desperation occurs when he consults Mr. Jay Twisle about his application. Gardner manages to secure a ride with Twisle, using the opportunity to impress him by recounting his experience in the Navy and his decision-making skills. During the ride, Gardner attempts to solve a Rubik's Cube, symbolizing his struggle to piece together solutions amid his financial crisis. However, when they reach their destination, Gardner faces another setback. The cab fare is $17, and Twisle informs him that he is not responsible for paying it. Gardner, unable to cover the fare, decides to flee. The ensuing struggle with the cab driver results in Gardner running away, but not before losing a scanner when the train doors close on him, leaving it behind. A homeless man, seemingly mentally distressed, picks up the abandoned scanner. This sequence, from 24.20 to 35.42 minutes, underscores the harsh reality of Gardner's financial instability, showing how each step forward is marred by another setback.

Amidst his financial struggles, Gardner reflects on Thomas Jefferson's words from the Declaration of Independence:

> It is right then. I started thinking about Thomas Jefferson. In the Declaration of Independence, he talks about our right to life, liberty, and the pursuit of happiness. I remember thinking how did he know to pursue part in there, maybe happiness is something that we can only pursue or maybe we can never have it, no matter what, how did he know that?" (31.55-32.25 minutes)

This contemplation reveals Gardner's disillusionment with the notion of happiness as articulated by Jefferson. He

questions whether happiness, as promised in the Declaration, is ever truly attainable for people like him or if it is merely an elusive goal that can only be pursued but never achieved. Muccino visually underscores Gardner's emotional turmoil through a series of powerful shots.

In one scene, Gardner is shown in a phone booth during a rainstorm, desperately trying to reach his wife because he is running late to pick up his son from daycare. The camera captures a close-up of Gardner's face, etched with fatigue and desperation, as water drips down his cheeks, amplifying his sense of despair. The juxtaposition of the rainy weather with his grim expression emphasizes the weight of his financial and personal struggles. Simultaneously, Gardner is seen running through the rain, as Linda's ultimatum—that she is leaving him and taking their son—adds to his stress. The running shots are interspersed with close-ups of Gardner's anguished face, visually reinforcing the relentless pursuit of an ideal that seems perpetually out of reach. This sequence effectively conveys Gardner's sense of futility and the crushing weight of his circumstances, aligning his struggle with the broader theme of the unattainability of happiness.

V. CONCLUSION

In *the Pursuit of Happyness*, Gardner's relentless quest for the American Dream epitomizes the film's endorsement of rugged individualism and the belief that success is attainable through sheer determination. The film underscores how the ideology of the American Dream, much like state lotteries, creates an illusion of upward mobility and happiness accessible to all. Gardner's journey, marked by significant personal sacrifices and financial struggles, illustrates the harsh reality that this dream is not equally achievable for everyone, particularly for those facing systemic disadvantages.

The film critiques the capitalist ideals of self-reliance and meritocracy, revealing how they perpetuate socioeconomic inequalities and blind the middle class to the systemic barriers faced by many. Gardner's pursuit, symbolized by his drive to secure a position at Dean Witter, highlights the seductive yet often elusive nature of the American Dream. Despite his relentless effort, the film shows that the dream's fulfillment often comes at a steep personal cost and may remain out of reach for those disadvantaged by the existing economic and social structures. Through powerful visual imagery and narrative, *the Pursuit of Happyness* exposes the disparity between the promises of the American Dream and the harsh realities of economic struggle, particularly for marginalized individuals. The film ultimately suggests that the Dream, celebrated for its ideals of equality and success, often

masks the persistent and systemic inequalities that make true upward mobility a challenging and often unattainable goal for many.

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'The Death of Venus': Analysing the Connecting Depictions of Beauty and Tragedy in Literature

Khushi Kataria

Senior Secondary Level Student, Delhi Public School, Rohini, New Delhi, India
Email: khushikataria1212@gmail.com

Abstract— Two major themes that have been depicted in literature of nearly all periods, through various symbols and characters, have been 'beauty' and 'tragedy'. From ancient to contemporary authors, these concepts have intrigued psyches and have made their way into many stories, be it classics or folk tales. This paper analyses four major instances where these two predominant subjects have overlapped, from the works of Homer and Ovid to the more recent Oscar Wilde; highlighting the concurrence of the two major ideas.

Keywords— Beauty, classics, Homer, Oscar Wilde, Ovid, tragedy

I. INTRODUCTION

"…though the objects themselves may be painful to see, we delight to view the most realistic representations of them in art, the forms for example of the lowest animals and dead bodies." Thus states Aristotle in the Poetics. 'Beauty' has been prevalent as a major theme in literature, from the world of antiquity to the contemporary sphere. The representation of beauty has varied, from being depicted through the looks of characters, to focusing on the beauty that can be found in nature. One theme that has repeatedly remained accordant with the depiction of beauty, however, has been that of 'tragedy'; depicted recurrently through the grim fates that often befall such characters and the ones around them, emphasising their mortality. This concordant motif is often seen as a 'punishment' for a character's physical allure. The four major characters' instances this paper focuses on are: Helen of Troy, Achilles and Patroclus, Narcissus, and Dorian Gray.

II. HELEN OF TROY

Helen, lauded as the most beautiful woman in Greece, serves as the indirect cause of the Trojan War in Homer's Iliad. The wife of the Spartan king Menelaus, she fled to Troy with the Trojan prince Paris during her husband's absence; which ultimately led to the war. While Helen and her abduction are not the sole reasons behind this war, they are indispensable ones; as they threaten the honour placed by the Greek in their women. Helen, especially, occupies a central position in the surrounding narrative because of the depiction of her 'otherworldly' beauty, as described by Homer. She appears in shimmering garments, elusive and liminal. Her impact is conveyed not through the description of her form but through the reactions of the internal audience, who say she is 'terribly like an immortal goddess'. Her beauty makes her both the ultimate object of desire and an emblem of the heroic enterprise. While the story has lived through many iterations over time, what remains constant is that the war is always caused by Helen as the 'supreme embodiment of female beauty'. However, what is peculiar is the disarmament of Helen both by the poet as well as the characters. While it is accepted that she is the ultimate cause of the war, the only direct criticism she faces within the story is from herself. Her repeated self-reproaches make it clear that she considers herself to blame for betraying her husband and running away with Paris. This, coupled with the fact that there are well-known indications that the poet of the Iliad equates Helen's voice with his own, proves that she is the penultimate factor

leading to the war between the Trojans and Greeks. When Helen is first encountered in the story, she sits weaving a tapestry detailing the accounts of the war; this incident places her as the 'weaver' of the Trojan War, equating her to the poet. While the bloodlust and honour of the Greeks may be a factor, it only comes to light in the story upon the abduction of Helen. Hence, Helen's transcendental beauty becomes sinister in its power, bringing tragedy to Troy as well as herself.

III.   ACHILLES AND PATROCLUS

Achilles is another character featured in Homer's Iliad, a warrior made famous by the story of Achilles' heel as well as for being known as the bravest, handsomest, and greatest warrior of the army of Agamemnon in the Trojan War. He is closely associated with Patroclus, who Achilles describes as 'the man I loved beyond all other comrades, loved as my own life', which leads many to believe that their relationship went beyond mere comradeship despite it never being directly mentioned in the Homeric narrative. Their description as lovers only appears later in the works of Aeschylus, Aeschines and Plato. Accounts of Patroclus' beauty are also prevalent, such as in the account of Dares the Phrygian, he was illustrated as "… handsome and powerfully built." Due to a disagreement with Agamemnon, which led to Achilles refusing to serve in his army, Patroclus stepped into the battlefield in Achilles' armour, fighting in his place; and was thus slain by Hector. It was upon learning of this that Achilles, overcome by rage, agreed to reenter the war with the sole aim of defeating Hector, despite receiving a warning that he would lose his life if he did so. Upon killing him, Achilles drags his corpse by the heels behind his chariot. Later, it is only with the help of an arrow guided by the god Apollo that the Trojan prince Paris is able to eliminate the wrathful Achilles. Achilles and Patroclus' tragic story also recurrently occurs through various symbols or direct mentions in contemporary popular culture. Both lovers, both defined as the most handsome men in the Greek army; both suffer a miserable end.

IV.   NARCISSUS

The myth of Narcissus, best known through Ovid's Metamorphoses, is widely known today as a lesson in the dangers of vanity, driven further by the coining of the word 'narcissism' to denote excessive interest in one's personality. Narcissus was described by Ovid as being 'a child with home one could have fallen in love even in the cradle' when he was born. Notions of his unparalleled beauty are repeatedly confirmed throughout the story, through the instances of various men and women falling in

love with and pursuing him, including amongst them the nymph Echo. One of the nymphs who had fallen in love, spurred by the scorn shown to him by Narcissus, prayed: "may he himself fall in love with another as we have done with him! May he too be unable to gain his loved one!" Nemesis heard and granted his prayer. Interestingly, Nemesis also appears in Helen's story as her mother. This further drives home the connection between beauty and the tragedy inflicted by revenge in both stories. Narcissus thusly approaches the secluded pool which would later become his tomb. Looking at his reflection in the water, he becomes unknowingly enamoured with the beautiful youth he sees; stretching out his arms to the man. This is his undoing, as he falls into the water and subsequently drowns. On the face of it, this story carries a simple moral lesson warning against the virtues of excessive self-love. However, what is important to note yet most often overlooked, is the fact that Narcissus was not aware the reflection was his own. In his mind, the face he so obsessed over was simply a beautiful man, not his own visage. He only comes to realise his folly when he is tied to his fate; in death, he realises the beauty he found was in himself. His sin, then, was not vanity or 'narcissism'- it was his own beauty. The unfortunate accident of possessing beauty sealed him to a tragic fate. His inevitable fate is foreshadowed in the story by the words of a prophetic seer who, when asked whether the boy would live to a ripe old age, replied, 'Yes, if he does not come to know himself.'; which he does, and thus meets his end. Moreover, it is not simply the act of possessing such beauty that jeopardises him; it is also the act of being attracted to such beauty that places him in such a position. In fact, the very reason he approaches the pond in the first place is because he is drawn to the beauty of it. Thus, both the subject and audience of beauty are made victims.

V.   DORIAN GRAY

In Oscar Wilde's 1890 novel, The Picture of Dorian Gray, the titular character, Dorian Gray, is a wealthy young man of 'extraordinary personal beauty'. He is described as '…wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp golden hair. There was something in his face that made one trust him at once […] One felt that he had kept himself unspotted from the world.' Coincidentally, Dorian is also described to be 'a Narcissus' by Henry Wotton, establishing early on the similarity between the two young men. However, this doesn't remain true for long as Dorian soon meets Lord Henry Wotton at a session with Basil Hallward, an artist making a portrait of Dorian. Henry Wotton convinces him that youth and beauty are the only things worth having in life and admonishes him to live fully, since his own youth

must soon fade. Dorian exclaims that he wishes he could change places with the painting so that the painting would grow old but he would remain young; and the wish is granted. Innocently impacted by Henry's ideas, he throws himself into a life aimed solely at the achievement of experience; marked by sensual gratification. Soon becoming heedless to morality, his life becomes a pursuit of aestheticism; and while he remains youthful and beautiful, it is his portrait that reflects the scars of his inevitable corruption. He even considers the untimely death of his fiancée as an aesthetic event, with 'all the terrible beauty of a Greek tragedy'. As his life becomes increasingly depraved, he develops a loathing for the portrait, and ultimately stabs it in the heart, but this ends in Dorian's own death; upon which he and the picture change places, leaving him as a deformed corpse while the painting is elegant and beautiful. Dorian's life of hedonistic vulgarity can be seen as a direct outcome, once again, of simply being beautiful beyond par, and of being innocent in his youth. The characters who fall in love with his beauty suffer too, the primary ones being Sybil Vane; Dorian's fiancée; and Basil Hallward. They are both killed directly or indirectly at the hands of their beloved, after facing immense misery. Thus, we see another narrative where both the possessor of beauty as well as its admirer is inflicted tragedy upon.

VI. CONCLUSION

The vast expanse of literature contains many such narratives where the concepts of 'beauty' and 'tragedy' overlap and correlate. The four incidents cited here illustrate how these two ideas have intertwined in stories across time. Such a theme is depicted both through the dire consequences faced by the targeted character as well as their internal audience. The specific motives behind including these themes may vary depending on the respective authors, however, the large-scale commonality of these topics suggests a reason to be found in a larger mass psyche instead of specific cases and authors. The awe of witnessing unparalleled, 'otherworldly' beauty and the awe of a drastically terrible event coupled together perhaps make stories such as these more appealing to both the reader as well as the author, invoking a sense of humbleness while also reminding oneself of the inevitability of fate, regardless of whether one possesses beautiful traits or not. It serves as a reflection and reminder of our own lives; of mortality, fate and the cruelty of unwavering destiny in the face of human helplessness.

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The Multilingual Dynamics of Cameroon: Exploring the Influence of Mother Tongue

Nkelaka Jeanne Achanga, Domche Teko E.*

Department of African Studies and Globalization, University of Dschang, Cameroon
*Corresponding author

Abstract— Cameroon, a central African country, is known for its linguistic diversity, with over 284 languages spoken within its borders. The mother tongue plays a crucial role in preserving cultural heritage and promoting identity, as it serves as a carrier of traditions, customs, and values. Speaking one's mother tongue allows for deeper connection to emotions and thoughts, leading to stronger self-expression. However, the country's official languages, English and French, can sometimes overshadow local languages, posing challenges. Despite these challenges, preserving the mother tongue is essential for national unity and promoting effective communication. Governments and educational institutions can support local languages by allocating resources, creating policies for inclusion, and encouraging language maintenance and revitalization efforts. This approach fosters unity and celebrates the unique linguistic fabric of Cameroon, allowing the country to continue to prosper and maintain cultural vibrancy.

Keywords— Mother tongue, Multilingualism, Linguistic diversity, Cultural richness, National Identity, Language policy, Cultural identity.

I. INTRODUCTION

With about 284 different languages spoken within its borders Nforbi Emmanuel (2021), Cameroon is considered a multilingual country. This linguistic diversity reflects the cultural richness of the country and plays an essential role in shaping each individual's national identity. In this context, the concept of mother tongue becomes especially important because it represents the language that individuals learn from their parents or local community during their early years. Richard Nordquist (2019). The term "mother tongue" refers to a person's native language — that is, a language learned from birth, also called a first language, dominant language, home language, and native tongue. It is the first language a person learns as a child, usually from their parents or immediate environment. It is the language that individuals are most proficient in and feel most comfortable expressing themselves. In the case of Cameroon, mother tongues vary according to the different ethnic groups present in the country. These indigenous languages such as

Aghem, Bafut, Weh, Mankon, and Mukaka all in the grass field are an essential part of each community's cultural heritage and traditions, shaping their identity and sense of belonging. The main linguistic groups are Beti-Fang, Bulu and Ewondo in the Central region, the Grass fields language group in the Western region and the Bantu-speaking group in the Southern region. Each group has its distinct language, making Cameroon a linguistically diverse country. This linguistic diversity can pose challenges, especially in terms of communication and national cohesion. To address these challenges, Cameroon has adopted a language policy that promotes French and English as official languages, while recognizing the importance of indigenous languages. The policy is an attempt to balance the need for national unity and effective communication with the preservation of linguistic heritage and cultural diversity. The official languages, French and English, are widely taught in schools and used in government institutions, while some indigenous languages are taught as optional subjects. However, debates and discussions are ongoing regarding the appropriate balance

and allocation of resources to promote linguistic diversity while ensuring effective communication and development opportunities for all companies. In short, the importance of indigenous languages cannot be overstated. It plays an essential role in an individual's identity by allowing for authentic self-expression. Ultimately, mastering your native language improves communication skills and promotes cognitive development. Recognizing and appreciating the importance of local languages is vital for personal development, cultural appreciation and effective communication in a globalized world.

1. Overview of Cameroon's multilingualism

Linguistic diversity plays an important role in shaping a country's culture, identity and communication. Each language has its aspects and nuances that contribute to the richness and diversity of a country. In this article, we will explore the importance of linguistic diversity and how it impacts a country.

Firstly, linguistic diversity is important for preserving a country's culture. Each language is deeply linked to its respective culture, carrying with it the history, beliefs and traditions of its speakers. When it embraces linguistic diversity, it instills a sense of pride and belonging among its citizens. It allows different communities to express their cultural heritage, thereby promoting integration and understanding between different groups.

Additionally, linguistic diversity is a reminder of the country's historical roots and the different influences that have shaped its identity over time. Additionally, linguistic diversity strengthens the overall identity and uniqueness of a country. A multilingual country has an invaluable asset that sets it apart from other countries. For example, Switzerland's multilingualism, with four official languages, contributes to its international reputation as a diverse and inclusive nation. These languages not only reflect the country's cultural diversity but are also symbols of national unity, proving that different linguistic communities can coexist harmoniously less than one flag. Linguistic diversity also plays an important role in effective communication. When a country recognizes and accepts diverse languages, it allows its citizens to communicate and express themselves more effectively. Multilingualism allows individuals to come into contact with each other, thereby promoting understanding and cooperation in society. It also provides more opportunities for cultural exchange, allowing people to learn from different perspectives and broaden their horizons. By encouraging linguistic diversity, a country enables its citizens to participate in global dialogue and engage with the international community. In addition to cultural and communication impacts, linguistic diversity can also bring

economic benefits. Multilingual citizens possess valuable skills in an increasingly globalized world. They can work as interpreters, translators or cultural mediators, facilitating international business transactions and promoting cross-cultural collaboration.

Over 284 different languages are spoken in Cameroon, making it one of the most linguistically diverse countries. Cameroon's linguistic diversity can be attributed to its history and the presence of several ethnic groups. The official languages of Cameroon are French and English, inherited from French and British colonial times. French is mainly spoken in the Southern and Central regions, while English is mainly spoken in the Western and Northwestern regions. These two languages are used in the fields of government, education, media and business. In addition to French and English, Cameroon also recognizes nine national languages. These are languages of significant cultural and historical importance to their respective ethnic groups. Some of the national languages spoken in Cameroon include Fulfulde, Ewondo, Bassa and Duala. These languages are widely spoken in their respective regions and have a strong presence in the local communities. Besides the official and national languages, Cameroon is also home to many indigenous languages spoken by various ethnic groups. These languages make up the majority of the country's linguistic landscape. Some of these indigenous languages include Bamileke, Bamiléké, Bamoun and Bakweri. Pk Awah (2021). These languages are mainly spoken in rural areas and are passed down from generation to generation. Linguistic diversity in Cameroon is not without its challenges. With so many languages spoken, communication between different ethnic groups can sometimes be a barrier. This can make national unity and cohesion difficult. In addition, the predominance of French and English has led to a decline in the use of some indigenous languages because they are often not taught in schools or used in formal contexts. Efforts are being made to preserve and promote Cameroon's indigenous languages. Local organizations and initiatives are working to document these languages, create language programs, and integrate them into the education system. Equally, there is growing recognition of the importance of multilingualism and its value in preserving the country's cultural heritage.

II.   IMPORTANCE OF MOTHER TONGUE

Mother tongue refers to the first language learned at home in child hood and still understood by the time the data was collected, Statistic Canada (2022). This is of great importance in various aspects of our lives. First, it enhance effective communication within the family and

community. Second, it plays an essential role in cognitive development. In addition, it also helps preserve heritage and cultural identity. Ultimately, it enriches the learning of other subjects and improves language skills. In short, the mother tongue is of crucial importance and must be valued, sustain and maintained. Blasius A.Chiatoh (2011). One of the main reasons why the mother tongue is important is because it allows for effective communication within the family and community. The community sustain mother tongue when individuals can fully understand and express themselves in their native language, they form stronger bonds and bonds with those close to them. This helps maintain traditions, values and cultural norms that may be unique to a particular community or family. Therefore, the mother tongue acts as a bridge between generations and strengthens the sense of belonging and identity.

Furthermore, the mother tongue plays an important role in a child's life. Research has shown that when children learn in their native language during their early years, they develop better cognitive skills, including problem-solving and critical thinking skills. This foundation gives them a solid foundation for future academic success. On the other hand, depriving children of their mother tongue can make it difficult for them to grasp and understand complex concepts, thereby hindering their intellectual development. Preserving cultural heritage and identity is another essential aspect of the mother tongue. Language is closely tied to culture because it conveys unique ways of expressing ideas, beliefs, and traditions. By retaining and using their mother tongue, individuals help ensure the longevity and richness of their cultural heritage. This preservation is especially important in a globalized world, where cultural diversity risks being overshadowed by dominant languages.

In addition, the mother tongue also reinforces learning in other subjects and improves language skills. Studies have shown that children who learn to read and write in their first language before moving on to a second language have better literacy skills overall. This platform is in The concept of mother tongue refers to the language a person learns and speaks from birth, usually learned from their mother. It plays an important role in shaping personal and communal identities. The mother tongue is important because it is the main means of communication within the family and community, helping to preserve cultural heritage and traditions

III.   LANGUAGE POLICY IN CAMEROON

Language policy in Cameroon has played a key role in shaping the country's linguistic landscape. Therefore,

language policies have been implemented to promote linguistic diversity, facilitate communication and maintain social cohesion. This article will discuss language policies in Cameroon, including official languages, languages of instruction, and language planning initiatives. Firstly, Cameroon has two official languages: English and French. This is a unique feature of the country, as it is the only officially bilingual country in Africa. The importance of maintaining both languages is reflected in many different aspects of society, including government administration, education, and media. English is mainly spoken in areas formerly under British rule, while French is spoken in areas formerly under French rule. Second, the language of instruction in Cameroon's education system is determined by the region where the school is located. English-speaking regions typically use English as the language of instruction, while French-speaking regions use French. This can sometimes lead to unequal access to educational opportunities as educational resources and materials may be limited in one language or another. Many efforts have been made to bridge this gap through initiatives such as translating textbooks and promoting bilingualism in schools.

Additionally, language planning initiatives have been used to accommodate linguistic diversity in Cameroon. The country implements a policy of national integration through promoting multiculturalism and multilingualism. These initiatives aim to preserve indigenous languages, prevent domination of one language over another, and promote cultural exchange. National governments as well as local organizations encourage the use of local languages in schools, media and cultural activities to ensure their visibility and vitality. However, the implementation of language policy in Cameroon is facing many challenges. One of the main challenges is the uneven distribution of resources and opportunities between the English and French-speaking regions. This has led to tensions and calls for more inclusivity and equality. More to that , there is often a lack of resources and infrastructure to support the implementation of language policies, especially in rural areas. This constitutes an obstacle to effective language planning and equitable access to education. in summary, language policies in Cameroon aim to promote linguistic diversity, maintain social cohesion and ensure equal opportunities for all citizens. The country's initiatives on official bilingualism, languages of instruction, and language planning all play an important role in shaping the country's linguistic landscape. However, challenges such as regional disparities and limited resources must be addressed to realize the full potential of these policies. Overall, language policies have a significant impact on Cameroon's identity as a multilingual country.

3.1. Efforts to promote and preserve indigenous languages in education and official sectors in Cameroon

In Cameroon, the promotion and preservation of Indigenous languages in education and the official sectors is a subject of increasing interest and effort. Recognizing the importance of linguistic diversity and cultural heritage, the government and several organizations have engaged in various initiatives to ensure the vitality of indigenous languages. An important effort is to incorporate indigenous languages into the education system. The government has introduced bilingual and multilingual education policies, aiming to integrate indigenous languages into classroom teaching in addition to the official languages of French and English. This approach recognizes the value of indigenous languages as effective communication tools and important cultural identifiers. Through the promotion and use of Indigenous languages, students are encouraged to appreciate their cultural heritage and become active participants in their communities.

Additionally, government agencies and organizations have collaborated to produce educational materials, textbooks, and dictionaries in indigenous languages. These resources facilitate the learning and preservation of Indigenous languages, making them more accessible in educational settings. The development of standardized writing systems for previously unwritten languages has allowed for expanded literacy and written communication in native languages. These measures contribute to the long-term preservation and transmission of indigenous languages to future generations. Efforts to integrate indigenous languages extend beyond education. The government also tolerates the use of indigenous languages in official sectors. For example, certain administrative documents, including birth certificates and identity cards, can now be issued in local languages, in addition to French and English. Recognition and inclusion of indigenous languages in these official documents allow individuals to fully exercise their linguistic rights and maintain their cultural identity. To further support the promotion and preservation of indigenous languages, cultural events and festivals are held across the country. These events provide a platform for indigenous communities to celebrate. Although significant progress has been made in promoting and preserving indigenous languages in education and official sectors, challenges remain. The limited number of teachers with native language proficiency poses a significant barrier. Efforts should be made to train and recruit more teachers capable of teaching effectively in the local language. In addition, raising awareness among the general population about the importance of indigenous languages is important to preserve and continue to promote them. In conclusion, the efforts to promote and preserve indigenous languages in education and official sectors in Cameroon are commendable. The inclusion of indigenous languages in the education system, the production of educational materials and the recognition of indigenous languages in official documents contribute to the vitality and cultural heritage of Cameroon's linguistic diversity. Even as challenges persist, a commitment to linguistic and cultural diversity will ensure a better future for Cameroon's indigenous languages.

IV.   CHALLENGES AND BENEFITS OF MULTILINGUALISM

Maintaining multilingualism is a significant challenge for the country. PK Awah(2021) The coexistence of several languages poses various obstacles in terms of education, governance and social cohesion.

Firstly, one of the main challenges Cameroon faces in maintaining multilingualism is education. The country follows a bilingual system, with English and French as the official languages. However, many students come from different language backgrounds and may have limited English or French proficiency. This language barrier hinders their learning experience and can lead to lower academic performance. Furthermore, the scarcity of resources, such as textbooks and qualified teachers, in local languages further exacerbates the challenge of providing equal educational opportunities for all..

Second, multilingualism also causes obstacles in the management and administration of Cameroon. The country speaks both English and French, which makes effective communication important. However, the presence of many local languages makes it difficult to disseminate information and ensure transparency. Government officials have difficulty conveying important messages and policies to citizens, especially those who are not fluent in French or English. This language barrier can lead to misunderstandings and misinterpretations, further complicating effective management.

Another challenge is achieving social cohesion in Cameroon's diverse linguistic landscape. Language is an essential factor contributing to cultural identity and social integration. With different ethnic groups speaking different languages, building bridges of understanding and tolerance between communities becomes urgent. However, language barriers can create division and misunderstanding, leading to division in society. Linguistic diversity can be a double-edged sword, enriching cultures while also highlighting social disparities. Furthermore, preserving and promoting local languages faces a significant challenge in Cameroon.

Although efforts have been made to preserve indigenous languages, the predominance of English and French as official languages may overshadow their importance. The lack of language policies supporting the preservation and use of local languages in various fields such as media and literature contributes to their decline. This endangers Cameroon's cultural heritage and linguistic diversity. In conclusion, Cameroon faces several challenges in maintaining multilingualism due to its linguistic diversity. The education system strives to provide equal opportunities to students of different linguistic backgrounds. However, it also faces several problems related to language dominance, language change and language disappearance

Multilingualism in Cameroon offers numerous benefits, including cultural preservation, improved communication, economic opportunities, enhanced educational prospects, increased job prospects, cultural exchange and integration, and improved access to information. With over 280 languages spoken, multilingualism promotes the cultural heritage of various ethnic groups, bridges language barriers, and fosters understanding and cooperation among different groups. It also opens up a wide range of economic opportunities, with proficiency in English and French being highly sought after in various industries. Multilingualism also facilitates cultural exchange and integration, encouraging individuals to embrace diversity and multiculturalism.

V.   PROMOTING MULTILINGUALISM

It is important to undertake initiatives that promote and preserve Cameroon's multilingual character. The article discusses the various programs, initiatives, and organizations actively participating in this important effort. First, the Cameroonian government has launched several initiatives to support the country's multilingual character. One of such initiative is the National Language Promotion Commission (NLPC). The NLPC aims to standardize and promote the Cameroonian language in education, administration and media. Through its efforts, the commission helps preserve and revitalize these languages, ensuring that they remain an integral part of cultural heritage. In addition, many educational programs have been implemented to promote multilingualism in schools in Cameroon. For example, bilingual education programs are widely implemented to encourage students to learn French and English, the country's official languages. This program not only helps students gain language skills but also promotes understanding and appreciation of many cultures. Also, initiatives such as incorporating local languages into school curricula and helping language

learning resources maintain the country's multilingual fabric. In addition to the government-led initiatives, various Cameroonian organizations are actively working to promote and preserve the country's multilingual character. The International Language Society (ILS) is one such organization. SIL focuses on promoting linguistic research, documentation and language development in Cameroon. In partnership with local communities, SIL conducts language surveys and publishes dictionaries, grammar and other language learning materials, ensuring the preservation of endangered languages. Associations such as the Cameroon Linguistic Society (CLS) play an important role in raising awareness and protecting linguistic diversity. CLS organizes seminars, conferences and workshops to discuss linguistic issues, share research results and develop a strategy to preserve Cameroon's language. The organization also supports language documentation projects and collaborates with universities and research institutes to improve language research in the country. In short, preserving Cameroon's multilingual nature requires continuous efforts from various programs, initiatives and organizations. The government's National Language Promotion Commission and bilingual education programs are keys to promoting multilingualism in schools. In addition, organizations such as SIL and CLS contribute significantly to the documentation, research and development of the Cameroonian language. By working together, these initiatives and organizations ensure that Cameroon's linguistic diversity helps its cultural heritage thrive for future generations. In recent years, Cameroon has made significant progress in promoting linguistic diversity and reviving endangered languages. Many successful language revitalization projects have been implemented to preserve and promote the country's rich linguistic heritage. These efforts not only strengthen cultural identity and heritage but also play an important role in promoting social cohesion and inclusion.

This article explores some notable examples of successful language revitalization projects and efforts to promote linguistic diversity in Cameroon. One notable initiative is the revitalization of the Mbororo language. The Mbororo people, a nomadic pastoral community, are at risk of losing their traditional language due to increasing globalization and encroachment on their cultural practices. Recognizing the importance of preserving this unique linguistic heritage, the Mbororo community has launched language revitalization efforts. These initiatives include establishing language schools, organizing cultural festivals focusing on linguistic traditions, and encouraging intergenerational dialogue. As a result, the Mbororo language began to be recognized and passed on to the younger generation, thus ensuring its survival. Another

notable project is the promotion of the Bafut language in the Northwest region of Cameroon. The Bafut community, like many others, has had difficulty preserving its language and cultural practices in the face of globalization.

To address this problem, community leaders have collaborated with linguists and educators to develop language learning materials, establish Bafut language classes, and establish cultural centres.. These efforts not only revived the Bafut language but also brought a new sense of pride and cultural identity to community members. Furthermore, the Cameroonian government has been actively involved in promoting linguistic diversity through policies and initiatives. One such strategy is the inclusion of regional languages in the national education curriculum. This policy aims to create conditions for students to learn and speak their mother tongue in addition to the official languages English and French. By recognizing and valuing each language, this effort promotes linguistic diversity and supports the preservation of endangered languages. Additionally, community initiatives have played an important role in revitalizing and promoting linguistic diversity in Cameroon. NGOs, such as Cameroon's Association for the Promotion and Protection of Indigenous Languages (CAPEDIL), have played an important role in supporting language revitalization projects in different regions of the country. country. CAPEDIL has produced language materials, published educational materials and organized language festivals to raise awareness of the importance of linguistic diversity. In conclusion, Cameroon's efforts to revive endangered languages and promote linguistic diversity have been successful and commendable. Through community initiatives, government policies and collaboration with language experts, several projects have been undertaken to preserve and promote the country's rich linguistic heritage. Successful language revitalization projects in Cameroon serve as a model for other countries facing similar challenges and demonstrate the importance of preserving linguistic diversity for cohesion.

VI.   CONCLUSION

In conclusion, Linguistic diversity plays an important role in shaping a country's cultural identity. In Cameroon, promoting and preserving linguistic diversity is of utmost importance. With over 284 different languages spoken in the country, it is clear that linguistic diversity is an important aspect of Cameroon's cultural heritage. First, valuing and preserving linguistic diversity in Cameroon enhances social cohesion among its diverse people. Language serves as a means for individuals to communicate their thoughts, feelings, and values. When

people are encouraged to express themselves freely in their native language, it fosters a sense of inclusion and belonging. This in turn promotes a more harmonious and united society. Language acts as a bridge connecting people, allowing for greater understanding and empathy between different linguistic communities. Second, linguistic diversity is critical to providing quality education to all Cameroonian citizens. Language is an essential tool for teaching and learning. By recognizing and preserving different languages, the education system can be tailored to meet the needs of individual learners. Research shows that children learn best when taught in their native language. When students can learn and understand concepts in a language they are familiar with, their overall educational experience improves. By promoting linguistic diversity in education, Cameroon can improve the quality of learning and ensure equal access to education for all its citizens. Furthermore, valuing linguistic diversity is essential to preserving the unique cultural identity of Cameroon's different ethnic groups. Language is deeply connected to culture because it conveys the traditions, history and values of a community. Losing language means losing invaluable cultural knowledge and practices, passed down from generation to generation. By protecting linguistic diversity, Cameroon can protect its rich cultural heritage and prevent the loss of indigenous knowledge and traditions. In addition, linguistic diversity also brings economic benefits to the country. The diverse linguistic landscape allows for the exploration of tourism opportunities. By embracing linguistic diversity, Cameroon can attract tourists interested in experiencing the country's unique language and culture. This, in turn, can contribute to the local economy by creating employment opportunities and increasing revenue from the tourism industry. Promoting and preserving linguistic diversity in Cameroon is essential to maintain social cohesion, improve education, preserve cultural identity and energize. By recognizing the importance of linguistic diversity and promoting multilingual policies, Cameroon can ensure that no language is marginalized or lost. It takes effort Above all, the existence of many mother tongues in Cameroon is a testament to the cultural richness and heritage that the country possesses. Each language embodies the traditions, customs, and history of a particular community. Preserving these unique identities and ensuring their continued importance and development is an essential endeavor that should be embraced and celebrated by all Cameroonians. In short, the multilingual nature of Cameroon truly encourages reflection and highlights the cultural richness of the country. While accepting this diversity is necessary, addressing the challenges it poses is equally important. By

promoting bilingual education and preserving endangered languages, Cameroon can create an inclusive society that protects linguistic diversity while promoting national unity. It is through such efforts that the potential of Cameroon's indigenous languages and multilingual character can be fully exploited.

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An Interdisciplinary interpretation of literature through the lens of Quantum Theory

Ravi Prabhat[1], Purushottam Kumar[2]

[1,2]M.A. in English Literature
[1]Indian Institute of Technology (ISM), Dhanbad, India
[2]Indira Gandhi National Open University, Delhi, India
[1]ORCID - 0009-0009-5434-4275
[1]Email – Kumarabhijeet499@gmail.com
[2]Email- Svikram22081997@gmail.com

Abstract— This paper explores the interdisciplinary intersection between Quantum Theory and literary analysis, particularly focusing on William Shakespeare's "Hamlet." By examining the character of Hamlet through the principles of quantum mechanics, specifically Schrödinger's wave function and the concept of superposition, we aim to demonstrate how scientific metaphors can provide novel insights into literary texts. This approach not only deepens our understanding of characters and narratives but also bridges the gap between the sciences and the humanities, highlighting their interconnectedness and mutual relevance. The paper concludes by discussing the implications of this interdisciplinary methodology, its limitations, and future directions for research. By employing quantum theory and the Schrödinger equation as metaphors, we gain deeper insights into the intricate layers of Hamlet's character and the overarching themes of the play. This interdisciplinary approach enriches our understanding of Shakespeare's work, highlighting the profound connections between the uncertainties and probabilities in quantum mechanics and the existential dilemmas faced by Hamlet. This perspective not only offers a unique lens for literary analysis but also demonstrates the potential for cross-disciplinary interpretations to enhance our appreciation of classic literature.

Keywords— Literary theory, Literary Analysis, Interdisciplinary Studies, Metaphoric Analysis, Scientific Metaphors.

INTRODUCTION

"To be, or not to be"
William Shakespeare, Tragedy of Hamlet
Act III, Scene I

In the realm of literary studies, various critical theories have been employed to interpret texts, ranging from psychoanalytic and structuralist approaches to postmodern and deconstructive analyses. However, the application of scientific theories, particularly those from quantum mechanics, represents a relatively novel and innovative approach. This paper seeks to explore how concepts from Quantum Theory can enrich our understanding of literature, using Shakespeare's "Hamlet" as a case study. By drawing

parallels between quantum principles and the psychological complexity of Hamlet, we aim to offer a fresh perspective on the play's thematic depth and character development. Quantum theory is a branch of physics that explains how particles, like electrons and photons, behave at the smallest scales. Unlike classical physics, which deals with predictable outcomes, quantum theory shows that particles can exist in multiple states at once (superposition) and only settle into a definite state when observed. The Schrödinger equation is a key part of this theory, describing how the state of a quantum system changes over time. It uses a mathematical function, called the wave function, to represent the probabilities of where particles might be and

how they might behave. Relating this to literature, particularly Shakespeare's "Hamlet," we can see Hamlet's indecision and inner conflict as a kind of superposition, where he exists in multiple emotional and psychological states simultaneously. Just as a quantum particle's state is influenced by external forces and measurements, Hamlet's state of mind evolves through his interactions and experiences. Key moments in the play act like measurements, collapsing his indecision into decisive actions, much like a quantum particle settling into a definite state upon observation.

Quantum theory and entanglement in quantum mechanics are difficult to understand because they challenge our everyday experiences and intuitions about how the world works. Quantum theory reveals that particles can exist in multiple states at once and that their properties are not determined until they are observed. Entanglement adds another layer of complexity, showing that particles can be instantaneously connected across vast distances, such that the state of one particle directly affects the state of another, no matter how far apart they are. The Schrödinger's cat thought experiment illustrates this paradox, where a cat in a sealed box can be simultaneously alive and dead until observed. This thought experiment highlights the strange and counterintuitive nature of quantum mechanics. Stephen Hawking found these phenomena both fascinating and perplexing, acknowledging their importance in understanding the universe while also recognizing the profound challenges they pose to our conventional ways of thinking about reality.
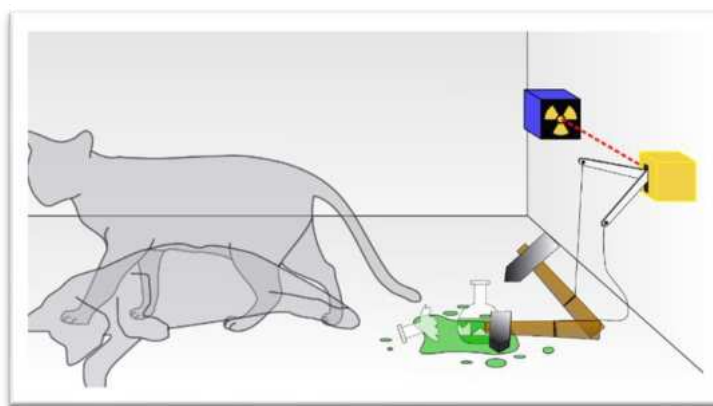
Schrodinger's Cat

Schrödinger's cat is a thought experiment that illustrates the strange nature of quantum mechanics. Imagine a cat in a sealed box with a device that can release poison based on the behaviour of a tiny particle. If the particle does one thing, the poison is released, and the cat dies. If the particle does something else, the cat lives. According to quantum mechanics, until we open the box and observe the cat, the particle exists in both states simultaneously (a superposition). This means the cat is both alive and dead at the same time. Only when we open the box and look does the cat become definitely alive or definitely dead. This thought experiment shows how quantum mechanics can lead to situations that are very different from our everyday experiences, highlighting the weirdness of quantum superposition and measurement.

Aims of Studying Quantum Theory in Literature Analysis

The interdisciplinary approach of combining science and literature has been explored by a few scholars, but it remains relatively underdeveloped. Previous studies have applied psychoanalysis, structuralism, and other literary theories to understand texts. For example, Freud's psychoanalytic theory has been extensively used to analyse Hamlet's Oedipal complex. However, the application of Quantum Theory introduces a novel perspective that has not been extensively explored.

Understanding Complexity and Ambiguity: Quantum theory, with its concepts of superposition and uncertainty, provides a framework for exploring the complex and ambiguous nature of literary characters and themes. Applying these concepts to literature helps to illustrate how characters can embody multiple states or emotions simultaneously, reflecting the nuanced nature of human experience.

Deeper Character Analysis: Characters like Hamlet can be better understood through the lens of quantum superposition, revealing the simultaneous existence of conflicting emotions and thoughts. As we can see Hamlet was in a position of quantum superposition because he was simultaneously grappling with multiple conflicting

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[1] Credit - https://en.wikipedia.org/wiki/Schr%C3%B6dinger's_cat

emotions and decisions, such as whether to take revenge or not, and whether to embrace life or death. This state of indecision and uncertainty mirrors the concept of a particle existing in multiple states until observed.

Analysis and Interpretation:

Incorporating themes from science, physics, telepathy, symmetry, and the inherent beauty of life, literature can create multidimensional narratives that resonate deeply with readers. These themes provide a lens through which we can explore and understand the human condition, reflecting the interconnectedness of all things and the profound beauty of existence. This interdisciplinary approach enriches our appreciation of literature and its ability to capture the essence of life. Science and physics provide a framework for understanding the natural world, which literature often explores to reflect human experiences, emotions, and philosophical questions. For example, Telepathy, a speculative concept, represents the idea of deep, non-verbal connection between individuals. Literature often uses telepathy as a metaphor for empathy, intuition, and the profound understanding between characters. In Shakespeare's works, such as "A Midsummer Night's Dream," characters experience dream-like states and magical connections that can be seen as a form of telepathy. These connections highlight the deep, often inexplicable bonds between people.

Symmetry in literature can be seen in the structure of narratives, the balance of themes, and the harmony of characters' journeys. It often symbolizes order, beauty, and harmony in the literary world. In the novels of Jane Austen, such as "Pride and Prejudice," the symmetry of plot and character development creates a sense of balance and satisfaction. The mirrored journeys of Elizabeth Bennet and Mr. Darcy, from misunderstanding to mutual respect, reflect a harmonious symmetry. These concepts can be integrated into literature to enhance themes, character development, and narrative structure.

In Shakespeare's play, Hamlet's internal and external conflicts throughout the play can be metaphorically understood through the lens of quantum superposition and quantum theory. His indecision, fluctuating emotions, and the eventual resolution of his dilemmas reflect the principles of quantum mechanics, where systems exist in multiple states until observed or measured. By viewing Hamlet's journey through this scientific framework, we gain a richer understanding of his character's complexity. Hamlet's famous soliloquy, "To be, or not to be," captures his profound existential dilemma, where he contemplates the nature of life and death. The concepts of life ("to be") and death ("not to be") reflect his deep uncertainty and indecision. Hamlet is torn between avenging his father's

murder by killing Claudius, the suspected murderer, and grappling with the moral and existential consequences of such an action.

When we see Hamlet's behaviour throughout the play it oscillates between genuine madness and feigned insanity. This duality can be viewed as a superposition of states. He strategically pretends to be mad to uncover the truth about his father's murder, but at times, his actions suggest a deeper, uncontrollable madness. His true state of mind remains indeterminate, akin to a particle existing in multiple states until observed. Later in the play we can find in the graveyard scene, Hamlet reflects on the inevitability of death and the fate that awaits all people, regardless of their status in life. This contemplation mirrors the quantum concept of entanglement, where all particles are interconnected. Hamlet's realization that death equalizes everyone, binding all human experiences together, reflects the interconnectedness and universality present in quantum theory. In the final act, Hamlet's actions can be seen as the collapse of his quantum superposition. After enduring an internal struggle and experiencing critical events (such as his duel with Laertes and his mother's death), Hamlet finally takes decisive action against Claudius. This moment of action represents the collapse of his wavering state into a definitive course, paralleling the quantum wave function collapsing into a single state upon measurement.

In simple terms, Hamlet spends most of the play unsure about what to do, much like how a quantum particle can be in many possible states at once. When critical events happen—like the death of his mother and his fight with Laertes—these events force Hamlet to make a clear decision. Just like observing a quantum particle forces it to choose a single state, these events force Hamlet to finally take action and kill Claudius. This decisive moment resolves his long period of uncertainty and internal struggle, bringing a clear conclusion to his turmoil. Hamlet's prolonged indecision represents a state where he is considering multiple possible actions (to kill Claudius or not). This is akin to a quantum particle being in a superposition of states. The intense, life-changing events he experiences act like a measurement in quantum mechanics, collapsing his superposition of indecision into a single state of decisive action.

> ***...But I must return to the question: why is there a difference in the patterns of creativity among the practitioners in the arts and the practitioners in the sciences?***
>
> *Lines from – Truth and beauty: Aesthetics and motivation in science*
>
> *S. Chandrasekhar*

> *The case I shall find evidence for is that when literature arrives, it expels science… The way things are at present, it is simply no good pretending that science and literature represent complementary and mutually sustaining endeavours to reach a common goal. On the contrary, where they might be expected to cooperate, they compete.*
>
> *- Peter Medawar*

From the above lines we can understand why do artists and scientists show creativity in different ways? When literature becomes the focus, it tends to push science out of the picture. Right now, it's clear that science and literature don't naturally work together to achieve the same goals. Instead of helping each other, they often end up competing. This line is questioning the fundamental reasons behind the different approaches to creativity in the arts versus the sciences. It suggests that the nature of creativity varies significantly between these fields, possibly due to their distinct goals, methods, and perspectives. The arts often emphasize expression, interpretation, and subjective experience, while the sciences focus on discovery, explanation, and objective understanding. Understanding these differences can provide insights into why collaboration between the two can be challenging.

The Schrödinger equation itself doesn't "prove" Hamlet's final resolution in a literal sense, but it can be used as a metaphorical framework to understand the evolution of Hamlet's character leading to his final actions. Let's break this down:

The Schrödinger Equation as a Metaphor: This study employs an interdisciplinary approach, integrating Quantum Theory with literary analysis. We use Schrödinger's wave function and the concept of superposition to analyse the character of Hamlet. This approach involves metaphorically applying quantum principles to understand Hamlet's psychological state and decision-making process.

The time-dependent Schrödinger equation: $i\hbar \frac{\partial \psi}{\partial t} = \hat{H}\psi$

Where:

- ψ is the wave function, representing the state of the system.

- $\hat{H}$ is the Hamiltonian operator, representing the total energy of the system.

- i is the imaginary unit.

- $\hbar$ is the reduced Planck's constant

Representing Hamlet's Character and Metaphorical Interpretation:

Wave function (ψ) as Hamlet's state of mind: The wave function ψ can be seen as a representation of Hamlet's state of mind, which is complex and evolves over the course of the play. Just as the wave function encapsulates all possible states of a quantum system, Hamlet's thoughts and emotions encapsulate all possible reactions and decisions he might make. At the beginning of the play, Hamlet is in a superposition of states. He is grieving his father's death, suspicious of his uncle Claudius, and disillusioned by his mother Gertrude's quick remarriage. This represents a complex and evolving state of mind.

Hamiltonian $\hat{H}$ Operator as External Influences: It represents the total energy of the system, including both kinetic and potential energies. For Hamlet, this can be seen as the sum of all external influences and internal drives acting on him his father's ghost, his uncle's betrayal, his mother's actions, his love for Ophelia, and his own philosophical contemplations. The sum of external forces (e.g., the appearance of the ghost, Claudius's actions) and internal conflicts (e.g., his moral and existential dilemmas) influence his state of mind.

Time Evolution ($\frac{\partial \psi}{\partial t}$) as Hamlet's Progression: The time derivative of the wave function represents how the state changes over time. This can be paralleled to Hamlet's progression through the narrative, from his initial grief and confusion to his ultimate resolution and actions. His state of mind evolves as he interacts with other characters and contemplates his situation. At the beginning of the play, Hamlet is in a superposition of grief, anger, and indecision following his father's death and his mother's quick remarriage. As time progresses, Hamlet's state evolves. His famous soliloquies can be seen as snapshots of his wave function at different times, revealing his inner conflicts and thoughts. These Key events in the play act as "measurements" that collapse Hamlet's state into more definitive actions. For instance, his decision to stage the play within a play ("The Mousetrap") to gauge Claudius's guilt can be seen as an experiment to reduce uncertainty. The climax, where he finally takes action against Claudius, represents the collapse of his indecision into decisive action.

Final Resolution as Wave Function Collapse

In quantum mechanics, when you measure a particle, it stops being in multiple states at once (a superposition) and settles into one definite state. Similarly, Hamlet's final actions in the play can be seen as his mind settling into a clear decision after being uncertain for so long.

Decisive Moments (Measurement Events):

- **Confrontation with His Mother (Act 3, Scene 4):** When Hamlet speaks to his mother, it forces

him to confront his feelings and thoughts more clearly.

- **The Mousetrap Play (Act 3, Scene 2):** By staging a play that mirrors his father's murder, Hamlet tries to confirm Claudius's guilt, pushing him closer to a decision.

- **Realization of Death (Act 5, Scene 1):** Hamlet's reflections on death, especially in the graveyard scene, help him accept the inevitability of his own mortality.

Collapse to a Definite State:

By the final act, all these moments have pushed Hamlet towards clarity. He finally takes decisive action by killing Claudius and accepting his fate, just like a particle settling into a single state when measured. This is the collapse of his previous uncertainty into a clear, definite decision. In the world of quantum mechanics, a particle exists in a state of superposition, embodying multiple potential states simultaneously until observed. This observation causes the particle's wave function to collapse into a singular, definitive state. Similarly, throughout Shakespeare's "Hamlet," the titular character oscillates between various potential actions and emotions, embodying indecision, grief, rage, and philosophical contemplation.

While it is true that mathematical calculations or scientific theories cannot definitively prove the essence of a play, drama, or poem, they offer us invaluable lenses through which we can analyse and gain deeper insights into literature. Just as quantum theory provides a profound understanding of Hamlet's complex character, various principles of physics can serve as tools to explore the depths of writing and character development. These scientific perspectives allow us to unravel the layers of human emotion, motivation, and conflict embedded in literary works. By applying the elegant theories of science to literature, we uncover new dimensions and enrich our appreciation of the intricate tapestry of words, ultimately deepening our connection to the timeless stories and characters that define the human experience.

The tension between poetry and science has been a long-standing and profound one, stretching back through the ages. This intellectual and philosophical struggle highlights the differing ways each discipline seeks to understand and interpret the world. When we think of this enduring conflict, names like William Wordsworth come to mind. Wordsworth, with his romantic reverence for nature, often criticized the cold, analytical approach of science. In his poetry, Wordsworth expressed a deep belief in the wisdom and beauty that nature imparts directly to the human soul, a wisdom that he felt was marred by scientific dissection and

scrutiny. He saw science as reducing the sublime and mysterious into mere facts and figures, losing the essence of what makes nature awe-inspiring and beautiful.

Comparative Analysis

Traditional vs. Quantum Approach and Implications for Literary Studies

Traditional literary theories, such as psychoanalytic criticism, structuralism, and historical criticism, offer valuable insights into texts. However, the application of Quantum Theory introduces new metaphors and frameworks that can complement and enhance these traditional approaches. By emphasizing the dynamic and probabilistic nature of characters and narratives, Quantum Theory provides a fresh perspective that captures the fluidity and ambiguity inherent in literary works. The integration of Quantum Theory into literary analysis represents a groundbreaking and innovative approach that bridges the gap between science and the humanities. By providing new metaphors and analytical tools, this methodology deepens our understanding of literature, offering dynamic and holistic interpretations. While there are limitations to this approach, such as the need for interdisciplinary training and the risk of reductionism, the potential for enriched analysis and broader perspectives makes it a compelling addition to the field of literary studies.

The metaphors derived from Quantum Theory are elegant and thought-provoking. For instance, the idea of a wave function collapsing into a definite state beautifully parallels Hamlet's journey from indecision to action. Such metaphors enhance the aesthetic and intellectual experience of reading literature.

Psychoanalytic Criticism: While psychoanalytic criticism delves into the unconscious motives of characters, Quantum Theory provides a broader framework that includes psychological, existential, and philosophical dimensions. It captures the fluid and dynamic nature of human consciousness, which psychoanalytic criticism may sometimes overlook.

Structuralism and post-structuralism: Structuralist and post-structuralist approaches focus on language, structures, and deconstruction. Quantum Theory, on the other hand, emphasizes the probabilistic and uncertain nature of reality, offering a complementary perspective that accounts for the fluidity and ambiguity in literary texts.

Historical and Biographical Criticism: Historical and biographical criticisms situate texts within specific contexts. Quantum Theory transcends these contexts by exploring universal themes of uncertainty and duality,

providing a timeless and more universally applicable framework for analysis.

Hamlet's vacillation between action and inaction, life and death, can be likened to a quantum state of superposition, where he exists in multiple potential states simultaneously. Key events in the play act as measurement events, collapsing this superposition into definitive actions, thereby providing a novel lens through which to interpret his psychological complexity and narrative development. The implications of applying Quantum Theory to literary studies are profound. This interdisciplinary approach encourages a more holistic and integrative understanding of texts, bridging the gap between the sciences and humanities. It promotes innovative thinking by allowing literary scholars to draw parallels with scientific concepts, enriching their interpretive frameworks. Moreover, this method fosters critical dialogue between disciplines, potentially leading to new insights and advancements in both fields. By embracing the dynamic and uncertain nature of quantum mechanics, literary analysis becomes more adaptable and open-ended, better reflecting the complexities and ambiguities inherent in human experience and literary expression.

> *A fingering slave,*
>
> *One that would peep and botanises*
>
> *Upon his mother's grave?*
>
> *A reasoning self-suffering thing.*
>
> *An intellectual All-in-All!*
>
> *Sweet is the lore which Nature brings:*
>
> *Our meddling intellect*
>
> *Misshapes the beauteous forms of things:*
>
> *We murder to dissect.*
>
> - *William Wordsworth*

In this poem, William Wordsworth is critical of science and how it sometimes treats nature. He describes a person who pokes around and studies plants even on their mother's grave, suggesting a lack of respect and sensitivity. This person is overly rational and focused on intellect alone. Wordsworth believes that true understanding comes from nature itself, not from scientific meddling. He argues that our overthinking and dissecting of nature ruin its beauty. The phrase "We murder to dissect" means that by trying to analyse and break down nature, we destroy its essence and beauty. In simple terms, Wordsworth is saying that science, by trying to study and understand nature in a cold, detached way, often ends up ruining the natural beauty it seeks to explain.

Though Wordsworth was critical of the scientific exploration and dissection of nature, we can use scientific theories like String Theory to gain a deeper understanding of his works. String Theory, with its elegant portrayal of the universe's interconnectedness, mirrors Wordsworth's own belief in the profound unity of all things in nature. By viewing Wordsworth's poetry through the lens of String Theory, we can appreciate the intricate tapestry he weaves with his words, where every element of nature is deeply connected and vibrates with its own unique frequency. This scientific perspective enhances our understanding of Wordsworth's reverence for the natural world and his intuitive grasp of its harmonious complexity. While Wordsworth may have lamented the cold dissection of nature, the beauty of modern scientific theories can actually illuminate the depth of his poetic vision, showing us that poetry and science, when harmonized, can together enrich our appreciation of the world's profound mysteries.

String theory, a theoretical framework in physics where particles are considered as one-dimensional "strings" rather than point particles, offers a rich metaphorical landscape to explore the works of William Wordsworth. While string theory does not "prove" the work of Wordsworth in a scientific sense, it can be used metaphorically to illustrate and deepen our understanding of his poetry, particularly his themes of interconnectedness, nature, and the transcendental.

Metaphorical Connections Between String Theory and Wordsworth's Poetry

Interconnectedness

String Theory: In string theory, all particles are fundamentally the same kind of vibrating string, differing only in their vibrational modes. This implies a deep interconnectedness at the most fundamental level of the universe.

Wordsworth's Poetry: Wordsworth often explores the interconnectedness of all life and nature. In poems like "Lines Written a Few Miles Above Tintern Abbey," he reflects on how all elements of nature are interconnected and how humans are an integral part of this web.

> *"I have felt*
>
> *a presence that disturbs me with the joy*
>
> *of elevated thoughts; a sense sublime*
>
> *of something far more deeply interfused,*
>
> *whose dwelling is the light of setting suns,*
>
> *and the round ocean, and the living air,*
>
> *and the blue sky, and in the mind of man..."*
>
> — *William Wordsworth, Tintern Abbey*

Just as different vibrational modes of strings create the diverse phenomena of the universe, Wordsworth's perception of a "presence" that permeates all of nature suggests a fundamental unity and interconnectedness. Wordsworth's work often vibrates with emotional resonance, capturing the diverse experiences and emotions of human life in connection with nature same as in string theory The different vibrational modes of strings give rise to various particles and forces, creating the diversity of the universe.

> *The world is too much with us; late and soon,*
>
> *Getting and spending, we lay waste our powers;*
>
> *Little we see in Nature that is ours;*
>
> *We have given our hearts away, a sordid boon!*
>
> - *William Wordsworth, The world is too much with us*

One of the goals of string theory is to unify the fundamental forces of nature into a single theoretical framework while Wordsworth seeks to unify human experience with the natural world, often expressing how nature influences the human spirit and vice versa. Wordsworth's emotional response to nature's beauty and humanity's estrangement from it can be seen as different vibrational modes, each creating a unique emotional and intellectual impact on the reader. This unity between humanity and nature reflects the unification goal of string theory, where the fundamental forces are different manifestations of the same underlying principle.

Critical Contextualization

The exploration of literature through the lens of Quantum Theory represents a bold and innovative interdisciplinary approach, blending the analytical rigor of science with the interpretive depth of literary studies. This article critically examines the applicability of Quantum Mechanics, particularly its core concepts such as superposition, uncertainty, and wave-particle duality, to the analysis of literary texts. By doing so, it aims to uncover new dimensions of understanding and appreciation for works such as Shakespeare's "Hamlet" and the poetry of William Wordsworth.

Historical and Theoretical Background

The tension between science and literature has a rich historical backdrop, with notable figures like William Wordsworth expressing scepticism towards the scientific dissection of nature. Wordsworth's criticism of science's reductionist approach underscores a long-standing debate

about the role of empirical inquiry versus intuitive understanding in interpreting the world. This article situates itself within this historical discourse, proposing that scientific theories, despite their empirical nature, can offer profound metaphorical insights into literature.

Key Findings and Their Implications

The key findings of this research highlight the potential of Quantum Theory to enrich literary analysis. The concept of superposition, for instance, provides a compelling framework for understanding characters who exist in states of psychological or moral ambiguity. Hamlet's famous soliloquy, "To be, or not to be," epitomizes this super positional state, where Hamlet is caught between action and inaction, life and death. By viewing Hamlet's indecision through the lens of quantum superposition, the article offers a fresh perspective on his existential dilemma. Similarly, the uncertainty principle resonates with the inherent ambiguities present in literary narratives. In "Hamlet," the uncertainties surrounding truth, morality, and fate mirror the quantum principle that certain properties cannot be precisely measured simultaneously. This alignment supports previous literary critiques that emphasize the role of uncertainty in creating narrative tension and depth.

The wave-particle duality metaphor further enriches character analysis by highlighting the dualities present in human nature. Characters who embody conflicting traits or roles can be better understood through this scientific lens, offering a nuanced view that aligns with traditional literary interpretations but extends them into new conceptual territories.

Contextual Relevance

The interdisciplinary approach advocated in this article is not without its challenges. One primary concern is the risk of oversimplification. Literary texts are complex and multifaceted, and applying rigid scientific frameworks can sometimes obscure the richness of these works. Moreover, there is a danger of anachronism—imposing contemporary scientific concepts onto historical texts without considering their original context and intent.

However, this article argues that when used thoughtfully, scientific metaphors do not constrain but rather expand our interpretative possibilities. By bridging the gap between science and literature, we can achieve a more holistic understanding of both fields. This approach aligns with a growing academic trend towards interdisciplinarity, where the boundaries between distinct domains of knowledge are increasingly seen as permeable and collaborative.

Contribution to Existing Literature

This article contributes to the ongoing dialogue between the sciences and the humanities. It builds on the work of

scholars who have explored the intersections of these fields, advocating for a symbiotic relationship where scientific theories inform literary analysis and vice versa.

This research addresses notable gaps in the current body of literary criticism by offering a new framework for interpreting texts. While traditional theories provide valuable insights, they often operate within established boundaries. The introduction of Quantum Theory as a critical tool expands these boundaries, offering alternative perspectives that can uncover hidden layers of meaning in literary works. This methodological innovation paves the way for further interdisciplinary studies, encouraging scholars to explore other scientific theories, such as Chaos Theory or Relativity, in relation to literature.

Theoretically, this research contributes to the evolution of literary criticism by integrating concepts from Quantum Mechanics, thus expanding the analytical toolbox available to literary scholars. Practically, it provides a structured approach to applying complex scientific ideas to the analysis of texts, making these ideas more accessible and usable in literary studies. This practical application demonstrates the utility of interdisciplinary methods in yielding profound insights and advancing academic inquiry

Future Directions

1. **Expanding Interdisciplinary Studies:** Further research can explore other scientific theories beyond Quantum Mechanics, such as Relativity Theory, Chaos Theory, and String Theory, to analyse their potential metaphoric and conceptual applications to literature. This broadening of scope could yield new insights into different literary texts and genres.

2. **Empirical Studies on Reader Interpretation:** Conducting empirical studies to investigate how readers interpret literary texts when guided by scientific metaphors. This could involve controlled experiments where readers are introduced to scientific concepts and then asked to interpret specific texts, measuring changes in comprehension and interpretation.

3. **Comparative Analyses:** Undertaking comparative analyses between different literary traditions and scientific theories. For example, examining Eastern literary works through the lens of Quantum Mechanics and comparing them with Western texts could reveal cultural differences and universal themes.

4. **Integration with Digital Humanities:** Utilizing digital humanities tools to analyse large corpora of texts for patterns that align with scientific concepts. Text mining and computational analysis can uncover hidden relationships and themes that align with Quantum Theory or other scientific frameworks.

5. **Interdisciplinary Curriculum Development:** Developing educational curricula that integrate literature and science, fostering interdisciplinary thinking from an early stage in education. Courses that combine literary analysis with scientific theories can help students develop a more holistic understanding of both fields.

6. **Philosophical and Ethical Implications:** Exploring the philosophical and ethical implications of integrating scientific theories into literary studies. This includes examining how scientific advancements influence human perception and values, and how literature reflects or critiques these changes.

7. **Case Studies and Close Readings:** Conducting (Crease, 2014) (Joyner, 2002) (Lewis, 2017) detailed case studies and close readings of specific texts using Quantum Theory as a lens. This can provide concrete examples and methodologies for applying scientific theories to literary analysis, offering templates for future research.

CONCLUSION

In examining literature through the lens of scientific theory, we unlock a deeper, more nuanced understanding of texts, characters, and poetry. Scientific theories, such as String Theory and quantum mechanics, offer new metaphors and frameworks that illuminate the intricate connections and complexities within literary works. For instance, these theories help us grasp the multi-faceted nature of Hamlet's character and the profound interconnectedness in Wordsworth's portrayal of nature. Despite the inherent differences between the empirical precision of science and the interpretative richness of literature, and acknowledging the limitations of such interdisciplinary approaches, these theories remain invaluable tools. They allow us to explore and appreciate the layers of meaning that might otherwise remain hidden. The reductionist approach of science can sometimes clash with the holistic nature of literature, and the contextual and historical specificity of literary works can present challenges. However, when used thoughtfully, these scientific lenses can enhance our literary analysis rather than constrain it. Metaphors derived from scientific concepts serve to clarify and demystify complex ideas by relating them to familiar, tangible concepts. This metaphorical discourse is evident in the analysis of Hamlet, where his existential struggles and psychological conflicts

are paralleled with the superposition and collapse of a quantum state. Closer examination reveals that Hamlet's character embodies a duality, resonating with the scientific notion of existing in multiple states until a decisive moment of action occurs. In essence, while the integration of scientific theories into literary analysis comes with certain limitations, it opens up a rich avenue for exploration. By bridging the gap between science and literature, we gain a more profound and holistic understanding of both realms, uncovering the beautiful interplay between empirical knowledge and poetic intuition. Through metaphors and scientific perspectives, we can demystify complex literary ideas, enriching our appreciation and insight into the timeless works of great poets and playwrights.

LIMITATIONS

While applying scientific theories to literature can offer intriguing and enriching perspectives, it is essential to recognize few limitations. Balancing the interpretative richness of literature with the analytical precision of science requires careful consideration to ensure that neither discipline is oversimplified or misrepresented. Scientific theories, especially advanced ones like Quantum theory, Quantum mechanics, String Theory, can be complex and difficult to understand for those without a background in science. This complexity can limit the accessibility and practicality of such approaches for the general audience or for literary scholars without scientific knowledge. Using scientific theories as metaphors can enrich literary analysis, but it is important to remember that these metaphors are not literal explanations. Ther (Evans, 2022) (Müller-Sievers, 2015)e is a risk of misrepresenting both the science and the literature if the metaphorical nature of the comparison is not clearly acknowledged.

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Confessional Poetry Revealing Contemporary Realities Through Self Agonies

Dr. Richa Smriti

Writer & Poet ("She" & "Men's Land")
Director (Global Green Skills Academy), Navodaya Mission Trust
richa.smriti15@gmail.com

Abstract— Poetry is the communication of experiences in the form of art. The experiences which defined as poetry of the personal is called confessional poetry. Confessional poetry is the frank expression of personality. This poetry is of self-revealing in nature as it seeks to reveal the poets' state of mind and their feelings. Sylvia Plath, Kamala Das, Anne Sexton and Andrienne Rich are best examples of confessional poets. They universalized the sufferings and surmounting pain of womanhood through the lens of their own experiences in their lives. Their works demonstrate the tragedy of life of being a woman in a patriarchal based structure of society. In subject matter, confessional poets concentrate on the history of their own lives.

Keywords— Confessional, Poetry, Poets, Self-revealing, Expression, Own lives

INTRODUCTION

Poetry is a genre of literature and a medium for expressing emotions in a rhythmic way. Different eras of literature have come up with different kinds and patterns of poetry. Confessional poetry is a branch of modern poetry that emerged in the United States in the 1950s. It is a style of poetry that is personal often making use of a first person narrator. The phrase confessional poetry burst into common usage in September of 1959, when the critique M.L. Rosenthal coined it in his review of Robert Lowell's "Life Studies", the book, which contained poems that unsparingly details Lowell's experiences of marital strife, generation struggle and mental illness marked a dramatic turn in his career.

Lowell Rosenthal claimed, "Removes the mask" that previous poet had worn when writing about their own lives. The poems in life studies felt like a series of personal confidences rather shameful, that one is honour-bound not to reveal. (Zach Meyer, 202)

In a glossary of literary terms, M.H. Abrams defines confessional poetry designates a type of narrative and lyric verse, given impetus by the American Robert Lowell's Life Studies (1959) , which deals with the facts and intimate mental and physical experiences of the poet's own life. Confessional poetry was written in a rebellion against the demand for impersonality by T.S. Eliot and the New critics. (Abrams, 56)

Aspects of Confessional Poetry:

Confessional poems provide a clear picture of the private lives of the poets. In case of subject matter, confessional poets concentrate on the history of their own lives; in case of expression, they remove psychological barriers and poetic artifice that arrested the free flow of poetic consciousness. They adopt personal history or autobiography as their central theme and direct expression as their methods.

David Perkins writer of "A History of Modern Poetry".. Modernism.. and After, established that:- confession indicates a poetry, in which the expression is personal, or is conventionally accepted as personal, and reveals experience or emotions that are more or less shocking, hatred of one's parents, children, spouse or self, lust voyeurism, suicidal fantasies, madness, horror and fascination with death. (**P-2-08 Chapter**)

Hence, confessional writing is a sub-genre of autobiographical writing. Though autobiographical writing

is based on writer's personal experience but it also represents an era, different issues and different ideas of that era. Confessional autobiography is neither spiritual, not intellectual, nor social but emotional. We can simply define confessional poetry as poetry of the personal. According to M. L. Rosenthal,

> "In the confessional poems, the private life of the poet himself, specially under the stress of psychological crisis, becomes a major theme."
> (Page 4, Israt)

Therefore, this genre is focused on extreme moments of the poets and their personal experiences. Confession is a purification of soul and poetry is an expression of soul. Hence it is obvious that confession is the integral part of this literary sphere. Confession is the quality of sensitive souls and poets are more sensitive. But when we talk about the founder of confessional poetry, then the credit goes to American poets of 1950s and 1960s like John Berryman, Robert Lowell, Anne Sexton and Sylvia Plath. They are the founder of a new stream of poetry that is confessional poetry.

Confessional poetry is a hybrid product of poetry that came into being as a result of the popularization of psychological studies, the spread of the Freudian and Jungian theories and the emergence of the feminist movement. (Page no. 6, confessional mood). It is an analytical observation of incidence from one's own life whether tinged with comedy or irony. It is a medium to express poet's deepest emotion through poems and about most personal subject. There is no doubt that feelings and emotions are the keynote of the poetry, but in the case of confessional poetry, it differs on that ground, because its contents are not of traditional. As romantic poets like Wordsworth, Shelley and Coleridge added a new chapter in literature by making common things or people or unimportant events as a subject matter of their poetry and they brought revolution in the field of literature. They changed the mindset of people and appealed the heart of even an ordinary people. (Confessional Mood,) The same revolution was brought by modern women poets like Sylvia Plath, Anne Sexton, Adrienne Rich in America and kamala Das in India. Though, confessional poetry is generally associated with male poets like Lowell, Berryman, but many critics considered this genre as women's writing, because women confessional writers explored how this genre brings out issues of women's experience and gender identity. Confessional poets like Sylvia Plath, Anne Saxton and Kamala Das wrote poetry for defining their sufferings. These women writers went against the feminine decorum and vented out their frustrations and sufferings through their writings.

As we know, that confessional writings exemplify the problems of the everyday life of the female and distinguishes among those experiences which may be of stronger importance in relating to the women it reaches out. In the words of Rita Felski,

> "It self consciously addresses a community of female readers rather than an undifferentiated general public." (Page no 6, Israt)

So, it can be said that through the confessional writings, the feminist writers actually tries to commune with her women readers by emphasizing the deeply personal aspects, experiences of one's life, feminism connects these with social and the nature of female oppression. Therefore, feminist confessional writing is not only self-awareness therapy, it is the representation of all oppressed voice.

Contributions of prominent Confessional Women Poets:

Coming towards the famous women confessional writers, such as Sylvia Plath, Anne Saxton, Adrienne Rich and Kamala Das. Among them Sylvia Plath is one of the most prominent and leading poets of the twenty century, American literature. She challenged the traditional literary prioritization of female experience. In her writings, she tried to explore her obsession with death, self and nature. She has an ambivalent attitude towards society that is reflected in her writing. She wrote "The Colossus" and one novel "The Bell Jar". After her death, another well-known poetry book was published "The Ariel". A confessional poet, however, is not different from common poets. Both uses artistic techniques and poetic qualities to demonstrate their experiences. In simple words, the only difference between them is of "I". Confessional poets are more personal, where as other poets are more universal. For Sylvia Plath, poetry is less objective, but more autobiographical and confessional. She mentioned each and every incident of her life. Her early life was not cheerful. She died at the very young age of 30. Her collection, The collected poems was published in 1981 and was awarded with the Pulitzer Prize in 1982. She became the first poet to win Pulitzer Prize posthumously.

Her feelings of grief, anger and guilt disturbed her for the whole life and led her to create most of her poems. The life and works of Plath are well thought out to be a notable contribution to the genre of confessional poetry. Her personal life experiences acted as an inspiration for her great art. Writing proved as a therapy for her. She is mainly concerned with a question of gender and specially the role of daughter, wife and mother are prevalent in Plath's works. She demonstrated her personal life directly. One of her famous poem "Lady Lazarus" illustrates her obsession with death. In this poem she confesses,

> "I have done it again,

One year in every ten,

I managed it." (Lady Lazarus, Page No 426)

In this poem she illustrated her obsession with death. It gives us glimpse, that she had attempted suicide again and again. When we see her other poem "Daddy", in this poem she expressed her tragic and painful thoughts about her father. She was also left by her husband, Ted Hughes. So her feelings of rejection and loss became the vast issue that resides in her poetry.

Sylvia Plath bares her heart, mind and soul through her confessional writings. Jacqueline Rose in the introduction of her work "The Haunting of Sylvia Plath", she said:-

"There is no direct access to the writer, that the only thing available for commentary and analysis is the text. We do not know Plath, what we do know is what she gives us in writing, and what she gives in writing is there to be read."

Hence, we see that her writing indisputably expresses her frustration. In her poems, Plath is not concerned with the nature of her experience, rather she is engaged in demonstrating the way in which mind deals excessive sensitivity. Most of Plath's poems are considered to be the master pieces known for depicting the incidents from her personal life which were full of sadness and turmoil. Her poems are about death, birth, rebirth, breakdown, recovery, sickness and health. One thing is clear from her poetry, that her significance in contemporary American poetry lies not only in revealing her personal life, but also in the ways in which she expresses herself.

Lets' moving towards other important figure of this genre. Kamala Das is one of the best known contemporary confessional India women writers. Her poetry always demonstrates the private humiliation and sufferings that are major themes of confessional poetry. In her poems, she explores the struggle of womanhood by presenting her own experience. She is also known as a feminist poet, because she raised her female voice by writing about taboo subjects and her poems share her most personal experiences.

India in the twentieth century was a very constructive society for women, but Kamala Das wanted to break down all the boundaries for women. In her poem, she openly talks about her hesitations, failures, ignorance, shame and feelings of guilt which clearly expose her personality. (Israt, 24) Kamala Das's poetry collection included "Summer in Calcutta" (1965), "The Descendants" (1967) and "The Old Play House", and other poems (1973). Perhaps, her best known work was an Autobiography, which was first appeared as a series of columns in the weekly "Malayalanadu". She received many literary awards, including the Asian World Prize for Literature in 1985. It can be said that just like Sylvia Plath, she also used poetry as a medium to vent out her agony. She was the type of morose soul, which wanted pure love and freedom. Generally, we see there is an explorative of man-woman relationship in her poetry. She describes about her sexual and physical life frankly in her poems.

We can say that her poetry is meant for her self-expression. In the poem "An Introduction" encapsulates her personality. As it illustrates some incidents of her life, her rejection of patriarchal norms and rebellion again the gender role as well. This revolt end with "I". In these following lines,

"It is I who laugh,

It is I who make love,

And then feel Shame,

It is I who lie dying,

With a rattle in my throat,

I am sinner,

I am saint,

I am the beloved

and the

Betrayed."

("An Introduction", Page no 43, Indian Poetry in English)

In the concluding lines of this poem, we can easily glimpse that she identifies herself "I" and narrating she loved and had a painful experience of betrayal. The theme of this poem is her quest for identifying in a male dominated patriarchal society. She writes frankly without any hesitation about married life or man-woman relationship in many of her poems. She also frequently complains about man's callousness and wantonness and woman's sufferings on that account. Numerous of her poems deal with interior life. She writes of her private anguish in an effortless manner. In the poem "Too Early the Autumn Sights", in this poem she illustrates her pain and anguish,

"Too early the autumn sights,

Have come, too soon my lips,

Have lost their hunger, too soon,

The singing birds have

Left." (To early the Autumn Sights)

Coming towards Anne Sexton, she began her writing career as a therapy to get rid of serious depressions. Personal problems like abortion, menstruation, and the allure of suicide, where explored in her poetry. She got the Pulitzer Prize in 1966 for "Love and Die" (1964). She committed suicide in 1974. According to Diane Hume

George, "Anne Sexton poetry tells stories that are immensely significant to mid twentieth century, artistic and psychic life." (poetryfoundation.org) She explored the myths by and through, in which our culture lives and dies. The archetypal relationship among mothers and daughters, fathers and daughters, mothers and sons, Gods and humans, men and women. She perceived, and consistently patterned in the images of her art, the paradoxes deeply rooted in human behaviour and motivation. In less abstract terms, she made explicit the intimacy of forces persistently treated as opposites by the society she lived in. (poetryfoundation.org). Sexton's books "To Bedlam" and "Part Way Back" included All my Pretty Ones (1962), Live or Die (1966) which won the Pulitzer Prize, Love Poems (1969), the play Mercy Street (1969), Transformations (1972), a series of retellings of Grimm's fairy tales is often described as her least overtly "Confessional and most feminist work.

Andrienne Rich is the most significant confessional poet after Kamala Das, Sylvia Plath and Anne Sexton. She gathers the world into her account of private incident, feelings and problems of her life. In her poetry she expressed her pain, confusion, inner turmoil and severe disappointment. The poem "The Key" illustrates her pain in the following lines,

"How long I have gone round

And round, spiritless with foreknown defeat

In search of that glitter." (The Key)

Andrienne Rich tries to awake her own conscience and boost herself to make life useful through creativity.

Keynote:- "I" in confessional poetry:

The one most important concept which we see in confessional poetry is subjectivity which is the key note of confessional poetry. "I" is present in almost all the poems of confessional mode. There is no other person in the poems. "I" in the poem is the poet and nobody else. They do not talk about others and their feelings. Poems are highly emotional in tone and narrative in structure. The confessional poets vividly talk about herself, her needs, her desires, and her surmounting pains and complains. Confessional poets record their emotions in their writings to get therapeutic value. They do not accept any redemption. It is just, that they naked their souls to get a psyche relief.

CONCLUSION

Thus, confessional poetry is all about its frank expression in its bare for whether it is about hollowness of their life, their sour relationship. They illuminate sufferings and unbearable pains and anguish. Confessional poetry erases boundary between the conscious and the unconscious. Ultimately, this poetry evolves out of victimisation. The aim behind this type of poetry is the urge to identify the truth of one's life, however painful and hurting it may be. Confessional poetry works as a mirror of the poets because it reveals the life and the psychology of a poet.

Confessional poets like Sylvia Plath, Kamala Das, Andrienne Rich and Anne Sexton, they all reveal all the layers of their psyche through their poems. Their poetry function as a bridge between a reader and their soul which is suffering and traumatized. Their poems provide a clear picture of their private lives. Confessional poetry is all about frankness, poets talk about the personal matter without any hesitations. This type of poetry is woven around the poetic self as the chief symbol. Confessional poets concentrate on the history of their own lives. But the poetry of these women poets not only bears the stamp of women's sensibility and perceptive of realities of common place, but also acknowledge the complex nature of the problems confounded by women in the contemporary society.

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A Review on -Communicative English for Engineers

Ravikumar S K[1], Pruthviraj R D[2], Hariprasad A S[3]

[1]Department of English, Rajarajeswari College of Engineering (VTU), Bangalore, Karnataka, India
[2]Department of Humanities & Sciences, Rajarajeswari College of Engineering (VTU), Bangalore, Karnataka, India

Abstract— *Communication is commonly defined as the transmission of information. Its precise definition is disputed and there are disagreements about whether unintentional or failed transmissions are included and whether communication not only transmits meaning but also creates it. Models of communication are simplified overviews of its main components and their interactions. Many models include the idea that a source uses a coding system to express information in the form of a message. The message is sent through a channel to a receiver who has to decode it to understand it. The main field of inquiry investigating communication is called communication studies. A common way to classify communication is by whether information is exchanged between humans, members of other species, or non-living entities such as computers. For human communication, a central contrast is between verbal and non-verbal communication. Verbal communication involves the exchange of messages in linguistic form, including spoken and written messages as well as sign language. Non-verbal communication happens without the use of a linguistic system, for example, using body language, touch, and facial expressions. Another distinction is between interpersonal communication, which happens between distinct persons, and intrapersonal communication, which is communication with oneself. Communicative competence is the ability to communicate well and applies to the skills of formulating messages and understanding them. Non-human forms of communication include animal and plant communication. Researchers in this field often refine their definition of communicative behavior by including the criteria that observable responses are present and that the participants benefit from the exchange. Animal communication is used in areas like courtship and mating, parent–offspring relations, navigation, and self-defense. Communication through chemicals is particularly important for the relatively immobile plants. For example, maple trees release so-called volatile organic compounds into the air o warn other plants of a herbivore attack. Most communication takes place between members of the same species. The reason is that its purpose is usually some form of cooperation, which is not as common between different species. Interspecies communication happens mainly in cases of symbiotic relationships. For instance, many flowers use symmetrical shapes and distinctive colors to signal to insects where nectar is located. Humans engage in interspecies communication when interacting with pets and working animals. Human communication has a long history and how people exchange information has changed over time. These changes were usually triggered by the development of new communication technologies. Examples are the invention of writing systems, the development of mass printing, the use of radio and television, and the invention of the internet. The technological advances also led to new forms of communication, such as the exchange of data between computers.*

Keywords— ***Communication, transmission, information, human, technology***

Definitions

The word *communication* has its root in the Latin verb *communicare*, which means to share or to make common.[1] Communication is usually understood as the transmission of information:[2] a message is conveyed from a sender to a receiver using some medium, such as sound, written signs, bodily movements, or electricity.[3] Sender and receiver are often distinct individuals but it is also possible for an individual to communicate with themselves. In some cases, sender and receiver are not individuals but groups like organizations, social classes, or nations.[4] In a different sense, the term *communication* refers to the message that is being communicated or to the field of inquiry studying communicational phenomena.[5]

Some definitions are broad and encompass unconscious and non-human behavior.[8] Under a broad definition, many animals communicate within their own species and flowers communicate by signaling the location of nectar to bees through their colors and shapes.[9] Other definitions restrict communication to conscious interactions among human beings.[10] Some approaches focus on the use of symbols and signs while others stress the role of understanding, interaction, power, or transmission of ideas. Various characterizations see the communicator's intent to send a message as a central component. In this view, the transmission of information is not sufficient for communication if it happens unintentionally.[11] A version of this view is given by philosopher Paul Grice, who identifies communication with actions that aim to make the recipient aware of the communicator's intention.[12] One question in this regard is whether only successful transmissions of information should be regarded as communication.[13] For example, distortion may interfere with and change the actual message from what was originally intended.[14] A closely related problem is whether acts of deliberate deception constitute communication.[15]

According to a broad definition by literary critic I. A. Richards, communication happens when one mind acts upon its environment to transmit its own experience to another mind.[16] Another interpretation is given by communication theorists Claude Shannon and Warren Weaver, who characterize communication as a transmission of information brought about by the interaction of several components, such as a source, a message, an encoder, a channel, a decoder, and a receiver. The transmission view is rejected by transactional and constitutive views, which hold that communication is not just about the transmission of information but also about the creation of meaning. Transactional and constitutive

perspectives hold that communication shapes the participant's experience by conceptualizing the world and making sense of their environment and themselves. Researchers studying animal and plant communication focus less on meaning-making. Instead, they often define communicative behavior as having other features, such as playing a beneficial role in survival and reproduction, or having an observable response.

Models of communication

Main article: Models of communication

Models of communication are conceptual representations of the process of communication.[20] Their goal is to provide a simplified overview of its main components. This makes it easier for researchers to formulate hypotheses, apply communication-related concepts to real-world cases, and test predictions.[21] Due to their simplified presentation, they may lack the conceptual complexity needed for a comprehensive understanding of all the essential aspects of communication. They are usually presented visually in the form of diagrams showing the basic components and their interaction.

Models of communication are often categorized based on their intended applications and how they conceptualize communication. Some models are general in the sense that they are intended for all forms of communication. Specialized models aim to describe specific forms, such as models of mass communication.

One influential way to classify communication is to distinguish between linear transmission, interaction, and transaction models. Linear transmission models focus on how a sender transmits information to a receiver. They are *linear* because this flow of information only goes in a single direction. This view is rejected by interaction models, which include a feedback loop. Feedback is needed to describe many forms of communication, such as a conversation, where the listener may respond to a speaker by expressing their opinion or by asking for clarification. Interaction models represent the process as a form of two-way communication in which the communicators take turns sending and receiving messages. Transaction models further refine this picture by allowing representations of sending and responding at the same time. This modification is needed to describe how the listener can give feedback in a face-to-face conversation while the other person is talking. Examples are non-verbal feedback through body posture and facial expression. Transaction models also hold that meaning is produced during communication and does not exist independently of it.

Lasswell's model of communication, which is based on five questions corresponding to five basic components All

the early models, developed in the middle of the 20th century, are linear transmission models. Lasswell's model, for example, is based on five fundamental questions: "Who?", "Says what?", "In which channel?", "To whom?", and "With what effect?". The goal of these questions is to identify the basic components involved in the communicative process: the sender, the message, the channel, the receiver, and the effect. Lasswell's model was initially only conceived as a model of mass communication, but it has been applied to other fields as well. Some communication theorists, like Richard Braddock, have expanded it by including additional questions, like "Under what circumstances?" and "For what purpose?".

Shannon–Weaver model of communication, which focuses on how a message is first translated into a signal and then back into a message. The Shannon–Weaver model is another influential linear transmission model. It is based on the idea that a source creates a message, which is then translated into a signal by a transmitter. Noise may interfere with and distort the signal. Once the signal reaches the receiver, it is translated back into a message and made available to the destination. For a landline telephone call, the person calling is the source and their telephone is the transmitter. The transmitter translates the message into an electrical signal that travels through the wire, which acts as the channel. The person taking the call is the destination and their telephone is the receiver. The Shannon–Weaver model includes an in-depth discussion of how noise can distort the signal and how successful communication can be achieved despite noise. This can happen by making the message partially redundant so that decoding is possible nonetheless. Other influential linear transmission models include Gerbner's model and Berlo's model Schramm's model of communication, which focuses on the processes of encoding and decoding as well as feedback. The earliest interaction model was developed by communication theorist Wilbur Schramm. He states that communication starts when a source has an idea and expresses it in the form of a message. This process is called *encoding* and happens using a code, i.e. a sign system that is able to express the idea, for instance, through visual or auditory signs. The message is sent to a destination, who has to decode and interpret it to understand it. In response, they formulate their own idea, encode it into a message, and send it back as a form of feedback. Another innovation of Schramm's model is that previous experience is necessary to be able to encode and decode messages. For communication to be successful, the fields of experience of source and destination have to overlap. The first transactional model was proposed by communication theorist Dean Barnlund in 1970. He

understands communication as "the production of meaning, rather than the production of messages". Its goal is to decrease uncertainty and arrive at a shared understanding. This happens in response to external and internal cues. Decoding is the process of ascribing meaning to them and encoding consists in producing new behavioral cues as a response.

Human

There are many forms of human communication. A central distinction is whether language is used, as in the contrast between verbal and non-verbal communication. A further distinction concerns whether one communicates with others or with oneself, as in the contrast between interpersonal and intrapersonal communication. Forms of human communication are also categorized by their channel or the medium used to transmit messages. The field studying human communication is known as anthroposemiotics.

Verbal

Main article: Linguistics

Verbal communication is the exchange of messages in linguistic form, i.e., by means of language. In colloquial usage, verbal communication is sometimes restricted to oral communication and may exclude writing and sign language. However, in academic discourse, the term is usually used in a wider sense, encompassing any form of linguistic communication, whether through speech, writing, or gestures. Some of the challenges in distinguishing verbal from non-verbal communication come from the difficulties in defining what exactly *language* means. Language is usually understood as a conventional system of symbols and rules used for communication. Such systems are based on a set of simple units of meaning that can be combined to express more complex ideas. The rules for combining the units into compound expressions are called grammar. Words are combined to form sentences. Verbal communication serves various functions. One key function is to exchange information, i.e. an attempt by the speaker to make the audience aware of something, usually of an external event. But language can also be used to express the speaker's feelings and attitudes. A closely related role is to establish and maintain social relations with other people. Verbal communication is also utilized to coordinate one's behavior with others and influence them. In some cases, language is not employed for an external purpose but only for entertainment or personal enjoyment. Verbal communication further helps individuals conceptualize the world around them and themselves. This affects how perceptions of external events are interpreted, how things

are categorized, and how ideas are organized and related to each other.

Non-verbal

Main article: Non-verbal communication

Shaking hands is one form of non-verbal communication.

Non-verbal communication is the exchange of information through non-linguistic modes, like facial expressions, gestures, and postures. However, not every form of non-verbal behavior constitutes non-verbal communication. Some theorists, like Judee Burgoon, hold that it depends on the existence of a socially shared coding system that is used to interpret the meaning of non-verbal behavior. Non-verbal communication has many functions. It frequently contains information about emotions, attitudes, personality, interpersonal relations, and private thoughts. Non-verbal communication often happens unintentionally and unconsciously, like sweating or blushing, but there are also conscious intentional forms, like shaking hands or raising a thumb. It often happens simultaneously with verbal communication and helps optimize the exchange through emphasis and illustration or by adding additional information. Non-verbal cues can clarify the intent behind a verbal message. Using multiple modalities of communication in this way usually makes communication more effective if the messages of each modality are consistent. However, in some cases different modalities can contain conflicting messages. For example, a person may verbally agree with a statement but press their lips together, thereby indicating disagreement non-verbally. Non-verbal communication can also happen through visual media like paintings and drawings. They can express what a person or an object looks like and can also convey other ideas and emotions. In some cases, this type of non-verbal communication is used in combination with verbal communication, for example, when diagrams or maps employ labels to include additional linguistic information.

Interpersonal

Main article: Interpersonal communication

Kathy Matayoshi and Mazie Hirono conversing in the White House, an example of interpersonal communication

Interpersonal communication is communication between distinct people. Its typical form is dyadic communication, i.e. between two people, but it can also refer to communication within groups. It can be planned or unplanned and occurs in many forms, like when greeting someone, during salary negotiations, or when making a phone call. Some communication theorists, like Virginia M. McDermott, understand interpersonal communication

as a fuzzy concept that manifests in degrees. In this view, an exchange varies in how interpersonal it is based on several factors. It depends on how many people are present, and whether it happens face-to-face rather than through telephone or email. A further factor concerns the relation between the communicators: group communication and mass communication are less typical forms of interpersonal communication and some theorists treat them as distinct types. Interpersonal communication can be synchronous or asynchronous. For asynchronous communication, the parties take turns in sending and receiving messages. This occurs when exchanging letters or emails. For synchronous communication, both parties send messages at the same time. This happens when one person is talking while the other person sends non-verbal messages in response signaling whether they agree with what is being said. Some communication theorists, like Sarah Trenholm and Arthur Jensen, distinguish between content messages and relational messages. Content messages express the speaker's feelings toward the topic of discussion. Relational messages, on the other hand, demonstrate the speaker's feelings toward their relation with the other participants.

Intrapersonal

Main article: Intrapersonal communication

Paul César Helleu's 1901 painting, *Rêverie* (Daydream) featuring Alice Guérin. Daydreaming is a form of intrapersonal communication. Intrapersonal communication is communication with oneself. In some cases this manifests externally, like when engaged in a monologue, taking notes, highlighting a passage, and writing a diary or a shopping list. But many forms of intrapersonal communication happen internally in the form of an inner exchange with oneself, like when thinking about something or daydreaming. Closely related to intrapersonal communication is communication that takes place within an organism below the personal level, such as exchange of information between organs or cells. Intrapersonal communication can be triggered by internal and external stimuli. It may happen in the form of articulating a phrase before expressing it externally. Other forms are to make plans for the future and to attempt to process emotions to calm oneself down in stressful situations.] It can help regulate one's own mental activity and outward behavior as well as internalize cultural norms and ways of thinking. External forms of intrapersonal communication can aid one's memory. This happens, for example, when making a shopping list. Another use is to unravel difficult problems, as when solving a complex mathematical equation line by line. New knowledge can also be internalized this way, like when repeating new

vocabulary to oneself. Because of these functions, intrapersonal communication can be understood as "an exceptionally powerful and pervasive tool for thinking."

Channels

For communication to be successful, the message has to travel from the sender to the receiver. The *channel* is the way this is accomplished. It is not concerned with the meaning of the message but only with the technical means of how the meaning is conveyed. Channels are often understood in terms of the senses used to perceive the message, i.e. hearing, seeing, smelling, touching, and tasting. But in the widest sense, channels encompass any form of transmission, including technological means like books, cables, radio waves, telephones, or television. Naturally transmitted messages usually fade rapidly whereas some messages using artificial channels have a much longer lifespan, as in the case of books or sculptures. The physical characteristics of a channel have an impact on the code and cues that can be used to express information. For example, typical telephone calls are restricted to the use of verbal language and paralanguage but exclude facial expressions. It is often possible to translate messages from one code into another to make them available to a different channel. An example is writing down a spoken message or expressing it using sign language. The transmission of information can occur through multiple channels at once. For example, face-to-face communication often combines the auditory channel to convey verbal information with the visual channel to transmit non-verbal information using gestures and facial expressions. Employing multiple channels can enhance the effectiveness of communication by helping the receiver better understand the subject matter. The choice of channels often matters since the receiver's ability to understand may vary depending on the chosen channel. For instance, a teacher may decide to present some information orally and other information visually, depending on the content and the student's preferred learning style.

Communicative competence

Main article: Communicative competence

Communicative competence is the ability to communicate effectively or to choose the appropriate communicative behavior in a given situation. It concerns what to say, when to say it, and how to say it. It further includes the ability to receive and understand messages. Competence is often contrasted with performance since competence can be present even if it is not exercised, while performance consists in the realization of this competence. However, some theorists reject a stark contrast and hold that performance is the observable part and is used to infer

competence in relation to future performances. Two central components of communicative competence are effectiveness and appropriateness. Effectiveness is the degree to which the speaker achieves their desired outcomes or the degree to which preferred alternatives are realized. This means that whether a communicative behavior is effective does not just depend on the actual outcome but also on the speaker's intention, i.e. whether this outcome was what they intended to achieve. Because of this, some theorists additionally require that the speaker be able to give an explanation of why they engaged in one behavior rather than another. Effectiveness is closely related to efficiency, the difference being that effectiveness is about achieving goals while efficiency is about using few resources (such as time, effort, and money) in the process. Appropriateness means that the communicative behavior meets social standards and expectations. Communication theorist Brian H. Spitzberg defines it as "the perceived legitimacy or acceptability of behavior or enactments in a given context". This means that the speaker is aware of the social and cultural context in order to adapt and express the message in a way that is considered acceptable in the given situation. For example, to bid farewell to their teacher, a student may use the expression "Goodbye, sir" but not the expression "I gotta split, man", which they may use when talking to a peer. To be both effective and appropriate means to achieve one's preferred outcomes in a way that follows social standards and expectations. Some definitions of communicative competence put their main emphasis on either effectiveness or appropriateness while others combine both features. Many additional components of communicative competence have been suggested, such as empathy, control, flexibility, sensitivity, and knowledge. It is often discussed in terms of the individual skills employed in the process, i.e. the specific behavioral components that make up communicative competence. Message production skills include reading and writing. They are correlated with the reception skills of listening and reading. There are both verbal and non-verbal communication skills. For example, verbal communication skills involve the proper understanding of a language, including its phonology, orthography, syntax, lexicon, and semantics. Many aspects of human life depend on successful communication, from ensuring basic necessities of survival to building and maintaining relationships. Communicative competence is a key factor regarding whether a person is able to reach their goals in social life, like having a successful career and finding a suitable spouse. Because of this, it can have a large impact on the individual's well-being. The lack of communicative competence can cause problems both on the individual and

the societal level, including professional, academic, and health problems. Barriers to effective communication can distort the message. They may result in failed communication and cause undesirable effects. This can happen if the message is poorly expressed because it uses terms with which the receiver is not familiar, or because it is not relevant to the receiver's needs, or because it contains too little or too much information. Distraction, selective perception, and lack of attention to feedback may also be responsible. Noise is another negative factor. It concerns influences that interfere with the message on its way to the receiver and distort it. Crackling sounds during a telephone call are one form of noise. Ambiguous expressions can also inhibit effective communication and make it necessary to disambiguate between possible interpretations to discern the sender's intention. These interpretations depend also on the cultural background of the participants. Significant cultural differences constitute an additional obstacle and make it more likely that messages are misinterpreted.

Other species

See also: Biocommunication (science) and Biosemiotics

Wolves communicate by howling. Besides human communication, there are many other forms of communication found in the animal kingdom and among plants. They are studied in fields like biocommunication and biosemiotics. There are additional obstacles in this area for judging whether communication has taken place between two individuals. Acoustic signals are often easy to notice and analyze for scientists, but it is more difficult to judge whether tactile or chemical changes should be understood as communicative signals rather than as other biological processes. For this reason, researchers often use slightly altered definitions of communication to facilitate their work. A common assumption in this regard comes from evolutionary biology and holds that communication should somehow benefit the communicators in terms of natural selection. The biologists Rumsaïs Blatrix and Veronika Mayer define communication as "the exchange of information between individuals, wherein both the signaller and receiver may expect to benefit from the exchange". According to this view, the sender benefits by influencing the receiver's behavior and the receiver benefits by responding to the signal. These benefits should exist on average but not necessarily in every single case. This way, deceptive signaling can also be understood as a form of communication. One problem with the evolutionary approach is that it is often difficult to assess the impact of such behavior on natural selection. Another common pragmatic constraint is to hold that it is necessary

to observe a response by the receiver following the signal when judging whether communication has occurred.

Animals

Main article: Animal communication

Animal communication is the process of giving and taking information among animals. The field studying animal communication is called zoosemiotics. There are many parallels to human communication. One is that humans and many animals express sympathy by synchronizing their movements and postures. Nonetheless, there are also significant differences, like the fact that humans also engage in verbal communication, which uses language, while animal communication is restricted to non-verbal (i.e. non-linguistic) communication. Some theorists have tried to distinguish human from animal communication based on the claim that animal communication lacks a referential function and is thus not able to refer to external phenomena. However, various observations seem to contradict this view, such as the warning signals in response to different types of predators used by vervet monkeys, Gunnison's prairie dogs, and red squirrels. A further approach is to draw the distinction based on the complexity of human language, especially its almost limitless ability to combine basic units of meaning into more complex meaning structures. One view states that recursion sets human language apart from all non-human communicative systems. Another difference is that human communication is frequently linked to the conscious intention to send information, which is often not discernable for animal communication. Despite these differences, some theorists use the term "animal language" to refer to certain communicative patterns in animal behavior that have similarities with human language. Two competing theories in the study of animal communication are nature theory and nurture theory. Their conflict concerns to what extent animal communication is programmed into the genes as a form of adaptation rather than learned from previous experience as a form of conditioning. To the degree that it is learned, it usually happens through imprinting, i.e. as a form of learning that only occurs in a certain phase and is then mostly irreversible.

Plants, fungi, and bacteria

Plant communication refers to plant processes involving the sending and receiving of information. The field studying plant communication is called phytosemiotics. This field poses additional difficulties for researchers since plants are different from humans and other animals in that they lack a central nervous system and have rigid cell walls. These walls restrict movement and usually prevent plants from sending

and receiving signals that depend on rapid movement. However, there are some similarities since plants face many of the same challenges as animals. For example, they need to find resources, avoid predators and pathogens, find mates, and ensure that their offspring survive. Many of the evolutionary responses to these challenges are analogous to those in animals but are implemented using different means. One crucial difference is that chemical communication is much more prominent in the plant kingdom in contrast to the importance of visual and auditory communication for animals.

Steps of plant communication

In plants, the term *behavior* is usually not defined in terms of physical movement, as is the case for animals, but as a biochemical response to a stimulus. This response has to be short relative to the plant's lifespan. Communication is a special form of behavior that involves conveying information from a sender to a receiver. It is distinguished from other types of behavior, like defensive reactions and mere sensing. Like in the field of animal communication, plant communication researchers often require as additional criteria that there is some form of response in the receiver and that the communicative behavior is beneficial to sender and receiver. Biologist Richard Karban distinguishes three steps of plant communication: the emission of a cue by a sender, the perception of the cue by a receiver, and the receiver's response. For plant communication, it is not relevant to what extent the emission of a cue is intentional. However, it should be possible for the receiver to ignore the signal. This criterion can be used to distinguish a response to a signal from a defense mechanism against an unwanted change like intense heat.

Interspecies

Main article: Interspecies communication

Most communication happens between members within a species as intraspecies communication. This is because the purpose of communication is usually some form of cooperation. Cooperation happens mostly within a species while different species are often in conflict with each other by competing over resources. However, there are also some forms of interspecies communication. This occurs especially for symbiotic relations and significantly less for parasitic or predator-prey relations. A honeybee on a *Cosmos bipinnatus*. Many flowers use vivid colors to signal to insects that they offer food like nectar. Interspecies communication plays a key role for plants that depend on external agents for reproduction. For example, flowers need insects for pollination and provide resources like nectar and other rewards in return. They use communication to signal their benefits and attract visitors

by using distinctive colors and symmetrical shapes to stand out from their surroundings. This form of advertisement is necessary since flowers compete with each other for visitors. Many fruit-bearing plants rely on plant-to-animal communication to disperse their seeds and move them to a favorable location. This happens by providing nutritious fruits to animals. The seeds are eaten together with the fruit and are later excreted at a different location. Communication makes animals aware of where the fruits are and whether they are ripe. For many fruits, this happens through their color: they have an inconspicuous green color until they ripen and take on a new color that stands in visual contrast to the environment. Another example of interspecies communication is found in the ant-plant relation. It concerns, for instance, the selection of seeds by ants for their ant gardens and the pruning of exogenous vegetation as well as plant protection by ants.

Computer

Main article: Computer networks

Example of computer communication: modems act as transmitter and receiver while the public telephone network is used as a transmission system. Computer communication concerns the exchange of data between computers and similar devices. For this to be possible, the devices have to be connected through a transmission system that forms a network between them. A transmitter is needed to send messages and a receiver is needed to receive them. A personal computer may use a modem as a transmitter to send information to a server through the public telephone network as the transmission system. The server may use a modem as its receiver. To transmit the data, it has to be converted into an electric signal. Communication channels used for transmission are either analog or digital and are characterized by features like bandwidth and latency. There are many forms of computer networks. The most commonly discussed ones are LANs and WANs. *LAN* stands for *local area network*, which is a computer network within a limited area, usually with a distance of less than one kilometer. This is the case when connecting two computers within a home or an office building. LANs can be set up using a wired connection, like Ethernet, or a wireless connection, like Wi-Fi. *WANs*, on the other hand, are *wide area networks* that span large geographical regions, like the internet. Their networks are more complex and may use several intermediate connection nodes to transfer information between endpoints. Further types of computer networks include PANs (personal area networks), CANs (campus area networks), and MANs (metropolitan area networks). For computer

communication to be successful, the involved devices have to follow a common set of conventions governing their exchange. These conventions are known as the communication protocol. They concern various aspects of the exchange, like the format of messages and how to respond to transmission errors. They also cover how the two systems are synchronized, for example, how the receiver identifies the start and end of a signal. Based on the flow of informations, systems are categorized as simplex, half-duplex, and full-duplex. For simplex systems, signals flow only in one direction from the sender to the receiver, like in radio, cable television, and screens displaying arrivals and departures at airports. Half-duplex systems allow two-way exchanges but signals can only flow in one direction at a time, like walkie-talkies and police radios. In the case of full-duplex systems, signals can flow in both directions at the same time, like regular telephone and internet. In either case, it is often important for successful communication that the connection is secure to ensure that the transmitted data reaches only the intended destination and is not intercepted by an unauthorized third party. This can be achieved by using cryptography, which changes the format of the transmitted information to make it unintelligible to potential interceptors. Human-computer communication is a closely related field that concerns topics like how humans interact with computers and how data in the form of inputs and outputs is exchanged. This happens through a user interface, which includes the hardware used to interact with the computer, like a mouse, a keyboard, and a monitor, as well as the software used in the process. On the software side, most early user interfaces were command-line interfaces in which the user must type a command to interact with the computer. Most modern user interfaces are graphical user interfaces, like Microsoft Windows and macOS, which are usually much easier to use for non-experts. They involve graphical elements through which the user can interact with the computer, commonly using a design concept known as skeumorphism to make a new concept feel familiar and speed up understanding by mimicking the real-world equivalent of the interface object. Examples include the typical computer folder icon and recycle bin used for discarding files. One aim when designing user interfaces is to simplify the interaction with computers. This helps make them more user-friendly and accessible to a wider audience while also increasing productivity.

Communication studies

Main article: Communication studies

Communication studies, also referred to as *communication science*, is the academic discipline studying communication. It is closely related to semiotics, with one difference being that communication studies focuses more on technical questions of how messages are sent, received, and processed. Semiotics, on the other hand, tackles more abstract questions in relation to meaning and how signs acquire it. Communication studies covers a wide area overlapping with many other disciplines, such as biology, anthropology, psychology, sociology, linguistics, media studies, and journalism. Many contributions in the field of communication studies focus on developing models and theories of communication. Models of communication aim to give a simplified overview of the main components involved in communication. Theories of communication try to provide conceptual frameworks to accurately present communication in all its complexity. Some theories focus on communication as a practical art of discourse while others explore the roles of signs, experience, information processing, and the goal of building a social order through coordinated interaction. Communication studies is also interested in the functions and effects of communication. It covers issues like how communication satisfies physiological and psychological needs, helps build relationships, and assists in gathering information about the environment, other individuals, and oneself. A further topic concerns the question of how communication systems change over time and how these changes correlate with other societal changes. A related topic focuses on psychological principles underlying those changes and the effects they have on how people exchange ideas. Communication was studied as early as Ancient Greece. Early influential theories were created by Plato and Aristotle, who stressed public speaking and the understanding of rhetoric. According to Aristotle, for example, the goal of communication is to persuade the audience. The field of communication studies only became a separate research discipline in the 20th century, especially starting in the 1940s. The development of new communication technologies, such as telephone, radio, newspapers, television, and the internet, has had a big impact on communication and communication studies. Today, communication studies is a wide discipline. Some works in it try to provide a general characterization of communication in the widest sense. Others attempt to give a precise analysis of one specific form of communication. Communication studies includes many subfields. Some focus on wide topics like interpersonal communication, intrapersonal communication, verbal communication, and non-verbal communication. Others investigate communication within a specific area. Organizational communication concerns communication between members of organizations such as corporations, nonprofits,

or small businesses. Central in this regard is the coordination of the behavior of the different members as well as the interaction with customers and the general public. Closely related terms are business communication, corporate communication, and professional communication. The main element of marketing communication is advertising but it also encompasses other communication activities aimed at advancing the organization's objective to its audiences, like public relations. Political communication covers topics like electoral campaigns to influence voters and legislative communication, like letters to a congress or committee documents. Specific emphasis is often given to propaganda and the role of mass media.

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Lecture halls or flipped classrooms: Which best fits today's digital students?

Bouchra EL Kemma

National School of Business and Management, Cadi Ayyad University, Marrakech, Morocco

Abstract— *In traditional academic settings, professors have historically relied on delivering lectures during class time, while students take notes. In recent years, the flipped classroom has gained prominence as a modern pedagogical approach that presents an alternative to traditional classrooms. However, despite its potential benefits, this approach also comes with its own set of drawbacks. In today's digital age, where students are deeply engrossed in their mobile phones and computers, the effectiveness of the flipped classroom model is called into question. This paper aims to delve into a comparative bivariate analysis of two teaching methods: the flipped classroom and the traditional classroom, with a specific focus on exploring their potential emotional impact on students within the classroom setting. Results indicate that students exhibit reluctance to take responsibility for their learning, leading them to favour the traditional educational system over flipped classrooms. Today's students encounter various challenges, including excessive use of the internet and mobile devices, which can result in diminished preparedness for class. The successful implementation of the flipped classroom model relies on students taking part in activities like independently reviewing pre-class learning materials and actively participating in classroom discussions.*

Keywords— *flipped classroom, traditional classroom, students' academic performance, pre-class learning materials, teaching method, traditional teaching.*

I. INTRODUCTION

The field of education has witnessed substantial evolution in teaching methods over the years, embracing varied approaches to accommodate diverse learning styles and educational objectives. One of the modern approaches is the flipped classroom, where students engage with instructional materials at home and then apply the knowledge through interactive activities in the classroom (as cited in Sosa Díaz et al., 2021). Students are introduced to new content through video lectures and readings. Another method is the traditional lecture format, where educators deliver content during class time, often followed by homework assignments. Students listen, take notes, and feel free to ask questions to understand the material clearly. Both methods come with unique benefits and obstacles, influencing the way educators transmit information and students interact with the subject matter. In this regard, this paper seeks to conduct a comparative analysis of these two different

teaching methods and their impact on students' emotional well-being and academic performance.

II. LITERATURE REVIEW

2.1. Flipped classroom (FC) vs traditional classroom (TC)

Extensive research supports the assertion that flipped classroom (FC) instruction leads to improved academic performance, enhanced content comprehension, and decreased failure rates compared to fully online and traditional teaching methods (as cited in Sosa Díaz et al., 2021). In contrast to traditional lectures, the FC offers a more conducive environment for collaborative learning, which can be advantageous for students' academic development (as cited in Hyypia et al., 2019). Also, academic studies indicate that graduates tend to find their communication and analytical thinking skills more

effectively developed in a flipped classroom learning setting compared to traditional teaching environments (as cited in Väisänen & Hirsto, 2020). Additionally, research suggests that student absenteeism was reported to be higher in the traditional classroom setting than in the flipped classroom (as cited in Chowdhury, 2019). However, it is important to note that flipped FC requires more effort and time for learning from both teachers and students in comparison to traditional teaching methods (as cited in Durrani et al., 2022). To conclude, numerous studies have indicated that FC is more effective in terms of perceived learning outcomes than traditional classroom instruction.

2.2. The drawbacks of the flipped classroom approach

FC is an active learning method that engages students in the learning process by transitioning them from a passive role to an active one (as cited in Sosa Díaz et al., 2021). This approach requires students to assume responsibility for their own learning *(*as cited in Väisänen & Hirsto, 2020). However, not all students are receptive to this teaching method. Some students are hesitant and resistant to working under a flipped classroom model (as cited in Palazon-Herreraa & Soria-Vílchezb, 2021). Some express reluctance to engage in active learning and carry out tasks beyond the classroom, stating that they are not accustomed to taking control of their own learning (as cited in Sosa Díaz et al., 2021). So, according to the literature, there exist two distinct groups of students with contrasting views on the (FC) model. Some students perceive it positively, reporting increased satisfaction, improved attitudes, and greater motivation toward learning; however, other studies suggest that FC may decrease student motivation (as cited in Palazon-Herreraa & Soria-Vílchezb, 2021). Similarly, It is important to note that research examining the emotions experienced during flipped classroom (FC) activities has shown that students who participated in FC reported positive feelings towards this approach, finding it enjoyable, engaging, and practical; nevertheless, other studies have also revealed that some students experienced negative emotions, such as confusion, insecurity, or disorientation (Sosa Díaz et al., 2021). As a result, while the overall experience with FC was positive, not all students agreed that it had a significant impact on improving their learning outcomes (as cited in Sosa Díaz et al., 2021).

Students have expressed that implementing an FC demands a significant amount of time and effort to acquire basic knowledge and prepare for the face-to-face class (as cited in Palazon-Herreraa & Soria-Vílchezb, 2021). Students find it challenging to implement FC across all subjects due to timetable constraints and the substantial time commitment required for autonomous learning (Sosa Díaz et al., 2021).

2.3. The challenges of implementing the flipped classroom model

When applied across different fields, the flipped classroom model offers numerous potential benefits, but it also poses certain challenges (Al-Samarraie et al., 2020). The transition to the teacher's role in FC comes with some challenges. Firstly, it requires a shift in mindset and the ability to adapt to a new approach, focusing more on student-centred educational practices (as cited in Väisänen & Hirsto, 2020; as cited in Sevillano-Monje, 2022). Secondly, in all areas of study, one of the main difficulties with this approach is related to the length of the pre-recorded videos and the amount of time students need to effectively comprehend the material (Al-Samarraie et al., 2020). Thirdly, it demands a high level of commitment from the teachers. teachers need to carefully choose or create high-quality teaching materials prior to each session, necessitating technological proficiency (as cited in Sosa Díaz et al., 2021). Fourthly, the absence of immediate feedback for students can have a detrimental impact on the successful implementation of the flipped classroom model in a university setting (Al-Samarraie et al., 2020). Lastly, some studies indicate that certain students do not positively perceive this change in the teacher's role and prefer a more prominent presence of the teacher during the learning process (as cited in Sosa Díaz et al., 2021). Instead of being a "sage on the stage," the teacher becomes a "guide on the side," serving as a mediator between knowledge and the student (King, 1993 p, 30). Teachers take on an active yet collaborative role throughout the teaching process, offering guidance, support, and feedback to the students in order to meet their needs (as cited in Sosa Díaz et al., 2021). Thus, the FC presents a new concept of the teaching role.

III.   DATA AND METHOD

The research project was conducted at the National School of Business and Management, Cadi Ayyad University, situated in Marrakech. This particular institution was chosen due to my current role as a university teacher, which provided me with the advantage of easy access to the required data owing to my familiarity with the environment. In order to ensure a comprehensive and insightful analysis, data was collected from a total of 1140 participants. My objective was to delve deeply into the specific challenges and experiences that students encounter, with the aim of generating more insightful and meaningful conclusions.

For my research project, I conducted a thorough investigation into the declining levels of student engagement in academic environments. To gather data, an extensive questionnaire was distributed to different groups of participants within the age range of 19 to 22. My primary

objective was to delve into the various factors that contribute to this decline. To do a comparative analysis, I meticulously designed a questionnaire comprising a wide array of inquiries focusing on two distinct teaching methods: the flipped classroom and the traditional classroom. These inquiries were carefully crafted to elicit detailed responses from students, aiming to capture their perceptions and experiences with each method. My ultimate goal was to uncover valuable insights into the efficacy of these teaching approaches and to pinpoint any potential barriers that hinder student engagement.

To evaluate the emotional impact of the two teaching approaches, I put forward two hypotheses to identify the influencing factors that could either impede or enhance students' performance in the classroom. I utilized bivariate analysis and chi-square tests to scrutinize the connection between the flipped classroom, the traditional classroom,

and students' emotional well-being. The specific hypotheses under consideration are as follows:

1) The flipped classroom is positively associated with students' learning preferences and performance in class
2) The traditional classroom is strongly correlated to students' preferences and performance in class

IV.   RESULTS AND DISCUSSION

To explore the potential relationship between flipped classrooms, traditional classrooms, and student academic performance, I undertook a comprehensive survey to collect data on participants' encounters with these two distinct teaching settings. It is important to highlight that the survey sample included 1140 students from the same academic institution, ensuring a diverse representation. The following table visually represents the frequency and percentage of students from separate class levels.

Table 1: The frequency and percentage distribution of students belonging to separate class levels

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Teaching_approaches * Students_feelings_towards_the_ two_approaches	1140	100,0%	0	0,0%	1140	100,0%

The following bivariate table displays students' feelings toward two teaching approaches: the traditional classroom approach and the flipped classroom approach.

Table 2: The percentage distribution of students who either like or dislike the flipped classroom versus the traditional classroom

			Students_feelings_towards_the_two_approaches		Total
			Likes	Dislikes	
Teaching_approaches	Traditional classroom	Count	498	75	573
		% within Teaching_approaches	86,9%	13,1%	100,0%
		% of Total	43,7%	6,6%	50,3%
	Flipped classroom	Count	125	442	567
		% within Teaching_approaches	22,0%	78,0%	100,0%
		% of Total	11,0%	38,8%	49,7%
Total		Count	623	517	1140
		% within Teaching_approaches	54,6%	45,4%	100,0%
		% of Total	54,6%	45,4%	100,0%

Table 2 indicates that a significant majority of students, amounting to 86.9%, express a preference for the traditional classroom setting, while 13.1% have a negative view of it. These students have a strong inclination towards relying on the teacher as the primary source of knowledge dissemination. They perceive the teacher as an authority figure who imparts knowledge, and they are keen on engaging in active listening, note-taking, and seeking clarification through asking questions. On the other hand, 78.0% of the students have an aversion to the flipped classroom approach, while only 22.0% express a liking for it. Their reasoning for this choice revolves around their reluctance to assume the role typically held by the teacher. They are resistant to the idea of the teacher acting as a mentor, someone who serves as a guide in the learning process and as a mediator between knowledge and students. Furthermore, they seem unwilling to assume responsibility for their own learning. The flipped approach requires students to exert more effort and be active participants in the learning process. They prefer the traditional model, where the teacher serves as the primary source of knowledge and instruction. They have also mentioned that time constraints due to their schedules make it difficult for

them to review content outside of class. Additionally, some students have cited a lack of internet access as a barrier to accessing pre-class learning materials. It is worth noting that despite these challenges, many students ironically spend significant amounts of time on social media platforms. Ultimately, the majority of students prefer the traditional classroom setting, attributing their preference to a reluctance to take on more responsibility in their learning process.

After analysing the results of the chi-square tests presented in the table below, it becomes apparent that there is a statistically significant association between the utilization of the traditional classroom approach, the flipped classroom approach, and the preferences for students' learning environments. The chi-square test table indicates a p-value of 0.001. Because of the fact that the p-value (0.001) is below the significance level (0.05), we are obliged to accept the two correlational hypotheses. Consequently, we can confidently assert that a strong relationship exists between the flipped classroom approach, the traditional classroom approach, and students' learning preferences.

Table 3: Chi-square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	483,823[a]	1	<,001		
Continuity Correction[b]	481,209	1	<,001		
Likelihood Ratio	527,600	1	<,001		
Fisher's Exact Test				<,001	<,001
Linear-by-Linear Association	483,399	1	<,001		
N of Valid Cases	1140				

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 257,14.

b. Computed only for a 2x2 table

V.   CONCLUSIONS

The choice between traditional lectures and flipped classrooms depends on students' learning preferences. Many students exhibit a preference for traditional lectures over flipped classrooms due to their lifestyles and perceived laziness. In the traditional classroom setting, the teacher plays a central role in imparting knowledge while the students primarily act as spectators and listeners. The traditional classroom is a teacher-centred approach where the teacher is seen as an expert who provides all the information. Today's students often face challenges such as being drawn to internet usage and mobile devices, which can lead to a decrease in their preparation for class through

reviewing course materials. They exhibit a reluctance to take responsibility for their learning. This tendency can cause them to lean towards favouring the traditional educational system over the flipped classroom approach, where active participation in class activities is encouraged. Therefore, the successful implementation of the flipped classroom approach relies on the students' willingness to engage in activities such as reviewing course materials at home and actively participating in the learning process. Today's students lack the necessary academic skills to take on the active role required by the FC model. Educators can enhance student learning and achievement by

understanding the strengths and limitations of each approach and tailoring their teaching strategies accordingly.

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Edward James Ted Hughes and his Animal Kingdom

Dr. Nazir Mohammad Shah[1], Shatakshi Misra[2], Dr. Keshav Dev[3]

[1]Assistant Professor, Department of English, Anand Engineering College, Agra, UP, India
nazirshah.75@gmail.com
[2]Assistant Professor, Department of English, G. L Bajaj Group of Institutions, Mathura, UP, India
technicalenglish.20@gmail.com
[3]Assistant Professor, Department of English, Hindustan College of Science & Technology, Mathura, UP, India
keshav.dev@sgei.org

Abstract— *This study explores the focus on the animal world in Ted Hughes' poetry. It argues that Hughes uses animals as vivid symbols of pure instinct and strength in addition to using them as symbolic figures. In analyzing poems such as "Hawk Roosting," "Pike," and "The Thought Fox," the article shows how these animals serve as mirrors, reflecting the darkness and violence that are part of human nature. Hughes' depiction of the natural environment also emphasizes the severe ecological realities and the continuous struggle for survival. As the speaker in poems like "The Thought Fox" longs to get back in touch with nature, the poet's sorrow over humanity's estrangement from nature is highlighted in the study's last section. Ultimately, Hughes's animal kingdom offers an effective frame through which we can examine the natural world ourselves, and the complex relationships among the three.*

Keywords— *Animal Kingdom, Ted's Animal World, Natural world, Ferocity and violence, Ted Hughes' Poetry*

INTRODUCTION

The greatest poet of the 20th century, Edward James Ted Hughes, has been called an animal poet by many critics and reviewers. His literary legacy has left an indelible stamp on a world that continues to pulse with life. Hughes' universe flows with the unspoiled strength and primal needs of the animal kingdom, in direct opposition to the peaceful meadows and soft animals that are often found in poetry about the natural world. Hughes undoubtedly has a great number of poems of animals but his other poems, dealing with other facets of human life in both personal and impersonal are equally powerful and evoke responses similar to those of the animal poems. Yet it is true that Hughes' popularity as a poet hinges on the fact that he comes out best in his animal poems.

This study examines this untamed environment and the vivid metaphors and representations of a power that is both exhilarating and horrible that Hughes employs with these animals. The poems that explore the spirit of the predator—like 'Hawk in the Rain' and Hawk Roosting, where the title bird personifies an extreme kind of violence—will be the focus of research. The cruel ballet of survival that takes place in the natural world will then be the focus of attention. Poems such as "Pike" illustrate this relentless pursuit of life, often at the expense of others.

Hughes' portrayal of the animal kingdom, however, goes beyond a graphic play. It also provides a perceptive analysis of how people are growing more and more removed from nature. Poetry like "The Thought Fox" has a speaker who yearns for the unadulterated freedom that the cunning fox symbolizes. This need for connection is reflected in poetry.

With his rich and intense use of animal imagery, Ted Hughes—a massive of English literature of the 20th century—carved a special place for himself. Through his poetry, he explores a universe full of creatures who aren't too much friendly furry friends as wild, instinctive forces of nature. In order to better understand Hughes' use of

animals to shed light on the human condition and our nuanced relationship with the natural world, this article explores the animal kingdom.

Animal Kingdom

His passionate obsession with the animal kingdom began in the Childhood he spent on the bleak wilds &Yorkshire. Most of his animal-themed poetry stem from his belief that humans, in contrast to animals, are limited by their logical, introspective methods of problem-solving. A pantheon of various animals is easily located when once scans his entire poetic output. Those animals have a purpose built into their bones, where a man has yet to find one has been the recurring motif of his poetry. Hughes, however, believes that the attitude of the Western man is not natural, but rather the result of a lengthy history of Judeo-Christen suppression of man's innate tendencies combined with the advancement of contemporary science toward a purpose-driven aim.

The animal poems also share the same pattern of progress. In the initial phase, Hughes' animals are posited against human beings and distinction is drawn between them. The animals existent term of themselves only. In the phase that spans for around a decade from the late sixties the late seventies, the animals become surrealistic and symbolic in nature suggesting one or the other aspects of human life. Finally in the nature recent animal poems, the animals are both real and symbolic.

Behind this pattern lies Hughes 'perpetual fight with the dualisms perpetuated by the western culture and spirit, outer and inner world, emotion and reason. Hughes not only does identity this dualism but also offers resolutions for their unification. The animals like the serpent and birds help Hughes in accomplishing this mystic task.

One of the first poems to be written with animal as the protagonist is 'The Jaguar'. The Jaguar, wild as it is, is known for its ferocity and violence and it thus considered dangerous for man. One rarely appreciates the beauty of its violent dispositions. But Hughes encounter with the Jaguar in the zoo is different. He describes the Jaguar, imprisoned inside the cage and watched upon by a mesmerized crowd, 'As a child at a dream'. Hughes, meanwhile, sees nothing more than the crowd's sense of a powerful natural force that they are not in direct contact with—that is, the incarceration of the Jaguar. Being outside, they interpret the Jaguar stare and its movement inside the cage in terms of their own state of existence. The animals transcend the idea of what man calls imprison. It's stare a refusal to accept or to be imprisoned by at the external surface of the world at all. The last six lines convey the idea that the Jaguar's movement inside the cage is not because of its

boredom but, because he spins from the bars as there is no cage for him.

> "His stride is wideness of freedom.
>
> Over the cage floor the horizons cone." (Hughes Ted, Hawk in the Rain, 1957)

What is emphasized is the undeviating thrust of the Jaguar's being: the drill of his eyes on a short fierce fuse.' The Jaguar is objectively caged, that is, it is in prison in terms of the crowd, but in terms of itself, it is free as it cannot formulate the notion of imprisonment; man is not only conscious Hughes seems to say, of his prison, but his unconsciousness forms the very bars of this cell. The poem exhibits, like most of Hughes early poems, the contrast between man and the animal world. Hughes believed that man is unable to participate in the natural processes of the world because of his consciousness, which is shaped and conditioned by civilizing factors like religion and the idea of progress. In the last line of the poem 'horizon' is an example of the Jaguar's indifference to his imprisonment. He does not see the bars of the cage dividing his world from the far horizon. The Jaguar is not a symbol of man's imprisoned as some critics have tried to argue. To read it in this manner is to give a many interpretation twist in the poem which is hardly justified.

In 'The Horses', Hughes presented the unwavering nature of Horses as the face of a crisis. They are described as 'megalith-sill':

> "The forest showed its fire. But still they made no sound
>
> Not one snorted a stamped,
>
> Their hung heads patient as horizons… "(Hughes, Ted, New Selected Poems- *1957-1994*, 2010)

Similarly in Ghost Crab, the crabs:

> " …. Stalk each other, the fasten on to each other,
>
> They mount each other; they tear each other to pieces,
>
> They utterly exhaust each other,
>
> They are the powers of the world."(Hughes, Ted, New Selected Poems- *1957-1994*, 2010)

This must not lead us to think that Hughes considers anarchy and destruction as virtues. Rather what we want to

establish that every creature should live according to its self-nature. By not living fully according his true self, man, in fact, has become more destructive. Whereas 'the crabs are the power of the world… we are their bacteria', 'Dying their lives and living their deaths' Man Jerk (s) awake to the world of [his] possessions with a grasp, in a sweet burst, brains Jamming blind into the bulb light.

The poem reminds us of 'Hawk Roosting' where was no separation between reason and instinct in the Hawk's being. So is the case with the crabs that is why they are able to 'fasten to each other... tear each other to pieces' where as a 'Staring Thickness of silence/presses between us consequently. Those crabs own this world.

The poem 'Pike' is close to both the hawk poems, 'The Hawk in the Rain' and 'Hawk Roosting' anal is about netting the various fresh water fish, pike. The early stanzas describe the predatory nature of the Pike: 'Killers from the eggs: The malevolent aged again.

However, the pike exhibits two seemingly contradictory elements with unification. The pike owe the hands of submarine delicacy and yet evokes horror and though apparently small to the eyes, three inches long, they are 'A hundred feet long in their world'. Like the hawk who does not rationalize his action and whose one path of… fight is direct/ Thought the bones of the living; the pike too is 'A life subdued to instrument'. The later part of the poem describes the angler's quest for the fish. But here the questions are revised. The angler becomes the victim of the pike's stare:

> "...I dare not cast
>
> But suddenly cast and fished
>
> With the hair frozen on my head
>
> For what might move for what eye might move…"
>
> (Hughes, Ted, New Selected Poems- *1957-1994*, 2010)

There emerges a constant struggle bêtises the mesmerized stare of the victim, which like that of the stare of the crowd in the Jaguar, belonged to the superficial world, and the fixed, unwavering stare of the pike Finally, the poem ends with the blurring of all distinction between the subject and the object, the fisherman and the fish.

One is able to identify a distinct pattern in the development of Hughes's animal poems. Hughes moves from the mere citing of the distinction between man and animal towards resolving this distinction by the end of his second volume, Lupercal. Hughes's belief in the success of the Western model of cultural growth had not yet wavered at this early period of his poetic career. Thus in spite of

ridiculing, satirizing, and criticizing certain aspect of the western cultural milieu, like its emphasis on reason, scientificity, objectivity and so on, he does not completely abandon it. The Hawk in the Rain, thus Concludes with an approval of martyrdom and Lupercal with the affirmation of faith in the ritual which tries to be-empower man 'age to age while the body hood.'

However with the waning of the sixties, this faith in the western man's historical enterprise of progress vanishes. The poems of Wodwo, Crow and some parts of Cavebirds0 reflect this attitude Hughes's disenchantment with man's involvement in goal-seeking activity resulting in the destruction of nature finds expressions in the poems like 'Thistles', 'Scapegoat' and 'Rabies', 'Cadenza', 'The Rescue' and many other. In these poems, Hughes many regresses into surrealism a panacea for agitated tormented psyche. Hughes's studies in the anthropology at Cambridge exposed him to alternative cultures round the globe. This inspired and enabled him to look at contemporary culture more critically. Hughes during the late stories and the early seventies is able to locate new powers in oriental thought in order to counteract the western cultural degeneration. He offers these new powers as survival strategies to the Contemporary Western man .

Hughes's poetry is the abandoning of the Western Analytic ego and recognizing the self as the generator of one's own perception of reality. This process, I according to Hughes, unifies the perceiving consciousness with external reality. In other words, the duality between the external and the internal world is resolved through this process. 'The Mishmash of scripture and physics' which has left brains in hands, and blown of legs in tree top has led to the subject-object dualism, the divorce of mind from instinct and a-cultural schizphrenia. Leaving instinct to its normal, comforting environment, and abandoning the analytic ego would lead not only to the resolving of this dualistic thinking but also to a state of complete personality dissolution. This would result in a fresh, direct perception of reality in its suchness leading to a fashion of self-as creator and the perceived world". (Leonard N Sciagj, 1985).

The two Important animal poems in Wodow are 'The green wall and the Bear' both the animals are symbolic in character as an analysis of the poems would show. They do not exist in reality. The poems talk about the annihilation of the odd self as prerequisite to recognizing the slumbering self in us. In The green wolf, images of violence, like the dark blood clot moves in, are used to express the idea of a violet with drawl from the old self.

Even the external World helps in this process of annihilation of the self. In The Green Wolf, He says,

> The punctual evening star,
>
> Worse, the warm hawthorn blossoms, their foam,
>
> Their palls of deathly perfume,
>
> Worst of the entire bean flower
>
> Badged with jet like the ear of the tiger,
>
> Unmake and remake me. (Hughes, Ted, New Selected Poems- *1957-1994*, 2010)

. But Scijag is overzealous in reading Buddhist and the dissolution of the self in the 'Brahman 'at the same time in the poems of the collection. This is hardly the case. Finally there is: One smoldering annihilation of old brain old bowels, old bodies in the scarves of dew...

The word 'dew' apart from signing freshness also connotes the regenerative water essential for the renewal of life. In other poems, Hughes spoke of shedding one's rationally, ego centricity and prompted instinctual response to the environmental in order to renew the psyche, hereto, the annihilation would lead to a similar Effect. But here the annihilation is bright about by external violence, unlike the serpent where the process was more peaceful.

In the other poem, 'The bear' Hughes draws heaving upon the figure of the bear which is primitive cultures is a symbol of regeneration. The bear's hibernation was seen by the primitive people as symbolizing old age which would be followed by their resurrection. In contrast, in the Christian symbolize, the bear, because of its enormous strength, becomes an embodiment of the devils power. The young David's fight with the bear mentioned in the Bible, is a prototype of the triumph of Christ over the forces of darkness.

In the poem, the bear is described as the 'gleam in the pupil Ready to awake land instantly' focus. One gets the picture of a bear in a state of absolute death but there is a very hope of its waking up. It. is clear Hughes is not just referring to a sleeping bear. He, in fact, is not talking about a bear at all as is evidence from the rest of the poem. The bear here is nothing but man's self which is in a state of slumber but 'Ready to Awake'. But the process of this reawakening is not a simple one. One has to recognize death for his because one has to pay does not remain unreciprocated. The bear offers the reward of not only

comprehending the Knowledge of the self and the world, which are not incidentally distinct, but also knowledge deeper than a well and wider than a Universe. He states,

> The bear gluing.
>
> Beginning to end
>
> With glue from people's bones
>
> In this sleep
>
> The bear is digging
>
> In his sleep
>
> Through the wall of the universe
>
> With a man's femur.
>
> The bear is well
>
> Too deep to glitter
>
> Where your shout
>
> Is being digested.
>
> (Hughes, Ted, New Selected Poems- *1957-1994*, 2010)

But the beer is not the symbol of regeneration alone. It also shows the door to death which is essential for further process: He is the ferryman, /to the dead land.

The import ace of the self in comprehending the fullness of the universe is emphasized in the poem. Hughes has moved towards a certain type of subjective non dualism which advocates that it the self which is responsible in comprehending and even constructing the reality, there is no distinction between inner and the outer world. The western man, plagued by this dualism between these two worlds, and confusedly failing to relate himself to nature has turned more destructive. The only way to stop his carnage would be to annihilate the Old brains and reawaken the slumbering bear in us, ready to awaken.

This unwavering faith in the powers of the pelf culminates in the final poem of the collection 'Wodwo,' a poem about wood – sprit who passer a Confidence in the limited best satisfying powers a his own perceiving conscious as the generator y experience He prefers an eclectic questioning freedom to sitting still and developing any roots or belief system.

With the passage of the seventies, Hughes emerges out of the exiled world of the psyche and the self and we indentify a renewed attempt at reconciliation with the reality of the external world. Not that he starts believing in the distinction between the world of the individual self and the outer world but where as in the previous phase he had just relegated the external world list some dark corners the self, now both the worlds exist in their suchness simultaneously, the external world being just a projection

of the individual self. Interestingly Hughes becomes less overtly interested in predators and more occupied with domestic animals such as cows, sheep and so on. This certainly masks a milestone in his Career because he is able to shed his preoccupation with excessive violence characteristic of his early poems. Even the occasional predators like the Tiger of 'Tiger Psalm' from Earth Numb (1979 is bereft of the blood thirsty violence of the early poems.

In 'Tiger Psalms,' Hughes redefines the relationship between the prey and predator which according to him is not just a matter of struggle and scream Like Blake's tiger. Hughes's tiger is not cast in role of a villain. The tiger is one more embodiment of Robert Greens 'white Goddess'. The poem, as reported by Hughes himself to Keith Sagar in a letter was originally conceived as a dialogue between Socrates and Buddha. Gradually Buddha's sided the argument was resolved into a tiger and Socrates discourse into the machine guns. Hughes considers the victim of the tiger mom fortune than the machine gun's prey. Hughes, it fact, refuses to acknowledge that the tiger's action is murder at all. The tiger 'Does not kill the tiger blesses with a fang...' He is described as the 'beast in Blossom.'

> 'The tiger kills expertly, with anesthetic hand The machine guns
>
> Carry on arguing is heaven
>
> Where numbers have no cars,
>
> Where, there, is no blood
>
> The Machine guns ... go on chattering statistics
>
> The tiger... God of his own salvation
>
> The Machine Guns
>
> Proclaim the Absolute, according to Morse
>
> In a code of bangs and holes that makes men frown
>
> The tiger Kills with beautiful colours in his face
>
> Like a flower painted one banner.
>
> The machine - Guns
>
> Are not interested
>
> The Tiger
>
> Kill and licks his victim all over carefully
>
> The machine guns

> Leave a crust of blood
>
> hanging on the nails
>
> In an orchard of scrap iron."
>
> (Ted Hughes, *SelectedPoems1957-1981,* 1982)

Hughes, of course, draws the figure of the tiger from much primitive folklore where highly referred as a natural power. But the method of the treatment of the symbol is entirely his own. Move over his appropriation of the style used in Psalm to suit his purpose is unique in itself. 'Little whale song' from wolf watching (1988) also presents the gigantic sea creature in a very Soft and benevolent light.

> We are beautiful, we stir
>
> Our self-colour serum in pot of colours
>
> Which is the world? At each
>
> Tail-stroke we deepen
>
> Our being into the world's lit substance,
>
> And our joy into the world's
>
> Spinning bliss, and our peace.
>
> The whales, says Hughes,
>
> Amplify the whisper
>
> Of currents and airs, If sea peoples
>
> And planetary man oeuvres,
>
> Of seasons, of shores, and of their own
>
> Moon-lifted incantation….
>
> Hughes concludes the poems,
>
> The loftiest, super mist
>
> Passions, the most exquisite pleasures,
>
> The noblest characters, the most gods-like
>
> Oceanic presence and poise
>
> The most terrible fall. (Hughes, Ted. "*New Selected Poems- 1957-1994,* 2010)

Hughes's whale emerges from the mystic depth and unfilled world to sing their ancient song of bliss end desire. The poem conveys the idea that whales live at one

nature in an unfilled state. It emphasizes the whale's sensitivity and feeling in contrast to reason and sees them as living together peacefully; procreating in bliss. The bliss is conveyed through the description of their movements.

> And planetary man oevours
>
> Of seasons, of shores, and of their own
>
> Moon lifted incantation, as they dance
>
> Through the origin Earth-drama… (Sagar, Keith, 1983)

The Whales are both real and symbolic As Real creatures they are moving and convincing and as symbols of the last primitive world, they are massive and impressive. The last line of the prom refers to their terrible fall! This suggests what Hughes's forth coming poems on animals would be like.

CONCLUSION

Hughes's recent poetry on animals, I feel, has lost its vitality. He sacrifices his poetic consciousness in favour of certain environmental agenda Poems like 'wolf watching and Black Rhino' deal more with the issue like animal right and concern for the vanishing fauna. He tends to sentimentalize his animal which robs the poems of their powers. His animals, like that of Lawrence's, have become political animals. Though the tendency is not abominable by itself Hughes's new experiments do certainly deprive his readers of the experience of the power and strength of his earlier verse.

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Representation of Mental Health in 20th-Century British and Indian English Novels: A Comparative Analysis

Aarya Jha[1], Dr. Girija Suri[2]

[1]B.A. English Honors, Amity School of Liberal Arts, Amity University, Haryana, India
[2]Assistant Professor, Amity School of Liberal Arts, Amity University, Haryana, India

Abstract— This paper examines the nuanced representations of mental health in 20th-century British and Indian English literature, highlighting the intricacies and cultural contexts that shape these portrayals. For this purpose, this paper picks up the following texts for a comparative appraisal— Mrs. Dalloway (1925) by Virginia Woolf, Nineteen Eighty-four (1949) by George Orwell, The English Teacher (1945) by R.K. Narayan, and Cry, the Peacock (1963) by Anita Desai. These novels offer profound insights into the characters' mental state, reflecting the societal attitudes toward mental health in that period. By comparing these texts, the paper sheds light on how mental health is a universal and culturally specific issue, shaped by historical and social factors.

Keywords— Mental health, British literature, Indian English literature, Psychological, Trauma.

I.   INTRODUCTION

The portrayal of mental health in literature offers a profound lens through which societal norms, cultural values, and historical contexts can be examined. In the 20th century, both British and Indian English literature grappled with the complexities of mental illness, often using it as a narrative tool to explore deeper existential and societal issues. Virginia Woolf's *Mrs. Dalloway* (1925) and George Orwell's *Nineteen Eighty-four* (1949) as worthy examples from British literature, alongside R.K. Narayan's *The English Teacher* (1945) and Anita Desai's *Cry, the Peacock* (1963) from Indian English literature, provide a rich comparative framework for understanding these themes.

In *Mrs. Dalloway*, Woolf delves into the psychological turmoil of her characters, particularly Septimus Warren Smith, whose experiences with post-traumatic stress disorder (PTSD) reflect the broader disillusionment following World War I. Woolf's exploration of mental illness intertwines deeply with her narrative structure, providing a fragmented and often disjointed view into her characters' thoughts. Similarly, Orwell's *1984* presents a dystopian world where psychological manipulation and the suppression of

individual thought are tools of totalitarian control, leading to the protagonist Winston Smith's eventual mental breakdown.

On the other hand, Indian English literature of the same period presents a different cultural perspective on mental health. R.K. Narayan's *The English Teacher* explores the grief and existential crisis of the protagonist, Krishna, following the death of his wife. Narayan's narrative offers a poignant look at how mental health is navigated in a traditional Indian society, where emotional expression is often suppressed. Anita Desai's *Cry, the Peacock* further explores the theme of mental illness through the character of Maya, whose obsession with a prophecy leads her into a downward spiral of madness. Desai's work is notable for its exploration of the psychological impact of cultural expectations and the isolation experienced by women in patriarchal societies.

Background of Study

The exploration of mental health in literature is not a new phenomenon; it has been a subject of literary discourse for centuries. However, 20th century marked a significant shift in the way mental health was portrayed in literature, influenced by historical events such as World

War I and II, the Great Depression, and the independence movements in colonized countries. In British literature, the aftermath of World War I brought about a new wave of modernist writing, with authors like Virginia Woolf and George Orwell focusing on the psychological scars left by the war. The horrors of the war, coupled with rapid industrialization and breakdown of traditional social structures, led to a growing interest in the human mind and its fragility.

In Indian English literature, the struggle for independence and the subsequent partition of India in 1947 had a profound impact on the literary landscape. Suri (2024) notes that the mid-20th century was a time of significant socio-political upheaval in post-independence India, characterized by a complex negotiation of identity, tradition, and modernity as the nation navigated the challenges of nation-building and cultural redefinition (p.2). Writers like R.K. Narayan and Anita Desai began to explore the psychological effects of these socio-political upheavals on individuals, particularly in the context of post-colonial identity and cultural dislocation. The intersection of personal and collective trauma became a recurring theme, with mental health being a key aspect of this exploration.

As these authors navigated the complex terrain of mental health in their works, they also engaged with contemporary psychological theories and ideas. For instance, Virginia Woolf's portrayal of Septimus in *Mrs. Dalloway* reflects her own struggles with mental illness, as well as the influence of Freudian psychoanalysis. Similarly, Anita Desai's *Cry, the Peacock* can be seen as a response to the growing awareness of mental health issues in post-colonial India, influenced by both traditional Indian beliefs and modern psychological thought.

II.   LITERATURE REVIEW

The study of mental health in literature has been extensively covered by scholars, with particular attention given to the works of Virginia Woolf, George Orwell, R.K. Narayan, and Anita Desai. Woolf's *Mrs. Dalloway* has been widely analyzed for its depiction of post-traumatic stress disorder (PTSD) and the impact of war on mental health. Showalter (2014) characterizes Woolf's work as a 'profound exploration of the inner life,' with Septimus symbolizing the 'psychological scars left by war' (p. 112). Similarly, Orwell's *Nineteen Eighty-four* has been examined for its portrayal of psychological manipulation and the effects of totalitarianism on the human mind. Orwell's dystopian vision, as noted by Meyers (2010), serves as a, "chilling warning of the dangers of unchecked power, and its capacity to, destroy individual autonomy and mental stability" (p. 86).

In Indian English literature, Suri (2024) notes that Indian literature that came to be written around 1950s inaugurated the phase of literary modernism in India which turned its focus towards the inner turmoil and conflicts faced by people in their private lives, hence providing enough space to writers to explore the various dimensions of mental health in literary representations (91). R.K. Narayan's *The English Teacher* has been studied for its exploration of grief and spiritual healing. Mukherjee (2001) suggests that Narayan's portrayal of the protagonist's journey through mourning and eventual acceptance offers a perspective deeply rooted in Indian cultural context (p. 67).On the other hand, Anita Desai's *Cry, the Peacock* has been analyzed for its depiction of mental illness within the framework of Indian society. Desai's work, as noted by Nair (2015), 'questions conventional views on sanity and madness, presenting a feminist analysis of the oppressive structures contributing to the protagonist's mental breakdown' (p. 123).

These scholarly analyses provide a foundation for the current study, which seeks to build on this existing literature by offering a comparative analysis of these works, focusing on the intersections and divergences in the portrayal of mental health in British and Indian English literature.

Depiction of Mental Health in *Mrs. Dalloway*

In *Mrs. Dalloway*, Virginia Woolf presents a deep exploration of mental health through the character of Septimus Warren Smith. Septimus, a shell-shocked war veteran, embodies the psychological trauma of World War I and highlights the inadequate treatment of mental illness in post-war Britain. Woolf's portrayal of Septimus's experiences reflects her own struggles with mental health and serves as a critique of the medical establishment's failure to understand and address the psychological needs of individuals. Septimus's suicide, as a tragic result of his untreated PTSD, emphasizes the novel's critique of the social and medical responses to mental illness of the time.

Psychological Manipulation in *Nineteen Eighty-four*

George Orwell's *Nineteen Eighty-four* offers a dystopian vision of psychological manipulation and control under a totalitarian regime. The character of Winston Smith is subjected to intense psychological torture, representing the erosion of individual autonomy and the destructive power of state control over the mind. Orwell's depiction of mental health is deeply intertwined with his critique of political oppression. The novel explores the impact of totalitarianism on mental stability, highlighting the psychological consequences of living in a repressive society. Orwell's depiction of psychological manipulation

provides a stark warning about the dangers of unchecked power and its impact on mental health.

Exploration of Grief and Spiritual Healing in *the English Teacher*

R.K. Narayan's *The English Teacher* provides an introspective look at mental health through the protagonist's journey of grief and spiritual awakening. The novel reflects the Indian cultural context, where mental health is closely linked to spiritual well-being. The protagonist's struggle with the death of his wife and his eventual acceptance of her loss through spiritual communication highlight the cultural differences in the perception and treatment of mental health issues between the East and the West. Narayan's portrayal of grief and healing provides significant insights into the Indian perspective on mental health and the role of spirituality in managing psychological distress.

Mental Instability and Patriarchal Oppression in *Cry, the Peacock*

Anita Desai's *Cry, the Peacock* delves into the inner turmoil of its protagonist, Maya, who suffers from intense fear, loneliness, and existential dread. Desai's depiction of Maya's mental breakdown is a critique of the oppressive structures of Indian society, particularly the patriarchal norms that confine and isolate women. Maya's descent into madness is portrayed as a response to the suffocating environment in which she lives, where her fears and anxieties are dismissed or ignored by those around her. The novel provides a poignant exploration of mental instability within the framework of societal and gender-based oppression, highlighting the intersection of personal and cultural factors in the protagonist's psychological struggles.

Comparative Exploration of Mental Health Narratives in British and Indian English Literature

In the broader context of British and Indian literature, the depiction of mental health reflects the societal attitudes and cultural nuances of each region. For instance, *Mrs. Dalloway* by Virginia Woolf offers a poignant exploration of post-war trauma and the resulting psychological distress, particularly through the character of Septimus Warren Smith. Woolf's narrative delves into the alienation and despair faced by individuals grappling with mental illness, set against the backdrop of a society that often stigmatizes such conditions. Woolf's use of stream of consciousness not only illustrates the internal chaos experienced by her characters but also critiques the inadequate mental health care systems of the time, highlighting the broader societal neglect.

On the other hand, R.K. Narayan's *The English Teacher* presents a more introspective examination of grief

and its impact on mental well-being within an Indian context. The protagonist, Krishna, faces profound emotional turmoil following the death of his wife, leading him on a journey towards spiritual enlightenment. Narayan's portrayal of mental health is deeply intertwined with cultural beliefs and the spiritual philosophies prevalent in Indian society. This narrative contrasts sharply with the Western, often clinical approach to mental health seen in Woolf's work, instead offering a perspective where mental healing is linked to spiritual awakening and acceptance.

Furthermore, Anita Desai's *Cry, the Peacock* delves into the psychological disintegration of its protagonist, Maya, who is tormented by a prophecy of death and the lack of emotional connection in her marriage. Desai's narrative vividly portrays the convergence of societal expectations and personal anxieties, resulting in a mental break- down. The novel's depiction of Maya's descent into madness is emblematic of the tension between tradition and modernity, reflecting the complexities of mental health in a rapidly changing Indian society.

These texts, when analyzed comparatively, reveal how the concept of mental health is not only shaped by individual experiences but also by cultural, social, and historical contexts. While British literature often focuses on the psychological impacts of war and societal pressures, Indian literature tends to explore mental health through the lens of spirituality, cultural beliefs, and the tension between tradition and modernity. This comparative analysis highlights the significance of cultural context in understanding and addressing mental health issues in literature.

III.   REVIEW AND DISCUSSION

The comparative analysis of these four works highlights the different ways in which mental health is portrayed in British and Indian English literature. In British literature, the focus is often on the societal and political dimensions of mental health, with authors using their narratives to critique the failures of institutions and the impact of historical events on individual psychology. The portrayal of mental health in *Mrs. Dalloway* and *1984* reflects the anxieties of a post-war world, where the trauma of conflict and the threat of totalitarianism loom large.

In contrast, Indian English literature offers a more introspective exploration of mental health, with a focus on personal and spiritual experiences. *The English Teacher* and *Cry, the Peacock* provide insights into the psychological struggles of their protagonists within the context of Indian cultural and societal norms. The depiction of mental health in these works reveals the intersection of personal and cultural factors, highlighting the diverse ways in which

mental health issues are understood and addressed in different literary traditions.

The analysis of these texts underscores the importance of considering cultural and historical contexts when studying mental health in literature. By comparing British and Indian English literature, this paper contributes to a broader understanding of how mental health is represented across different cultures and time periods. Future research could further explore the ways in which contemporary literature continues to engage with and challenge traditional notions of mental health.

IV. CONCLUSION

The analysis of mental health representations in 20th-century British and Indian English literature reveals several key findings. It is evident that literature from both contexts provides a rich exploration of psychological issues, reflecting the complexities of human mental states and their socio-cultural implications.

The study highlights that British literature of this period often depicts mental health struggles in relation to historical and political contexts, such as the impact of war and totalitarian regimes. These works reveal the profound psychological effects of societal upheaval and institutional failures, illustrating how external pressures can exacerbate mental health issues.

In Indian literature, mental health is portrayed through a lens that integrates personal experiences with cultural and spiritual dimensions. The findings indicate that Indian texts often emphasize the influence of traditional beliefs and practices on the understanding and management of mental illness, reflecting a more introspective approach to psychological distress.

Overall, the research underscores that literature serves as a powerful medium for exploring and representing mental health. The findings demonstrate how literary works from both British and Indian traditions contribute to a deeper understanding of psychological struggles, offering insights into how mental health is experienced and addressed across different cultural contexts. This comparative analysis enriches the comprehension of mental health in literature and highlights the diverse ways in which psychological issues are portrayed and understood.

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From Hesitation to Fluency: Unraveling Speaking Barriers in EFL Context

Osama Albashir Jamoom[1], Noureddin Omran Bahron[2]

[1]Osama Jamoom, Department of English, Faculty of Arts, University of Zawia, Libya
Email: o.albashir@zu.edu.ly
[2]Noureddin Bahron, Department of English, Faculty of Arts, University of Zawia, Libya
Email: n.bahron@zu.edu.ly

Abstract— This study investigates Libyan EFL students' perceptions of their speaking skills, identifies barriers to their development of this skill, and explores the underlying causes of these barriers. A Likert-scale questionnaire was employed to collect quantitative data from 41 English-major students at the Department of English, University of Zawia, Libya. The findings indicate that while students acknowledge the significance of speaking skills for academic and professional success, they encounter challenges related to linguistic aspects, including vocabulary, grammar, and pronunciation. Psychological barriers, such as fear of criticism and shyness, also hinder their willingness to participate in speaking activities. Furthermore, the study highlights that insufficient practice opportunities and traditional, teacher-centered instructional methods are major contributors to students' difficulties in speaking. The study suggests that enhancing students speaking skills can be achieved by increasing engagement in interactive speaking activities, shifting from teacher-centered to more interactive teaching methods, and creating environment that encourage speaking practice both inside and outside the classroom.

Keywords— Accuracy , Comprehensibility, Fluency, Speaking Practice, Speaking skill.

I. INTRODUCTION

Speaking is a pivotal skill in language acquisition and learning, facilitating not only articulation of thoughts, emotions, and information (transactional functions) but also the establishment and maintenance of social relationships (interactional functions) (Brown & Yule, 1983). Mastery of this skill is crucial for EFL/ESL students, as it significantly impacts their academic success, personal development, and future career opportunities. Proficiency in speaking is often regarded as a key indicator of overall language competence (Richards & Renandya, 2002; Richards, 2008). Therefore, enhancing speaking abilities is central objective in language education.

Despite its importance, speaking is frequently cited as one of the most challenging skill for EFL/ESL students to master (Ur, 1996; Celce-Murcia, 2007; Zhang, 2009). To become proficient speakers, students need to develop various subskills of speaking, including accuracy, fluency, and comprehensibility (Heaton, 1989). Additionally, they must cultivate positive attitudes towards the target language, self-confidence and motivation to succeed (Brown, 2001). This underscores the complexity of mastering speaking, which demands substantial effort and collaboration from both teachers and students.

In Libyan English classrooms, EFL students majoring in English often encounter difficulties in achieving accurate and fluent spoken English despite extensive study of English language. This challenge may be attributed to predominance of teacher-centered approaches that limit students' opportunities for active speaking practice (Orafi & Borg, 2009). This study, therefore, aims to investigate Libyan EFL students' perceptions of their speaking skill and identify the challenges they face as well as exploring the underlying causes of these challenges. Gaining insights

into these issues would provide information on students' needs for improving their speaking abilities. The findings are expected to offer recommendations that address these challenges, thereby enhancing students' speaking skill. This research study would also contribute to the broader understanding of EFL speaking difficulties, particularly within the context of Libyan universities.

II.   LITERTURE REVIEW

2.1. Definition to Speaking

Speaking is a crucial productive skill that enables effective communication. It involves not only the articulation of spoken words but also the interactive process of constructing and conveying meaning (Mc Donough & Shaw, 1993; Burns & Joyce, 1997; Florez, 1999). It is "the process of building and sharing meaning through verbal and non-verbal symbols, in a variety of contexts" (Chaney & Burk, 1998: p13). This skill encompasses production of fluent verbal expressions which necessitates understanding both linguistic elements and intended messages (Harmer, 2007). These definitions indicate that speaking is a complex, multifaceted process that requires the speakers to effectively construct and convey meaningful utterances.

2.2. Speaking and Second Language Acquisition Theories

Several theories of second language acquisition, including input, output, and interaction, provide insights into the development of speaking skill. These theories attempt to explain how individuals acquire a second language and suggest some methods and strategies for improving speaking proficiency. Krashen's Input Hypothesis (1982) posits that language acquisition occurs when learners are exposed to comprehensible input (i.e. utterances just beyond their current level of proficiency but still understandable). This exposure allows students to internalize new linguistic elements, such as vocabulary and grammar, which becomes part of their competence. This enhances their speaking abilities.

The interaction Theory emphasizes the importance of interaction in language learning. Schmidt (2010) argues that "learners must attend to and notice linguistic features of input they are exposed to if those forms are to become intake for learning" (p.730). This process helps learners recognize acceptable and unacceptable forms of the target language, which positively impacts their speaking skills.

Swain's Output Theory (1985) highlights the role of language production in second language acquisition. According to Ellis (1994), producing language enables learners to identify and address linguistic deficiencies through feedback from teachers, peers, and other sources.

Swain (1993) further explains that language production allows learners to test their hypotheses about language use and receive feedback in the form of corrections and clarifications. This process contributes to the acquisition of new vocabulary, new grammatical rules and accurate pronunciation, thereby improving speaking proficiency.

2.3. Students Requirements for Enhancing Speaking Skill

To communicate effectively, EFL/ESL students must develop several critical components of speaking, including accuracy, fluency and comprehensibility (Heaton, 1989). Accuracy involves producing error-free speech, including grammar, vocabulary, and pronunciation (Lennon, 1990). Fluency refers to the ability to speak at a natural pace without frequent pauses or hesitations that disrupt communication (Lennon, 1990). Fluent speakers use language naturally, minimizing fillers and pauses, and employing formulaic expressions (Housen & Kuiken, 2009). Comprehensibility pertains to the clarity of speech, ensuring that the speaker's message is intelligible and appropriately responsive to discussion topic (Heaton, 1989). Mastery of these elements is essential for evaluating students speaking proficiency and tracking their progress, as they enable students to convey meaningful and understandable messages effectively (Housen & Kuiken, 2009).

Furthermore, speaking proficiency encompasses five elements: vocabulary, grammar, fluency, pronunciation, and comprehension (Brown, 2007). Effective speakers must demonstrate accurate pronunciation, possess a sufficient vocabulary, understand grammatical structures, and have knowledge of the topics being discussed. This requires mastery of sound patterns, correct stress on words and sentences, appropriate lexical selection, logical organization of ideas, and confident fluid speech (Nunan, 2003).

Listening skills are also crucial for developing speaking proficiency (Doff, 1998). Effective speaking relies on understanding the conveyed information. This highlights the interdependence of listening and speaking skills, which means strong listening abilities support successful speaking by ensuring comprehension of information being communicated.

Motivation also significantly influences students' speaking skills. It helps them to overcome hesitation, shyness, and anxiety (Nunan, 1999). Besides, a supportive classroom environment is very important because it encourages students to speak confidently and reduce anxiety as well as employing strategies that accommodate their levels to enhance speaking confidence (Amoah & Yeboah, 2021). The use of effective speaking strategies is

also essential for improving proficiency. These strategies aid in comprehension, acquisition, and retention of second language (O'Malley & Chamot, 1990). Successful application of these strategies is necessary for achieving fluency and overall speaking proficiency.

In summary, improving speaking skills for EFL/ESL students involves mastering accuracy, fluency, and comprehensibility. The successful integration of these essential elements would enable students to attain proficiency in speaking and achieve success in their language learning.

2.4. Students' Speaking Challenges and their Underlying Causes

ESL/EFL students often face various challenges in developing speaking skill. These challenges can be categorized into linguistic, psychological, cultural, and environmental factors. Linguistic barriers include difficulties with grammar, pronunciation, and vocabulary, which hinder intelligibility and accuracy in communication (Burnkart, 1998; Baker & Westrup, 2003; Bygate, 2005). These issues may arise from limited exposure to the target language, insufficient practice opportunities, and reliance on the native language (Harmer, 1991; Ur, 1996). Psychological barriers, such as inhibition, shyness, and anxiety, contribute to reluctance in participating in speaking activities (Arnold & Brown, 1999). Fear of making mistakes or receiving criticism (Norrish, 1983; Littlewood, 2007) and lack of motivation (Broussard & Garrison, 2004) also impact students' speaking performance. Negative attitudes towards the target language further exacerbate these difficulties (Gardner et al., 1985). Cultural factors involves differences between students' native cultural norms and those of the target language, affecting communication effectiveness (Lee, 2009). Environmental factors, such as large classroom sizes, inappropriate textbooks, excessive use of the native language in the classroom, and ineffective teaching methods, also impede speaking practice and motivation.

Numerous research studies have explored the challenges affecting students speaking skills in EFL/ ESL contexts. One of these studies is Swair's (2005) found that ESL students in Australia struggle with speaking due to insufficient prior exposure to English language conversation either inside and outside classroom and overemphasis on grammar in their previous education.

Amoah and Yeboah, (2012) also used observation, interview and questionnaire to investigate EFL Chinese university students difficulties in speaking. They identified psychological factors, such as "anxiety, fear of mistakes, unwillingness, and fear of negative evaluation" as significant barriers for these students (p.56). They

recommend creating supportive classroom environment to reduce anxiety and improve confidence. They also recommend utilizing strategies, such as oral presentations and classroom debates, for enhancing students' speaking confidence.

Another study is Gan's (2012) which found that English-majored Hong Kong university students prioritized grammar over vocabulary and had limited opportunities to practice speaking both inside and outside the classroom. Similarly, Wei and Zhang (2013), using a questionnaire, found that EFL Chinese university students struggle with pronunciation, vocabulary, and grammar, and often rely too heavily on their native language instead of English. The researchers attribute these difficulties to the students lack of effective speaking strategies.

Diaab (2016) conducted one of the few studies in the Libyan EFL context with 125 university students through a questionnaire and an interview. She noted that linguistic and psychological barriers along with limited English exposure hindered students' speaking skills. She also found that Libyan EFL teachers prioritize accuracy over fluency. To address these issues, Diaab recommends revising teaching approaches and encouraging students' engagement and participation in speaking activities to enhance their communicative competence.

Abrar et al. (2018) conducted a valuable phenomenological study with Indonesian EFL student teachers. They found that these students faced challenges related language barriers, including limited vocabulary, incorrect word choice, pronunciation issues, and inadequate grammar; psychological factors such as anxiety, negative attitudes, and lack of motivation; unsupportive learning environment, characterized by ineffective teaching methods, lack of peer encouragement, and uninteresting speaking topics.

Similarly, Soomro and Farooq (2018) collected data from 184 EFL university students in Saudi Arabia by using questionnaire. They found that classroom environment did not support speaking skill improvement. They recommend that teachers should use strategies that contribute in the advancement of the students speaking skill.

Overall, students' speaking challenges fall into four main categories: linguistic, psychological, cultural, and environmental. Linguistic obstacles encompass difficulties with grammar, vocabulary, and pronunciation. Psychological obstacles involve anxiety, fear of making mistakes and criticism, and lack of confidence in speaking English. Sociocultural obstacles include differences in cultural norms and values that may influence students' ability to communicate effectively. Environmental barriers, such as large classrooms, prevent students to

practice speaking English in real-life situations. Addressing these issues, teachers need to prioritize involving their students in speaking activities (Nunan,1995). This would enable students to "integrate separate structures into creative system for expressing meaning" (Littlewood, 1984: p.92). These activities would also help students to boost their confidence and reduce anxiety as they speak (Amoah and Yeboah, 2012). Teachers also are required to give students chances "to say what they think or feel and to experiment in a supportive atmosphere using language they have heard or seen without feeling threatened" (Willis, 1996: p.7). Thus, the major roles of teachers are integrating structured speaking activities, creating a supportive environment, and employing effective teaching strategies.

While numerous research studies have explored these factors, there are few studies conducted in the Libyan university context to understand these issues from the students' perspectives. This study, therefore, aims to fill this gap by examining Libyan EFL university students' perceptions of speaking skill and investigating the factors

hindering the growth of their speaking proficiency. The findings are expected to offer valuable insights and recommendations to enhance students' speaking proficiency and contribute to the broader EFL education literature.

III.   METHODOLOGY

3.1. Participants

The study was conducted at Department of English, Faculty of Arts, University of Zawia, Libya. The sample comprised 41 EFL students (9 males and 32 females) enrolled in a BA program in English. Participants were selected purposefully to represent a range of academic level, including 10 students in the third semester, 8 in the fourth semester, 10 in the fifth semester, 7 in the sixth semester, and 6 in the seventh semester. Their ages ranged from 21 to 24 years. All of the participants are native Arabic speakers and had completed six years of general English education in secondary schools before their enrollment in the Department of English.

Table 1: Information about the Student Participants

Number of Student	Gender	Level of Education	Native Language
41	Male = 9 Female =32	3rd semester =10 4th semester = 8 5th semester =10 6th semester = 7 7th semester = 6	Arabic

3.2. Data Collection and Analysis

Data were collected using a structured questionnaire constructed on the basis of literature review. The questionnaire, comprising 29 items, utilized a Likert scale to examine students' perceptions of speaking in English and the challenges they face in improving this skills as well as the causes of these challenges. It was organized into six sections. The first section was devoted to examine the students perception of speaking skill. The second, third and fourth sections focused on the challenges students encounter to improve their speaking skill. The fifth section investigates the causes of the students challenges in improving speaking. The last section aims to gather personal information about the participants. Prior to administer the questionnaire, it was piloted with three EFL students from the department. Based on their feedback, adjustments were made to the wording, length, and organization of some items. The questionnaire was administered using a pencil-and-paper method, which is familiar to participants and gives them adequate time to

consider their responses (Muijs, 2004). Data analysis involved descriptive statistics to summarise the responses. These summaries are presented in the form of frequencies and percentages and displayed into tables.

IV.   RESULTS AND DISCUSSION

The results from the questionnaire are organized under four main themes: students' perceptions of speaking, students' difficulties in speaking, factors impeding improvement in speaking skill and the underlying causes of these difficulties. The subsequent sections are devoted to present and discuss these themes.

4.1. Students' Perception of Speaking

The questionnaire results reveal that a substantial majority of the students view speaking as a critical skill for their academic and professional success. 84% consider speaking essential for their graduate studies, 85% regard it as crucial for their future careers, and 81% see speaking as a fundamental skill for daily communication and interaction

(see Table 2). The findings underscore the importance of speaking for EFL/ESL students (Richards & Rendaya, 2002; Richard, 2008). The strong acknowledgement of speaking significance suggests that students are likely to be inspired and motivated to exert considerable effort towards improving this skill. This positive attitude would serve as catalyst, motivating and encouraging students to strive for excellence and development of speaking proficiency.

Surprisingly, the perception of speaking as a challenging skill was less pronounced among the participants. Only 46% of the students find speaking not particularly difficult, while 40% view it as challenging, and 15% are neutral on this issue. These results are unexpected and differ from the findings of numerous previous studies and scholar's perspectives, which generally identified speaking as highly challenging skill for EFL/ESL students (e.g. Ur, 1996; Celce-Murcia, 2007). This discrepancy may be attributed to the higher proficiency levels of university students majoring in English, who may perceive speaking as less difficult compared to students at lower proficiency level.

Table 2: Students' Perceptions of Speaking Skill

Questionnaire Items	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree
1.Speaking skill is important for my current graduate studies.	N=21 51%	N=13 32%	N=0 0%	N=2 5%	N=5 12%
2.Speaking skill is important for my future career.	N=25 61%	N=10 24%	N=3 7%	N=3 7%	N=0 0%
3.Speaking skill is the core of daily life communication.	N=13 32%	N=20 49%	N=4 10%	N=4 10%	N=0 0%
4.Speaking skill is difficult to master.	N=8 20%	N=8 20%	N=6 15%	N=17 41%	N=2 5%

4.2. Students' Difficulties in Speaking

The results indicate several significant challenges that students face in speaking (see Table3). The majority of the students (80%) report difficulties in finding appropriate words, phrases, and idiomatic expressions, and these impede their ability to express themselves clearly and effectively. Additionally, over half of students (61%) experience challenges with grammar and sentence structure, highlighting concerns with grammatical accuracy and sentence coherence. Nearly half of the students (46%) also struggle with the pronunciation of certain English sounds and words, affecting their overall clarity in speaking. These findings align with the common linguistic difficulties identified in EFL research studies, such as inadequate grammar, insufficient vocabulary and inaccurate pronunciation (e.g. Bygate, 2008; Abrar et al., 2008; Zhang, 2013).

Moreover, 56% of the students feel that their accent, which deviate from native pronunciation, impedes their intelligibility and may undermine their confidence and willingness to speak, furthermore; 61% report a lack of fluency in English. These results demonstrate that the students difficulties are related to key components of speaking: accuracy, fluency and comprehensibility (Heaton, 1989. Despite these challenges, the students do not report significant problems in understanding others. This suggest that while their expressive skills may be limited, their receptive skills (i.e. comprehension of spoken English) are relatively strong.

Table 3: Students' Difficulties in Speaking

Questionnaire Items	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree
5.I struggle to find the right words, phrases and idiomatic expressions when speaking.	N=17 41%	N=16 39%	N=6 15%	N=1 2%	N=1 3%
6.I struggle with grammar and sentence structures when speaking.	N=9 22%	N=16 39%	N=7 17%	N=9 22%	N=0 0%

7.I have difficulties pronouncing some English sounds and words.	N=9 22%	N=14 34%	N=7 17%	N=11 27%	N=0 0%
8.I feel that my accent affects how others understand me when speaking.	N=5 12%	N=18 44%	N=6 15%	N=9 22%	N=1 3%
9.I struggle with fluency in speaking.	N=10 24%	N=15 37%	5 12%	N=10 24%	N=1 3%
10.I find a hardship understanding others speaking.	N=2 5%	N=13 32%	N=13 32%	N=10 24%	N=3 7%

4.3. Factors Impeding Students from Speaking

The questionnaire explored various factors that inhibit students from speaking actively and effectively. The findings demonstrate that most of the students (66%) fear of being criticized by others while speaking; 59% feel shy when speaking in front of others; the same percentage (59%) express hesitation to speak English in social settings; and 56% fear being subjected to sarcasm for making errors while speaking. These psychological barriers (i.e. fear of criticism, shyness, hesitation, and fear of sarcasm) align with findings from previous research on EFL/ESL contexts (e.g. Arnold & Brown, 1999; Brown, 2001). Such factors significantly discourage students engaging in speaking activities and contribute to their reluctance to practice speaking.

Furthermore, 39% of the students lack confidence in their speaking abilities, and similar percentage (39%) experience nervousness and anxiety when speaking. These findings are consistent with existing literature that identified anxiety, negative attitudes, fear of mistakes and lack of confidence as significant obstacles to effective speaking practice (e.g. Amoah and Yeboah, 2012; Diaab, 2016; Abrar, 2018). These psychological factors not only hamper students speaking skill development but also affect their overall language development, including listening, reading and writing.

Table 4: Factors Preventing Students from Speaking

Questionnaire Items	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree
11.I feel lack of self-esteem and confidence when speaking.	7 17%	9 22%	9 22%	12 29%	4 10%
12.I feel nervous and anxious when speaking.	7 17%	9 22%	9 22%	12 29%	4 10%
13.I feel shy when speaking in front of my teacher and classmates.	13 32%	11 27%	8 20%	6 15%	3 7%
14.I usually hesitate to speak in front of others.	13 32%	11 27%	8 20%	6 15%	3 7%
15.I fear of criticism from teacher and peers when speaking.	12 29%	11 27%	9 22%	8 20%	1 2%
16.I fear of being objected to sarcasm when mispronouncing words.	10 24%	13 32%	11 27%	5 12%	2 5%

4.4. Causes of Students' Difficulties in Speaking

The results of the questionnaire identify several fundamental causes of students' difficulties in speaking. The most predominant cause reported by the students is the insufficient opportunities for speaking practice. This lack of practice impede the development of speaking skill.

Additionally, the majority of the students (87%) refer to the absence of workshops and seminars specifically designed to improving speaking skill. 78% also indicate that there is a lack of speaking clubs that offer adequate opportunities for speaking practice. 74% also report that their peers do not encourage them to practice English, and

this diminishes motivation and limits informal speaking practice. Some of the students (61%) attribute their speaking difficulties to the resources shortage for practicing and improving their speaking skill. Less than a half of the students (44%) state that the unhelpful textbooks and insufficient time devoted to English classes are causes of their speaking challenges. 37% criticize the ineffective teaching methods employed by teachers, which provide minimal speaking practice opportunities.

These findings are consistent with previous research studies in EFL/ESL contexts, which underscore the importance of practice opportunities for developing speaking skill (e.g. Swair. 2005; Gan, 2012). The results suggest students learning context neglects the key principles of Output Theory (Swain, 1985) and Interaction Theory (Schmidt, 2010) which emphasize the necessity of practice and interaction for language acquisition and learning. This learning context also appears to overlook the Input theory (Krashen, 1982), which stresses the need for comprehensible input to advance linguistic competence.

Overall, the main obstacles impeding speaking development are insufficient practice, lack of supportive resources, inadequate textbooks and ineffective teaching methods. The absence of these significant elements in the students learning environment call for more comprehensive and supportive strategies that offer opportunities for the students to practice their speaking. Such strategies would enhance students motivation, build their confidence, expand their vocabulary, improve their pronunciation and accent, refine grammar and sentence structure, and bolster listening comprehension. Ultimately, consistent speaking practice is essential for achieving accuracy, fluency and comprehensibility in English, which are the crucial components of speaking proficiency.

Table 4: Causes of Students' Difficulties in Speaking

Questionnaire Items	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree
17.I lack opportunity to practice speaking inside the classroom.	N=13 32%	N=14 34%	N=5 12%	N=8 20%	N=1 2%
18.I lack the linguistic environment to practice speaking outside the classroom.	N=18 44%	N=11 27%	N=4 10%	N=5 12%	N=3 7%
19.The teacher uses traditional teaching methods, which give a little opportunity for students to practice speaking (teacher-centered approach).	N=11 27%	N=4 10%	N=12 29%	N=9 22%	N=5 12%
20.The textbooks do not support and encourage students to practice speaking.	N=7 17%	N=11 27%	N=9 22%	N=13 32%	N=1 2%
21.The time devoted to the speaking classes is not enough.	N=7 17%	N=13 32%	N=6 15%	N=12 29%	N=3 7%
22.There is a lack of resources to practice and improve speaking skill.	N=15 37%	N=14 34%	N=9 22%	N=2 5%	N=1 2%
23.There is a lack of workshops and seminars focusing on improving students' speaking skill.	N=15 37%	N=17 41%	N=3 7%	N=3 7%	N=3 7%
24.There is a lack of speaking clubs that provide an adequate opportunity practicing speaking.	N=14 34%	N=18 44%	N=3 7%	N=5 12%	N=1 2%
25.My peers do not motivate or encourage me to practice speaking.	N=15 37%	N=15 37%	N=5 12%	N=4 10%	N=2 5%

V. CONCLUSION AND RECOMMENDATIONS

This study investigated Libyan EFL university students' perception of speaking, identified the challenges they face, and explored the underlying causes of these difficulties. Based on the data collected from 41 participants, several key findings emerged. The students acknowledge the significance of speaking skill for academic success,

personal growth and future career prospects. Despite this acknowledgment, students face considerable challenges in speaking, such as vocabulary limited, grammatical inaccuracies and pronunciation difficulties. In addition, fear of criticism, shyness, and anxiety are factors hindering students' willingness to engage in speaking activities. Also, insufficient opportunities for speaking practice, both inside and outside the classroom, are identified as the main cause of these difficulties.

Based on these results, some recommendations are offered to the teachers and educational institutions. Teachers should integrate more speaking activities, such as debates, group discussion, and role-playing exercises. This approach will provide students with frequent and varied speaking practice. They also need to shift from applying traditional, teacher-centered methods to interactive teaching methods and to employ techniques that promote student participation and active speaking practice. In addition, teachers are required to foster a supportive environment that builds students confidence and reduces anxiety. This can be achieved through pair and group work activities which help to alleviate fear and boost self-esteem. They also need to encourage students to engage in language exchange programs to practice English with native or more proficient speakers outside of class. This helps students to gain confidence and improve their speaking fluency. On the other hand, educational institutions should establish speaking clubs and seminars dedicated to improving speaking skill. They also need to review and update textbooks to include more speaking-focused content and to ensure access to supplementary material, such as language labs and online platforms. By implementing these recommendations, teachers and institutions can create more supportive and effective learning environment assisting students to improve their speaking proficiency and overall language competence. These changes would contribute to students' academic and professional success.

Although this study gives valuable insights addressing EFL students difficulties in speaking, it has two main limitations. First, the small sample size, confined to student from the Department of English, Faculty of Arts at University of Zawia, limits the generalizability of the findings. Second, the use of single data collection instrument (i.e. questionnaire) does not allow the students to discuss their speaking difficulties in detail. Thus, future research should involve larger and more diverse samples from several universities and employ multiple data collection tools, such as interview and focus group. Such studies would help to gain comprehensive understanding of students' experiences and challenges in speaking.

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Dickinson's Transcendentalist Vision in Verse, Non-Heteronormativity, & the Saga of a Timeless Literary 'Couple'

Atrija Ghosh

Department of English, St. Xavier's College, Calcutta University, India
Email: atrijaghosh@gmail.com

Abstract— *Emily Dickinson (1830-1886) was born to Edward Dickinson and Emily Norcross Dickinson in Amherst, Massachusetts. The following study intends to critically locate Dickinson's non-heteronormative stance, adopted in selected love-poems, while also focusing on her personal letters addressed to her sister-in-law, Susan Gilbert. Dickinson, while detesting the submissive docility of a wife, often accepted the burden of acquiescence as a woman of a conservative household and a constrictive era. Nevertheless, prompted by her resentment against that anaemic passivity, she ceaselessly attempted to amend her 'prescribed' role – one that goes against the grain of her prized individuality. However, with her final compromise of staying within the periphery of a sequestered existence – she vented her rebellion in the words, expressions, and language that drive her 'radical' and often 'esoteric' poetry. Dickinson's verse is markedly bold. In fact, Dickinson's "God" is nothing short of a patriarch, trying to fortify the male-female binary. Besides examining her feminism, we readers cannot ignore her erotic voice too. Therefore, we must probe into Dickinson's experiences of 'otherness' within the politics of 19th century's heterosexual culture. Anticipating the late-twentieth-century Sapphic poems and the 'Lesbian Existence' as we know it today, Dickinson was already way ahead of her times. The paper explores her treatment of the 'body' as a metaphor of transcendence from obligatory heterosexuality, and a quest for alternative gender ideologies. Dickinson's poetry indeed emerges as a faithful mirror of her turbulent mind, and accordingly follows an uneven trajectory – seeking to sabotage, overturn, and demolish the very notions that it willingly, at times capriciously, erects.*

Keywords— *femininity, gender, heteronormativity, homoeroticism, marriage, otherness*

INTRODUCTION

Emily Dickinson (1830-1886) lived a solitary life in Amherst, Massachusetts. Dickinson's self-imposed seclusion from the patriarchal forces of her decade automatically freed her of the need to adjust with and conform to the 'identity' and 'language' sanctioned by its rigid culture. She was unfettered as a woman whose sensual impulses sneered at censorship. To dismiss Dickinson's love for Susan as something speculative or controversial would be wrong, because she did in fact love Sue passionately enough, irrespective of whether or not their love had sexual dimensions. Rather, acknowledging her romantic attachment facilitates an understanding of her eccentricities and her enigmatic verse. Dickinson palpably celebrates the 'body' and the infrequently ventured domain of 'homosexuality' even though there exists scholarly debate on the topic of classifying her love as 'lesbian.' Carroll Smith Rosenberg and Lillian Faderman have evidenced a certain degree of homoeroticism in pre-20th century diaries and letters as well as mainstream literature written by women – back in the days, homosexual themes were subtly incorporated into works through the technique of 'encoding' so as to make the audience casually accept them. This was

because 19th century American life segregated sex and women. Relegated solely to the domestic sphere, women increasingly relied on each other, therefore emotional intimacy was expected and even encouraged. Before the onset of a 20th century psychology that vilified homoerotic desire, emotional affinity between women was the driving force of female lives, and a woman's sexual orientation held great sway over her consciousness. Hetero-sexism aimed to wipe out such discourses of free sexuality, stressing on the fact that women could find emotional or physical pleasure only through a male. Adrienne Rich, writing in the 20th century, reveals the problematics of female existence: "lesbian existence is potentially liberating … women will remain dependent upon the chance or luck of particular relationships and will have no collective power to determine the meaning and place of sexuality in their lives" (Rich 659). Lillian Faderman defines lesbianism precisely as a relationship characterised by women's strongest affections towards each other, which may or may not include sexual touch. But the problem of recognizing such relationships lied in the fact that misogynist societies would forcefully censure them. Faderman's argument in *Surpassing the Love of Men* is that passionate love in female 'friendship' or 'sisterhood' would not always be labelled unusual because women were perceived as asexual or having "little sexual passion" until around 1900. Romantic friendships began to be pathologized soon after, in order to curb the female independence to refuse marriage to a man and crush the hope of living a long loving relationship with a woman for life.

As for Dickinson, scholars argue as to whether she perceived her love for Susan as erotic at all. But then again, there were those like Martha Nell Smith who considered Dickinson's love an "emotional devotion of a lifetime" and suggested that Dickinson's correspondences to her beloved, often expressing her need to caress or kiss Sue, sets off a tone of carnal as well as emotional longing. In Smith's arguments, Dickinson definitely desired an orgasmic fusion because some of her letters were in fact "too adulatory to print." Ellen Louise Hart and Martha Nell Smith's collection titled *Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson* proves that Susan was undeniably at the core of Dickinson's emotional and creative life, towering far above other male figures who might have been part of the poet's literary life. Faderman's *Chloe Plus Olivia: An Anthology of Lesbian Literature from the Seventeenth Century to the Present* includes a lot of Dickinson's letters addressed to Susan as well as to Kate Anthon, along with poems such as "Her breast is fit for pearls," "The Lady feeds her little Bird," "I showed her heights she never saw," "You love me – you are sure," "Like Eyes that looked on Wastes," "Ourselves were wed one

summer – dear" and others. While Dickinson adopts a male persona in some of these works, she also explicitly paints a picture of women loving women in many. Some "letter poems" of hers were also meant exclusively and privately for Susan, e.g., "Her Breast is fit for pearls," and "I showed her heights she never saw." On the other hand, feminist readers also tend to interpret her work 'heterosexually' – through their reading of poems like "the Daisy follows soft the Sun" – therefore highlighting her relationship with a man, popularly known as the 'Master.' Dickinson was known to have a somewhat jealous affinity towards male power – she was actively seeking ways, ranging from subversion and seduction to duplicity and evasion, to alter her unfortunate subordinate condition. Dickinson mostly depicted male sexuality or obligatory heterosexuality in a way that revealed how she was repulsed by it. Contrarily, poems that were evidently an ostentatious celebration of female sexuality "could not be more open, eager, and lush" (Bennett 109-10). For instance, Dickinson was undoubtedly receptive to the bonfire of feminine sensuality, most unabashedly, in "I tend my flowers for thee," "Come slowly – Eden," and "Wild nights – wild nights." Dickinson took delight in her generous usage of clitoral images too, and in doing so, she asserted and reasserted a concept of 'female textuality' that leaves poetic discourse around heteronormativity nothing but irrelevant.

As evidenced by Dickinson comparing her love for Susan to Dante's for Beatrice and Swift's for Stella – the Emily Dickinson-Susan Gilbert Dickinson relationship has been one of the most significant as well as one of the most controversial ones in the annals of literature, and continues to generate discoveries of newer interpretations. Though Susan has been miscellaneously acclaimed and denigrated by Dickinson scholars and critics, her association with Dickinson has been acknowledged as immensely crucial even by Susan's harshest detractors. Despite the evident elements of sexual undercurrents that characterised the relationship, one must admit that its foremost value consists of literary dimensions, essentially in terms of the impact it had on the evolution of one of the greatest poets of all time. The study of Dickinson as a poet as well as a human being that I purpose to pursue would be one such woman-centric narrative, its often-unconventional contours defined by 'homoerotic' overtones, while also taking into consideration her concurrent preoccupation with 'death' as well as her nonconformist stance vis-à-vis 'religiosity' – all crucial fixtures comprising the toolkit of her cautious confidentiality. We venture into the tantalising waters of Dickinson's intricate individuality through close readings of relevant poems interspersed with the analyses of their linkage to the unique workings of her psyche, within the private periphery of her seclusive sanctum. The most

remarkable result of recent forays in criticism and biographical probing into Dickinson has been the repositioning of the focus on the covert dimensions of her companionship with sister-in-law, Susan Gilbert, her beloved 'Sue.' The poems yield an abundant harvest of textual hints to the deep intimacy that kept the sisters-in-law, who Jean Mcclure Mudge calls "nearly twins, born eight days apart" (Mudge 94), bound to each other across four decades.

I embark on the study with the awareness that it would lead me to a psyche embedded with a mystique, sourced from a sexuality that was never allowed its healthy fruition. The prisoner in a "pathologically hostile environment," Dickinson was "a case of permanently arrested development," while her identity crisis, which often seems the source of her stasis, was essentially "a crisis of sexual identity" (Pollak 9). Among the several poems that underpin this stilled sexuality is "What mystery pervades a well!" Apparently about nature, which is one of Dickinson's prime antagonists, this poem allures us towards the unfathomable mystery that exists in the dark underbelly of nature. However, in earlier drafts of the very same verse – "nature" was replaced with "Susan." The cognizance of the fact that Dickinson had begun the penultimate stanza with "But Susan is a stranger yet" instead of "But nature is a stranger yet" (Dickinson, line 17) must not be ignored – for it alludes to Nature's overbearing but asexual attachment to Lucy in Wordsworth's "Three years she grew." An uninitiated reader might even interpret the verse as a male lover's brazenly patriarchal proclamation of ownership over his lady love.

The clarion reverberations of this same possessiveness ring through the four lines of "To own a Susan of my own," written in the same year. God – one of Dickinson's foremost adversaries, alongside nature and time – is invoked as we are conveyed a hint of the hostility that prevails between the poet and the Almighty who seems to dispose of anything she desires. But now when it involves Susan, the poet would not endure any hostility from the "Lord" – a nomenclature that breathes a note of imperialist or autocratic domination and sustains it with the usage of the word "realm." At the same time, illegitimacy, from the socio-political perspective, is implied by "forfeit." Despite its apparent petiteness, the poem is an impetuous war cry from the relentless lover who declares that she will cling to her beloved even if it compels her to digress into immorality. The note of possessiveness in this poem underpins the self-contradictory forces in Dickinson, as we find her espousing the same possessiveness that she felt repulsed by, when it came from a man.

Dickinson has been variously interpreted as "erotically bereaved, a self-reliant solitary, or merely weird." The multiplicity of meanings inherent in her poems bring forth the true reality of her enigmatic persona. Even a poem like "Going-to-Her" that appears to be an articulation of love, confounds the reader as the writer of the letter juggles with the "verb" or the "pronoun." Dickinson saying "…the page I never wrote" (Dickinson, lines 3-4) could insinuate content discarded by the poet in apprehension of the disgrace that it would have earned – it could have been something too radical for the late nineteenth-century sensibilities. She confesses to have written only "the Syntax — / And left the Verb and the Pronoun — out" (Dickinson, lines 6-8). These could be deliberate omissions necessitated by the trepidation of eliciting disgrace. Despite the cautionary observation that Dickinson's "collapsed syntax, her economic omissions, her use of vague symbols encourages subjective interpretations of the wildest kinds, and it is vital to avoid any explanation of her life that must be supported by such interpretive evidence alone" – Lillian Faderman refers to the "explicit" protestations of attraction expressed in the poet's letters, especially those addressed to Susan, and offers these as possible clues to read into her "psychosexuality" (Faderman 200). We can merely conjecture what these omissions in "Going-to-Her" were: possibly a "she" or a "her," and a "love" or a more daringly explicit "lust." The poem's "vocabulary of abstraction" becomes a vehicle for the sexual identity crisis suffered by this "laureate of sexual despair" (Pollak 9). Lately, critics and scholars have largely concurred that Susan was Dickinson's steady object of romantic interest, and the warmth of the poet's ardour, irrespective of her apprehensive concealment of feelings, often made her dangerously toy with the idea of exceeding the smothering perimeters of nineteenth-century decorum while venting her revulsion caused by her powerlessness.

"Her Breast is Fit for Pearls," is one poem that indicates the poet's conformity to the patriarchal norms of the day. The lover here knows that the immaculateness of her ladylove's physical beauty deserves adornments as chaste and pristine as pearls, yet she lacks the ability to bedeck her with the same. Alternately, the line, "Her breast is fit for pearls, but I was not a Diver…" (Dickinson, lines 1-2) might suggest her desire to shun those material and mundane embellishments for her woman. She would not be offering her these material tokens of superficial and specious feelings, things that a male lover tends to shower upon his woman. Instead, she would rest perpetually within the cosy cockles of her beloved's heart, making it her "perennial nest."

"To know her an intemperance / As innocent as June," writes Dickinson in the poem titled "To see her is a Picture."

The poem thrives on the concept of "intemperance," which, ironically, is a specimen of the delimitations imposed by the dour nineteenth century on women, and at once, pushes the rebellious stance the poet often seems restive to adopt. However, she is aware that she must stay shackled by the norms that make the lack of restraint on her part scandalously inappropriate. She must garb her "intemperate" desires with friendship, by staying distant, and by admiring her beloved from a mannered remoteness. This calls for the poet's docile acceptance of the ruinous realisation that her relationship with her beloved is never destined for a fairy-tale ending.

The acceptance of this tragic distance that is destined to eternally prevail between her and Susan assumes a different and divine dimension in "Title Divine is Mine," where through religious allusions to Christ via "Calvary" or to the devotees of Lord Krishna who thrive on the idea of a metaphysical union with their deity, she fancies a permanent unification with the woman she loves beyond the confined compass of a marital union. The "Empress of Calvary" is the "Title divine" she deeply cherishes, to be attained from the Lord through marriage. But by correlating the verb "Bridalled" to marriage – a verb that is generally associated with a master taming an unruly horse – she denudes the master-slave binary on which the sacrosanct institution of marriage is founded. Her surmise, in this poem written around 1861, anticipates Mill's *The Subjection of Women* (1869): the crux of which lays bare the master-slave bond between husband and wife. The "Born — Bridalled — Shrouded" triad of Dickinson, reminiscent of T. S. Eliot's iconic pronouncement in "Sweeney Agonistes" – "Birth, and copulation, and death / That's all the facts when you come to brass tacks" (Eliot, lines 80-81), gives a sarcastically anti-climactic synopsis to life's haloed glory. Her inability to address the object of her love as "My Husband" seems to ooze sadness, preparing us for the tragic termination effected by her query, "Is *this* — the way?" (Dickinson, line 15) reflecting the sad fate of her relationship with Susan.

Dickinson, the intensely private soul that she was, never revealed her dark privations, except to exceptionally close souls, which often made her feel like a solitary sailor left to fend for herself amid a terribly turbulent tide and an imminent devastation. In "Wild nights - Wild nights," Dickinson likens her predicament to that of a sailor marooned in the elemental waters of desire. The secular beginning segues into the overtly religious image of "rowing in Eden" near the end, denoting the innate human yearning for the bliss of Paradise. The idea of "mooring" in the penultimate line epitomises the quintessentially human desire for finding an anchor in an abode of permanence, a metaphor for the heart of the beloved. The same "mooring,"

invested with the satiety and complacence that a sense of closure generally brings, connotes that the soul has finally found its lodging – thus rendering redundant the "Compass" and "Chart" (Dickinson, lines 7-8) which are metaphysical conceits for nineteenth-century imperialism. A curious combination of religiosity and secularism, this odyssey of a solitary sailor on a stormy sea, longing to share 'wild nights' with an absent lover and searching for the harbour of love, might also be articulating a desire to be closer to God. Reaching the secure blissful abode of God is akin to reaching a "port," coloured by the resplendence of homecoming. Inversely, the same "port" might denote sexual satiety, the irresistible hunger for resting in the "port" of her love, implying a sexual innuendo. The poem ultimately portrays passionate love as paradoxical: divine yet earthly, perilous yet safe, and emerges as a mystifying specimen of the mighty pull of contrary forces that characterised Dickinson's poetry as well as personal life.

In love, Dickinson attained eternity and discovered new dimensions to her otherwise quotidian existence. This exposes one of the contradictions that hunted her lifelong: though she firmly refused to subscribe to the 'conventional woman' image keen to love and marry, she most eagerly sought love throughout her life. Based on the same contraries, Suzanne Juhasz defines Dickinson's poetry as: "a manifesto about her own ambition" (Juhasz 5). "Father, I bring thee not myself" is one of her unambiguous articulations of private feelings for Susan. What she seems to establish in the poem is the sanctity of her relationship with Sue, which is unsullied by baseness or impropriety, though her family or the world at large tends to treat it as a stigma. By transcending self-obsessive bigotry or the repressive mundaneness of the heteronormative, their relationship soars to deific heights. Dickinson strives to say that the love which makes an individual surpass egotistic limits can never be ignoble or squalid.

The opening line of "A solemn thing — it was — I said — ," strongly resembling section nine of Elizabeth Barrett Browning's "Isobel's Child," leads to Dickinson's enunciation of the frail fragility of the feminine existence. A woman is an exclusive being – something that the patriarchal ecosystem, with its circumscribed comprehension, is incapable of interpreting. A woman is nothing but "blameless" purity with an impenetrable enigma at her core. Yet, deep within, she is a vulnerable entity. The poem marks another facet of dichotomy in Dickinson, who while celebrating her diminution as a "timid thing," also glorifies herself as a heroic figure, i.e., a "woman white" who can "sneer" at the 'smallness' of the so-called wisdom of the Sages.

God's glorious proclamations, "Behold, I make all things new" (Revelation 21:5) and "the marriage supper of the Lamb" (Revelation 19:9), are evoked in the beginning of the poem, "There came a day at Summer's full." The poem, ostensibly an expression of unquestionable faith and religiosity, implants a dichotomy in its heart. With an awareness of the fact that Dickinson lifelong was a crusader against institution-based piety, we realise that she is speaking about the radical choice she has made in the matter of love. This love will culminate in "that New Marriage" (Dickinson, line 27) as the two lovers help each other to their respective Crucifixions. It is Dickinson's way of celebrating her unconventional love, which can never have its fulfilment in a world that cannot think beyond the constricted chauvinism of the heteronormative.

Through the poems briefly analysed above, it is easy to map Dickinson's non-heteronormative approach to love. But for Dickinson, the enunciation of her overwhelming surge of passion, though overt and bold on occasions, was never grossly carnal because Susan was not merely her most intimate friend but also, as Jean Mcclure Mudge defines, "sometimes a mother-substitute, a fellow poet and poetry-lover, and above all, a knowledgeable reader and critic of her" (Mudge 91) – thereby leading Mudge to conjecture, "Emily might have written less were it not for Sue, especially fewer poems and letters of quality" (Mudge 106). This passion, in fact, was a private moment in Dickinson's life that moulded itself into eternity, while also being a personal mutiny on her part that she silently nurtured within the exclusive shrine of her room. With respect to the powerfully antagonistic trends of the time, and being essentially a solitary woman – Dickinson's radicality was accentuated with the blend of a nonconformist spirituality.

Lesbianist is the tag that Martha Nell Smith gives to the Dickinson-Gilbert relationship, terming Dickinson's love for Susan as "a carnal as well as an emotional affection." Smith's editorial collaboration of 'letter poems' with Ellen Louise Hart, entitled *Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson* (Paris Press 1998), provides the reader with overwhelming evidence to disprove the popular notion of the presence of a shadowy male figure in Dickinson's life. Dickinson's attachment to Susan, visibly homoerotic in its slant, underlines its predominantly 'psychological' character, which is also one of the foremost indicators of lesbianism, as defined by Catharine Stimpson: "Of course, a lesbian is more than her body, more than her flesh, but lesbianism partakes of the body, partakes of the flesh. That carnality distinguishes it from gestures of political sympathy with homosexuals and from affectionate friendships in which women enjoy each other, support each other, and commingle a sense of identity and well-being. Lesbianism represents a commitment of

skin, blood, breast, and bone" (Stimpson 364). Upon reading Hart and Smith's *Open me Carefully,* it is easy to figure that the Dickinson we all know is a rather 'edited' version – one that conforms to 19th century "verse decorum" and its resulting distinctions between prose and poetry, evades all radical experimentations of a bold original verse, and pushes to obscurity her life-long erotic exchanges with her sister-in-law. Contrary to this, *Open me Carefully* uses feminist criticism and new techniques of handling age-old manuscripts, thereby forming a coherent narrative that skilfully highlights Sue's centrality to Dickinson's imaginative spirit. Hart and Smith collectively aim to un-edit Dickinson on the grounds of her poetic interchanges. Their volume reproduces the poet's unconventional line breaks as well as her use of capitalization and punctuation, quite faithfully – while also allowing the readers a glimpse into the very private world of her signed note poems, for instance, "To be Susan / is Imagination" from the 1880s. *Open me Carefully* honours Dickinson's writing, representing it in its truest form, a form "more full and varied" and more capable of speaking for itself than the collections edited by Mabel Loomis Todd and Thomas Wentworth Higginson. Susan Howe too believed that all characteristics of Dickinson's manuscripts, including her line breaks, should be preserved in print. However, there were others like R. W. Franklin who overruled Dickinson's unnatural line breaks, and took liberties in regularising them. Such a control over editorial practices regarding Dickinson's poetry by 'gentlemen of the old school' was definitely a feminist issue. As a response to Franklin's claim that Dickinson must have composed her poems in stanzas, Howe replied, "As a poet, I cannot assert that Dickinson composed in stanzas and was careless about line breaks. In the precinct of Poetry, a word, the space around a word, each letter, every mark, silence, or sound volatizes an inner law of form." Franklin rearranged Dickinson's loose verse into a tight quatrain that goes: "The incidents of Love/ Are more than it's Events –/ Investment's best expositor/ Is the minute Per Cents –" but Hart and Smith preserve her widely spaced words, her lineation, and other 'idiosyncrasies' in a verse that reads, "The incidents of/ Love/ Are more than/ its' Events –/ Investment's best/ Expositor/ Is the minute/ Per Cents –" while also keeping her closing signature intact. Hart has also argued that the discomfort felt by certain editors has also pushed them to exclude certain passionate exchanges from the poet's literary canon. "Morning might come by Accident" was one of those exchanges, initially denied its rightful status as a poem, contributing to a kind of biographical censorship – with the evidence of Dickinson's love for Sue being purposefully left out. "Morning" printed in *Open me Carefully* celebrates the arrival of love's night, lamenting the coming of 'morning'

that separates lovers. Dickinson was after all keeping a lifelong arduous faith in love through her writing. Readers need to dispel the myth that posits Susan simply as a late-adolescent crush in Dickinson's life, ultimately subsumed by Dickinson's pining for a male 'Master' soon after. Philadelphia minister Charles Wadsworth was a supposed candidate for this unaddressed 'Master.' In this context of censorship, however, we remember Thomas Higginson's famous words, "One poem only I dread a little to print – that wonderful "Wild Nights" – lest the malignant read into it more than that virgin recluse ever dreamed of putting there." Dickinson's biography and private correspondences were often mutilated either by neglect or by intent. However, Dickinson's faith was reserved with her 'sister' even in moments of such doubt.

It is through Dickinson's letter poems that we see the power of profound female relationships in propelling feminine creativity. Her letters bespeak sexual inclinations. According to Catharine R. Stimpson, Dickinson deployed the conventions of courtly love, which continue to linger in modern lesbian literature – she elevated her beloved to a position of worship. Emily and Susan became sisters-in-law in 1856, after Susan's marriage to Emily's brother Austin, after which Emily started sending Sue her poems, drafts of poems, and letter-poems, therefore intermingling the two distinct forms. In April, 1852, she wrote, bluntly yearning for Sue, "Sweet Hour, blessed Hour, to carry me to you, and to bring you back to me, long enough to snatch one kiss, and whisper Good bye, again." It is believed that one of Susan's children was acting as a courier in the midst of these exchanges. Emily's consoling poems to Susan, following the death of Sue and Austin's youngest child in 1883, are heart-wrenching. Austin was also known to be having an affair with Mabel Loomis Todd, a friend of Susan's, around the time. Todd was also one of the eventual posthumous editors of Emily's works, and she portrayed Emily as fragile and cloistered in her misleading account. Susan's daughter, Martha Dickinson Bianchi, was another of Dickinson's editors. Nonetheless, the sheer brilliance of Emily Dickinson was recognized, ages ago, especially when three volumes of her letters were published in 1958 by Thomas H. Johnson and Theodora Ward. Dickinson was metaphysically intense and unmatched in her wit, her metaphorical vitality, and her linguistic artfulness. In 1876, Emily wrote, "Susan knows/ she is a Siren –/ and that at a/ word from her/ Emily would/ forfeit Righteousness –" (Dickinson 210). Shortly after, Dickinson wrote again, "To own a/ Susan of/ my own/ Is of itself/ a Bliss –" (Dickinson 215). Johnson and Ward however decided to distance the women, unscrupulously. While they mention Judge Lord as the one being at the receiving end of Emily's letters, and declare the two as mutually in love – they bring up merely

the 'friendship' aspect in Emily and Sue's relationship. For Johnson and Ward, such a friendly association was a direct and natural effect of Austin and Susan living next door to Emily. In her thirties, Dickinson possibly also shared a heterosexual relationship with Samuel Bowles, besides Judge Otis Lord, as conjectured.

Sandra Gilbert and Susan Gubar have spoken of how Dickinson used art as a means of both expression and camouflage. The Dickinson persona comes off often as a curious mix of authority and girlishness, unparalleled bravado and coyness – her poetry abounds with images of the cosmic as well as the mundane. We, readers, can interpret this dichotomy as a contrast between women's conventional roles sanctioned by society and their personal grander ambitions. Dickinson uses a 'feminine' vocabulary to put forward her take on larger things in life, not normally belonging to the female sphere, as she says, "My Basket holds – just – Firmaments –/ Those – dangle easy – on my arm" (Dickinson, lines 5-6). Talking of berry-picking quite naively in the poem "Perhaps I asked too large," Dickinson also discusses 'earths' and 'firmaments' and conjures up a world where planets and skies are nothing but accessible to her, as are berries to young maidens. This analogy is a bold attempt, balanced with femaleness, at bringing together – berries and earths. Dickinson aims to revert the generic notion of comfort as she says, her basket easily holds firmaments but smaller bundles cram in there. The firmaments in her basket are after all her own aspirations, larger than life. To our confusion and ecstasy, Dickinson is known for her ambiguities – she says two things at once, conflating her sense of self and that of the world. She counters domestic achievements like berry-picking with her self-defining act of 'planet picking' and purposefully makes the two worlds overlap. Clearly, the ontological situation of women, as suggested by Shirley and Edwin Ardener in "Belief and the Problem of Women" (1972), is that they constitute a muted group, and that the boundaries of their culture and their reality overlap. As a response, Elaine Showalter comments in "Feminist Criticism in the Wilderness" – "Both muted and dominant groups generate beliefs or ordering ideas of social reality at the unconscious level, but dominant groups control the forms or structures in which consciousness can be articulated … all language is the language of the dominant order, and women, if they speak at all, must speak through it" (Showalter 262).

Dickinson, like all women, was taught to believe in love, empathy, affection, marriage and motherhood being the special provinces of womankind. Yet, she kept resisting the loss of self traditionally brought about by marriage. She wrote to Susan, "Oh, Susie, it is dangerous … It does so rend me, Susie, the thought of it when it comes, that I tremble lest at sometime I, too, am yielded up" (Dickinson

210). But then again, we know, how intensely Dickinson sought love, if not marriage, throughout. Despite participating in the dominance-submission paradigm of romantic love at times, Dickinson actively attempted to alter the gender roles that silenced her unique voice and vitality. Her poetry too subverts the very same premises. As we draw a comparison between the female sphere of love and the essentially male sphere of writing – we tend to notice, that the woman trying to write faces greater hardships than the woman in love, for the woman with a pen is seen willingly catapulting herself into a no-woman's land, i.e., the profession of poets. A woman's verse is bad or mad or of no substance at all, in a world that sanctions her silence over her speech. Mocking this world, Dickinson writes, "I would not paint – a picture –/ I'd rather be the One … I would not talk, like Cornets –/ I'd rather be the One" (Dickinson, lines 1-10). The god-like male poet only reminds us of the compulsorily male lover in a position of egotistic triumph over the female partner. Dickinson continually reinterprets the artist's role from the female viewfinder: she, as an iconoclast, strips apart all pretensions of traditional gender distinctions, and reinvents the insipidness of contemporary morality with an uncompromising personal vision. Dickinson was forever attempting to write the female experience, and in her, it is not a poet's existence we witness but a woman's.

Rebecca Patterson, after having published *The Riddle of Emily Dickinson* (1951), claimed that the primary poetic inspiration for Dickinson was Kate Anthon, provoking quite a stir in the academic community. Decades later, after multiple scathing responses, Patterson's revelation of Dickinson's homoeroticism is unignorable. John Cody, Paula Bennett, Hart and Smith, Vivian R. Pollak, Judith Farr have all argued that Susan was one of those who did share an erotic relationship with the poet. Often placed under the rubric of a 'romantic friendship,' Sue and Emily's relationship is perceived to be free of 'sex' and 'self-consciousness' – therefore, it isn't hard to reject the term 'lesbian' when it comes to the two. However, if the "Master letters" can be interpreted as 'heterosexual' automatically and without evidence, readers then shouldn't be waiting for 'proof of sexual consummation' in order to classify Dickinson's yearning for Sue as 'lesbian.' Lillian Faderman, especially known for this 'romantic friendship' thesis, wrote: "Perhaps [Dickinson] was somewhat self-conscious about this poetry, not because she formulated it specifically as lesbian (she would have seen it as an expression of romantic friendship), but because it revealed so much of her" (Faderman 44). On the other hand, Cody discussed Dickinson's 'bisexuality' at length, calling it 'repressed' – he felt like the Emily-Susan-Austin triangle was a renewal of the Oedipal dilemma. Dickinson was greatly influenced

by Shakespeare and often, her writing was aided by Shakespearean allusions. Her poetic design then may have been a tad bit inspired by Shakespeare's. In fact, the omnipresence of sexuality in Shakespeare's works may have motivated Dickinson's sexual metaphors too. She often chose the most carnal of all Shakespearean tragedies to represent her own relationships. Both Bennett and Farr were of the opinion that Dickinson alluded to *Antony and Cleopatra* in her letter poems, largely because it echoed her love-affair with her sister-in-law. Such an explicitly sexual allusion says, "Susan's Calls are like Antony's Supper" and it brings to mind, Act 2, scene 2 of *Antony and Cleopatra*. Indeed, the carnality in Antony and Cleopatra's relationship captured Dickinson's interest. Smith observes, "… when [Dickinson] characterizes their love to Sue, she does not compare it to the adolescent, swept-away passion of Romeo and Juliet, but to the sophisticated, persistent, if tired love of Antony and Cleopatra" (Smith 39). It could be that losing Susan to Austin made Dickinson adopt a more sophisticated and rather private way of expression. Martha Bianchi is known to have toned down Dickinson's identification with Antony in *Emily Dickinson Face to Face: Unpublished Letters with Notes and Reminiscences* (1932), therefore obscuring the poet's sexual intent. Bianchi went to great lengths to convince us of Dickinson's involvements with young men too, especially bringing to light the one time Dickinson visited Philadelphia and was completely 'overtaken' and 'doomed once and forever' by her love for a man. However, it must have been merely an exaggeration, because Dickinson herself never believed in loving 'once and forever' – she even wrote, "We outgrow love, like other things…" Dickinson's frequent correspondences were addressed mostly to her cousins, Willie Dickinson and John Graves, James Kimball and Henry Emmons, and even if she was invested in any young man at the time, there is hardly any concrete evidence proving the depth of such a relationship. Her letters to women during her late teens prove to be far more significant. The uninformed acceptance of presumably 'non-sexual' female friendships in Dickinson's era has misled even contemporary feminist critics into discarding any possibility of conscious eros between 19th century women. But there should be no scepticism about Dickinson being innately aware of her same-sex desire, which she was deliberately 'encoding' all the while.

In Faderman's words, around forty poems from the Dickinson canon were dedicated to or were about women. Dickinson apparently claimed, to her literary editor Thomas Wentworth Higginson, "When I state myself as the Representative of the Verse – it does not mean me – but a supposed person" but it is difficult to believe so in the absence of plot, persona or dramatic value in her poetical

works. Going by Dickinson's words, we may assume that the supposed persona she attempted to create in "Her breast is fit for pearls" is that of a sparrow, but it would be naive of readers to ignore the obvious metaphors. Patterson was indeed the very first biographer to have considered Dickinson's homoeroticism. Dickinson's syntax, style, and symbols clearly lacked the modern perspective of sexuality, but she was as explicit in her affections as she could have been back in the 19th century, devoid of a modern vocabulary. Faderman believed that Dickinson's love for Sue was 'homosexual' in the same sense, that Dante's love for Beatrice was 'heterosexual.' Her overwhelming affection for Sue continued, quoting letter 172 dated August 1854, "I do not miss you Susie – of course I do not miss you – I only sit and stare at nothing from my window, and know that all is gone…" In late January 1855, Dickinson wrote to Susan, "I miss you, mourn for you, and walk the Streets alone – often at night, beside, I fall asleep in tears, for your dear face…" John Ciardi has compared this style of letter-writing to "the sentimental extravagance of the Romantic and Gothic novel." Dickinson also enjoyed girlhood friendships with Abiah Root, Abby Wood, Harriet Merrill, and Sarah Tracy and their group was called "the five." Around the time, Dickinson was also thoroughly moved by a young woman named Emily Fowler. While Dickinson lovingly wrote to her friend Abiah, on 29th January 1850, "I miss you very much indeed, think of you at night when the world's nodding" – she simultaneously wrote in her 'billet doux' to her beloved Fowler, "I cannot wait to be with you – Oh ugly time, and space … I was very lonely without you." In the summer of 1860, Dickinson wrote to Kate Anthon, as Patterson points out, "Kate, Distinctly sweet your face stands in its phantom niche – I touch your hand – my cheek your cheek – I stroke your vanished hair, Why did you enter, sister, since you must depart?" This language did not conform to 19th century standards of friendliness. Nineteenth century America was homosocial, and women were together for each intimate ritual – a social configuration that intensified emotional attachments, physical gestures and other pronouncements of love between women such as kissing and caressing. But unless women had enough money to be financially independent and live on their own terms, like the Llangollen Ladies, they were forced to choose between marriage and their parents' home, and of course they chose the former.

Coming to Martha Bianchi once again – Bianchi, a post-Freudian, should have been familiar with Freud's theories on homosexuality as articulated in "Three essays on the Theory of Sexuality" (1905) – therefore, it is understandable as to why she desperately attempted to hide the real relationship between her mother and her aunt in *The Life and Letters of Emily Dickinson* (1924) and *Emily Dickinson Face to Face* (1932), thereby supressing all brewing conjectures. Bianchi carefully omitted considerable chunks from the letters and notes sent to her mother. In *Face to Face*, she only included – "Susie, will you indeed come home next Saturday? Shall I indeed behold you" while what Dickinson originally wrote was "Susie, will you indeed come home next Saturday, and be my own again, and kiss me as you used to? Shall I indeed behold you…" These omissions by Bianchi were surely not considerations of length but were supposed to alter the narrative of Susan's life. Bianchi also misdated some of the letters, and consistently addressed Sue as 'Sister Sue' to establish a sisterly friendship between the two. Also, Bianchi tells us, in *Face to Face*, "In accordance with Aunt Emily's request, my mother before her own death destroyed such letters as she considered confidential" (Bianchi 176). Austin may also have been bothered by this relationship and acted no different, for he too deleted the references to Sue in Emily's letters as he handed them over to Mabel Todd for the publication of *Letters of Emily Dickinson* (1894). But today, we do know that Emily's obsessive interest was reciprocated by Sue – as Dickinson quotes Sue's assurance in a letter of 1852 and writes, "Thank you for loving me, darling, and will you "love me more if ever you come home"? – it is enough, dear Susie, I know I shall be satisfied." Biographers observe gaps in their correspondence though, especially after Sue's marriage in 1857. Dickinson's letters to Austin often mention her depressive episodes: "Somehow I am lonely lately – I feel very old every day, and when morning comes and the birds sing, they don't make me so happy as they used to." These letters, in the eyes of modern-day critics, almost seem to bring out a passive-aggressive manner. Dickinson writes to Austin, after having spent an evening with Susan, "I have taken your place … but I will give it back to you as soon as you get home." We cannot ignore a kind of 'jarred intimacy' between the two women soon after Sue's marriage – such a crushing alienation has been discussed by John Cody in *After Great Pain*. Emily could have lapsed into self-pity and silence, following her loss of Sue, because Faderman claims that there are no letters to anyone from Emily, none at all, around 1856 to 1858. This is certainly out of character for her, and according to Cody, she was probably navigating through a nervous breakdown at this point in her life. Then again, Cody's assertion is simply based on circumstantial evidence and there is no way for us to determine the validity of his arguments. Dickinson turned to writing poetry, more seriously and dedicatedly, in 1858, and after her supposed 'traumatic loss' – she began sharing her art again with Sue around 26th September, 1858. In Jerome Charyn's *The Secret Life of Emily Dickinson*, Charyn is unable to lay to rest any unfinished potential for love. In a final dream

sequence by Charyn, Dickinson is reunited with her imagination – "Suddenly I have flashes of Austin and Sue on my ride between house and barn, but it's Sue before her marriage … And I long to shout, Do not marry, my dears. It will all come to bitterness and strife" (Charyn, 347).

Dickinson was after all one of the most confusing conundrums. Her love poetry with its range of eroticism gives rise to ambiguity. Unclear about the nature of sexuality in her poems, critics like Judith Farr and Vivian Pollak find both homosexual and heterosexual aspects in them. Dickinson allows erotic possibilities to oscillate between multiple sexualities. However, Adalaide Morris opines, "the kind of love Dickinson desires and develops with a woman is very different from the love she desires and develops with a man" (Morris 102). Paula Bennett refuses to acknowledge a male influence on Dickinson's poetry, saying, "But if she did [fall in love with Master/a man], … Dickinson's relationship with this man was not the shaping experience of her life" (Bennett 157-58). We, readers, should therefore not be misled by the disfigured version of her works produced by editors, and acknowledge that the 'male' clearly lacks presence and substance in her verse. Even the most progressive feminist scholars seem to forget, at times, that Dickinson could also be characterised by a multitude of ever-changing erotic emotions at the same time. Thus, subjecting her to the binary opposition between 'homosexuality' and 'heterosexuality' limits both her and her writings. Instead, one should begin to understand how Dickinson resists definition. Her text can become a site of 'jouissance' only when it defies all phallogocentric precepts. Un-grasped by an ideological linguistic system, Dickinson's liberated language and playful expression leads to unintelligibility. Basically, her stylistic and thematic vagueness leaves her 'open' and 'vulnerable' in the eyes of critics. Suzanne Juhasz points out the locale of interaction between Dickinson and her audience – "she teases her audience … Her words attract us, and we want to know what they mean; we want her words to lead us to her" (Juhasz 28). But after all, this instability of hers is precisely the source of her versatility and her emotional or erotic mobility. The result of her elusiveness, coupled with the inconclusive biographical evidence we have of her, is that Dickinson remains forever undefined, never trapped within binaries, always in constant motion – textually, sexually and otherwise.

In the 1950s, women were referred to by their husbands' names – a bias that considerably erased the significance of Dickinson's correspondences with women. Most glossary entries usually said "see [husband's name]" when it came to married women. Many women were known to have preserved Dickinson's letters with a date of receipt, all of which they contributed to Todd's *Letters* (1894). Calling

these women by their own names and aligning them with their own life choices and accomplishments, however, would have led to greater accuracy. After all, the ultimate editorial goal is to come up with 'determinative' editions, rather than 'definitive' ones. Lots of recent scholarship, even today, refer to "Loo" Norcross as "Louise" because they rely on *Letters*. Misinformation has lingered beyond *Letters*, long after biographers and critics' efforts to correct names, dates, orders, and other particulars of extant letters. Emily's letters were especially known and treasured for her genuinely sociable habit of marking certain special occasions related to her dear ones. Yet, critics understand her nature as completely unsociable – a reclusive hermit. Gossips form Dickinson's portrait as some kind of Puritan nun in people's minds. The fact that Dickinson led herself to her grave, forever unmarried, invited quite some speculation. In 1880, Dickinson possibly answered to Judge Lord's invitation to marry, asserting her will decisively, "Don't you know, you are happiest while I withhold and not confer…" (Dickinson 562). She was a spinster by choice. Then again, the posthumous publication of her *Poems* (1890) by Thomas Higginson, containing her ardent lyrics of love, made reviewers assume that Emily had experienced some grand, compelling, unrequited romance. Dickinson was caught up in the stillness of her world, characterised by the unconventionality of her artistic vocation, her aversion to organised religion, and her isolation from worldly surroundings – such a life could not have permitted the pressure of marriage, house-keeping, domesticity, and church-going. There was a touch of free-spirited independence in Dickinson's solitude. She never yearned to bear or rear children of her own. Alfred Habegger noted how Dickinson, as a young girl herself, was curiously interested in patriarchs like Moses and in the "paternal order that mandated her own disabling exclusion as a female" (Habegger 118). It could be that Dickinson chose her single state, due to the alarming surrender of identity that she suspected a wedding would demand. A marital contract did ensure rank and respect, but Dickinson as a 'wife' would be entirely eclipsed and overshadowed by her husband. Marriage was certainly not the only union Dickinson envisioned – she wrote about the charm of friendship, and the lasting glory of romance, and the permanence of an emotional contract between human beings. In poems such as "Ourselves were wed one summer – dear," Dickinson poetically paints a picture of marriage that leads to fruition but ultimately consumes the bride's identity. According to her 1885 message to Eugenia Hall Hunt, Dickinson viewed marriage as "the Etruscan Experiment." While Etruscan marriage sculptures are known for the broad smiles of the sculpted husband and wife, it is surprising to see the usage of the word 'experiment.' Dickinson may have carefully

selected such a word – 'experiment' – in order to convey a certain sense of trial, error, and uncertainty in marriage. Another important feature of the Etruscan sculpture is that it portrays 'equal-sized' husbands and wives – therefore, Dickinson's Etruscan metaphor was indeed mature and revealing. Moreover, Dickinson in her early twenties reacted to the vision of her friends' marriages with fear – almost as if they were headed towards the grave instead of the altar. She wrote to Susan in her 1852 letter, "I have thought today of what would become of me when the "bold Dragon" shall bear you … away" – pointing clearly enough at the man who would take her Susan away in captivity, as a 'dragon' does. In her letter of 1852, Emily referred to marriage as some "sweet and strange adoption" – marriage then, indeed, was foreign and fatal in the minds of women like her.

Dickinson's parents' relationship however did not mirror the equal authority of Etruscan sculptures. Interestingly, Edward Dickinson, Emily's father, was extremely opposed to women's suffrage. He stood for equal education being granted to both genders, but innately believed, that the educational spheres should differ, i.e., the women's sphere would be nothing but the 'home' and the men would inevitably take on the 'world.' Typically, almost as a Victorian father would, he promoted Austin's efforts while taking limited interest in Emily's love for literature and eventually went ahead to build, for Emily, a conservatory for her to experiment with rare flowers.

Dickinson was often criticised for not being a convincing thinker or a thinker at all. She did express religious doubt, especially in relation to concepts of an afterlife, through much of her poetic canon. It is fair to say – Dickinson scoffed at Christianity from within, and doctrines from the Bible failed to move her in the traditional sense, she in fact questioned rigid notions about the existence of an omnipotent singular God. The Bible, for her, was simply a repository of evocative symbols and images – for Dickinson heavily relied on Biblical terms like heaven, Eden, grace, paradise, Jesus, crucifixion, Gethsemane and others to communicate metaphysically. This Christian linguistic universe often helped her express the essential truths of her life ironically or subversively. Her poems "Because I could not stop for Death" and "I heard a Fly Buzz – when I died" popularly bring to light her perspective on death. Death is the end of worldly life and a doorway to an eternity in the aforementioned poems, which clearly romanticize death. Dickinson discusses her own demise too in several of her poetical works. Dickinson's isolation from society could have spurred her obsession with death. Even her letters were sent only to a selected few. She gave up a considerable amount of her early teenage years, inside a room next to that of her ailing mother, shrouded in mystery, writing. She

thought of death as a companion – attributing to it qualities such as patience and civility, and personifying death in the lines, "We slowly drove – He knew no Haste/ And I had put away/ My labor and my leisure too/ For His Civility" (Dickinson, lines 5-8). However, describing 'death' as 'civil' could be ironic on Dickinson's part, because she ultimately has to put away her labour and leisure in exchange of death – it could be that Dickinson perceived death as cruel, cold, and lonely. She could be pointing out how death denies her a full life, and takes away her will. Losing many of her friends and relatives to grave illnesses, Dickinson may have wanted know if at all there exists any life after death, or any possible scope of reuniting with the ones lost. She lost Edward Hitchcock, a mentor, besides Susan Huntington and her own father – all of which intensified her preoccupation with death. To Dickinson, her father was a man with a pure and terrible heart, and she had slowly learnt to adapt to his autocratic ways. She witnessed her mother's paralysis and eventual passing away, each day, in a series of consecutive heart-wrenching episodes. And thus, to understand death's cause and nature, she wrote. Dickinson, forever aware of the Biblical teachings on life and death, also constantly faced an inner struggle between faith and doubt. She attended religious services, and knew how religion firmly established the theory of God's creation of humankind. But then again, with ongoing scientific developments and the coming of Darwin's theory of evolution, Dickinson found it hard to keep her faith intact. Dickinson also seemed to believe in the inevitability of death – death accompanies everyone, everywhere, and there is no surpassing when it comes to death. In "I Heard a Fly buzz when I Died," Dickinson writes – "The eyes around – had wrung them dry" (Dickinson, line 5) – she was obviously hinting at the gruesome suffering experienced by those left behind, mourning, i.e., the bereaved. Dickinson's transcendentalist vision therefore encourages her readers to think critically beyond death.

A poem that ideally embodies Dickinson's response to the experience of death would be "I heard a Fly buzz — when I died." Dickinson gives a radically different twist to the conventional optics of the deathbed, portraying life's climax as the mundane buzzing of a fly. Elizabeth Barrett Browning's *Aurora Leigh*, one of the poems Dickinson admired greatly, and a contemporary poem by Florence Vale, titled "Are we almost there?" about a dying girl suspended between life and death, are presumed to be the dual sources of the poem. The buzzing of the fly and the situation in which the young woman finds herself listening to it can be termed Dickinson's *memento mori* – transporting us into the suffocating innards of an airless room where we become the co-beholders of the speaker's surrender to death, as she recollects the entire experience.

The most striking and startling thing about the poem is Dickinson's unique analogy of the 'buzzing fly' — a disconcerting banality projected into the climactic moment of grim seriousness. The only thing that surpasses this, is the young woman's assertion that she has heard the sound of death, witnessed her own demise, and survived to tell. Dickinson begins her poem by hurling at us a flurry of contradictory ideas and convinces us of the simultaneity of the speaker's life and death. To a large extent, the aesthetic pleasure of the poem issues from our inquisitiveness about how the woman will reconcile the extreme tension between subject matter and tone, subject matter and point of view – and whether she can make it possible at all. Dickinson's poem thus emerges as a harshly ironic inversion of the sentimental tradition of 'death' being a 'calming visual' that consoles the beholders. Dickinson's representation of death does not allow a closure to the poem – it exposes death's deception on the dying, by suspending them in nothingness and depriving them of their anticipations of rebirth. This is a poem about deception, i.e., the ultimate deception a mortal is subjected to after enduring a series of deceptions throughout life. Doubts as well as speculations regarding what the fly stands for prevail. But we are certain of the immense importance of the fly, mentioned as a thing of utmost importance by the corpse at the very outset. Dickinson finds in the 'fly' – her most convincing, though unlikely, 'symbol' of the truth of mortality itself.

"The last Night that She lived" is evidently about the sad demise of the poet's beloved — a young woman, and hence a premature death — this sensitive poem, among her most famous, is also one that deceives us with its apparent simplicity and candour. A young woman is dying, and around her, the onlookers from her family have congregated as if in a wake. As life goes on in its unperturbed rhythm in the world outside – for people inside the house, it comes to a standstill on this day and hour. Stanza number six contains the crux of the poem — in the deathbed visual and the occurrence of death. This is the only stanza allowing us to behold the dying woman, making us derive our impression of her persona from the optics of the deathbed. Dickinson moulds the woman in the fragile simile of an unassuming "Reed" – an exceptionally delicate thing among the sturdier shrubs and trees. "Lightly as a Reed" (Dickinson, line 22) insinuates a supple yielding to death, akin to the choreographed elegance of a dancer, implying the graceful docility with which the woman not only embraced death, but also had borne herself in real life. The woman, gracious and polite, was loath to disturb those gathered by her bedside with an indecorous confrontation with death. Her death is a virtuous one, comparable to the "happy death" in Donne's "A Valediction: Forbidding Mourning," and thus is tinged with Christian piety. With her final breath, the woman therefore appropriates the moment of death, yielding voluntarily to it. Alternate rhythms of activity and its suspension define the psychological reactions of the woman's family. They feel the "great light" (Dickinson, line 7) of death's momentousness and a futile protest against irrevocable mortality – that "she must finish quite" (Dickinson, line 14), while others go on living. The dying woman, ironically, feels none of these. This poem has its focus not on the woman's dying, but on "our" surviving.

Dickinson's "I felt a funeral in my brain" is a "famous account of a mental breakdown" as described by Helen Vendler. Steeped in death and reverberating with its grimly triumphal stride, it articulates a state of consciousness that follows literally each stage of a funeral procession: the mourners tread, the service is conducted, the pallbearers bear the casket, the church bells toll. Subjected to a figurative burial, Dickinson actively analyses her own situation, mourning herself repetitively. The exceeding intensity of her mental affliction makes it almost physical: "it seemed / That Sense was breaking through" (Dickinson, lines 3-4). Her inner faculties, symbolised by the "treading" Mourners, are eventually seated at the funeral. But just when it generates the expectation of some mental relief – assaultive "Service" keeps beating and beating at her until she stands on the brink of her mind becoming "numb." The "Service" is followed by the heavy steps of "Boots of Lead" (Dickinson, line 11). Throughout the time, her threatened self is within a "Box" – her coffin – which is being borne to her grave. Once the ritualistic proceedings of the funeral are over, Dickinson passes to the terrible isolation suffered by the mentally ill. She listens to her death knell that occupies all of space — the last sound that she hears. With silence replacing audibility – a new analogy is conjured. It is that of a shipwreck with only two survivors: herself and Silence. She now belongs to the "strange race" of Silence, marooned in an eternal island of solitude. The collapse of mental faculties in the poem is virtually indistinguishable from death because it obliterates all consciousness. The poem is most often seen as the representation of a 'state of mind' rather than a literal funeral – describing, among other things, repression (a kind of burial), dread (which involves the obliteration of rational knowledge), spiritual crisis (feeling trapped in the ceaseless treading of the congregation), and a kind of writer's block (where sense almost breaks through, but numbness and silence prevail). Strangely, Dickinson, in the last couple of lines, is found appropriating and aiding her own extinction. While dropping through the universe, she hits the world at every "plunge" instead of involuntarily crashing down in one go. Dickinson thus "reclaims agency in her own obliteration, before leaving madness for a merciful unconsciousness" (Vendler 143).

Dickinson has thus been rightfully described as a poet "whose central mode is an intense suffering" (Bloom 350) – because much of her poems evince experiences of a tortured mental space, dread, death, despair, depression, madness, and alienation. Her most intense experiences are those in which her loving desire found some brief fulfilment or those in which she faced abandonment and finally emotional trepidation. Dickinson scrutinised her own consciousness, lifelong. Love was the one sole topic, for Dickinson, carrying extreme metaphysical and existential value. She wrote, "Love – is anterior to Life –/ Posterior – to Death" (Dickinson, lines 1-4). Because even as we are haunted by the uncertainties of our ultimate destiny, as humans, love fleetingly allures us with promises. "Love is like Life – merely longer" and "Love – is that later Thing than Death" in Dickinson's verse. On innumerable poetic occasions, Dickinson has used the figure of Jesus to symbolise 'love' and its uniquely human capacities. She has repeatedly rejected an authoritarian Jesus, in favour of a more 'humane' Jesus filled with love, kindness, courage and compassion. Jesus' love extends to embracing death for humankind: "Christ – stooped until He touched the Grave," Dickinson wrote. She also wrote in a letter of 1878, "Love makes us 'heavenly' without our trying in the least…" (Dickinson 242). Dickinson's spiritual stance – once negligent of a transcendent God but also worshipful of her Creator, once hopeful of an afterlife but simultaneously dreading the possibility of it, once confident of her experiences of divine love but also equally horrified by the resulting anguish of love – is unstable and self-contradictory. Her faith falters. Safe to say then, Dickinson was a thinker riddled with ambiguities.

De Rougemont believed, "romance only comes into existence where love is fatal, frowned upon and doomed by life itself" – such a romance is usually frustrated by familial and societal prohibitions. Emily Dickinson too wrote poems of a thwarted love, imagining a transcendence into an otherworldly, heavenly union with her beloved. Dickinson's depiction of love is 'metaphysical' according to René Girard's usage of the term. After having derived ideas from De Rougemont, Girard makes it clearer that the nineteenth century lover understands his love as something utterly beyond any earthly or bodily implications. In fact, the beloved is nothing but God, with an extreme ability to bestow on the lover – his whole existence or being. Dickinson shared Girard's view that 'metaphysical love' offers a certain 'fullness of being' that the lover otherwise lacks. As a result, she often blurred the fine lines between a terrestrial beloved and a celestial god. She forever insisted on the greatness of the metaphysical, as compared to the corporeal, through verse: "The Love a Life can show Below / Is but a filament, I know, / Of that diviner thing"

(Dickinson, lines 1-3). Dickinson's poems usually unfold in three consecutive stages: the lovers, far above quotidian existence, experiencing a fulfilment of their 'being' through their devotion; the loss of a lover, deprivation, and despair; followed by an imaginary reunion beyond life and death. Dickinson concentrates as intensely on the torment of separation as she does on the bliss of reconciliation beyond the grave.

Besides her verse of love, Dickinson had an equally powerful homo-erotic voice, if we may. Adrienne Rich suggests, hetero and homosexuality are not two 'dichotomized opposites' – they are rather two extreme ends of a continuum. Rich states, all women, irrespective of the century they live in or the sexual orientation they identify with, exist on the lesbian continuum. Rich has been criticised often due to forcing such a 'lesbian' label on heterosexuals, thereby inaccurately defining them. We understand though that her prime intent was to break down certain inflexible dichotomies. Dickinson often used 'affectionate' language, as most adolescent females of her time did, as she expressed to Sue. There was tenderness, there were sad confessions of loneliness, there was a mark of emotional reliance: "Oh my darling one … How vain it seems to write, when one knows how to feel — how much more near and dear to sit beside you, talk with you, hear the tones of your voice; … Susie, write me of hope and love, and of hearts that endured" (Dickinson 73). The letters have also gotten explicitly sexual around 1852, suggesting physical arousal: "Susie … the expectation once more to see your face again, makes me feel hot and feverish, and my heart beats so fast … my darling, so near I seem to you, that I disdain this pen, and wait for a warmer language." Dickinson began seeking a 'warmer' language, when a verbal language failed to suffice. These letters were all heavily edited when they were first published in 1932. Homosexuality was after all more of a 'threat' in the twentieth century, than it was in the nineteenth. Dickinson felt her own heart breaking with the love she had for Sue, she said so in clear words, "dearer you cannot be, for I love you so already, that it almost breaks my heart" (Dickinson 74). The lesbian continuum differs, from century to century. While in the 19th century, it highlighted and stressed upon platonic or romantic sisterhood; the 20th century continuum created and emphasised upon a concept of lesbianism built around genital sex. Rich did not take into account such a difference. Dickinson's language of desire is perceived as 'sexual' or 'erotic' from a 20th century perspective.

Dickinson's erotic amplitude – nuanced, edgy, complex and outlandish – serves as a means of interacting with the world. Her erotic desire might be understood as 'queer' in the sense that it is strange and suspicious. Dickinson uses the guise of language to further her queer desire, especially putting to

use – the tool of poetic metaphor. For instance, an exemplary masochistic poem, "He fumbles at your Soul," deals with a masculine gendered subject, and a non-gendered object referred to as "you" whose naked soul is peeled apart. Reading into the metaphors used in the poem – we are to assume, as many have, that it is a description of a masochistic sexual act of great aggression. Dickinson writes, "He fumbles at your Soul/ As players at the Keys - … Prepares your brittle substance/ For the ethereal Blow" (Dickinson, lines 1-6). But it could be that the 'you' here is not so much submissive, as he or she is erotically charged by the inflicted pleasure-pain. The reference to scalping of the soul in the line "Deals One - imperial Thunderbolt -/ That peels your naked soul" (Dickinson, lines 11-12) might have to do with reaching the climax of the sexual act, therefore carrying a tinge of sweet torment. Suzanne Juhasz says, "In the transgressive body that she envisions, the divisions of male/female, active/passive, sadist/masochist, and poet/reader would be queered for good" (Juhasz 32). Dickinson's poetics and politics venture into a "spectrum of possibilities" (Morris 98). Her sexual ambiguities, textual variations, her mysterious unnamed lovers, and her vast range of emotional intensities – all placed together with wild abandon – release Dickinson's explicit poetic persona from repressions of an unforgiving society. Dickinson daringly describes female anatomy in a way that brings to mind Gertrude Stein's *Tender Buttons*. She writes of perky nipples, saying, "The Hills erect their Purple Heads" and graphically denotes a woman's genitals as 'heaven' in the lines: "I went to Heaven – / 'Twas a small Town – / Lit – with a Ruby – / Lathed – with Down –" (Dickinson, lines 1-4). By not publishing these poems, she made an active choice to keep her work far from the public eye of scrutiny and strictures of convention.

Then again, Dickinson's letters and poems are hard to distinguish. Isolating the two forms distinctly would be incorrectly imposing whimsical differences on them – ones that the manuscripts do not back up. We definitely cannot cease to make distinctions but it is fair to realise that there exists a certain blurring of boundaries. As Judith Farr explains, "Writing letters that scan, enclosing poems in letters, composing poems that are letters, revising and re-revising both, Dickinson did not always sharply distinguish between the uses of her art" (Farr 16).

The literary and literal Susan inspired Dickinson daily, so much so that Susan enjoys a corporeal presence in the works of Dickinson, figuring as the "Universe," "Eden," "Infinity" and "Imagination." Cristanne Miller points out how "poetry allows Dickinson both to express the urgent intimacy she feels and to establish the distance that allows her to maintain control of her actions, if not her feelings" (Miller 10). Her notes to Sue are often indicative of her need to control or

orchestrate the responses she wished to receive – such was the force of her passionate nature. She wrote, "…just write me every week one line, and let it be, 'Emily, I love you,' and I will be satisfied!" Also, "Be Sue – while/ I am Emily" is what Dickinson asked of Susan, for it is only through Susan's 'being' that Dickinson could envision her own existence in the world. Susan is a static reference point, around which she posits herself. Dickinson "inscribes a dialectic of infinite desire" (Howe 84) in every piece of writing addressed to Sue. "To be Susan/ is Imagination" for the lack of quality-time spent with Susan, in person, fosters Dickinson's imagination. "To have been/ Susan is a Dream" because the closeness she envisages can never be real. Susan is divine, unreachable – even when human. Dickinson's desire for corporeal contact with Sue lingers on, even as she gets increasingly aware of the distance.

The biggest challenge for Dickinson scholars would be the absence of any stable edition. Dickinson's works have had multiple editors, from Todd and Higginson, Johnson and Franklin to Cristanne Miller. She left behind around 1800 of her poems, with no way for us to know whether they were finished or abandoned works. Miller acknowledges, with respect to her edition of *Emily Dickinson's Poems: As She Preserved Them*, "In this edition I present some individual punctuation marks differently from the Franklin edition, typically to agree with Johnson's or Hart and Smith's judgments, but I do not thoroughly revise earlier interpretations of these marks." Miller including variant notes from Dickinson's revised manuscripts, in the right-hand margin of her edition, is also an editorial choice that Dickinson may not have intended. With no existing 'authorised' printed version, the problem for Dickinson studies is that the poet's tone and cadence is put at risk with every editorial choice.

We aim to discuss a few more of Dickinson's poems in an attempt to understand her better, for feminist criticism only begins when we put the twin pieces of her identity together – 'woman' and 'poet.' The poem, "I tend my flowers for thee," speaks to love's pristine sanctity through its association with flowers and a subtle delineation of the anticipation of union that sustains two lovers across all adversities. The keynote is struck in the opening line itself and the note of unspoiled purity is sustained along the rest of the poem that witnesses Dickinson envisioning her love's allegiance to the epitomes of unblemished sanctity, i.e., flowers. A considerable diversity of flowers is named, underpropping and intensifying the note of chastity further, with the naming of each new variety. The poem journeys between the fragrant polarities of the Fuchsia to that of the Daisy, punctuated in between with variants of myriad hues and shapes — Carnations, Hyacinth, Globe Roses — imparting to the reader a feeling akin to that of tramping

through a richly resplendent grove. The flowers contribute a quaintly personal note to the poem with respect to Dickinson's close acquaintance with botany. This poem, though characterised by the presence of love, begins ironically with a reference to absence and returns to it in the line: "Yet — thou — not there —," implying that the agony caused by the distance that has come to be between the two lovers is rankling deep inside of her. Distance is the flip side of the proximity that constitutes the foremost bliss of love, yet it is one of the many insuperable calamities suffered by lovers. The poet, emboldened by her seasoned realisations regarding life, however, accepts this distance with the optimistic conviction of its impermanence. Dickinson invests her love with a religious undertone via the reference to her beloved as "Her Lord" – implying that she is ascribing to herself the role of the more docile and unassuming partner in this intricate arithmetic of love. Inversely, it gives the poem an imperialist construal. The lover's ultimate proclamation of staying inside the "Calyx" (Dickinson, line 24) – a reference to the sepals that comprise the whorl enclosing the petals, forming a protective layer around a bud – enhances the idea of shielding a woman's virginity, carefully preserved for the beloved. This might be Dickinson's muted expression of the 'sexuality' underlying one's avid anticipation, i.e., the physicality that would be unleashed once the lovers reunite.

"Come slowly – Eden!" kindles the fire of passion and leads it to its zealous climax. To the poet, the avidly awaited proximity with her beloved is analogous to entering the idyllic precincts of heaven, in terms of the unearthly delight it entails. Dickinson moulds the whole experience in the shy syntax of a first-ever physical union, a portal of forbidden pleasure, which she approaches with wobbly knees. The experience is something she envisages to savour drop by drop, as if ambrosia, which she wants to savour in luxurious leisureliness. Vivian R. Pollak, in her book, *Dickinson: The Anxiety of Gender* (1984), defines "Eden" in the present context as the signification of "the intense pleasure released by an unaccustomed visitation." Dickinson here "sexualises" Eden and illustrates "a loss of self-confidence which is beautifully controlled by the flower-bee analogy." Pollak elaborates further: "This analogy simultaneously screens her from sexual anxiety and perpetuates it within a paradoxical attitude toward resolutions that are both desired and feared: feared because they are unknown, unknown because they are feared. Building on her anxiety of gender, Dickinson achieves an insight into the relationship between the quality of an experience and the duration of it. This sexualised imagination of alteration, an imagination of excess activated by her experience of want, remains a continuous problem for her" (Pollak 113). The reference to "Jessamines" or jasmines, a flower traditionally associated

with passion, enhances the sultry note of desire that runs through the poem. The significance of passion in Dickinson's private life is evident when we peek into her 'herbarium' (Dickinson's meticulously composed collection of 424 wildflowers), her personal repository of flowers, which opens with a tropical jasmine. Judith Farr, in her illuminating book, *The Gardens of Emily Dickinson* (2004), locates a symbiosis between Dickinson's nurturing of the jasmine and her penning of poems of verboten love, while describing the attachment to jasmine as representative of Dickinson's "profound" attraction for the exotic. Dickinson compares herself to the "fainting Bee" (Dickinson, line 4), the passionate delver into the realm of love, smothered by the ardour of love's agency. As described by Dickinson – the bee, following its ritualistic regimen of circling the shrine of the flower, finally wills itself into the flower's private core, a voluntary surrender to clement captivity.

"I showed her heights she never saw" is one of those Dickinson poems that exemplify the lover's endeavour to measure the profundity of the beloved's feelings. Alongside feelings of ecstasy, the lover often passes through junctures of doubt regarding the intensity of her beloved's involvement in the relationship. Hence, the lover often places the beloved face to face with new challenges in an attempt to judge her intensity of feelings. The lover fancies taking her love interest to unfriendly terrains, namely new "heights" – a metaphor for adversities, dark, tumultuous times, and inclement weathers. Placing her beloved amid uncharted regions or unprecedented complications, she questions whether her lady love is prepared to be by her side during murky turns of events in the future that might necessitate surmounting intractable "heights" of hardship together. On Dickinson's part, these were crossroads she often found herself standing at, in the course of her topsy-turvy affair with Susan. The Emily-Susan attachment too had its fair share of insecurities, mostly on Emily's end – such complications were exacerbated by the prescriptive social structure and the heteronormative incline of society. It is quite understandable, under such circumstances, that Dickinson being her quintessentially private self, felt like a solitary vessel amid the high seas ravaged by the surge of such cataclysmic emotions. Dickinson's original version of the poem began: "He showed me Heights I never saw —," which when she addressed it to Susan, was redrafted as "I showed her Heights she never saw —" around the summer of 1862. The amended version – in which the distant "he" is substituted with a discernibly private "I" – accentuates the acutely personal depths the poem as well as her relationship with Sue navigates. Calling this a "perplexing poem," Jean McClure Mudge groups this poem among the significantly few that Dickinson wrote to Susan during the emotional

distance that prevailed between them from around 1854 to the early 1860s. The poem, conforming to the general thrust of the poems of this period, sees "the injured lover seeking reassurance" (Mudge 101), because Susan's silence makes her apprehensive that she might have lost her.

The poem "You love me – you are sure," essentially, is yet another expression of the lover's desperation to elicit a confirmation from the beloved. An unsettling insecurity and saucy doubts keep tormenting the lover, so much so that Dickinson seeks a candid and categorical response from Susan. She prefers to be told the truth, however unsavoury it might be, rather than being kept under deception. She dreads the very idea of awakening to a bright and beaming morning, only to be subjected to the subsequent agony of realising that Susan has deserted her, that her life is now bereft of sunshine and love. She envisions her life, in Susan's absence, as a never-ending night of impermeable dark. Dickinson is dismayed by that imagined ill-fated night when she would rush back to a home devoid of Susan, occupied by a murky void instead. Dickinson, desperate and restive, repeats her query with even greater gusto in the concluding stanza, goading Susan to come up with an earnest disclosure of feelings. Staying under deception would attune Dickinson to exist peacefully with a lie, and the truth would be too abrupt and agonising a shock for her to bear. A vast rubric of poems, such as this, were addressed to Susan during their emotional detachment of the early 1850s and 1860s. Mudge conjectures that the accumulation of familial chores on Susan, including the additional responsibility of being a mother, had made her somewhat less enthusiastic about the relationship. The fervour, however, remained unaffected on Dickinson's end, who was deeply agonised by the obvious aloofness from Susan and repeatedly sought Susan's time and affirmation with almost the same desperation with which a child seeks its mother's attention.

Dickinson wrote "Ourselves were wed one summer – dear" as a poem expressive of the lover's dirge regarding the variance of the respective situations she and her beloved are in – in terms of their personal lives. From the date of the poem (c. summer 1862) and its tone, we can surmise Dickinson's despondency as an obvious outcome of her aversion to Sue's marriage, enhanced by the displeasure caused by Sue's emotional aloofness. The poem presents the problematics of obscure symbolism — one of the most common traits of Dickinson's poetry — which, however, yields meaning on deep reading. The poet begins by underlining the fundamental antagonism between Susan's outlook and hers. The former's approach to life is one that is typically normative, short-sighted, and easily gratified by meagre and convention-bound attainments, such as marital bliss. Dickinson, on the other extreme, looks at the ritual of

marriage as one that has been devised by the patriarchal society to rob women of their freedom, and hence, abhors it. But as her existence is emotionally bound to Susan's, Sue's ill-advised decision affects the course of Dickinson's life. And with Susan's "little lifetime" failing, the poet is devoid of any interest in her own. There are multiple layers to Dickinson's attachment to Susan. Apart from its predominantly romantic predilection, it evinces a strong filial undercurrent. Dickinson's verse often seems to imply that Susan had borne her with the loving intensity of a mother before abandoning her. The abandoned infant – the metaphorical representative of the poet – was salvaged by "Someone carrying a Light" (Dickinson, line 7), someone who endowed the infant with illumination. Based on the implications in the first two stanzas, one tends to interpret the "Sign" (Dickinson, line 8) received by the poet as a 'sign' of love. But again, in the third and fourth stanzas, she resumes comparing herself to Susan, rendering futile any anticipation about the advent of a new lover – thereby underscoring the fact that Susan is the primary passion of her lifetime. To Dickinson, it seems that nature too is partial to Susan in the distribution of its bounties, bathing her cottage with a bright and invigorating sunshine every morning, while Dickinson's homestead is stuck in its sun-deprived tedium, held up perpetually in its lightless limbo of gloomy oceans and "the North" (Dickinson, line 11). "Garden" in the concluding stanza illustrates the vivacity and domestic bliss characterising Sue's private orb, alongside symbolising the "richness of her sexual nature." Conversely, Dickinson's is "a lesser triumph over sterility, because she never effectively renounced her love for Sue, transferred her affection to anyone else, or recovered from Sue's betrayal of her" (Pollak 142).

In the poem "The Malay — took the pearl," the conceptual rivalry with a supposed male figure continues. It seems to allegorise three people enmeshed in a triangular tussle of a relationship. A simplistic reading supposes Susan, Austin, and Emily represented by the Pearl, the Malay, and the Earl respectively. The poem elegantly underscores the cardinal lesson that the one waiting in fear shall gain nothing, neither wealth nor paradise, nor a realisation of the true meaning of things, nor any of the potential values the 'pearl' signifies. Dickinson brings her sexual temptations into the poem – she's one who merely covets the pearl instead of wooing it. She, however, accords a rather cursory treatment to the Sea, the most potent emblem of the poem, leaving its potential incompletely explored. The Sea can be several things, such as the poet's unconscious, or female sexuality, or nature, or even death, and hence, we find the cautious aura of mystique surrounding it. This poem hints at the triumph of physical covetousness over the poet-speaker's Puritanical self-restraint – something that Dickinson forever stays a

helpless witness to, for she fails to manifest masculinity. According to Pollak, the "most poignant moment" of the poem is when Dickinson articulates her inhibition: "I — feared the Sea — too much / Unsanctified — to touch" (Dickinson, lines 3-4). The incoherent syntax obscures her own backstory and her sense of reasoning, while sexual anxiety deranges her thought. Pollak interprets the final lines of the poem as follows: "The poem's three figures represent the internal divisions of a single nature. The unattainable ideal self (the Pearl), the paralyzing conscience (the Earl), and the admired and despised id (the Malay-Negro) are locked together … Dickinson satirizes the primitivism of male dominance, fears the sea-change of homosexual conquest, and laments an unlived life" (Pollak 156).

"I cannot live with you" is a poem of heartbreak, predominated by the poet's obdurate dilemma which finds her divided between three choices: living with her beloved, dying with her, or discovering a world beyond nature — each moulded in negativity. Helen Vendler describes this array of disconnected lines and passages throughout the poem as "the irregular spasms of a voice in perilous disequilibrium" (Vendler 300). Despite the disjunctive content and apparently broken metre, Dickinson sounds her rebellious best with the blasphemous declaration that if she and her beloved ascend heaven together, the glory of her beloved's face would "put out" Jesus's divine visage. Compared to the shining countenance of her beloved, Paradise is foul and filthy. Contrasted with the beloved's excellence, Paradise is base. And Paradise is spitefully avaricious for it wants to keep her beloved isolated from her. The crux of the poem, its central conflict, issues from the fact that the poet is forbidden the union she so fervently seeks. And this is because of the opposite binaries she and her beloved belong to: her beloved serves or at least attempts to serve Heaven, while she is a nonbeliever. Dickinson, however, does not end the poem in separation. Though the concluding stanza does not specify any cause for this insufficiently motivated suffering, it does suggest a comprehensive closure. She leaves us surprised by allowing her star-crossed lovers to "meet apart." She and her beloved exist in two different rooms with a door left ajar between them, but that door is "oceans" wide, thus signifying their existence in two different far-off continents. Yet they meet, through their love, though physically apart. Despite their paradoxical union, they stay spiritually disjoined, courtesy the beloved's Christian faith and the poet's blasphemous despair. Usually, poems in which Dickinson's imagination receives an unbarred freedom to soar, invoke a distant world beyond the periphery of our mundane concept of sexuality. The current poem underpins the truth about Dickinson's religion of love which is also a religion of despair. To return

to Vendler, it is "a poem of torture, as with every alternative logical dilemma enacted in the verse, the lovers are wrenched further and further away from each other" (Vendler 303).

We finally take a glimpse at "One Sister have I in our house" as an account of an increasingly distressing relationship. Written in 1858, the poem opens with a comparison between the sister in the house, Vinnie; and the one living "a hedge away" – Susan, who lived next door – in the Evergreens, Susan's home with husband Austin. Stanza three provides an important input: Sue was less concerned about public opinion than the Dickinsons and was happier than them. The analogy between her and a singing bird in stanza two is transformed here into a comparison with the "Bumble bee of June." The phallic symbolism, generally associated with Dickinson's references to the bumble bee, is absent here. Stanza four takes a nostalgic trip – contrasting the present with the bliss of childhood, while describing a journey, presumably into womanhood. Dickinson's characteristically cryptic note, absent till now, occurs in stanza five which brings into the poem the drastically novel motif of deception. Dickinson's language assumes a marked obscurity with the introduction of the deception motif. Susan's eyes are depicted as unmaligned by the mortality that affects violets of May. Those eyes are also said to "lie" – which may or may not be a deliberate pun, perhaps chosen merely to sustain the cadence. The poem is one of Dickinson's letter-poems addressed to Susan, written after Sue and Austin had settled down in the Evergreens. Emily sent many poems to Susan, some as messages while the others for her evaluation and critical response. As neighbours, the two women often passed notes and poems during face-to-face encounters: the folded paper proving to be a helpfully handy medium of conveying intimate thoughts. The fascicle version of the poem is entirely redacted, hinting that someone, probably Mabel Loomis Todd, tried to blot it out on finding its brazen expressions of fondness 'offensive.' This mutilation suggests an attempted erasure of "Sue" as the prime addressee of erotic verses such as "Her breast is fit for pearls."

Dickinson dedicated an entire canon of her poetry to her beloved Sue, seeking almost nothing in reciprocation. Dickinson loved frequently, attentively, and loyally – she made a practice of exceeding limits. As Rich says, "it is always what is under pressure in us, especially under pressure of concealment – that explodes in poetry."

For those like John Cody and George Whicher, it was Dickinson's failure as a woman that pushed her towards poetry: an incredibly masculine skill. But in Dickinson, we find a 'woman' and a 'poet' – not mutually exclusive of

each other – her poetry cannot be divorced from her persona. Perhaps, it was only as a poet that Dickinson wished to finally fulfil all that she could not as a woman. Dickinson's 'retreat' allowed her to experience a risk, range and depth that, as a woman, she would never achieve. As a poet, she could explore and satiate her psychological and emotional needs. As Margaret Homans claims, "Dickinson's earliest extant poems, the poems in which she first tests the possibility of being a poet, are love poems: the verse valentines of 1850 and 1852…" (Homans 115). Dickinson's identity was essential to her poetic self-achievements. Even with poems that she never published – keeping herself inconspicuous with her hidden art – Dickinson's poetry invites, rather demands, its audience. Dickinson constructed her life and work around a myriad of 'mysteries' that were essentially female – exploring and exploiting the very characteristics and constraints of womanhood that she chose to transcend. Conflating the language of love and the vocabulary of Christianity, Dickinson presented her poems with alternate concepts of quasi-religiosity and heteronormativity – embodying an 'otherness' that would tend to threaten traditional orientations. Sandra Gilbert points out in the context of Dickinson, "Certainly her fivefold transformations – of romance, renunciation, domesticity, nature, and woman's nature – tell us truths about her own religion while hinting at paradoxical enigmas … her poetic "witchcraft" involves both esoteric and ordinary arts … As she mythologizes herself, moreover, she even transforms her own life into a kind of "miracle-play," a mysterious existence" (Gilbert 42). Consequently, Dickinson's poetry emerged as a faithful mirror of her mind and accordingly, followed an uneven trajectory. Criticism, during Dickinson's lifetime, was a 'male' genre and male critics were free to judge her for her irrelevance, deviance, irregularity, eccentricity, and freakishness. But one must study Dickinson's nature as a woman in order to cross over to her intellectually.

Living in a masculine realm – Dickinson has forever presented in her poetry a certain arbitrary rapacious, at times murderous, masculine power showcased as God, as Death, or as any unnamed man. This is evidenced in lines such as: "He fumbles at your Soul … He stuns you by degrees … For the Ethereal Blow" (Dickinson, lines 1-6). Such a representation in poetry should thwart all confusing 'romantic' speculations regarding the 'masculine' in her life then. Dickinson did not want to risk her precious selfhood being overwhelmed or annihilated by the masculine. In this context, we may go on and quote Rich, "the real question, given that the art of poetry is an art of transformation, is how this woman's mind and imagination may have used the masculine element in the world at large … including the men she knew; how her relationship to this reveals itself in

her images and language." The powerful emotional effect of these masculine figures in her work come from their intangibility, their godlike qualities, her fascination with them and ultimately, her fear of them. Dickinson's 'Master' letters are indeed strange and intriguing in their intense avowals of passion and self-abasement, and in their destructive dynamic of romance. The final lines of the third Master letter are: "I will never be noisy when you want to be still. I will be … your best little girl – nobody else will see me, but you – but that is enough …" – such is the perverse negation of self, and the repeated acknowledgement of smallness on the writer's part. Her Master letters, according to Richard Sewall, progress in the following manner – the first "represents the early stages of her love, the second the climax when she could still imagine herself as having hope, and the last a final cry of despair following a rejection which her Master never explained" (Sewall 25). Dickinson's struggle with her 'ghostly lover' – the nameless "He" – may have drained her strength, generating the most debilitating anxiety. But it is no wonder, that in grappling with the spectre of her own anxiety, she found for herself her true salvation: her art. Her repulsion towards the masculine remains, till today, one of her primary motifs.

Dickinson coded into her poems a certain power structure – while a "Master" only occupies a world of difference and hierarchy, a "Sister" inhabits a world of similarity and equality. While Dickinson's Master letters linked her to a feeling of subordination, making her existence contingent to his encompassing power – she felt free to locate and measure Sue's heart by her own in the lines "For largest Woman's Heart I knew – / 'Tis little I can do – / And yet the largest Woman's Heart / Could hold an Arrow – too – / And so, instructed by my own, / I tenderer, turn Me to" (Dickinson, lines 1-6). Using Simone de Beauvoir's terminologies of subject and object, 'self' and 'other' – we deduce easily, the Master letters offer a testimony of the writer's 'self' turning into an inessential 'other.' Conversely, the letters and poems to Sue record a fundamentally different struggle, but one that involves two autonomous beings. The relationship of the sisters was governed by reciprocity – thus for every act of aggression, there was a desire to soothe and shelter. There was no dominion but a daily sharing of emotions and events. There was nurturing instead of conquering. Dickinson declared, "Why Susie – think of it – you are my precious Sister, and will be till you die, and will be till you die, and will be still" (Dickinson 315).

CONCLUSION

Dickinson's non-heteronormative approach has been ignored for ages – "women's choice of women as passionate comrades, life partners, co-workers, lovers, tribe, has been crushed, invalidated, forced into hiding and disguise; and second, the virtual or total neglect of lesbian existence in a wide range of writings, including feminist scholarship" (Rich 632) has been recurrent. Adrienne Rich spoke of the manifestations of male power, as listed by Kathleen Gough, in her essay: "men's ability to deny women sexuality or to force it upon them; … to confine them physically and prevent their movement; to use them as objects in male transactions; to cramp their creativeness; or to withhold from them large areas of the society's knowledge and cultural attainments" (Rich 638). In such a scenario, heterosexuality remains as the only choice left to women. Absence of choice was the great unacknowledged evil for women of the 19th century. Within a male sexual purlieu, according to Rich, it is therefore important to fight against the brutal enforcement of heterosexuality before fighting against gender inequality and mere taboos. Because, "lesbian existence comprises both the breaking of a taboo and the rejection of a compulsory way of life" (Rich 649). Rich talks about the brilliant autonomy of Dickinson, "a nineteenth-century white woman genius," in the exact words: "Dickinson never married, had tenuous intellectual friendships with men, lived self-convented in her genteel father's house, and wrote a lifetime of passionate letters to her sister-in-law Sue Gilbert and a smaller group of such letters to her friend Kate Scott Anthon" (Rich 651), while also calling Emily a marriage-resister, committed to her own work and selfhood.

As we all know, love, for Dickinson, was a prism, with a spectrum of possibilities and choices. In a world where women were expendable – 'poetry' was Dickinson's royal coach, her vehicle for realisation and transformation. Far beyond the rhetoric of hierarchy and gender, beyond men and women, beyond the heteronormative, beyond religion, and beyond death – Dickinson, standing in the 19th century, identified an imagined state of being, a life that transcends all, maybe an afterlife, that carries with it: a promise of new vistas of hope, love, freedom and expression.

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William Golding's *Lord of the Flies* and Literary Correlations: Intertextuality in Practice

Khalid Mohamed Easa

Department of English Studies, University of Tobruk, Libya
Email: khalid.easa@tu.edu.ly

Abstract— *The paper investigates the intertextuality in William Golding's Lord of the Flies by exploring its literary connections with R. M. Ballantyne's The Coral Island and Robert Louis Stevenson's Treasure Island. It examines how Lord of the Flies incorporates and subverts elements from these two earlier novels to create new meanings, especially through irony and the questioning of morality. By engaging in a comparative analysis of the island as a setting, the study reveals that these novels, while ostensibly adventure stories, explore deeper themes related to human nature, civilization, and savagery. The research demonstrates that understanding these intertextual relationships provides readers with a richer interpretation of Golding's work, showing how it transcends its narrative to engage in a broader literary conversation. The work contributes to the field of intertextual studies by illustrating how texts build on and transform the meanings of earlier works, particularly through Golding's critique of romanticized depictions of island life and human virtue.*

Keywords— *Conflict, Civilization, Intertextuality, Irony, Morality.*

I. INTRODUCTION

Focusing on Golding's *Lord of the Flies* (1954), which deliberately refers to and incorporates R. M. Ballantyne's The Coral Island (1857) and Robert Louis Stevenson's *Treasure Island* (1882), this research will determine the intertextual construction within the novel.

It analyzes the functions of those intertexts within their new intended contexts. How does Golding's novel lend itself to intertextuality and create interrelations with the other two novels? The study discusses how knowledge or recognition of intertextuality and how it functions within each given text helps readers gain a more profound comprehension and interpret texts beyond the surface meaning.

The purpose of intertextuality is to expand the semantic horizons of a particular text by negotiating possible literary correlations. It examines the role of a go-between, linking one text with another in direct allusions and invoking structural, cultural, and historical narratives.

In this sense, intertextuality suggests signifying characters, incidents, and situations that intersect with another text to create a place and objects that "are never single, complete and identical to themselves, but always plural, shattered, capable of being tabulated" (Kristeva, 1984, pp. 59–60). It refers to a literary practice in which the reader formulates or finds interpretive passages linking two texts.

II. HISTORICAL OVERVIEW

Agreeing with Bakhtin, Kristeva asserts that intertextuality illustrates how "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (1980, p. 66). Intertextuality, as a term, has a long history. Julia Kristeva used the term in the 1960s. Still, the idea had been previously formulated by French linguist Ferdinand de Saussure and Russian formalist Mikhail Bakhtin, suggesting that texts can always be indirectly in dialogue. Further expanding readings of intertextuality, Gerard Genette's theory of palimpsests illustrates how

intertextuality persists in Literature and permeates all texts as it "hover[s] between originality and imitation" (Morgan, 1989, p. 270).

Genette argues that "each literary or aesthetic text produces a palimpsest, superimposing several other texts which are never completely hidden but always hinted at" (Morgan, 1989, p. 271). In *Palimpsests*, Genette argues that intertextuality explains how texts transcend their own textual, cultural, and historical boundaries as they establish a relational existence with other texts. Bearing intersectional features in mind, it is noteworthy to argue that the concept of the primary setting for a novel is not quite alien to the novel tradition in England and Europe. Stevenson, however, explains that the idea of *Treasure Island* is inspired by sheer coincidence as he was watching his stepson toying with a box of paints. Stevenson enjoyed drawing a map of a fictional island: "As I paused upon my map of 'Treasure Island,' the future characters of the book began to appear there visibly among imaginary woods; and their brown faces and bright weapons peeped out upon me from unexpected quarters … The next thing I knew I had some papers before me and was writing out a list of chapters" (Hammond, 1984, p. 101). Nevertheless, the development of the island genre can be traced back to 1719, when Daniel Defoe published *Robinson Crusoe*, whose mysterious island provided the ideal location away from human establishments. Other novels came later on, such as S. H. Burney's *The Shipwreck* (1816), and Sir Walter Scott's *The Pirate* (1822), which expanded the tradition of Defoe's classical book. However, other novelists in the nineteenth century contributed to that tradition, such as James Fenimore Coopers's *The Pilot* (1823). Another influential American writer is Edgar Allan Poe, who wrote short pieces such as "MS Found in a Bottle" (1833) and "The Gold Bug" (1843). These works, among others, paved the way for Stevenson's masterpiece. After Stevenson's novel, other writers, of course, continued the tradition, such as William Golding's remarkable *Lord of the Flies* and John Fowles' *The Magus*. There is also H. G. Well's *The Island of Doctor Moreau* (Hammond, 1984, p. 107), which can provide the human experience in isolation, whether geographical or psychological.

Most of these texts intersect and speak to each other regardless of the author's intentions. Roland Barthes, for instance, has introduced a theory of the death of the author that has greatly informed the conceptualization of intertextuality: "writing is the destruction of all voices, all origins … From the moment the event is recounted … the author enters into his/her own death, the writing begins" (1994, 491). He points out that the notion of authorship is a 20th-century concept and that, in early local communities, "the story is never put into motion by a person, but rather by a mediator, a shaman or storyteller, whose 'performance' one can necessarily admire but not his/her 'talen'" (p. 491). Barthes's conceptualization of the author's death has opened interpretive horizons for how texts intersect, not necessarily as authors intended, as long as there is textual evidence to support the suggested correlations among literary texts.

III.   INTERSECTIONAL ASPECTS IN THE SUGGESTED NOVELS

Treasure Island is an adventure story that narrates the voyage and the maturation of the protagonist, Jim Hawkins. Similarly, *Lord of the Flies* explores how the protagonist, Ralph, undergoes a rite of passage. Both novels intersect as tales of conflicts represented in the island's image, which signifies two concepts: first, the futility of human desires such as greed, and second, the clash between civilization and savagery. Both novels explore the pleasures of inner desires. Most characters are driven by greed since they all want treasure or dominance. For example, in *Treasure Island*, the island for the pirates turns out to be disappointing as the treasure map leads them to an empty hole, whereas in *Lord of the Flies,* the island becomes a disappointing hunt quest for jack. This island in both texts represents a location of loss and futility and a place where savagery and civilization meet.

As the novels' titles ironically suggest and imply, the island becomes a displeasure island instead of a treasure island and the dwelling place of the devil, the lord of the flies. Like Stevenson, Golding seems to argue that there is a savage in every one of us. Sometimes, the savage aspect takes over imminently, as in the case of the pirates and Jack, or emerges by degrees, like the other men or kids as they live on the island.

Julia Kristeva believes that every text is "the space in which several utterances, taken from other texts, intersect and neutralize one another" (1984, 5). As a case in point, the moral significance embedded in the island is unavoidable and sought after by both Stevenson and Ballantyne. A touch of morality is essential even in tales of romance:

[Romance] may be nourished with the realities of life, but their true mark is to satisfy the nameless longings of the reader and to obey the ideal laws of the daydream. The right kind of thing should fall out in the right kind of place; the right kind of thing should follow, and not only the characters talk aptly and think naturally, but all the circumstances in the tale answer one to another like notes in music. (Blake, 1963, p. 165)

Stevenson questions the value of this treasure if one has to sacrifice one's truthfulness as he attempts to find it. Stevenson suggests that this hunt, based on greed, is dehumanizing and the island becomes a brutal place in relation. This is a clear case of intertextuality since Kristeva (1984) asserts how meaning exists in the intersectional relationship between texts.

The text is not a static and fixed body but a hyper representation that can be readily subverted, subtracted, or substituted. The pirates, for instance, in *Treasure Island* lose part of their humanity once they are on the island.

Similarly, the kids on Golding's Island lose their humanity and become doomed to destruction. Ironically, the island transforms them into fools as the treasure lies hidden somewhere else, and they cannot uncover it. Traces of that descent into folly can be seen in Golding's Island as the kids engage in ridiculous superstitious thoughts about the beast in the absence of grownups and order. Moreover, Stevenson questions the actual value of the whole voyage to the island if the treasure to be lost, that is, the human soul is more important than the material gold sought after. The concept of the island, in this sense, "thematizes questions about value and accurate representation, about romance and its debasement, and in so doing reveals that the bourgeois economic and moral systems, in the words of Marx and Engels, are actuated by "naked self-interest" rather than by "purer" devotion to God or country" (Wood, 1998, p. 66). Likewise, In *Lord of the Flies*, Simon's encounter with the pig's head represents self-interest in goodness and kindness in the face of life's cruel realities.

The island, in all three novels, signifies the value of a civilized society as it allures characters from their ordered culture into primitive locations. For example, in *Treasure Island*, Ben possesses the treasure, yet he is almost mad and living in a cave because the treasure is of no value on the island. Without the formation and laws of a society that places value on gold, the treasure means nothing. Likewise, Golding's Island becomes a source of nightmares and not dreams. Life on the island reveals to the dwellers that savagery is a human characteristic that is neither gendered nor racially related. In effect, the notion of the island becomes an archetype that questions the reader's unwarranted sense of human nature and society: "It recalls for young and old the truths about themselves and their society … the young reader cannot shy away from the suggestions of youth's limitations: its nightmarish loneliness; its tangential relationship to the adult society; its impulsive action only sometimes successful, often foolish; and its inability to know others and especially itself" (Saposnik, 1974, p. 107). Therefore, the image of the island intersects as a literary trope that implicitly

questions cultural values and raises identity issues rather than a location for sheer adventure stories.

The novel's world as simple romance starts to disappear as the reader observes that Stevenson uses the magical appeal of the island to criticize human nature. The map, for instance, functions as a magic object that draws people into an adventure. The crew becomes bad-tempered and restless as they approach the island in burning-up weather. Dr. Livesey warns the men that they may be at risk of contracting tropical diseases on the island. He observes that the air smells of rotting wood, which might produce fever and illness. In short, Jim seems justified in his remark that "from that first look onward, I hated the very thought of Treasure Island" (p. 106). It points out that the island's sight brings Jim sad thoughts. The island's mental image becomes repulsive, symbolizing alienation from civilized society. Likewise, in Golding's novel, the island atmosphere of the absence of any civilized society gives more space for the reader to see the kids' irresponsibility and lack of forethought, which gives them animalistic behaviour. Similarly, Stevenson depicts the pirates as entirely unable to take care of their own lives in any responsible way. Like the pirates, the kids in Lord of the Flies have no concept of themselves as a group or a social structure, and the island seems like the perfect place for them to live in disorder. Both kids and pirates are indifferent and fail to build a social structure of membership.

The concept of the island in both Stevenson's *Treasure Island* and Golding's *Lord of the Flies* signifies the conflict between civilization and savagery through its description of its locale and the characters' futile desires once they arrive. Although the early mode of the novels' opening chapters is that of a romantic quest, a paradox here creates an intertextual correlation. This paradox exposes the notion that winning the treasure might mean losing something more endearing, our own humanity, as we greedily pursue the gold that is the worldly gain in life. In Golding's novel, it means losing law and order, which led to two world wars in his lifetime. The island offers that lesson and that experience to both characters and readers alike. The intersectionality of the island serves a symbolic function of picturing the human battle against savagery and the human endeavour to eradicate, if not at least diminish, the world's evils.

Despite the dreadful impression that the island leaves in the character's imagination, Stevenson and Golding do not forget to romanticize the beauty of nature on the island. Stevenson points out here that nothing in the world comes in either black or white. He points out that the island, like humans, can be good and evil, ordered and uncivil. In effect, when writing about the island, Stevenson's and

Golding's detailed description conjures vibrant images in the reader's imagination. For example, they describe the old, melancholy woods, rocky stones, or the voice of the crying sea birds, the crashing sound of the surf breaking against the rocks, the deep plant life, the waterways streaming into a pond, and the wide-open sand. All these details transform the island into a magical world that intersects with Shakespeare's world of *The Tempest*.

Katherine J. Goodnow (2010) points out that corresponding texts "do not have to be in the same medium as the specific text one is considering: books for books, for instance, or films for films. Those may be the background texts that one thinks of first" (p. 13). That said, there are many resemblances in terms of direct and specific references between *The Coral Island* and *Lord of the Flies*:

Published in 1858, Coral Island maintained great popularity, and Golding incorporated a number of its characteristics into his novel in order to satirize it … Golding even had characters in Lord of the Flies specifically refer to Carol Island. Early in Golding's book, when the characters are still excited about being on the beautiful island, they mention Carol Island, hopeful that they can mimic its atmosphere" (Bloom, 2010, p. 12)

Similarly, Baker (1963) argues that "everything comes of in exemplary style" with the use of "sheer moral force" to easily defeat evil (p. 299). The identical names of the two principal characters, Ralph and Jack, are the most obvious example. The relationship between the boys is criticized and portrayed more realistically.

Dangers described in *The Coral Island* are mostly external such as sharks, pirates, and the savages, whereas threats are mostly internal on Golding's Island. What the kids dread is the evil from within and not necessarily external to their psyches. The actual conflict, Golding tells us, is man vs. man and not man vs. nature. Golding himself refers to Coral Island as one of the motivations for writing his novel: "For example, having been one of a mass of English schoolboys who read Robert Ballantyne's idealized island adventure book Carol Island, Golding explained that he wanted to write a realistic alternative to it" (Bloom, 2010, p. 12). Stevenson's and Golding's novels intersect with Gallantyne's in that the island does not function only in terms of exposing negative energies or dim realities in characters. In *Treasure Island*, it reveals in Jim a heroic desire in his character. Jim continues to display his bent to go after impulses and private desires.

For instance, Jim's impatience and anger when cleaning up the blood from the slaughter are logical and reasonable. His willingness to do something better and heroic is understandable. Likewise, in *Lord of the Flies*, what is so

admirable is Ralph's refusal to lie down and whimper about his task as an appointed leader to his group. In other words, he does not simply sits and fantasizes about a heroic act but follows through.

The island, in this sense, magically reveals in both Jim and Ralph a heroic character that has been hidden from themselves. The island, therefore, serves as a source of inspiration. In this sense, it provides a coming-of-age opportunity for Jim and Ralph rather than a simple adventure experience. In other words, the island presents itself with symbolic value.

Bakhtin (1986) discusses the phenomenon of intertextuality with specific reference to Shakespeare's works as "semantic treasures" embedded "in the strata of … popular language … in the diverse genres and forms of speech communication … that were shaped through millennia" (p. 4). The teacher's Shakespearean task is, therefore, to look for forms that carry these "semantic treasures," adopted by artists whose works are constructed "not out of inanimate elements, not out of bricks, but out of forms that were already heavily laden with meaning, filled with it" (Bakhtin, 1986, p. 5).

The experience on the island is the treasure itself, personal and semantic as it offers meaning to the readers. Looking at a text intertextually provides an open-ended, interpretative possibility for readers to help them generate meaning. Every text has a mimetic nature that contributes to its semantic and intertextual richness.

IV.   CONCLUSION

This Study examined intertextual correlations between Golding's *Lord of the Flies* (1954) and two previously published novels, namely R. M. Ballantyne's *The Coral Island* (1857) and Robert Louis Stevenson's *Treasure Island* (1882). It explored how texts function to support their intended contexts.

It asked the following questions: How does Golding's Lord of the Flies speak intertextually to the other two novels? What are the textual correlations, and what do they signify? How does Golding's Lord of the Flies exemplify intertextuality?

The study, therefore, responded to these questions by identifying moments of how intertextuality functions within each given text to elicit meaning mainly through irony and a subversion of the theme of morality and the genre of romance.

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Balance between Environment and Development in Mahasweta Devi's *Chotti Munda and His Arrow*

Dr. Pankaj Kumar Shukla[1], Dr. Prafulla Kumar Rai[2]

[1]Assistant Professor, Department of English, Deenanath Pandey Government Women PG College, Deoria UP 274001
Email: shuklapankaj8u@gmail.com
[2]Assistant Professor, Department of English, Deenanath Pandey Government Women PG College, Deoria UP 274001
Email: dr.prafulla.bhu@gmail.com

Abstract— *This paper aims to explore the issue of development at the cost of environment through Mahashweta Devi' s novel Chotti Munda and His Arrow. Development with sustainability and balance is the imperative of today's globlised world which faces various threats from nature such as global warming, flash flood and earthquake etc. This paper studies the novel from the environmental perspective by delving deep into the lives of tribals their marginalised status under colonialism, the implementation of development project in tribal areas and the tribals with consciousness of nature preservation. Sustainability and ec ological habitat are considered as the much required vehicles to make oure future free from natural precarity. This paper will demonstrate how tribal community which inhabits a terrain far removed from metropolis has richly inherited ecological wisdom to import the world. Thus this paper will intend to infuse tribal insights which may enrich the environmental discourse.*

Keywords— *Colonialism, Globalisation, Ecological Habitat, Sustainability, Tribal Community.*

I. INTRODUCTION

Along with globalisation modern world has witnessed progress in science and technology. In new capitalist order, industrialisation has also fast taken place. But alongside it pollution, deforestation, waste dumping into rivers, loss of biodiversity have propped up as new challenges to the world. Environmental degradation has fast taken place in wake of use of pesticides and plastic containers. Modern man's materialism has led to the discard of spiritual wisdom acquired from our ancestors. Besides, the indigenous people whose life is more deeply grounded in nature and forest land, encounter survival crisis in face of globalisation, and thus their local practices of agriculture and nature preservation has been utterly ignored.

II. ECOCRITICISM THE THEORY

Ecocriticism considers the interpretation of literature from the perspective of environment and explores the possibilities of the symbiosis between man and nature. Ramchandra Guha, the widely respected thinker and historian points out that notions of development in third world is based on western models of modernity and thereby it ignores the ancient cultural and social practices of the local areas, and thus the indigenous people are evicted from their land, which they have occupied for centuries for centuries under the progress of conserving the wild life.

Guha and Martiniz Alier have developed idea of 'Environmentalism of the poor'. They propose that environment in poorer nations cannot be declined from the issues of livelihood, distribution of resources and social justice, and any intervention in the forest grounded life of the poor is to meddle with the in unequal structures of the society. India environmental movements like Chipko are

about the preservation of ecosystem s that help the poorer sections of society. Adoption of either the first world environmental approach or agricultural practices is to ignore the very local inequalities, forms of knowledge and practices. Thus, this idea focuses on the two points –first the dependents of the poor on nature and second the intervention of the west into their ecofriendly culture. The other features of this concept is that it focuses on the larger parts played by women due to their connection to the everyday work and environment they are the most effected by the changes in the ecosystem (lack of fire wood and shortage of water). First world notions of development, trade agreements, free market economy, subsidy policies, patent rights adversely affect agricultural practices and social justice in the third world.

Vandana Shiva, in her cult text Staying Alive: Women, Ecology and Development, points to the plights of women and peasantry and their greater dependence of nature. Her view is that liberation of women, nature and tribals is possible through the ecological path of harmony, sustainability and diversity.

In this frame work of thought, my paper seeks to explore the issues of environment and its degradation in wake of development projects in the third world nation through Mahaseweta Devi's novel *Chotti Munda and his Arrow*. Mahasweta Devi is a tribal activist who combines activism with aesthetics. In her novels like *Aranyer Adhikar, Fire Within, Chotti Munda and his Arrow*, she interweaves the diverse threads of the issues that include the peasantry women and environment in the global and neo-colonial contexts.

III.   CHOTTI MUNDA AND HIS ARROW

Mahasweta Devi in her work represents the story of the legendary Munda Archer Chotti, recounting nearly the few decades of his life as a wise, farsighted leader whose activities and acts of resistance bring about consciousness to the community. The Munda resistance stressed from the colonial period in India up to the 1970s.

The novel in the beginning shows that Munda's are nomadic. Purti Munda, the grandfather of Chotti and Koel shifted to the Chotti region near the river Chotti from Palamau and Chaibasa. The reason behind this was that their inhabited land happened to produce mica, coal, gold and stone age weapons which were possessed by the kings, White Gorman or the Diku land owners of Bengol and Bihar. Purti Munda wanted that all local adivasi people worshiping Haramdeo under Pahan and priest to live together with their ageold pastoral practices. Quite nomadically, they used to clear forest and settled there and judge its qualities in terms of water and soil. This very

form of land settlement was advocated by the tribals during colonial period when a series of uprisings were under taken to resist the entry of non-adivasis and traders which included Ulgulan by Birsa Munda during 1899 to 1900. Dhani Munda while giving reference to the uprising, tells Chotti- "we won't eat meali, won't obey t' terrorizing money lender. Diku, police will occupy arable and settled rural land will take back t' right to t' forest" Likewise, he remembers the Hul revolt which was intended to empower the adivisis to 'establish the villages in the forest and arable land and farm rightfully and in peace'. This shows how the tribal practices would have restored the management of natural resources in a sustainable way.

Panjabi industrialist, Harbans Chada, employed the Munda's in the brick kiln. Those who were bonded to the feudal landlord Tirathnath, chose to work in coal fields. Tirathnath remembers how his father used to consult Chotti's father Birasa on the matter of agriculture, thereby showing the exploitation of landowning class.

Chotti leases a plot of land from Tirathnath for his son Harmu till the land and removes the Stones from it and carries arm loads of rotting leaves from the Jungal. When the land starts yielding, Tirathanath tax it back. The land on which Parmi works, yields rice but Dhani Munda thinks that pepper will be a more economical agricultural investment. But Parmi prefers to cultivate rice as the land owner will take back the land if he knows that rice grows on it. Quite harassed, they go out to join the Christian mission. Thus, they willingly leave their cultural practices and his spiritual believes. The loving care, the Mundas give to the land shows that land is not a mere economic resource for them.

The tribal's ecological knowledge is closely linked with their spiritual belief. Anwar wants to convert his long arrable land into flower garden. Chotti tells him "put the ash from their burnt huts on her land. Fallow land, land never rests without owners me lord. Land has soul too, who knows if t' soul's good or bad. If you put a bitta ash, whatever rage it has "ll go. Too, t' so you'll be happy (275)."

The tribals believed that just as man needs land so the land needs man to take care of it. In this we see that the tribals have a spiritual view of it.

The tribals are also shocked at the materialism of the dominant class. Chotti remembers how white men and Biharis jumped at the site of coal and mica. Chotti also remembers how the tribal area was disfigured with slums. Purti Munda sacrifices himself for the sake of his land and his tribe's wellbeing. Later we see how the tribal's are disposed of the land by the river Chotti. Birsa Munda could hear the forest crying. Dhani tells Chotti "t forest

cried told him Birsa, Diku, Master,White men ,together they have made me unclean naked, undressed ,clean me up(12)."

The forest is significant for Munda's in various ways. It would offer grazing place for their cattle. Women would collect woods for fuel and fodder for the cattle. Rotten leaves were used to enhance the productivity of the land. Mahua and other berries were sold in market. Mundas hunt also. But while hunting, they strike balance between commercial and subsistence needs. The resources available in the forest are shared by the tribal community. During colonial rule, there was sufficient forest space available for the triblas. But during independence in India wastage of forest resources was worse than it was by the British colonisers. The novelist presents the dominant class as unscrupulous with whom government colludes in its development project. As a consequence, the nature friendly tribals are displaced both territorially and culturally. Dhani teaches Chotti how to lay trap for deer and where to collect peacock feathers in the forest. During the end of the novel we come to learn Dikus have cleared much of the forest space. We also see how Sal, the tree having spiritual significance, has been cut down and the mono cultural tree teak has been transplanted.

Dhani Munda refers to the forest as 'our mother '(14). She is a mother who provides and offers refuse to her children. Wild grass is used to weave mats. Mahua seed is used for bearing the lamps.

The Mundas do not believe in any hierarchy. The women are treated with dignity. In tribal fare, women are free to dance just like men. They have their divisions regarding their family. Likewise, Mundas live in harmony with other races. We also see how Mundas strike balance between their resources and their needs. Mundas very wisely use the resources of water by using the Sal leaves. Chotti exhorts the entire community to dig up holes for water but also reminds them of exceeding the limits.

Local knowledge and indigenous practices may not be perfect they may not be valuable for all the time. As sometimes, they used to set fire to their huts while shifting for new place. The white men and Indian administrators may not welcome their such acts but still they are certainly better than the developmental projects of the government and main stream society.

After independence, the process of deprivation continues. More than thirty million tribals have been displaced by developmental projects like mines, mega dams, industries, sanctuaries and national parks. Activists like Sundarlal Bhuguna and Medha Patekar have been spearheading movements against displacement of tribals destruction or monopolisation of forest cover and inadequate rehabilitation measures. In Eucalyptus: Why, Mahasweta Devi strongly decries the West Bengal governments' policy of replacing bamboo, palas, kusum, siddha, sisam and sal forests with Eucalyptus groves which drain off moisture from the soil. In this essay Mahasweta Devi also questions the mono cultural policy of government that unleashes havoc on biodiversity and sustainability of nature.

All the tribal wisdom seems to be embodied in Dhani. He becomes Chotti's mentor. He not only relates to Chotti the occasional uprisings for the cause of tribals but also feeds Chotti on tribal wisdom. Chotti learns how to hunt a dear. He is informed how to shoot but at the same time, he is made aware of the obligation to preserve forest and its inhabitants. Dhani's own daily practices are rounded in nature, he counts his own age by marking out the inner ring of Sal tree. Tribals faced the severe threat regarding their culture in post-independence India. Their displacement was for worse than it was during colonised India. It has been pointed out in the novel that during colonialism, a lot of forest space was there, tribal way of life was going on unhindered. They use to revise their cultural practises, hunt the animals and preserve the values of life but after independence, the tribal culture crumbled down as forest, the main stay of their culture was ruined in wake of socalled development projects. Cutting of forest for train routes, cutting of Sal trees for trading, making wild life preserves have been some kinds of deforestation that has damaged both environment and the tribal way of life. In this new colonial condition, the power blocks like administration and dominant class have really set their assault on nature and tribals.

The arrow in the novel is a symbol enriched with multiple meanings. In one sense we take it literally but arrow also stands for tribal culture that is under severe threats of unreasonable developmental projects in the nation. The arrow does not only signify the tribal solidarity but also the necessity to preserve nature. That is why in the end of the novel, we see how Chotti Munda hands over the magical arrow to future to keep alive the message implied through it.

IV.   CONCLUSION

In this way we see how environment and the tribes are interrelated both territorially and culturally. But the development projects undertaken by government and the dominant class in the western paradigm of modernity, only brings deforestation and destruction of tribals' life. As a consequence, we fail to make a sustainable all inclusive system of development that may be informed and

enriched by the indigenous practices and cultural wisdom of the tribes.

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On Our Rising Dependence on Tech and the Scopes and Challenges of Surveillance Studies in India

Krishnendu Laha

Student, Department of English Language and Literature, University of Calcutta, India
Email: krishnendulaha@icloud.com

Abstract— In an age where technology infiltrates nearly every facet of human existence, the scrutiny and examination of surveillance practices have gained paramount importance in recent years. This paper delves into the growing field of surveillance studies, elucidating its definitions, historical roots, and present-day significance, along with the context of India. Moreover, it explores how theories and practical aspects from Western countries can be applied within the Indian context. By offering an analysis of both historical and current surveillance practices, it aims to advance the field of surveillance studies locally.

I. INTRODUCTION

I was first introduced to this whole concept of what Zuboff calls 'surveillance capitalism' through one of the Ted Talks by Associate Professor of Philosophy at Oxford University, Carissa Véliz titled – "The Case for Ending Data Economy" (TEDx Talks, 2021). In that video, she illustrates through various historical evidence and contemporary case studies how the recent practices of technology and data driven economy can lead to detrimental consequences.

And just how much our lives depend on technology can be understood from the very recent Microsoft-CrowdStrike disaster. A single bug in a computer program put halt to a big portion of global economy; from airlines to banks to hospitals all over the world were affected to some extent. Not even India was safe, as Indian airlines also experienced downtimes. And this is just a single incident by just one company. In an era where technology permeates every aspect of our lives, the study of surveillance has never been more pertinent. Even though the specific domain of 'surveillance studies' is new, 'surveillance', as a concept and practice is nothing new and didn't just develop with the rise of technology (though definitely amplified quickly to a whole new level), but has

evolved significantly over time, and its impact on societies has been profound throughout history. This paper tries to examine the definitions, historical underpinnings, and contemporary relevance of surveillance and surveillance studies, with a focus on India and how it can grow here.

Defining Surveillance and Surveillance Studies

So, before delving into surveillance studies let us understand surveillance first. The Oxford Advanced Learner's Dictionary defines the word as – "the act of carefully watching a person suspected of a crime or a place where a crime may be committed" (Surveillance Noun - Definition, Pictures, Pronunciation and Usage Notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.Com, n.d.)

Or, the Cambridge Dictionary defines it as – "the careful watching of a person or place, especially by the police or army, because of a crime that has happened or is expected" (Surveillance, 2024)

So, looking at the two definitions the key word that comes out is 'crime'. If that is the case, then how is that word slowly transitioning into public sphere with association to modern technology and the internet? So, it's much more than that. In their introductory article to *Histories of*

surveillance from antiquity to the digital era, historians Andreas Marklund and Laura Skouvig gives the example of the challenges faced by Scandinavian Countries during WWI - In 1918, Lauritz Larsen, a young superintendent at the Danish Foreign Ministry's Censorship Office, discovered that censored telegrams were being improperly discarded. Despite reporting the issue, the matter persisted due to poor cooperation from telegraph staff. This incident highlighted the challenges faced by Scandinavian countries during WWI in maintaining neutrality through the system of secret cable surveillance. The system aimed to block information that could compromise neutrality but was difficult to operate due to the vast amount of information and poor collaboration among authorities. The challenges included unchecked telegram content and spies evading monitoring through various means. This case emphasizes the complexities of historical surveillance systems, which remain relevant today in the context of modern digital surveillance. Then they define surveillance "as a tool or practice for exercising power, for instance, through technologies and administrative procedures such as cable censorship or the bureaucratic registering of "suspicious" individuals. As such it is a historical phenomenon that clearly predates the digital age." (Marklund & Skouvig, 2021)

To understand that we have now 'surveillance studies', an interdisciplinary field that explores the implications, mechanisms, and consequences of surveillance practices. It encompasses a wide range of disciplines, including sociology, political science, law, information technology, and media studies, to understand how surveillance affects social structures, individual freedoms, and power dynamics.

The History and Presence of Surveillance in Society

Surveillance, as evident, is not a novel phenomenon; it has been an integral part of societies since ancient times. From the watchful eyes of rulers in ancient civilizations to the sophisticated espionage systems of empires, surveillance has been used to maintain order, control populations, and safeguard power. As Marklund and Skouvig states, it is a "historically situated phenomenon" (Marklund & Skouvig, 2021). Though earlier it was more commonly referred to as spy work. So, let's look at some of the historical examples of surveillance.

Obviously, the country that first comes to mind when thinking about surveillance is China. In their documentary film, "China - Surveillance state or way of the future?", DW showed the extent of contemporary Chinese surveillance (DW Documentary, 2021). From CCTV to digital fingerprinting even within the Great Chinese

Firewall, and other computer-based technologies are used to monitor every move of Chinese citizens.

But the attempts of such surveillance and what we now know as 'data' collection is not a contemporary phenomenon in Chinese history. As Rebecca Robinson explains in "Big data in early China", how the early Chinese empires, Qin and Han, developed advanced systems to monitor and control their populations, which reached up to 57.7 million people. They used population and tax registries, travel and commerce regulations, and a detailed legal system. Additionally, they implemented a 20-tier rank system and mutual responsibility methods. Even without modern technology, these rulers aimed to ensure every individual fulfilled their tax and labor duties while preventing crime and rebellion. By establishing legal regulations and population management techniques, they turned the citizens themselves into instruments of surveillance, making people aware that they were always being watched. This way, the population played an active role in their own monitoring. (Robinson, 2021)

Now let us turn toward Elizabethan England who had famously proclaimed, "I have no desire to make windows into men's souls." As evidently, England was divided in terms of religion with the newly established Anglican Church, and Elizabeth proclaimed her stance on religious tolerance which marked a considerable shift from earlier Tudor policy. Apart from religious tension I'd also like to point to the Spanish Threat following the failed invasion by the Spanish Armada in 1588.

At home by the 1570s religious tensions had peaked so much that the Government had to produce the "An Homilee agaynst disobedience and wyllfull rebellion" following the Northern Rebellion of the Catholics and Elizabeth's excommunication by Pope Pius V. As Knighton puts it, "In what would become England's first great brush with espionage, spies and even kidnappers were deployed to keep the queen safe." (The Ruthless 16th-Century Spy Network That Kept Queen Elizabeth I Safe, 2023)

Among Elizabeth's advisors Sir William Cecil and Sir Francis Walsingham did significant 'surveillance' work to keep the queen safe. The latter even formed a sophisticated spy network. Cyphers were also used using special inks which became important in the infamous Babington plot and the subsequent execution of Mary. And of course, we all know about fogged notion of the famous playwright Christopher Marlow being another famous spy.

In this context the topic of thought surveillance in Elizabethan England must also be mentioned as Anni Henriksen writes about. The idea is crucial to our modern understanding surveillance though in a different way and

context. As she writes quoting C.R. Duggan that how the 1352 treason law defined "When a man doth compass or imagine the Death of our Lord the King" it is "to be judged Treason". This shifted the idea of outward act of crime to conceiving the criminal intent into focus. This is where Anni connects this with the words of Elizabeth regarding probing into men's souls as the "overt criminalisation and targeting of the mind as a potential threat to political stability". (Henriksen, 2021)

Now let's move on to The Sun King's France where surveillance was introduced to control informal sexual practices, a topic very much relevant to present times in terms of women's autonomy and on the sexual rights of LGBTQ+ people.

As Natália Perez writes how in Ancien Régime France, sex was officially meant solely for procreation within a marriage sanctioned by the Roman Catholic Church. However, the reality was far more complicated. Following the Protestant and Catholic reformations, the conjugal family became central in Christian societies. By the late seventeenth century, as post-Tridentine morals spread through the socio-religious order in France, police, church leaders, and communities increasingly scrutinized and pressured those who deviated from accepted sexual behavior. (Perez, 2021)

In her essay, Perez traces how in the latter half of the seventeenth century, under Louis XIV's rule, France saw the rise of sexual surveillance as a key policing directive. Perez provides three case studies from written documents to track the extent of surveillance. The first example is of an abortion giver and a practitioner of other 'secret' stuff as horoscope and divinations named Comte de Longueval at the hand of Nicolas de la Reynie, Lieutenant-General of the Police of Paris. Perez states through this case how "surveillance relied on fluid cooperation between different groups in society" and also "secret or concealed information was of particular interest in surveillance efforts". (Perez, 2021)

The second example she gives is of Marc-René de Voyer de Paulmy d'Argenson's leadership as Paris' police chief from 1697 to 1718, when the force used paid informants called mouches to help catch men soliciting sex. These mouches would lure unsuspecting men in public areas, report their actions to the police, leading to their arrest.

In her third example, she provides how surveillance was used as a method of population control in Versailles much like the early Chinese example. As noted by her, police reports from 1697 and 1698, found at the Archives départementales des Yvelines, show local authorities' concern with the religious and administrative impacts of sexual transgression. These reports include details on

infants' baptisms (or the absence thereof) for monitoring and town management purposes. (Perez, 2021)

So, as seen from these historical examples, surveillance in some way or another has been present in societies across cultures and India too is no exception. As Nilanthan Niruthan explains in his article on the sophisticated Indic spy system as evidenced from the Rig Veda, containing "references to spies, or 'spasa', being used by the god Varuna or how they are shown in active work in the revered Indian epics of Ramayana and the Mahabharata. (The Indic Roots of Espionage, 2019)

Theoretical Frameworks: From Early Thinkers to Modern Philosophers

Now let's look at some of the theoretical and philosophical practices regarding this. If surveillance is present since ancient times, then works on them should too.

There are references to espionage and surveillance work in the ancient texts of Manusmrithi and The Arthashastra, however, as expressed by Niruthan there is dearth of solid academic research on this and so is the case for the newly developed Surveillance Studies that needs to be fulfilled.

In the Western canon too from earliest days we see in legends (like the cap of invisibility or the cloak of invisibility) and in philosophical thought experiments (like in Plato's Ring of Gyges) interests about invisibility and clandestine work. And to stretch further Plato's idea of the Philosopher King who has access to all knowledge and is able to oversee the entire population, implies a degree of surveillance to ensure the state's functioning.

There are instances in Bible that are similar to our earlier examples of Chinese and Versailles. As Keith Laidler observes in the Book of Numbers how the spies were sent to collect information ('data' in modern terms) about the land, population, town layouts, soil quality, and presence of trees. Basically to assess the strengths and weaknesses of the enemy. (Laidler, 2008)

Similarly, as observed by Terry Crowdy in his book The Enemy Within: A History of Espionage - "the earliest surviving record of espionage dates from the time of Pharaoh Rameses' war with the Hittites and the battle of Kadesh. (c.1274 BC) …The Hittite king Muwatallis sent two spies into the Egyptian camp posing as deserters to convince pharaoh that the Hittite army was still quite distant. Rameses believed their story and unwittingly allowed part of his army to march into a Hittite ambush. Fortunately for the pharaoh, he captured two more Hittite spies and had his officers interrogate them…the Hittites spies revealed that an ambush had been set…Ramses was therefore able to bring up reserves and avert disaster at

what became known as the battle of Kadesh." (Crowdy, 2011)

There are also references to spying and surveillance in the Chinese classic Sun Tzu's The Art of War or even in Herodotus' Histories.

Now let's fast forward to modern thinkers when surveillance as we understand it today begun to emerge in the works of Jeremy Bentham, who laid the groundwork for understanding the relationship between surveillance, power, and society. In Galič, Timan, Koops's work of a comprehensive overview of surveillance theories they've structured it into three parts - architectural theories (Bentham and Foucault), infrastructural theories (Deleuze, Haggerty, Ericson, and Zuboff), and finally, contemporary conceptualizations. (Galič et al., 2017) Let me provide a brief overview of their ideas.

Bentham's Panopticon and Foucault's Panopticism and Disciplinary Societies: Bentham's Panopticon is his most famous that has now become a prevalent metaphor for surveillance, almost synonymous with the term itself. The idea gained significant recognition through Foucault's interpretation, which popularized the concept of panopticism and led to Bentham often being viewed through Foucault's lens. As it turns out, Bentham conceptualized not one but four Panopticons, each adapted to different social contexts, with the prison-Panopticon being just one of them, which Michel Foucault later expanded upon in his theory of panopticism. Galič, Timan, Koops notes the other three being – "'pauper-Panopticon' (designed for the housing of indigents but also for reformation and work…., the 'chrestomatic-Panopticon' (a Panopticon-shaped day-school, where one inspecting master could supervise pupils without being seen,… the 'con- stitutional-Panopticon' (although the term Panopticon is not used, the architectural arrangements are panoptic." (Galič et al., 2017)

Bentham's Panopticon concept describes a prison designed as a circular (later revised to octagonal, and for paupers, dodecagonal) structure with a central watchtower. The idea is that an inspector in this tower can observe all prisoners, creating an illusion of constant surveillance. Prisoners are made to believe they are always being watched, even if they are not. During Bentham's era, surveillance was limited by physical constraints, and it was the inspector's extended power from a central point that was emphasized. The inspector was perceived as an invisible, omnipresent force.

This aligns with Foucault's theory of panopticism, where surveillance is seen as involving an all-seeing inspector. Importantly, Bentham's vision was not to establish a society controlled by constant surveillance. Instead, the

goal was for discipline to become internalized, eventually negating the need for the inspector and perpetual watching. As noted, "The Panopticon should be seen as a template, which can and should be adapted to the specific circumstances of other parts of society". (Galič et al., 2017)

Bentham's Panopticon concept, extensively analyzed by Michel Foucault, has had a profound influence across various disciplines due to its depiction of power dynamics in modern societies. Foucault primarily focused on the Panopticon's prison design to illustrate how power operates subtly but pervasively in Western societies since the 18th and 19th centuries. He argued that mechanisms of surveillance and discipline have infiltrated everyday life through institutions like schools, hospitals, and factories, leading individuals to internalize societal norms and control. This shift from sovereign power, characterized by overt control and territorial loyalty, to disciplinary power, marked by hidden and dispersed mechanisms of conformity, signifies a fundamental change in governance. Unlike sovereign power, which is visible and centralized, disciplinary power is diffused across various societal institutions, operating through them to enforce conformity and discipline. This form of power, although independent of the state, still relies on institutional frameworks to function effectively, thereby integrating and transforming traditional modes of governance into more technocratic approaches. (Galič et al., 2017)

While CCTV and other electronic surveillance methods extend the principles of the Panoptical model, they also highlight its shortcomings due to the transformative effects of ICT on society and its institutions. Foucault foresaw a transition from disciplinary societies to control societies influenced by new technologies and surveillance techniques. These control societies further the process of de-individualization and lead to de-humanization, where people are perceived not as individuals but through their representations. And this brings us to post-panoptical surveillance theories.

Post-panoptical surveillance theories: In a world that is to use Schiller's words, "electronically colonized", we've to move beyond the spatially limited panoptical model to analyze modern surveillance. Deleuze and Zuboff propose alternative frameworks that address surveillance in today's technologically advanced society. Deleuze, for example, emphasizes new environments for surveillance, while Zuboff introduces the concept of surveillance capitalism. These approaches suggest that novel analytical tools are essential to understand contemporary surveillance dynamics effectively.

Deleuze noted that the institutions described by Foucault and their methods of discipline were either disappearing or transforming into new forms of control and surveillance. In collaboration with Guattari, Deleuze expanded on the transition from disciplinary societies to control societies. Although they did not directly address the Panopticon, they introduced new concepts of power, suggesting that the socio-technical landscape had changed. In his impactful essay, "Postscript on the Societies of Control," Deleuze argued that discipline was no longer the primary goal of governance; instead, it had shifted to various forms of control.

Deleuze discusses how capitalism and globalization are transforming Western societies, turning institutions like schools, hospitals, and factories into corporations. Unlike nations focused on long-term societal progress, corporations aim for short-term results through constant monitoring of markets and workforces. To illustrate Deluze uses the analogy of a carpenter whose skills may become valuable one day and obsolete the next as markets evolve; which he called modulations. As noted by Galič, Timan, Koops, "A difference with Foucault's Panopticon is that these modulations take place in ways that are often invisible for the subjects or citizens. Where discipline for Foucault was effective because of its visibility and its active (yet involuntary) participation—you have to work/pass the exam/abide by rule X—Deleuze states that modulations happen in invisible or opaque networks that are unperceivable to individual citizens. As a result, surveillance also moves away from being a present and often physical force on individuals, to become more abstract and numerical... It is the divided individual—consumers and their purchasing behavior— who has become important to monitor and control. Deleuze coins this the dividual. In a Deleuzian society, the point is no longer making bodies docile, but to mould consumers, whose data-bodies become more important than their real bodies." (Galič et al., 2017)

Surveillance Capitalism: The very recent attempt at post-panoptic surveillance theory is from neo-Marxist point of view. Though to be fair Marx himself thought surveillance as part of capitalist economy, but with rapid development in technology, the newly emerged theory of surveillance capitalism tries to posit surveillance as "a dominant and overarching feature of capitalist society." (Galič et al., 2017)

Though the term itself is not coined by Zuboff but it definitely has been popularized by her. As she explains in her article, "Big other: Surveillance Capitalism and the Prospects of an Information Civilization", surveillance has allegedly taken over this new form of capitalism, with a fresh logic geared towards predicting and influencing

human behavior to generate profit and control the market in a networked world. (Zuboff, 2015)

Big data serves as the cornerstone of the new economic logic, which centers on prediction and its monetization—selling access to real-time data about people's daily lives to influence and modify their behavior for profit. The extensive and constant recording of daily transactions means that the market is no longer unknowable as in classical liberalism; instead, it is becoming transparent and knowable in new ways. Unsurprisingly, Google is considered the epitome of this new economic logic and commercial model.

These organizations gather and analyze our digital activities, including likes, dislikes, searches, social networks, and purchases, to generate data for commercial exploitation. This is typically conducted without our complete awareness of the level of monitoring involved. Then there are data broker companies whose business are to collect these data and analyze and sell to interested companies like an insurance company for example would be interested in your driving habits monitored via GPS to properly assess your insurance claims.

New Technologies for Mining of the New Oil

The mathematician Clive Humbly famously said in 2006, 'data is the new oil' for the 21st century. Following the Snowden Revelations back in 2013 and the Cambridge Analytica scandal in 2018 sparked a renewed interest in the global debate on privacy, surveillance, and the balance between national security and individual rights. But still being a new area for research and with active powerful companies' business interests being involved it's hard to know the true extent of surveillance tactics being used.

As Holloway writes, "Newly available data sources have dramatically increased the quantity and variety of data available. Our expanding sensor-based society now includes wearables, smart home devices, drones, connected toys and automated travel. Sensors such as microphones, cameras, accelerometers, and temperature and motion sensors add to an ever expanding list of our activities (data) that can be collected and commodified.

Commonly used wearables like smart watches and fitness trackers, for example, are becoming part of everyday health care practices. Our activities and biometric data can be stored and used to interpret our health and fitness status." (Holloway, 2019)

Technology Penetration in India and the Challenges

India with its burgeoning population and rapid technological adoption, presents a unique context for examining the implications of surveillance. The proliferation of smartphones, internet connectivity, and

digital services has transformed the daily lives of millions of Indians. From online banking to e-commerce and social media, technology is now an indispensable part of the Digital Indian experience.

This increasing dependence on technology has, however, raised concerns about privacy and surveillance. The collection of vast amounts of personal data by both private companies and government agencies has led to debates about data protection and individual rights here too.

The state of privacy and data protection in India has seen significant developments in recent years, particularly with the introduction of new legislation and the active role of various organizations.

Government Initiatives

Digital Personal Data Protection (DPDP) Act, 2023: Passed in August 2023, this is India's first comprehensive law on personal data protection. The DPDP Act, which draws inspiration from the General Data Protection Regulation (GDPR) of the European Union, aims to balance the right to privacy with the need to process personal data for lawful purposes. The Act includes provisions for individual consent, data breach notifications, transparency in data processing, and rights of individuals over their personal data. Though, some concerns have been raised about the broad exemptions granted to government agencies, which could potentially undermine privacy protections.

Supreme Court Rulings: The landmark 2017 judgment in Justice K.S. Puttaswamy v. Union of India recognized the right to privacy as a fundamental right under the Indian Constitution. This has been a driving force behind the push for stronger data protection laws.

Non-Governmental Organizations (NGOs) and Civil Society

Internet Freedom Foundation (IFF): IFF is a prominent NGO advocating for digital rights, including privacy and data protection. They engage in policy advocacy, litigation, and public education to promote stronger privacy protections.

Centre for Internet and Society (CIS): CIS conducts research and advocacy on internet governance, privacy, and data protection. They have been actively involved in analyzing and critiquing data protection legislation in India.

Digital Empowerment Foundation (DEF): DEF works on digital inclusion and empowerment, focusing on ensuring that marginalized communities are aware of their digital rights, including privacy and data protection.

DPDPA is a significant step forward, but its implementation is still in progress. The law aims to balance individual privacy rights with the need for data processing for lawful purposes. However, the complexity of regulating India's vast digital landscape poses a challenge. From aligning sector-specific regulations with the overarching DPDPA remains a challenge to being a vast country with over 1.4 billion population. Raising public awareness about data protection rights and advocating for stronger privacy measures are ongoing challenges.

Scopes for Surveillance Studies in India

The field of surveillance studies is ripe for exploration in India. The country's diverse socio-political landscape, coupled with its rapid technological advancements, provides a rich context for analyzing the implications of surveillance. Researchers can investigate the intersections of technology, governance, and society to understand how surveillance practices shape individual and collective experiences.

Despite the promising prospects, surveillance studies in India face several challenges that must be addressed. Public awareness about data privacy and surveillance is still relatively low, which hampers efforts to engage citizens in meaningful discussions about their rights and the implications of surveillance. Educating the public about these issues is critical for fostering a culture of vigilance and informed consent.

The cost of developing privacy-friendly alternatives to established international services, such as the Proton suite in Switzerland, is another significant hurdle. Indian companies must invest considerable resources in research and development to create secure and user-friendly platforms that can compete with global counterparts. This challenge is compounded by the average Indian consumer's tendency to prioritize free digital products over paid ones, unlike in many developed nations where there is a greater willingness to invest in premium services for enhanced privacy and functionality.

Moreover, the rise of artificial intelligence (AI) since the advent of models like ChatGPT has introduced new dimensions to the surveillance landscape. AI technologies offer powerful tools for analyzing vast amounts of data, but they also raise concerns about the potential for misuse and the erosion of privacy. In India, the deployment of AI in surveillance practices necessitates a critical examination of ethical standards, regulatory frameworks, and the balance between innovation and individual rights. As AI continues to evolve, it is imperative that scholars and policymakers work together to ensure that its applications

in surveillance are aligned with the principles of justice and equity.

CONCLUSION

Within the brief scope of this paper, I have tried to illuminate the flourishing field of surveillance studies, showcasing its growing traction in Western countries. My approach for bringing in the historic perspective on the evolution of surveillance and the theoretical methodologies should help in understanding the multifaceted impacts of surveillance on our society.

As we turn our focus to India, it becomes evident that surveillance studies remain in a nascent stage. However, the theoretical and practical frameworks established elsewhere can offer a valuable blueprint for advancing this discipline within India. By adopting these tried-and-tested methods, Indian researchers can navigate the complex socio-political and technological landscape of the country, fostering a deeper understanding of surveillance practices.

My endeavor is not merely academic; it is a crucial step toward safeguarding the values that underpin a democratic society.

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(Mis)Recognition of Post-blackness through Crossings in Danzy Senna's *Caucasia*

Hajer Dhifallah

PhD holder in African American Literature, Department of English Literature, Sousse University, Tunisia
Email: hajer.dhifhelal@gmail.com

Abstract— *Post-blackness emerged as a reaction against the commonly old-fashioned and restrictive representation of blackness to enhance for a more fluid, flexible and fruitful representation of blackness. It is a shifting discourse for securing a multidimensional consideration of black identity that most contemporary African American women aspire to attain. Nevertheless, the pernicious influences of black authenticity and racial essentialism cast serious doubts on the premises of post-black rhetoric and complicate the recognition of post-black identity for African American women within and across geo-racial borders. Danzy Senna is one of the post-soul writers who shed light on this critical problem in her first novel Caucasia. She depicts the tiring journey of her female protagonist Birdie Lee who keeps crossing color and geographical borders in an endeavor to resist the grips of black authenticity and racial invisibility and to recognize the fluid form of post-black identity. The possibility of Birdie's (mis)recognition of post-black identity throughout her crossing journey is the central issue at stake. The present paper tends to illustrate the dilemma of her migrating female protagonist who is torn between the pressure of authentic blackness and the desire for post-blackness, between the influence of invisible blackness and the quest for black visibility. Interestingly, it investigates the extent to which she succeeds in recognizing a space of post-blackness through crossing practices.*

Keywords— *authenticity, crossing, identity, invisibility, post-blackness.*

I. INTRODUCTION

The ongoing celebration of multiracialism and the premises of black advancement have made blackness in vogue, and new considerations of blackness like the rhetoric of post-blackness have risen to prominence. Post-blackness emerged during the post-civil rights era as a reaction against the old-fashioned and restrictive representation of blackness, black authenticity and "any definition of African American identity and culture that [began] with an inflexible or essential idea of blackness" (Mccaskili 178). Indeed, the construction of a shifting discourse based on fluid, flexible and fruitful treatments of blackness is the core intention of post-black discourse. It is "in the unstable, wobbly interstices" of blackness with other socio-racial categories that post-black rhetoric resides (Ashe, "Theorizing the Post-Soul Aesthetic 611). It is a shift from the fixed, authentic and patriarchal consideration of blackness to a more encompassing understanding of blackness, associating black race with distinct cultural and geo-racial affiliations. Nevertheless, this shift for securing a multidimensional consideration of black identity seems to be a complicated issue to be tackled due to the continuing influences of racism and racist attitudes.

The conception of post-blackness, that seems to be an artistic shift from the essentialist perception of blackness, contradicts with the predominance of racial essentialism and black authenticity. It is commonly believed that "American culture is so rooted in binary opposition of White and Non-White … that to be at a point of post-blackness seems impossible" (qtd. in Byrd 37). The ongoing concepts of binarism, black essentialism and racial invisibility cast serious doubts on the preconceived

prospects of multiraciality and black progress, and they problematize the recognition of post-black identity for African American women within and across geo-racial borders.

Danzy Senna is one of the post-soul writers[1] who shed light on this critical problem in her first novel *Caucasia*. She reexamines the promising aspects of post-blackness along with the controversial practices of border crossings and the critical construction of black identity for biracial women in motion. Senna creates migrating female protagonists who keep floating and crossing color and geographical borders in an endeavor to grasp a more flexible and fruitful space of black identification. She explores the tiring journey of her female protagonist against the grips of racial essentialism, black authenticity and black invisibility. The unsecure quest for a fluid form of post-blackness in a world marked by the persistence of black authenticity and color essentialism is the central issue at stake in this article. In *Caucasia*, Senna engages in this threatening quest by underscoring the dilemma of her female character who stands at cross purpose between the pressure of authentic blackness and the desire for post-blackness, between the influence of invisible blackness and the quest for black visibility. She investigates the predicament of her migrating female protagonist who strives to recognize her own version of black identity through crossing.

Studying *Caucasia* from the theory of postmodern feminism, this paper intends (1) to highlight the plight of *Caucasia*'s female protagonist, suffering from the trouble of racial (in)visibility and black authenticity and confronting the predominant controversies between white visibility and invisible multiplicity as well as the desire for post-blackness in the world of authentic blackness. (2) The present article also underscores the extent to which Senna's female protagonist may succeed in recognizing a hybrid space of identification reflecting her longing for post-black sensibility and self-definition, by drawing attention to the critical significance of geo-racial crossings and border transgression.

II. ILLUSTRATING THE DYNAMICS OF CROSSINGS, IN/VISIBILITY AND BLACK AUTHENTICITY IN *CAUCASIA*

Caucasia traces the crossings and displacements of Birdie Lee and her sister in an attempt to escape from the drudgery of black authenticity and the pressure of racial invisibility. As the epigraph of the novel entails with the portrayal of both black and white shades of two girls, *Caucasia* tackles

the struggles of two sisters, the lighter-skinned Birdie Lee and the older, black sister Cole Lee, who fight to find their home space and construct their own racial identities while crossing racial and geographical borders. From the onset of the novel, Birdie Lee is portrayed as a young, exhausted and fragile girl, racially confined within the national paradigms of body politics and socially effaced under the pressure of other's expectations. She is unwilling to cross racial, societal and even ideological borders stated by others. As Birdie clearly states, "I was nobody, just a body without a name or a history […]. With only the body I travelled in" (Senna, *Caucasia* 1). The feelings of self-effacement and socioracial invisibility and particularly the pressure of others' judgment on the basis of visible signs bear witness to Birdie's bitter experience of crossing geo-racial borders.

Two significant phases mark Birdie's journey of crossing and jeopardize her pursuit for a non-authentic form of blackness: her life in Boston and her experience in New Hampshire. Birdie's childhood in Boston, a racially stratified and socially segregated city, exerts threatening impacts on Birdie's attempt to recognize blackness. She lives in a community in which "*You are either white or black*. No checking 'Other.' No halvsies" as Senna herself confirms in her essay "The Mulatto Millennium" (15-6, emphasis added). To be a lighter-skinned daughter of a black American father and a white mother puts Birdie in a quandary position: She is caught not simply between blackness and whiteness, but also between her father's urge for a homogeneous form of black integration and her mother's attempt for black rejection. She is unable to secure "a balance between being 'black and proud' and representing her white mother's heritage" (Dagbovie-Mullins 62). She cannot be associated only with the visible whiteness of her appearance, and she is unwilling to identify with the invisible blackness of her racial heritage.

Even in her attempt to be identified and associated with blackness, Birdie finds herself indulged in an authentic form of blackness endorsed by her black-skinned sister Cole and her African American father Deck Lee. To guarantee a strong father-daughter bond, Birdie tries to pursue the beliefs of her black father Deck Lee who adopts a homogeneous and essentialist treatment of racial politics and frequently judges people in terms of their appearance. Furthermore, blindly, Birdie follows the steps of her sister Cole so as to be identified as black. She avers that her sister is "the reflection that proves [her] own existence. […Her life] rotated around Cole" (Senna, *Caucasia* 5). To be defined in terms of others' rules, Birdie is self-effaced and

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[1] The term "post-soul writers" refers to the writers who were either born or came of age after the Civil Rights movement.

racially stigmatized, unable to liberate herself from the shackles of black essentialism and color visibility.

Indeed, the identification of a lighter-skinned, African American woman like Birdie is restricted and conditioned by the predetermined dictates of racial authenticity and color visibility. She falls prey the preconceived and ossified ideologue of black essentialism in the Bostonian society which dogmatically believes in the visible blackness. Regarding her white skin, Birdie wonders "whether [she] was really invisible" within the black community, "a feeling that thrilled [her] even as it scared [her]" (Senna, *Caucasia* 14). She has a trouble dealing with a color-based system of identification in Boston in which her visible whiteness is harshly denied as an opposition to the invisible blackness. Birdie is frustrated from the way she is ostracized and pigeonholed in terms of her visible whiteness while overlooking her belonging to the invisible blackness. As Samira Kawash clearly illustrates, "[t]he modern concept of race is therefore predicated on an epistemology of visibility, but the visible becomes an insufficient guarantee of knowledge" (130).

In this juncture, this epistemology of in/visibility dominates the contemporary consideration of race construction and problematizes the interrelation of "the visible surface of the body with its inner truth" (Kawash 130). Elsewhere, Birdie is restrictively defined on how she is perceived by others, and not on what she is really being. As an African American woman with a white skin, Birdie suffers from the orthodox contradiction between "the person [she] is and the person society perceives [her] to be; that is, between who [she] is as an individual, and the way [she] is designated and treated by others" (Piper 10). Her black community frequently judges her in terms of her appearing whiteness or what she *seems to be* and not what she *really wants to be*.

In the Black Power school of Roxbury, Birdie is critically judged and harshly humiliated due to her different skin color. She is harshly teased and rejected by black pupils who "cannot accept Birdie's mixed-race because they cannot see it" (Herrera 57). In the classroom, Birdie is beaten and humiliated by a black boy who asks in a derisive manner: "What you doin' in this school? You white?" (Senna, *Caucasia* 43) Speechless, as usual, Birdie depends on her sister Cole to speak on her behalf, and to protect her from all the troubles she faces. Cole's blackness is the only "badge of [Birdie's] entrance" to this Black Power school and the sole proof of her belonging to the black race (Senna, *Caucasia* 39). After the children's acts of bullying, Cole plainly asserts to Maria that "Birdie isn't white. She is black. *Just like me*" (Senna, *Caucasia* 48, emphasis added).

Even though she is no longer teased and humiliated thanks to Cole's presence, Birdie finds herself alienated and estranged from the black folk. As she plainly declares, "I often found myself […], as if trying to eat myself alive, […] as if trying *to find another body buried inside*. I pondered whether it was better to be harassed or ignored" (Senna, *Caucasia* 48-9, emphasis added). She becomes aware that her sense of estrangement is due to the unperceived blackness buried inside her, and particularly lies in the inadequate and invisible blackness which contradicts with the long-established ideology of authentic blackness. As such, a lighter-skinned woman like Birdie finds herself excluded and "unwelcome[d] in [her] own community" because she is accused of "lacking 'authenticity' or not being 'Black enough'" to be part of the black world (qtd. in McKibbin 148).

Birdie's accusation of being "not black enough" and not representing black authenticity prevents her from the possible integration in the Bostonian community since she "does not appropriately articulate and perform a monolithic version of blackness" (Joseph 74). She has to abide by the restrictive paradigms of racial essentialism to shield herself from the drudgery of racial segregation in a world that provides no other options for mixed-race people: either white or black. Desperate to be integrated in her black community, Birdie decides to pass for authentic blackness and to act as an authentic black girl. She tries to learn how to become black and to be somehow "an 'authentic' African American" woman (Grassian 324). Birdie makes striking efforts "to blend in", by learning to master Black English, wearing her hair in a tight braid to mask its texture, and dressing up with a pair of gold hoops, Sergio Valentine jeans and jacket with sparkles. She attempts to make her inherent blackness visible through costumes and physical appearance to guarantee an image of blackness that is "somehow more authentic, at least in the minds of her family and schoolmates" (Rummell 4). In search for this sense of authenticity, Cole too uses Jergen's lotion to blacken her white knees and elbows so as to satisfy her black friends' expectations. In fact, they both make the necessary to conform to the rules of Nkrumah school and to fit in Boston society.

In her attempt to cross for authentic blackness, Birdie stands at cross purpose between the obligation of a disguised body for integration and the desire for unmasked self for identification. The way she tries to cross as a black girl is the sole way of survival in the Nkrumah school; however, Birdie still asks, "[w]hat was the point of surviving if you had to disappear?" (Senna, *Caucasia* 8) She feels disappeared and invisible with her visible signs of bodily representation. Shackled by the racial paradox of in/visibility, Birdie is caught between "what the body says and what the body means" (Kawash 130). She is controlled and frequently judged in terms of her body. The way "how

to become someone else [is] to erase the person [s/he] was before" (Senna, *Caucasia* 62) disturbs Birdie's life and problematizes her pursuit for a fluid, flexible and non-authentic form of blackness.

In her home community of Boston, Birdie is racially perplexed, unwilling of securing a solid ground of black identification due to the pressure of the restrictively Bostonian system of racial binarism and black authenticity. While she comes "to consume her white-appearing exterior in order to arrive at the true black interior," Birdie can neither speak of the white part of her racial heritage nor attaining the fluid sense of blackness that seems to be out of her reach (Joseph 74). She falls prey the limitations of the Bostonian ideologues of racial essentialism and authentic blackness, blackness that Senna describes as "intellectual and defensive, abstract and negatively defined (always in relation to whiteness)" (qtd. in Dal Checco 171).

Again, moving to New Hampshire, Birdie finds herself enmeshed in the game of invisibility and lost in the meandering road of racial authenticity. Beyond her own choice, Birdie is coercively separated from her black sister and estranged from her black community to find herself compelled to flee with her white mother and to assimilate in the white world. While crossing geo-racial borders to New Hampshire, Birdie shifts her socio-racial positioning from an African American girl to a young white Jewish lady. Her mother chooses for her the name of her great-grandmother, the white suffragette Jessie, and she tells her that she becomes the daughter of David Goldman, a Jewish classics professor. Interestingly, she strives to associate Birdie "not only with whiteness, but also with her mother's racist ancestors" (Rummell 7), thereby concealing Birdie's connection with blackness that she has frequently yearned to attain.

Enmeshed in the tricks of invisibility and racial authenticity, Birdie is enforced to follow her mother's plan of performing whiteness, and to immerse in the white community of New Hampshire "that negates the racial and ethnic otherness she must repress" (Minto 202-3). The only way for Birdie to be accepted in this community is to accentuate her visible whiteness while keeping the other black part of herself invisible. She is compelled to pass for white and to act as "one of those New Hampshire girls" (Senna, *Caucasia* 233). Hence, this practice of crossing for whiteness and assuming a new faked identity instead of the real one is strikingly threatening for Birdie's longing for her own black identity.

As Danzy Senna herself asserts, crossing to whiteness and the acceptance in the white world can never be priceless. She plainly states, "where I 'passed,' I felt a part of me die" ("Passing and the Problematic of racial Pride" 84).

Likewise, enmeshed in this game of passing, Birdie with her new white identity finds her old black belonging begin to vanish. As she avers, by "allowing our new selves to bloom, it seemed the old had to disintegrate" and disappear (Senna, *Caucasia* 188). For the sake of her mother's safety, Birdie has to obliterate her inherent, black self in favor of the faked, white identity of a Jewish girl named Jessie Goldman, invented by her mother. She finds herself in a delicate dilemma since it seems to be difficult for her to mark a clear distinction between the real person and the performed persona. She is at once unwilling to reveal her inherent blackness while never being at ease in representing whiteness. Although she becomes aware that her life as Jesse Goldman, this "Jewish thing … is a lie," Birdie cannot disclose it for fear of discovery (Senna, *Caucasia* 207). Instead, she keeps her "real self -Birdie Lee safely hidden… preserved, frozen solid in the moment in which [she] had left her" (Senna, *Caucasia* 233).

Trapped in the racial labyrinth of color binarism, Birdie feels confused between the white identity she pretends to perform and the black identity she yearns to attain. She goes through a painful sensation of Du Boisian "double-consciousness" or "tow-ness," the sense of being lost between "two souls, two thoughts, two unreconciled strivings; two warring ideals" of both races without perfectly belonging to a clear race (DuBois 8). Imprisoned in a white community, Birdie feels fragmented and misrecognized, unwilling to reconcile between the black personality of Birdie Lee and the white character of Jessie Goldman. She watches herself in a strange way, by splitting the body of Jessie from the self of Birdie. She explains her confusion by stating "I would look at my own body the way that I looked at another's. I would think, 'You,' not 'I,' in those moments, and as long as the girl was 'you,' I didn't feel that I lived those scenes, only that I witnessed them" (Senna, *Caucasia* 190).

This split between the body and the self, the "you" of Jessie and the "I" of Birdie conveys Birdie's disturbance about her self-definition and racial recognition. She estranges her white body from her black self that is oppressed and objectified. Further, she deduces that whenever the "you" or the body of Jessie comes to be real and empowered, the "I" or the self of Birdie is silenced, disempowered and even eliminated. As Sika A. Dagbovie-Mullins concludes, "[t]hough Birdie does not literally vanish in the eyes of other people, she fades before her own eyes rendering herself invisible to her own mind" (69). Hence, through her attempts of crossing, Birdie realizes that her visible whiteness helps her integrate in the white community; however, this visibility regrettably leads to her feeling of invisibility and estrangement from her invisible blackness. She becomes aware that her apparent whiteness is "the

cause of her demise" (Curry 66), and her invisible blackness is in danger of disappearance.

Accordingly, throughout her restless crossings, Birdie comes to the awareness that her dreams of a non-authentic and fluid form of black identity is out of reach, and that a promising association between her blackness and other socio-racial affiliations seems to be difficult to realize. Under the pressure of "[k]illing one girl …to let the other one free" (Senns, *Caucasia* 289), Birdie suffers from the discrepancy between the visible whiteness she is obliged to identify with and the invisible blackness she is not allowed to celebrate in her own way. She is "forced to live both [her] heritages as binaries rather than as an embodiment of multiplex subjectivities with crosscutting identifications" (Subreenduth 51). She has to learn how to reconsider these racial binaries so as to grasp an identity of her own that celebrates her black identity in association with her multiple socio-racial affiliations.

Indeed, a postmodern reading of *Caucasia* reveals Senna's intentions to deconstruct the orthodox of racial essentialism and black authenticity, and to reconstruct a hybrid space of identification transcending the limitations of national, racial and color borders. The extent to which Birdie is willing to fashion this hybrid space of identification and to ensure a heterogeneous form of black identity is the central point of discussion in the next part. Significantly, it is crucial to illustrate the way geo-racial crossings may help Birdie resist the impacts of racial parochialism and black authenticity, and procure an identity reflecting the promises of racial multiplicity and the ideal of post-blackness.

III.   REEXAMINING BIRDIE'S CROSSINGS FOR POST-BLACKNESS

The attempts of Birdie Lee to cross for authentic blackness and whiteness make her usually accused of betraying her blackness, thereby deserving tragic fate. Nevertheless, Birdie's position as a biracial migrant woman crossing geo-racial borders serves, not to reconstruct, but to deconstruct the white hegemony and black authenticity from within (Hutcheon 151). To be in motion and to detest staying in a single place means to be defiant and thereby resisting single and fixed space of belonging. As bell hooks nimbly elucidates, the movement from one place to another is "a defiant gesture" that entails "pushing against oppressive boundaries set by race, sex, and class domination", as well as dealing with "the realities of choice and location" ("Choosing the Margin" 203).

While crossing and shifting from one position to another, Birdie endeavors "to think beyond race" and "to reject imprisoning labels of color" superimposed upon her by others (Dagbovie-Mullins 59). She resents to be merely "a body in motion, forever galloping towards completion," to be completely black or white. Rather, she opts for self-agency and the sense of "comfort in that state of incompletion, a sense that as long as [she] kept moving" and crossing borders, she would liberate herself from the limited paradigms of representation regulated by the U.S. nation (Senna, *Caucasia* 138). Throughout her crossing journey, Birdie frequently denounces the "complete," fixed identity determined by others, and she yearns for a sense of incomplete determination and "a perpetual state of reinvention" through the different crossing practices she underwent and "the people [she] encountered" (138).

In the similar line, Danzy Senna herself chooses this sense of comfort in the state of incompletion, and she sets up for a dynamic and flexible basis of black identity, "something far more complex and mysterious," constructed in terms of her diverse experiences and different affiliations ("Passing and the Problematic of racial Pride" 83). Through *Caucasia*, Senna accounts for the impacts of one's lived experience, distinct interactions and racial crossings upon the construction of an inflexible and fluid form of blackness away from the shortsighted canonization of authentic blackness.

As one of the post-soul novels, *Caucasia* underscores the struggle of Birdie against the clear-cut and essentialist representation of black identity, by renegotiating complex and multifaceted considerations of blackness and thereby enhancing for the sensibility of post-blackness. On the basis of Bertram D. Ashe's appropriation of post-black matrix[2], race performativity and Bhabha's concept of racial hybridity, this part is devoted to explore the way *Caucasia* investigates the paradigms of post-blackness, and the extent to which Birdie succeeds in securing a hybrid space of post-black identity through crossing.

Referring to Ashe's post-soul matrix, *Caucasia* advances a model of "cultural mulatto" who tends to identify as black with respect to her multi-racial backgrounds and to explore the multilayered aspects of blackness in opposition to the restrictive consideration of black race ("Theorizing the Post-Soul Aesthetics" 616). Accordingly, it nimbly postulates Birdie's search for a "hybrid, fluid, elastic, cultural mulatoesque sense of black identity" away from the dictates of racial essentialism and black authenticity (614). While tackling the conflicting perceptions of blackness throughout Birdie's journey, Senna aims to prove that

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[2] According to Ashe, post-black matrix consists of three points which are the cultural mulatto archetype, blaxploration or the

exploration of blackness and then the signal allusion-disruption gestures ("Theorizing the Post-Soul Aesthetic" 613; 614).

blackness has to be represented as "multiple and shifting" rather than fixed and authentic, and that "identity is assumed to be performative rather than natural" (Wald 12). She intends to explore blackness, or using Ashe's words, to "trouble blackness" in diverse socio-racial and political spheres ("Theorizing the Post-Soul Aesthetics" 614): She strives to destabilize the homogeneity of black representation, thereby orchestrating the fluidity and "freestyle" of post-black aesthetics that Birdie yeans for during her crossing journey.

In her way of constant shifting and socio-racial crossing, Birdie detests the others' attempt to identify her in terms of her white skin, and to distance her from the inherent black ancestry. She aligns with Ashe's "cultural mulatto archetype," a lighter-skinned person of mixed-race parents who refuses to "deny or suppress any part of [his or her] complicated and sometimes contradictory cultural baggage to please either white people or black" (Ashe, "Theorizing the Post-Soul Aesthetics" 613). In this respect, Birdie resents the restrictive paradigm of "either/or" and the imposed act of "[k]illing one girl in order to let the other one free" (Senna, *Caucasia* 289). She chooses to be identified as black but with respect to "a multi-racial mix of cultures", just as the cultural mulatto chooses to be (qtd. in Ashe, "Theorizing the Post-Soul Aesthetics" 613). During her trip of crossing, Birdie looks for a multiracial understanding of her black identity, or what Danzy Senna herself opts for, a "black-oriented multiracial identity," an identity celebrating blackness in conjunction with racial mixture and multiple affiliations (Mckibbin 153). She embarks on a journey with her blackness that is constantly shifted and developed in terms of her circularity and racial switches between multiple locations, categories and identities. In this respect, her movements between black and white worlds, as well as her diverse experiences in the places she lived in and the people she came across help her make great strides towards this post-black identity.

Birdie's preoccupation with blackness and black race emerges from her intimate bonds with her sister Cole and her aunt Dot. During her childhood in Boston, the lighter-skinned Birdie formed a solid relationship with her black sister Cole in an attempt to legitimize her belonging to the black race. She saw her blackness in Cole's face as "a reflection that proved [her black] existence" (Senna, *Caucasia* 5). Their strong bond decentralizes the predominance of racial binary (either black or white), and asserts the possible union between blackness and whiteness. Despite her color difference, Birdie shares with Cole the love of blackness and black race. Using bell hooks' words, Birdie "choose[s] to value, indeed to love, blackness" ("Loving Blackness" 11), but not the commonly fixed and authentic understanding of blackness.

In the Nkrumah school, Birdie chooses to act as a black girl and to pass for blackness to guarantee her integration in the black world. Her success in convincing her schoolmates that she is black despite her visible whiteness entails "the novel's deconstruction of stable race categories" (Rummell 4). In fact, Senna tends to decentralize the stability of the color line and the potency of racial essentialism by "unhing[ing] fixed categories of race" and blurring the line between visible whiteness and invisible blackness (Moore 111). Relying on Ashe's third axe of post-soul matrix, "an allusion disruption strategy", Senna strives to disrupt "reductive iterations of blackness", by alluding to the permeability of color border and the constructedness of black identity ("Theorizing the Post-Soul Aesthetics" 615, 616). She intends to put an end to the biological essence of race, and to orchestrate the value of constructed black identity and racial performativity.

Focusing on the theory of performativity, race is performative based on the repetition and reproduction of certain acts so that racial identity is constantly constructed and transformed in terms of the changing acts and performances (Harrison-Kahan 27; Butler i). Hence, the formation of one's identity "occurs through the reiteration of performances, or acts, that verify that identity" (Harrison-Kahan 27). The reiteration of these acts "risks undoing or redoing the stated norm in unexpected ways, thus opening up the possibility of a remaking of [race] along new lines" (Butler i). In the similar vein, through her acts of crossing for blackness, Birdie succeeds in "redoing the stated norms" of black authenticity by acting blackness but in her own way. She enhances for "new lines" of racial identity as constructed and performed rather than prescribed and given.

Hence, Birdie's crossing for blackness, or her attempt to deal with blackness in a performative way, is the first step towards what Birdie calls "the art of changing" and her desired metamorphosis for post-black identity (Senna, *Caucasia* 62). She comes to reconsider the static norms of black identification and to change into someone else that others cannot expect her to be. She is able to persuade the majority of school girls that she is black only by performing blackness: she comes to speak black English and use a tight braid in her hair to mask its straight texture. Her performance of blackness is so telling that it discards the essentialist perception of black race. She is willing to deceive the authenticity of blackness by constructing a performed black identity along with her white skin, thereby enhancing for the flexible form of post-black identity. Indeed, Birdie's performance is a "really slippery thing" that tends to decentralize the assumption of "real, fixed, solid self" and thus to advocate for multiple, fantasized and performed selves (Ashe, "Passing as Danzy Senna" 131-2). Birdie successfully comes to induce others to believe in her

fluid sense of blackness while maintaining her white self and even fanaticizing another new character for her own.

Her schoolmate Maria, who once insults Birdie because of her color difference, asserts the constructedness and performativity of her black identity. After Birdie's efforts to change into blackness, Maria confirms, "So, you black? […] I got a brother just like you." (Senna, *Caucasia* 63). In resembling Birdie with her brother who may be "black or white, or something else altogether" (63), Maria unwittingly confirms Birdie's multiracial heritage: She accepts Birdie's performed blackness while never "ignor[ing] [her] visible whiteness" (Rummell 5). Furthermore, Maria helps Birdie make her performance more real, and her inherent blackness more visible by cutting Birdie's hair and then curling it so that she can see herself as a black girl. Through her black performance, Birdie deduces that black race is "nothing more than make-believe, a costume to be donned" (Rummell 5), and that black identity is therefore reconstructed in terms of multiple performances.

In the similar vein, through Birdie's crossing for whiteness in New Hampshire, Senna again deconstructs the fixed race category by asserting the performative essence of race and the constructed nature of whiteness. She tends to "convey the social construction of race through the metaphorics of performance" (Harrison-Kahan 21). Once instructed how to perform blackness at Nkrumah school, Birdie is instructed by her mother how to assume a white Jewish identity. She is trained by Sandy to behave as a half-Jewish girl named Jessie Goldman whose father is a dead Jewish intellectual named David Goldman. Their adoption of this invented Jewish identity turns to be "a performance [they] put on together for the public" (Senna, *Caucasia* 140). As Birdie herself thoroughly depicted, "we played up my Jewishness only some of the time; Another time she bought me The Diary of Anne Frank, a book that had been Cole's favorite once upon a time" (140)

Like in Nkrumah, Birdie makes use of certain accessories (like a Star of David and The Diary of Anne Frank), and she relies on specific dialects to make her Jewish identity more convincing and acceptable. She is willing once again to mislead the white American community by reproducing the nation's socio-racial norms, but in her own constructive and performative way. Birdie's performance of a Jewish-as-white identity, which seemingly functions to reinforce the white American hegemony, intentionally deconstructs the presupposition of a monolithic white American identity.

As such, Birdie's insertion of Jewishness within the white American community leads to internalize "a third term to the typically black-and-white schema of US race relations" (Harrison-Kahan 22), or what Bhabha posits as a "liminal space" or a "Third Space of Enunciation" which reflects "the process of symbolic interaction, the connective tissue that […] opens up the possibility of [celebrating] difference without an assumed or imposed hierarchy" (Bhabha 4). Indeed, Birdie's association with Jewishness entails the construction of a third space of identification that discloses the intersection between white, off-white, black and Jewish. Interestingly, when crossing for Jewishness, Birdie finds the possibility to maintain her strong kinship with blackness she is forced to renounce. Her mother justified her ongoing connection to blackness throughout her Jewish performance when she "liked to remind [her] that [she] wasn't really passing because Jews weren't really white, but off-white…. She said they were the closest [Birdie] was going to get to *black and still stay white*" (*Caucasia* 140, emphasis added). Sandy explains to Birdie that the Jewish identity may incorporate Blacks' "[t]ragic history, kinky hair" and also white Americans' "'good politics'". She confirms that in Jewish "[i]t is all there" (140).

Purposefully, Senna employs Jewishness in *Caucasia* to deconstruct the homogeneity of white American identity, and to reconstruct instead a heterogeneous framework of black identification. She associates Birdie's crossing for whiteness with Jewishness to guarantee a continuing faith and loyalty to blackness and to accentuate the fluidity of black identity that Birdie aspires to procure. Through her adoption of Jewish identity, Birdie is willing to prove "her slightly darker hue with the genetic marker of Jewishness" (Rummell 7) since she is the daughter of a Jewfro father, and her white skin can be perceived as colored under the lights of sun as Nicholas once deduced.

Even though Birdie is accepted as a half-Jewish white girl in the New Hampshire community, she frequently attempts to preserve connection to her black ancestries. She usually feels a wistful longing for Cole's beautiful black face and her father's pertinent remarks about black race, and she brings with her a box of "*Negrobilia*" she often intends to look at. This box contains "a *Black* Nativity program from the Nkrumah school …, a black Barbie doll head, an informational tourist pamphlet on *Brazil*, the silver *Egyptian* necklace …, and a James-Brown eight-track cassette …, along with Cole's *Golliwog*" (Senna, *Caucasia* 127, emphasis added). Although these items seem to be irrelevant and without any historical background, they reflect "Birdie's hidden blackness" reconstructed through different cultures and diverse national backgrounds (Joseph 81). This "Negrobilia" box conveys Birdie's aspiration for a fluid and multiple reconsideration of black identity and her longing for post-black recognition. It stands to be a black "product of different cultures and ethnicities" that Birdie wants to secure throughout her racial and geographical crossings (Grassian 330).

While moving between diverse socio-racial and geographical spaces, purposely or inadvertently, Birdie endeavors to decentralize the long-established racial binarism (either white or black) so as to envision a hybrid form of trans-racial and post-black identification. In each place she inhabits, Birdie strives to create a space of identification for her own where "race does not exist" and "the hegemony of racial typology" is dismantled and even eradicated (Dagbovie-Mullins 63).

Never feel at home in the Bostonian community, Birdie and her sister Cole invent an imagined world of Elemeno to secure a home space away from the outside pressures of oppressive reality and homogeneous blackness. Cole explained to Birdie that Elemeno "wasn't just a language, but a place and a people as well […] The Elemenos...could turn not just from black to white, but from brown to yellow to purple to green, and back again. She said they were a shifting people constantly changing their form, color" (Senna, *Caucasia* 7). Since the connotation of the word "Elemeno" is "to 'eliminate'[…] racial categories" (Dagbovie-Mullins 63), the Elemeno world serves to question the predominance of racial and color borders to pave the way for fluid relocations between multiple colors and diverse races in conjunction with her black identity.

Indeed, the Elemeno language stands to be a hybrid space of articulation "blurring the limitations of existing boundaries and calling into question established categorizations of culture and identity" (Meredith 3). It is a new space of identification that advocates the association between blackness and other socio-racial affiliations. While appearing unfathomable, the examination of some Elemeno speeches (like "Shimbala matamba caressi. Nicolta fo mo capsala") entails the intermixture between black heritage and other multiracial registers blurring the constraints of geo-racial borders (Senna, *Caucasia* 7).

The aspiring space of blending blackness with other socio-racial affiliations also resides in the novel that Birdie writes for graduation. In her novel entitled "El Paso", Birdie recites a sorrowful story of a Mexican American family suffering from the vestiges of violence and socio-racial discrimination. By depicting the marginalized group of Mexican Americans in relation with the black hardships, "El Paso" entails "the shifting margins of cultural displacement that confounds any profound or authentic sense of a national culture" by creating an intersection of multinational affiliations (Bhabha 21). In addition to her indisputable desire for black identification, Birdie reveals her interest to be part of them and to be Mexican so as to blur the stated borders between blackness and other different ethno-racial categories.

In this respect, Senna's insertion of a Latina identification within an African American narrative seems to be a testament that "Latinidad accept the black experience as one of its essential components," thereby blurring the lines between blackness and Latina sensibilities (Rodríguez 135). Senna sets up for a more encompassing and diasporic background for black experience, and advances a more fluid form of post-black identity that Birdie desperately strives to attain. The sense of rejoicing "allegiance to black pride without the black monoracial identity" is the central axis of post-black identification that Birdie longs for (McKibbin 153). Most post-black advocators tend to maintain a fluid allegiance to their black communities, away from a non-essentialized sense of allegiance. In the similar vein, Birdie somehow finds this non-essentialized allegiance to her blackness in her reunion with her sister Cole and aunt Dot.

Birdie's meeting with Cole revives in her the yearning for post-black sensibility. She no longer expects from Cole the feeling of "completion", but basically the desire for coordination (Senna, *Caucasia* 406). The reunion between the two sisters reveals the "Third Space of Enunciation" that coordinates between their socio-racial differences (Bhabha 4). It helps Birdie recognize the importance of rejoicing her blackness with respect to her distinct ethno-racial affiliations and solidifying their mutual desire for a complex understanding of blackness. Both of them express their eagerness for this complex consideration of blackness during their crossing experience as a sanctuary from racial authenticity. While Cole declared that in Brazil she "yearned for America, for black America, whose pathology she at least could call her own" (Senna, *Caucasia* 406), Birdie mourned her camouflaged blackness in New Hampshire and ironically missed "black America without leaving the country" (Dagbovie-Mullins 74). They reveal a longing for the possibility of a dynamic and innovative form of black identity they recognize from the crossing experience of their aunt Dot to India (Senna, *Caucasia* 313).

By crossing the national American borders, Dot searches for something "deeper than skin color, deeper than politics, to something more important. Something spiritual. Something she thought she could find only in India" (Senna, *Caucasia* 313). She comes up with a philosophy that gives a privilege to the spirit over the appearance, the self over the body, and the invisible over the visible. This philosophy of crossing color visibility fascinates Birdie who has long suffered from others' perception on her body. She mused, "I wondered if I'd ever transcend the skin, the body. If I would ever believe in something I couldn't see" (Senna, *Caucasia* 321). Birdie mediates on this philosophy in an attempt to deconstruct the sovereignty of the body's visible color so as to reconstruct the potency of the soul's invisible colors. She focuses on Dot's study on colors, when claiming that "there is skin

color, eye color, hair color, and then there's invisible color-that color rising above you. It's the color of your soul, and it rests just beyond the skin" (Senna, *Caucasia* 221). Birdie admires the way Dot multiplies the color of one's self, thereby enhancing for the mixedness of one's identity and glorifying the deeply unseen essence of her black self in relation with her multiple socio-racial affiliations.

Eventually, she learns from Dot's theory that the way to transcend the skin or the body is to look for a space or "place that doesn't exist." It is a space of identification in which "you can see *everything at once*. It is the only way how" to secure a flexible sense of post-black identity (Senna, *Caucasia* 315, emphasis added). Focusing on Dot's instruction to see everything at once, Birdie has to procure an "'in-between' space," using Bhabha's term, which offers "new signs of identity, and-innovative sites of collaboration, and contestation" (1-2). She needs a space of identification never constructed in terms of others' perception on her body, a space in which "she can see both races and many more at once" (Minto 207).

Regarding her geo-racial and even metaphorical crossings, as well as in comparison with others' experiences of crossing, Birdie strives to look for a space of identification beyond the predominance of black authenticity and racial essentialism. It is a space of post-black identification reflecting "the perfect blend of two [or more] rich cultures", the blend of the unseen, black heritage with diverse socio-racial and cultural belongings (Senna, *Caucasia* 337). By the end of the novel, Birdie finds this space of racial blending and post-black sensibility through the scene of school bus.

After quitting Cole's home, Birdie encountered a bus filled with students from different ethno-racial backgrounds. As Birdie described, "[t]hey were black and Mexican and Asian and white" (Senna, *Caucasia* 413). This bus epitomizes the hybrid space of identification, blurring the limitations of color boundaries and geo-racial borders and combining black race with diverse and even contradictory races: American, African, Mexican and Asian backgrounds. While scrutinizing the kaleidoscopic origins of the children on the bus, Birdie catches her attention a mixed-race girl with a cinnamon skin in this multinational bus, deducing "she was *black* like me, a *mixed* girl" (*Caucasia* 413, emphasis added). Her combination between blackness and mixedness entails her intention to secure "a profound relationship to blackness" by associating it with diverse ethno-racial orientations (Dagbovie-Mullins 75). Birdie followed the steps of Danzy Senna who once declared: "I have come to understand that my multiplicity is inherent in my blackness, not opposed to it. To be black … is to contain

all colors" ("Passing and the Problematic of racial Pride" 85).

In this respect, Senna asserts the evidence that mixedness is part of and not separate from blackness, and therefore contemporary blackness is inherently multiple, fluid and in motion, the evidence that is commonly supported in the post-black aesthetics. As such, Birdie in *Caucasia* brings to the limelight the significant interrelationship between blackness and racial mixture in the formation of a "black-oriented multiracial identity" or a post-black identity (Mckibbin 153). In equating "black" with "mixed" in her revelation, Birdie ceases to be pigeonholed in terms of the homogeneous categories of both "black" and "mixed", and she chooses to amalgamate blackness with racially, culturally and even nationally distinct affinities. Throughout her crossing experience, Birdie never wants to resemble the biracial women she came across like Samantha Taper and even her sister Cole because she refuses to be restrictively identified with either the seamless, static category of mixed-race or the "doomed, tragic shade of black" race (Senna, *Caucasia* 321). Rather, she perceives herself similar to this black girl of racially and culturally mixed backgrounds, situating in a more dynamic space of post-black sensibility with an overwhelming essence of self-definition and racial respect. She becomes cognizant that her racial identity resides in the post-black rhetoric which provides "heterogeneous and heterodox renderings of blackness" reconstructed through geo-racial crossings (qtd. in Obenland 41).

In perceiving the "blur of yellow and black in motion" in the last novel, Birdie is willing to blur the fixed dogma of black authenticity by deconstructing it from within (Senna, *Caucasia* 413). She comes to rejoice the multiracialism of her black identity over its binarism and to revel in the desired post-blackness over the repressive and authentic one.

IV.   CONCLUSION

Birdie's journey of crossing geo-racial borders conveys the fated burden of invisibility, racial essentialism and black authenticity, the burden that has perniciously troubled her pursuit for a more fluid form of black recognition. Interestingly, a postmodern reading of this crossing journey discloses the possibility of deconstructing the authentic blackness from within by reconstructing a hybrid space of post-blackness. Through her restless crossings between cities and racially distinct circles, Birdie comes to recognize that borders can no longer be fixed but permeable and easily crossed, as well as black identity can never be authentic and essentialist but multiple, performative and ever shifting. The interconnection between black identity and multiplicity

paves the way for new, progressive and subversive understanding of black identity that sounds to be pertinent and optimistically promising for today's women of mixed-race ancestries.

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Rice Pricing as Perceived by Stall Owner in Talavera Public Market: A Basis for Market Development Plan

Joane Ramos Malilay, Marjorie M. Orlanda, Effer Mark Joseph I M. Matias, Eduardo G. Manalili, Lealynne Dela Cruz, Rowena B. Abat, Ma. Kirsten Kaye M. Casimiro, Nomer T. Corpuz, Roberto V. Reyes Jr., Mark Alvin H. Abad

Abstract— This study aims to develop a market development plan for rice retailers in Talavera Public Market by exploring the demographic profile of respondents and analyzing the pricing dynamics within the market. Utilizing a descriptive research design, data were collected to understand key factors influencing pricing, including rice quality, supply and demand, and competition. Findings indicate that most participants operate as sole proprietors, with a few in partnerships. The study highlights significant challenges faced by rice retailers, such as fluctuating costs, competitive pressures, and consumer perceptions of rice quality. These insights underscore the need for tailored strategies to address pricing inefficiencies and disparities in the rice market. Ultimately, the study proposes a market development plan to assist rice retailers in aligning their pricing strategies with market demands and consumer preferences.

Keywords— Rice pricing; rice retailers; rice quality; stall owner; Talavera; Nueva Ecija

I. INTROCUTION

The rice industry in Talavera, Nueva Ecija, Philippines, has been a key component of the local economy for decades, especially to the region's large fields and the perfect soil for rice farming. The Talavera has established a reputation as the country's "Rice Granary," with a substantial contribution to rice production. The establishment of Talavera Public Market served as the pivotal point in the town's rice trade, providing a centralized marketplace where stall owners facilitated transactions between producers and consumers.

The rice sector is regulated by the National Food Authority under a highly interventionist regime aimed at food security and price stabilization. Presidential Decree No. 4 of 1972 established the charter of the National Food Authority or NFA (then called the National Grains Authority). The NFA was established to encourage grain production and productivity and assure a "fair return" on investment of producers. Its mandate is to maintain food security in staple cereals in times and places of natural or man-made calamity/emergency, as well as stabilization of staple cereal supply and prices (Briones & Bealuh, 2015). Despite import

dependence, retail prices of rice are not directly impacted. Instead, high production costs and the lack of a distribution system that allows for a direct transaction between farmers and consumers, contribute to increased prices. In addition, higher costs of fuel and fertilizers can contribute to increased retail prices (Balita, 2023). The impact of the rise in rice prices in escalating the income disparity, particularly in urban areas or in the area where economic capability is advanced but deescalated in impoverished areas. This may further help practitioners, policymakers, and government organizations to take necessary measures to stabilize rice prices and income distribution among the various income groups. Moreover, based on the significant impact of rice production, on the rise in domestic rice prices, governments should devise specific policies defining the strict criteria of minimum and maximum production limits (Fitrawaty et al., 2023).

Studying rice pricing is essential due to its central role in global food security, economic stability, and social equity. As a staple food for billions worldwide, fluctuations in rice prices can impact access to affordable food, especially for

vulnerable populations. Rice accounts for the largest share of the food basket of poor and near-poor Filipinos. Food costs constitute the largest portion of the Filipinos' overall budget. Finally, a significant share of Filipinos hovers near the poverty line. Thus, large hikes in the price of rice can push a large number of Filipinos into poverty unless the price hike happens together with a corresponding increase in their household incomes (which is likely unlikely, especially for poor urban consuming households).

Understanding rice pricing dynamics allows policymakers and economists to implement effective strategies for ensuring stable food supplies, supporting farmers' livelihoods, managing international trade relationships, addressing food access inequalities, and promoting sustainable agricultural practices, all of which contribute to overall global welfare and development. This study titled "Rice Pricing as Perceived by Stall Owners in Talavera Public Market: A Basis for Market Development Plan" also aims to understand the basis of the pricing strategies of stall owners in the rice retail sector within the public market and what development should be implemented to have efficient and effective pricing decision for rice retailers.

This study seeks to delve into the complex pricing dynamics of rice retailers', with a particular emphasis on aligning with consumer preferences and behaviors in the selection of rice. The purpose of this research is to understand the dynamics of rice pricing as perceived by stall owners in the Talavera Public Market. The information can then be used to develop strategies, product offerings, and marketing initiatives to better serve consumers and improve market efficiency.

STATEMENT OF THE PROBLEM

The statement of the problem aims to investigate the demographic profile of respondents and also it seeks to analyze pricing dynamics of rice retail in Talavera Public Market. Ultimately, the study intends to formulate a comprehensive market development plan informed by these insights.

Specifically, it sought to answer the following questions:

1. How may the profile of respondents be described in terms of:

1.1. age;

1.2. gender;

1.3. civil status;

1.4. years of operation;

1.5. types of ownership; and

1.6. monthly income?

2. How may the pricing dynamics be described in terms of:

2.1. rice quality;

2.2. supply and demand; and

2.3. competition?

3. What are the pricing challenges faced by rice retailers in Talavera Public Market, particularly regarding fluctuating costs, competition, and consumer perceptions of rice quality?

4. What market development plan may be proposed based on the findings of the study?

SCOPE AND DELIMITATION

This study aims to investigate how stall owners in the Talavera Public Market perceive rice pricing. It focuses specifically on rice retailers, recognizing their critical role in determining prices based on factors such as rice quality, supply and demand, and competition. By concentrating on these key elements, the study seeks to provide insights into the pricing strategies employed by rice retailers.

The research is limited to the Talavera Public Market in the Municipality of Talavera, Nueva Ecija, where the majority of rice retailers operate. The respondents consist solely of rice retail outlet owners in this market, with a total of sixteen (16) participants selected through purposive sampling. This approach ensures that the insights gathered are directly relevant to those engaged in the rice retail sector.

Data collection was conducted during the first semester of the 2024 academic year, utilizing survey questionnaires as the primary instrument. This methodological choice facilitates systematic gathering of information from the targeted respondents, allowing for a comprehensive examination of their perspectives and practices regarding rice pricing. The study's scope aims to illuminate the complexities of rice pricing in the Talavera Public Market, providing valuable insights for future market development initiatives.

II.   RESEARCH METHODOLOGY

The researchers utilized a descriptive research design to explore rice pricing perceptions among stall owners in Talavera Public Market, forming a basis for a market development plan. Focusing on rice retail owners, who have firsthand experience with pricing, the study aimed to gather insights into the factors affecting rice prices. This approach involved observation and data collection without establishing cause-and-effect relationships, providing a comprehensive overview of current patterns and trends.

The study specifically targeted registered rice retailers in the Public Market of Talavera, Nueva Ecija, selecting 16 respondents through purposive sampling from a municipal

list. This non-random method ensured participants met the study's criteria.

Data collection involved creating a structured questionnaire, conducting face-to-face surveys, and covering socio-demographic profiles and pricing perceptions using a Likert scale. The questionnaire was validated by an instructor and pre-tested for effectiveness.

Analysis of the data was conducted using statistical tools such as frequency distribution, percentages, and weighted means. This methodology offered a systematic approach to understanding rice pricing perceptions among stall owners, ultimately aiding in the formulation of effective market strategies tailored to the needs of the rice trade.

III.   RESULTS AND DISCUSSION

1. Profile of the Respondents

In this section, it shows the results and discussion of the profile of the respondents in terms of age, gender, civil status, years of operation, type of business ownership, and monthly income.

1.1. Age

The range of ages among rice retailers indicates an intriguing industry pattern. In particular, the age of 41 to 50 years old, gained the highest percentage of 37.50%, followed by 31 to 40 years old, and indicating a significant proportion of experienced individuals in this age group. This suggests a possible link between age and expertise in the complexities of rice retailing. Meanwhile, there are still some retailers that have age range of 51 to 60 years old that still selling in the market which shows that they might be selling in the long run. However, the lowest percentage of 12.50% is between the ages of 26 and 30, indicating that younger people have a small share in this sector. This could indicate a variety of factors, such as entry barriers or differences in career aspirations among younger demographics. Understanding these age dynamics may provide valuable insights into the future trajectory of the rice retailing industry and inform recruitment strategies.

The liquidity concerns and decision-making challenges faced by elder business owners are particularly relevant to older sellers of rice aged 40-60. Just as with any business, the ability to convert assets into cash becomes increasingly crucial as one approaches retirement age. For sellers in this demographic, the need to consider exit strategies becomes paramount, especially given the unpredictability of market cycles and the risks associated with maintaining the business. Fear of loss of control, uncertainty about the future value of their business, and concerns about managing large sums of money may all contribute to their reluctance to sell. Understanding these

challenges is essential for developing effective strategies to navigate the complexities of transitioning out of the rice business while maximizing value and ensuring financial security in retirement (Vincent, 2017).

1.2. Gender

Female rice retailers dominate with 81.25% of the total, indicating an intriguing gender trend in the industry. While male retailers compose a smaller proportion 18.75%, it is notable to note the lack of representation of LGBTQ respondents in this study. This distribution raises questions about societal roles and expectations within the rice retail sector, which may reflect larger patterns of gender representation in entrepreneurial endeavors.

Who delved into the significant role played by female rice retailers within the agricultural domain, shedding light on their indispensable entrepreneurial contributions. These women are pivotal figures in the rice farming and agribusiness sectors, actively engaged in the selling of palay, processing of rice products, and value-adding endeavors. Their involvement not only generates extra income for farm families but also underscores their resilience and entrepreneurial spirit in the face of various challenges (Vizcarra, 2022).

1.3. Civil Status

The majority of rice retailers are married, comprising 81.25% of the group, leaving only a small percentage, 18.75%, who are single.

1.4. Years of Operation

Rice retailers engage in an array of operations. The majority of businesses that gained 43.75% are in operation for 7 to 10 years, there are a significant number of newer businesses. While 25% are operating for 1 to 3 years. Also, some stalls are operating for 4 to 6 years that gained 18.75%. However, some stores are actually operating for too long, there are one retailer that operating for 11 to 14 years and one that more than 15 years already, which gained the lowest percentage of 6.25%. This suggests a dynamic market with new entrants as well as a stable core of experienced retailers, particularly those with 7 to 10 years of experience, indicating a balance of competition and industry trust.

1.5. Types of Business Ownership

The rice retailing sector predominantly consists of sole proprietorships, comprising 93.75% of businesses, while partnerships make up only a small fraction at 6.25%.

A sole proprietorship is widely known and commonly practiced in many countries all over the world as it is the simplest type of business entity, owned and managed by a single individual. It's feature is characterized

by the liability and responsibility that must be borne by the individual who owns and manage the entity (Januarita, 2021).

1.6. Monthly Income

The majority of rice retailers with percentage of 68.75% have a monthly income below 15,000, indicating potential challenges in this sector. While a small portion which 12.50% earns between 15,000 to 20,000 and more than 30,000, suggesting a notable income gap among retailers. While the lowest percentage of 6.25% earning from 20,000 to 25,000 a month.

2. Pricing Dynamics

The section shows the results and discussions of the pricing dynamics in terms of rice quality, supply and demand, and competition.

2.1. Rice Quality

It shows the dynamic nature of rice market pricing, particularly in terms of high-quality versus lower-cost varieties. Respondents consistently acknowledged the fluctuating nature of high-quality rice prices when compared to cheaper alternatives, as indicated by the weighted mean of 3.00. Retailers sometimes monitor their competitor's pricing strategies based on rice quality resulted in a slightly lower average weighted mean of 2.25, indicating a mixed approach. Maintaining consistent pricing across all rice qualities, regardless of fluctuations, didn't result in a significant variance, as shown by a 1.69 average weighted mean shows that retailers are not maintaining their price. Furthermore, adjusting pricing based on customer feedback regarding rice quality generated similar results as monitoring competitors, with a 2.25 average weighted mean. However, respondents recognized the significant impact of market price changes on high-quality rice, reflecting a high approach garnering a 3.56 average weighted mean.

In the context of agricultural policy in Indonesia, where rice market has been quite highly intervened, the understanding of market dynamics needs to be improved. Differentiation by considering the behavior of each rice products and the behavior of each actor along the commodity's value chain in more detail is then crucial in the policy formulation process. Furthermore, policy to stabilize rice prices in the market needs to pay attention to the linkages between prices of rice of various varieties and qualities in the market. The policies aimed at regulating medium-quality rice prices are estimated to have relatively weak effects on the prices of premium-quality rice category and low-quality rice. However, if there is a change in the price of premium-quality rice or a change in the price of low-quality rice, it may have a major impact on the price of medium-quality rice (Utami & Krisnamurthi, 2023).

2.2. Supply and Demand

The fluctuation in rice supply has a significant impact on rice market pricing decisions, as indicated by the respondents' consistently high average weighted mean of 3.81. This suggests that sellers are highly sensitive to changes in supply levels and adjust prices accordingly. Additionally, while the pricing response to low supply garners a similarly high average weighted mean of 3.81, the reaction to high supply is slightly lower at 3.13, implying a somewhat less pronounced pricing adjustment when facing surplus. Moreover, the respondents express a variety of approaches to consumer demand, with a lower average weighted mean of 3.06 for raising prices during high demand, potentially indicating a more cautious strategy, and a higher average weighted mean of 3.63 for lowering prices during low demand, reflecting a more proactive response to maintain competitiveness in the market.

Fluctuating prices can significantly impact consumer buying behavior and demand patterns. Moreover, exchange rates play a vital role, as most global trade transactions are dollar-denominated. Strong currency fluctuations can lead to substantial changes in rice prices, thereby influencing global demand (Garg & Retail, 2024)

From the producer's end, the price rise generates incentives for further production. However, as the purchasing power of consumers weakens due to local price increases in rice, the clamor for lower rice prices may lead to further importation efforts. This could breed the expectation of a declining market share of local producers in the Philippine market and hence, negate further incentives for production (Lim, 2023).

2.3. Competition

The respondent sometimes considers competitor pricing when setting their rice prices, they are not overly reactive to price changes, with a mean score of 2.25. However, when competitors lower prices, they feel compelled to follow to maintain competitiveness, scoring 2.88 on an average weighted mean. Nonetheless, they acknowledge the importance of differentiation beyond price, consistently scoring 3.69, indicating a strong belief in offering unique value propositions. Moreover, they demonstrate a proactive approach in evaluating competitors' strategies, averaging 3.31, but are less inclined to engage in price wars, as indicated by their mean score of 2.50 when considering setting higher prices in response to competitors. Overall, the respondent seems to balance competitive awareness with a strategic focus on differentiation and value beyond mere pricing considerations.

Product price is not the only factor consumers consider when purchasing an item. However, it is an essential factor that drives consumers to buy a product. Accordingly, competitive pricing is an important consideration for 80% percent of consumers, which is why price optimization and implementation of various pricing strategies are crucial for a successful online business (Snap, 2024).

3. The Pricing Challenges Faced by Rice Retailers in Talavera Public Market

In terms of Fluctuating Costs, one of the primary challenges is the volatility of production costs, which include expenses for fertilizers, fuel, and transportation. These costs can vary widely due to external factors such as global market trends, weather conditions, and local supply chain disruptions. Retailers often struggle to adjust their prices in response to these fluctuations without alienating customers or compromising their profit margins.

In terms of competition, the competitive landscape is another critical challenge. Retailers must navigate price wars with other sellers, including both local competitors and larger market players who may offer lower prices due to economies of scale. This competition can lead to a race to the bottom, where retailers feel pressured to undercut each other, which can negatively impact their financial sustainability.

In terms of Consumer Perceptions of Rice Quality, Lastly, consumer perceptions play a significant role in pricing dynamics. Many consumers prioritize quality over price, leading retailers to differentiate their offerings based on the perceived quality of their rice. However, this perception can be subjective and influenced by branding, packaging, and marketing efforts. Retailers must invest in quality assurance and effective marketing strategies to justify higher prices, but balancing quality with affordability remains a persistent challenge.

IV.   MARKET DEVELOPMENT PLAN

Our market development plan focuses on understanding how rice pricing is perceived by the stall owners. Look at factors like rice quality, supply and demand, and competition.

1. PRICING DYNAMICS

1.1. Rice Quality

Aspect	Need for Improvement	Justification	Development Plan
1. Rice Quality	Inconsistent pricing strategy	Inconsistent pricing strategies are noted, affecting customer trust and profitability.	Implement a consistent pricing strategy across all rice qualities, incorporating market research and competitor analysis. Regularly review pricing to ensure competitiveness and profitability.
	Lack of customer feedback utilization	Customer feedback is acknowledged but not effectively utilized to adjust pricing and product quality.	Analyze feedback to identify areas for improvement in rice quality and pricing. Implement changes based on customer input to enhance satisfaction and loyalty.
	Inadequate market price monitoring	Limited attention to monitoring market prices and competitor strategies despite their impact on high-quality rice pricing.	Monitor market trends and competitor pricing strategies regularly. Develop strategies to respond promptly to changes in market conditions and competitor actions.

1.2. Supply and Demand

Aspect	Need for Improvement	Justification	Development Plan
2. Supply and Demand	Pricing Response to High Supply	Pricing adjustment to high supply is less pronounced, affecting profitability and inventory management.	Develop strategies to effectively manage pricing during periods of surplus. Consider implementing promotional offers or bundle

			deals to stimulate demand and reduce excess inventory.
	Consumer Demand Strategy	A lower average weighted mean for raising prices during high demand suggests a cautious approach, impacting revenue potential.	Develop a more proactive strategy for pricing during periods of high demand. Implement dynamic pricing algorithms to adjust prices based on real-time demand fluctuations. Offer incentives or discounts to encourage purchasing during peak demand periods.
	Supply Sensitivity	High sensitivity to changes in supply levels indicates potential vulnerability to market fluctuations.	Implement supply chain optimization strategies to ensure stability and minimize the impact of supply disruptions. Develop partnerships with multiple suppliers to mitigate risks and maintain consistent inventory levels. Regularly monitor market trends and adjust supply chain strategies accordingly.

1.3. Competition

Aspect	Need for Improvement	Justification	Development Plan
3. Competition	Pricing Reactivity to Competitors	Moderate reactivity to competitor pricing changes impacts competitiveness.	Develop a more proactive approach to pricing by considering factors beyond direct competitor actions. Implement dynamic pricing strategies based on market trends, customer preferences, and product differentiation.
	Value Proposition Differentiation	A strong belief in offering unique value propositions indicates potential for market differentiation.	Strengthen and communicate unique value propositions to customers through marketing and branding initiatives.
	Competitive Strategy Evaluation	A proactive approach in evaluating competitors' strategies suggests a strategic mindset.	Continue monitoring competitors' actions and market trends to identify opportunities and threats. Implement strategies to capitalize on strengths and address weaknesses, ensuring sustained competitiveness in the rice industry

V. CONCLUSION

The analysis of the rice retailing sector reveals critical insights into the demographics, pricing dynamics, and challenges faced by retailers. A predominant age group of 41-50 years indicates experienced operators, while female retailers significantly dominate the market, highlighting their essential role in this sector. The pricing strategies reflect a delicate balance between quality, supply-demand fluctuations, and competitive pressures, with retailers often cautious in their responses to market changes. Challenges such as fluctuating production costs and intense competition complicate their ability to maintain profitability. Ultimately, addressing these dynamics and perceptions of quality will be vital for the sustainability and growth of rice retail businesses in Talavera Public Market, suggesting a need for tailored strategies that enhance both market position and consumer trust.

VI. RECOMMENDATION

1. Rice Retailers

For rice retailers that looking to strengthen their operations. They should implement a consistent pricing strategy across all rice qualities, based on extensive market research and competitor analysis. Regularly review pricing to maintain competitiveness and profitability, while analyzing customer

feedback to improve both product quality and pricing. Keep an eye on market trends and competitor strategies, and adjust pricing and promotional efforts as needed to stimulate demand and effectively manage inventory. Proactive measures to improve supply chain stability and differentiation may ensure the rice industry's long-term competitiveness.

2. Entrepreneurs and Aspiring Business Owners

For rice entrepreneurs and aspiring business owners, it is important to develop a consistent pricing strategy across all rice qualities. This entails conducting extensive market research and competitor analysis to set competitive but profitable prices. Regularly review pricing to remain competitive and profitable, while also analyzing customer feedback to improve rice quality and pricing strategies. Stay updated on market trends and competitor actions, and adjust pricing and supply chain strategies accordingly. Consider implementing dynamic pricing algorithms, promotional offers, and supply chain optimization to effectively manage pricing under changing market conditions and stimulate demand.

3. Researchers and Future Researchers

For the researchers and future researchers, they should focus on a data-driven pricing strategy. This includes consistent pricing across qualities based on market research, competitor analysis, and regular reviews. Through monitoring market trends and competitor actions, researchers can develop proactive strategies for surplus periods and high-demand periods. Additionally, implementing supply chain optimization through partnerships and adjustments based on market trends may ensure stability. Researchers can establish dynamic pricing based on market trends, and unique value propositions, all communicated through strong marketing and branding. Continuous monitoring allows researchers to capitalize on strengths and address weaknesses for lasting competitiveness.

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Interrogating irresponsible Leadership within the Post Independence Matrix in Ngugi Wa Thiong'o's *Wizard of the Crow* and Alobwed' Epie's *The Bad Samaritan*

Tse-Nwi Wankah[1], Njong Divine[2], Adamu Pangmeshi[3]

[1]PhD Student, Department of English
[2]Associate Professor, University of Bertoua, Cameroon
[3]Professor, The University of Bamenda, Cameroon

Abstract— The aim of this study is to demonstrate the phenomenon of irresponsible leadership within post-independence nations, exploring its impact on governance, societal development, and sustainability of democratic systems. The problem at hand is multi-faceted. Irresponsible leadership perpetuates a cycle of underdevelopment, erodes trust in government institutions, breeds social unrest, and hinders progress towards sustainable growth and stability. This study intends to answer the following research questions; how does irresponsible leadership affect socio-economic development of post-independence nations? and how do citizens react to to irresponsible leadership in the post-independence matrix? By analyzing , interpreting and evaluating Wizard of the Crow and The Bad Samaritan, we aim to illustrate underlying factors that contribute to irresponsible leadership, drawing parallels with historical and contemporary events. This paper is built on the hypothesis that irresponsible leadership after independence is like a tangled web of power and corruption. By examining this theme closely, the novels demonstrate how leaders can harm society through their actions, highlighting the struggles faced in building a just and fair postcolonial world. This study employs postcolonial theory which is relevant in that, it unveils how historical injustices and imbalances continue to manifest in contemporary governance. Interrogating irresponsible leadership through the postcolonial lens enable us to understand how neocolonial forces and the imposition of Western ideologies contribute to corrupt governance. Drawing upon both primary and secondary sources, this study engages in comparative analyses across varying geographical locations to offer an understanding of the nature of irresponsible leadership. The findings of this study underscore that irresponsible leadership after independence has hindered progress and development in many African countries. The study also revealed that irresponsible leadership has led to economic instability and social unrest in post-independence nations.

Keywords— Interrogation, Irresponsible, Leadership, Postindependence, Matrix

I. INTRODUCTION

Post-independent African elites were generally criticized for continuing to embrace European ideology and mishandling their power in various domains such as politics, economics, and military. *Wizard of the Crow* and *The Bad Samaritan* explore this phenomenon in depth, highlighting the complex relationship between Africa and its former colonizers. Chinua Achebe in his article "*Neo-*

*Colonialism and African Literature,"*argues that African leaders have failed to break away from colonial mentalities and continue to prioritize Western ideals over indigenous ones. Achebe points to the corrupt practices of many African elites, who amass wealth at the expense of their citizens and perpetuate systems of inequality and oppression. Similarly, Ngugi wa Thiong'o discusses the impacts of colonialism on African literature. In his essay *Decolonizing the Mind,* he argues that the perpetuation of

colonial exploitation continues to shape Africa's political and cultural landscape, with leaders often using European ideologies to maintain power. Achille Mbembe further examines the ways in which African leaders utilize military force to control their populations and suppress dissency. In his work *Necropolitics,* Mbembe highlights how African governments often use violence and intimidation to maintain power, echoing the oppressive tactics of their colonial predecessors.

II.   MACHIAVELLIAN TACTICS: POLITICIZED OPPRESSION AND MISUSE OF AUTHORITY

This subsection delves into the strategic manipulation of power dynamics for personal gains and control. Rooted in Niccolo Machiavelli's political philosophy, these tactics often involve deceit, coercion and ruthless actions to maintain authority. Power relations are complicated and confusing. John Dalberg-Acton in his letter titled *The Corrupting influence of Power* is known to have said in 1887 that:

> I cannot accept your canon that we are to judge pope and King unlike other men with a favorable presumption that they did no wrong. If there is any presumption it is the other way against holders of power, increasing as the power increases. Historic responsibility has to make up for the want of legal responsibility. Power tends to corrupt, and absolute power corrupts absolutely. Great men are almost always bad men, even when the exercise influence and not authority; still more when you super add the tendency or certainty of corruption by authority. (1)

The quotation above is commonly referenced from a letter that Acton wrote to Bishop Mandell Creighton in 1887. In the quote above, Acton reflects on the nature of political power and its potential for corruption. It is worth noting that Acton's full letter explores the relationship between power, morality, and the role of the church. However, the quote captures the essence of his sentiment that power has a corrupting influence and that even those who are regarded as 'great men' are prone to moral feelings when given unchecked authority.

Michel Foucault in his book titled *Discipline and Punish: The Birth of the Prison* discusses the concept of power as "something that is exercised through networks, and individuals do not simply circulate in those networks; they are in a position to both submit to and exercise this power" (29). In this book, he explores the historical development of various forms of power particularly in relation to the prison system. Foucault argues that power is not solely held by institutions or individuals in position of authority but it is instead diffused throughout society and operates through a network of disciplinary mechanisms.

However, Most African countries were colonized and exploited. As colonized Africans were fed up with the various inhuman treatments they were subject to, they fought for their political independence and sent away the former colonial masters. There after African elites took to ruling over destinies of their countries. However, these new leaders were lured by the advantages that went along with their political position. All the hope the people had in them vanished as these new leaders proved to be replicas of former colonizers from whom they took over power.

Moreover, postcolonial narratives depict the malpractices of the new leaders. Irresponsible manifestation of political power will be examined in terms of some negative key issues of bad leadership such as: rigging of elections, faking votes, dirty politics practised by political parties, and appointment of administrators based on favoritism, nepotism, tribalism or discrimination.

In *Wizard of the Crow,* Ruler appoints his cabinet members based on favoritism and so, focuses on leading to please only his sycophant administrators (cabinet) and at the end produces no results. In order to please Tajirika, Ruler appoints him as the first chairman of the Matching to Heaven Building Committee. A large number of contractors visit Tajirika and hand over their visiting cards. Each card is handed over with thousands of Buris. The narrator narrates this scene thus:

> Each card was handed over with thousands of Buris. A few dignitaries had tried to write checks, but Tajirika would not hear of it…cash or nothing, Tajirika told them, and they were quick to say that they completely understood. A few insisted on a business luncheon appointment adding even more Buris with their cards. Non so much as whispered about the money left behind. All they would say even to their closest friends, was that they had been to see the Chairman and had left their visiting cards. (104)

From the above quotation, one can clearly see how because the Ruler leads to please his administrators and not the nation, he appoints only partners in crime. Tajirika who is appointed by Ruler collects huge sums of money, promising to employ job seekers in the building projects. Tajirika takes bribes and consequently no results are produced. In another instance, Ruler appoints John Kaniuru based on favoritism as Head of the Research Regarding Youth and Women's Conformity with Nation Ideals. This is highlighted when ruler says that:

The sole responsibility of the unit I am now creating is to oversee the activities of these segments of the population. John Kaniuru, stand up. You have proven that you can be trusted to organize youth and be tough with women, even the wives of the rich and the powerful. Effective today, you are Head of Research Regarding Youth and Women's Conformity with National ideals. (557)

As a learning edge to leaders, they should be more focused on achieving results, personal and leadership accountability, holding others accountable, courage when it comes to performance issues being decisive and making harder choices.

In the same light, still on the aspect of appointments, if the present Ruler of Aburiria, chosed the right administrators, there would be a good administration. Instead the Ruler appoints people like Tajirika, Sikiokuu, Machokali and Kaniuru who cannot deliver good results in timely manner. They spend their time taking bribes, spear heading and backstabbing each other so as to win the Ruler's favor. As a learning edge, the focus should be laid more on accountability, tasks, processes, people and outcomes than other things. This is seen when results are in a dangerous position.

The Ruler's party becomes the 'Ruling party' while the creation of any other party is conditioned by the fact that the party leader must pledge his loyalty to the 'natural president' of Aburiria. It is then that Silver Sikiokuu decides to create the Loyal Democratic Party in a bid to ally with the president during elections and eventually recover his lost ministerial duty. This confirms Adrian Leftwich's assertion in *States of Development: On the Primacy of Politics in Development,* that, politics in most developing countries can be understood as a complex network of "inter-elite accommodation that has nothing to do with the welfare and genuine concerns of the common man in the street nor some strongly held political principles or credo" (174).

Moreover, leaders always have the tendency to be complacent, stop learning, over-invest in the status quo, or let themselves off the hook too easily. What the researcher means by complacent here is that some leaders are so satisfied with themselves or with their mediocre results that they do not see any need for a change. This fact is very visible in *Wizard of the Crow*. This is a common phenomenon of political power and Ngugi tries to highlight this fact. In the novel the Ruler has one and the same authority members who do not bring change. Political power manifests when the Ruler only manages to carry out a reshufflement only among the very administrators concerned. A Learning edge to elites is that they should take

up the challenge to improve upon themselves and constantly seek for ways to serve the people better.

Alobwed' Epie's *The Bad Samaritan* is set in a kleptomaniac and highly corrupt imaginary African country called Ewawa. Due to mismanagement, financial institutions collapse. Salaries are slashed and there is unprecedented unemployment leading to country exodus. Professor Esole and his wife are not only aggrieved by the salary slashes, but also by the dubious closure of the post office savings Bank with their savings. Desperate for money, they resort to borrowing from private sources at exorbitant interest rates. Esole toddles into politics with the aim of re-writing things.

The Bad Samaritan is characterized with a lot of negative vices in political parties, appointments, elections, backstabbing and the quest for more power. When time for elections reach, the people vote except the SDO. He invites a few prominent people he thinks can be his advisers. These are people who have been hurt by the administration. They have to choose a political party, that is, the truth speaking party that would remedy the people from years of exploitation. They have to decide on which of the two positions he would contest the elections (parliamentary or Mayoral). The narrator states:

They x-rayed all political parties. They studied old and new manifestoes of each party. For the past thirty years only the Ewawa Party for Advanced Democracy (EPAD) had been in power. So only the EPAD manifesto could be put to question. They scrutinized it and found that it had never been fulfilled at any stage of the existence of the party. The fight would therefore be against the EPAD and not against the non-consequential mushroom parties that carried banners on national days. (33)

The quotation above indicates a political atmosphere of dictatorship and reluctance to change where one party keeps winning all the time, yet their impact in the country is not felt. The SDO and a host of others carry out a task of preventing the ruling party win.

Moreover, in the novel, we realize an atmosphere of fraud in elections. There is a high level of rigging of elections. Esole in his opinion opts for opposition because the salvation of the country could only be achieved by the opposition. The SDO demands Esole's choice of party, and his reply is:

The Serious People's Deliverance Party (SPDP). The party that provoked riots after the last presidential elections that it claimed but was deprived of victory by the Minister of Territorial Administration? The party we have been

> *instructed to regard as enemy number one of the country? That party is in our red books?.* (36)

The except above illustrates the contemplation of which party to vote for. SDO and Esole take serious precautions on voting the right party that is transparent. Throughout the text, The SPDP party is the only opposition capable of standing against corrupt elites and this is the more reason why it is in the governments' red books.

The Bad Samaritan projects a lot of evil in politics whereby politicians go to the extent of involving themselves in dirty acts like killing and occultism, in order to obtain more power. This is seen when the narrator states that:

> *The population of Lebmot remained in shock. Everybody doubted who might have killed an innocent teacher and taken his parts. Suspicion started entering on the incumbent Mayor. It was alleged that finding the odds too much against him, he had killed the teacher and taken his parts to Ojebu Ode where his marabous would concoct election winning talismans for him. If that were true, Esole thought it will work in his favor.* (40-41)

The except above indicates the degree to which power mongers can go, so as to acquire more power. They will get this power even through bloodshed. Citizens of Ewawa are shocked at these strange happenings even in the education sector.

In *The Bad Samaritan,* leaders would do everything to maintain their political positions. The SDO tells all top civil servants, especially the directors to tell the villagers that if the opposition wins in their area, he would lose his Ministerial post and his chances of becoming Prime Minister would be lost. He does this to protect his position at all cost. The novel makes reference of the fact that the 26 years old regime of the ruling party is a failure. One troubling aspect are fake promises elites make to uphold power. The narrator states:

> *The Minister had made several empty promises and was sort of dry in what to tell the people again. So he aimed at the chiefs. He convened a chiefs' conference and sent his fleet of vehicles to the villages to bring them to Lebmot. To entice on heavy turnout he sent FCFA 20,000 pre-attendance stipend to each invitee with word that heavy pacts were on their way.* (43)

The quotation above shows how deceitful politicians are. The need for absolute power triggers leaders to do all sort of odds. The Minister does not only end here. He goes as far as hiring 'Hotel de Bon Conscience' for the chiefs for two days. For the first time the chiefs of Lebmot sub-Division are treated to the bounty of the coffers of the ministry of Jungletry. At the end, the Minister bribes each chief with 150,000 and an oath that they will give their support to the ruling party.

The Minister warns the chiefs against voting for SPDP party which he mawkishly renames Stupid People's Destructive Party. They go as far as forming conspiracy squads on payment of FCFA 50,000 each if they fulfill their mission. This is done with the support of the police and military. The narrator quotes:

> *Some chiefs who decide to spend an extra day in Lebmot sent word to their subjects at home to stitch camp. The beggar chief of Lebmot central, a PhD cap-in-hand stooge decreed by Muankum that if one vote went to the opposition, the non-natives of the area would be repatriated to their villages of origin. He even suggested that the opposition should be banned.* (44)

The statement above demonstrates how corrupt those aspiring to obtain power are. The team Esole sends to West Bassiland is chased out of the place by the very people who have hailed them a few days earlier. This very act also portrays the betrayal of the subjects and justifies the fact that the masses themselves contribute to power abuse in the nation. Even the motorcycles the SPDP have hired are constantly packed at the verandas.

Rigging of elections remain a major issue throughout the novel. Professor Esole and his party SPDP loses the election carried out. Politics only puts Esole in misery and terrible debts. Money borrowed from financial institutions purposely to carry out campaigns is all lost. Njume a gentle man openly confesses to Esole that he was one of the citizens of Lebmot brought to prevent him from getting into parliament. The betrayal of the masses themselves is highlighted when the young man describes the whole process. He states "in previous elections, government agents sabotaged electricity. But in this case, it was thunder which knocked out the lights" (48). Njume goes ahead to describe the whole process:

> *And once lights went out, especially as foreign observers had gone, the police and the military and the Minister had arranged to handle the rigging process went into action. Although I was incorporated into the rigging lot, your overwhelming victory convinced me that you were the people's choice and nothing should disturb you. But then, a twig does not build a fence. So, I Helped in rig in favor of the ruling party…*(48)

The quotation above vividly describes the mean political deeds of the ruling party. It also demonstrates the fact that the idea of irresponsible leadership is not only practiced by

the post-independent leaders, but, it is equally promoted by masses who claim to be subjugated.

Tribalism and nepotism still remains part and parcel of the manifestation of political power in *The Bad Samaritan*. Esole poses series of questions about the Minister's deceitful nature and describes the way the Minister has been in power for more than twelve years and still yet, there is no single boy/girl that can boast of his help. This is highlighted when Esole states:

> *Has he a plan for building up the manpower of this beautiful and fertile motherland so that he can have a strong team to face the challenges of the nepotistic politics of our country? Other Ministers put their people in strong places so that together they can constitute a strong force that is consulted before major decisions are taken. But see, your man has been Minister for more than twelve years, yet there is no one single boy/girl who can say, he has helped them get a scavenger's position.* (49)

The quotation above insists on the greedy nature of leaders. Esole also describes him as "He is a do it alone and enjoy it alone person. At first he said he was appointed by the President and elected by our people." (49)

In addition, we find a political atmosphere of exploitation where the narrator says "Time and again politicians who lose elections complain of electoral fraud. Fraud in elections is simply out-maneuvering the opponent for personal gain" (70). The people still complain of the Minister's empty promises which eventually are never fulfilled. Complains come in about his unfulfilled promise of a good road. This very issue of rigging of elections come up again when Esole states "Look at this second picture. You see people chasing out a team…Look at this 3ʳᵈ picture, you see the SDO assisting in rigging the elections. Look at the 4ᵗʰ picture. It is the picture of the supremecourt judge declaring contested elections in favor of the ruling party"(120). After winning the elections through fraudulent means, the ruling party does not honor a single pledge nor visit West Bassiland. Esole expresses his regret of getting into politics and makes use of a powerful irony which goes thus "I lost more than sixteen million francs in the elections. Which Samaritan would be carried to hospitals the patients of those who made him lose so much money in elections while those they voted for enjoy the booty of the rigged election?" (120).

Financial Misconduct and the Question of Accountability

This section demonstrates the lack of a principled economic vision that can command the harnessed efforts of the leaders. Financial misconduct specifically focuses on the control and influence exerted through the possession and mismanagement of financial resources such as money, capital and assets. Financial misconduct is exercised, when African leaders do not use state finances to develop their nations but practice embezzlement, backstabbing, and blackmail.

In essence, Ewawa in *The Bad Samaritan* epitomises an atmosphere of theft and mismanagement of finances. The narrator makes the statement that "Ewawa was rotten. There was no saint. Since the three salary cuts and the institutionalization of kleptocracy, every Ewawan even babies were thieves. The government cut salaries not because it was a measure to fight economic crises, but a measure to hoard funds for Ministers and the top brass of our country to embezzle" (13). Worse still bankruptcy is the order of the day, as Ewawa banks are extremely empty. In effect, a military man who is stranded causes a scandal at the bank:

> *See a military man whose mother-in-law had died, and who had been coming to the bank to no avail to withdraw money and prepare to take the corpse home, went mad when a day before the removal of corpse from the mortuary, he came and still found the gates locked. He tied a chain to the gate, tied it to his military jeep and tore down the gate. He then went for the corpse and laid it in front of the bank.* (18)

Financial institutions embarrass the citizens. The military man goes further to sit on the coffin with a loaded gun and threatens the authorities saying that he will bury the corpse in front of the bank if they don't give him money. It takes twenty other armed military men to convince him to withdraw.

Mrs. Esole presents a cheque of FCFA 2000,000, but ends up receiving FCFA 20,000 due to the bankrupt nature of the bank. This leads to series of retaliations from customers who start throwing stones in violence. Ministers and their likes squander hundreds of millions of tax payers' money. The shameless Minister of Finance specializes on cutting salaries of workers who go on retirement and no worker is given the chance to establish his pension as 20 to 30 percent is subtracted from it. Esole is a victim, as the only way to receive his pension is to give 20% of it worth FCFA 5000,000 to the private sectary of the Director of Salaries in the Ministry of Finance. Again, the excessive taxes imposed leads to the entire close down of a cocoa company.

Administrators engage in fraudulent acts in administrative garages. Parliamentarians make their workers exchange their old car engines with brand new car engines. The narrator describes the whole process "Whenever we heard that an old government vehicle had an

accident, we rushed there and replaced its number plate with that of a brand new vehicle of the same make" (85). Leaders in Ewawa are described to have uncountable personal bank accounts everywhere. After stealing billions of francs the money is saved in towns such as; Tumba, Timbe, Tuanda, Elia, Dande, Bassam and Menda. Additionally, Professor Benlon's father who is a minister abuses financial power by building his house costing FCFA 60,000,000 and another fellow aims at building his own house at FCFA 90,000,000. When dignitaries organize meetings which yield no positive outcome, bribery is promoted. Chiefs are bribed by politicians when the narrator quotes "Each chief was given FCFA 50,000 and Chief Nkume 75,000" (165).

However, *Wizard of the Crow* depicts bribery, fraud and embezzlement when Ruler carries out a building project and appoints Titus Tajirika as the first chairman of the Marching to Heaven Building committee. Tajirika uses this building project as an opportunity to amass more wealth for himself and eventually grows rich overnight. A large number of contractors who are interested in the building project visit Tajirika, and offer him bribes and money cheques. The narrator states "the money had piled up so quickly that, with his desk drawers stuffed, Tajirika was forced to send Nyawira to buy sacks and cartons for the rest of his abundance" (104). Altogether, Tajirika receives bribes of about three sacks of Buri notes. The Ruler haven learnt that Tajirika has taken a lot of Buris as bribe he abuses economic power in that, he is impressed and still thinks Tajirika is a better person to do business with. This is evident when the narrator states:

> *The Ruler had not always been so enamored of Tajirika. He had appointed him Chairman of Marching to Heaven initially as an interim measure, pending the release of funds by the Global Bank. But he had started to think well of Tajirika the moment he realized that the man was a crook, better at the art than any of his counselors. It was Tajirika's disclosure that as Chairman of Marching to Heaven he used to demand payment in dollars from potential contractors that first impressed the Ruler and made him decide that he could certainly do business with this man. A person who could make others beg to pay in fresh dollars for services yet to come was way ahead of the game. Kaniuru and Sikiokuu suffered by comparison.* (612)

From the above statement, Ruler abuses economic power by yielding to fraud and is in the same agreement with Tajirika. Despite the theft, he is still contented to have Tajarika as an ally so that they both can fortify their tactics in stealing and amassing more wealth.

Moreover, leaders abuse economic power when they practice fraud by mismanaging state funds, blackmailing and backstabbing. Kaniuru's secretary named Jane Kanyori, fakes signatures and cheques of money for him. She fakes the signature of the Ruler on cheques and in that way, they both steal money. Soon after, Kanyori tells Kaniuru to get married to her and when he refuses to marry her, she blackmails him by threatening to reveal the truth about the fake signatures and cheques together with other secrets they shared together if he does not yield to her condition. This can be seen in the conversation between Kaniuru and Kanyori:

> *"Are you crazy? Ondoka. GET OUT!" he yelled, threatening to call the police. "Hold it!" Have you forgotten all the work you and I have done together? A husband and wife Team? [...]My heart flew to you the day you trusted me with your secrets and all that money… "God gave me a foolish attachment to papers, documents or anything with hand writing on it-even those pieces of papers on which you used to practice the signatures of…let us mention their names. I still have them save in the bank." [...]But what scared Kaniuru the most was not her reference to the loot from Matching to Heaven but her mention of the signatures. In addition to Sikiokuu's Kaniuru had tried his hand at the Ruler's signature in an attempt to impress Kanyori with his partnership. She had him by the balls. He thought he was toying with her, and it now turned out that it was she who had been toying with him!* (710-13)

The above discussion is a serious argument between John Kaniuru and Jane Kanyori whereby Kanyori reveals Kaniuru's secrets and blackmails him by threatening to use them against him if he wants to double-cross her. They both threaten each other.

In addition, leaders in Aburiria abuse economic power as seen in the case where after the Ruler discovers that Kaniuru has been stealing money through the fraudulent use of fake cheques and signatures, he joins him in the act of mismanagement of state money. Economic power manifests through theft among leaders, where, because the Ruler is also a criminal, he promotes his colleagues who are also criminals and together they all share the stolen money. When Kaniuru is caught stealing, he is given a second chance and is even promoted to a higher rank. One can see this reflected in the quotation bellow:

> *And now I come back to you, he said, looking at Kaniuru and barely holding back his laughter at the thought of a male being out-done in crookedness by a female. "I want fifty percent of*

> *all the money you stole from Matching to Heaven, and the interest, to go to the Ruler's Smog Disaster Fund. But I will give you another chance. Your kind of cunning is best for youth and money matters. You are my new Minister of Finance and Youth. As for your wife Jane Kanyori, I want her transferred immediately from the National Bank of Commerce and Industry and placed in a strategic position in the Central Bank."* (717)

The excerpt above is a clear indication that the Ruler and his entire government are all crooks and have sworn to drain Aburiria's economy. The entire Ewawa economy is in ruins as Ruler promotes stealing and theft. It is very pathetic and ironical that after finding out that Kaniuru stole money, Ruler demands his own share of the stolen money and instead of sanctioning him, Ruler instead promotes him to Minister of Finance and Youth, to steal more state funds.

III.   DICTATORSHIP AND THE DARK SIDE OF MILITARISM

This portion demonstrates how dictatorship effectively dominates the government, suppress political opposition, restrict civil liberties, and exert control over all aspects in the texts under study. Dictatorship in one word means absolute power or unjustly administered despotism. In other words, it is arbitrarily cruel exercise of power. Having absolute power means having excess power or power which is limitless. A leader who has absolute power takes decisions without the concern of the people. His decisions whether good or bad, are hardly influenced by his subjects. Scott Eposito posits in *Thrice told Tales: How Stories Become Reality* that:

> *Although it is many things, Wizard of the Crow is foremost an allegory for all Kenyans'and other Africans' post-colonial dictatorships. It charts a path that many nations have taken as they toss of imperial rule, move on through the transition from dictatorship to democracy (often 'democracy'), and stumble towards other forms of governance that are appearing on the horizon of the 21st century.* (2)

Dictatorship has been a product of postcolonialism. This is underlined by Ngugi in *Decolonizing the Mind: The Politics of Language in African Literature.* Dictatorship was a creation of the West. Even after independence, things did not change much for the African people. Their leaders were not better than colonizers. Ngugi posits thus:

> *To claim the past is to reclaim one's history, language and culture: It is also to regain control over one's future. In shaping the future, unity of*

> *the purpose of all: just as the divisive events of the past generated the vision of the wholeness expressed in Pan-Africanism, so past resistance can be invoked…to inspire present-day Africans to reject neo-colonial dictatorships, enslavement to the Western values and exploitation under global capitalism.* (73)

Ngugi's quote emphasizes the significance of acknowledging and understanding one's past as a means to connect with one's history, language, and culture. By reclaiming the past, individuals can take ownership of their narratives and traditions, thus empowering themselves in shaping their future. Through a unified approach rooted in a deep understanding of one's heritage, individuals can actively mold a future that aligns with their values and aspirations, paving a way for progress and self-determination.

Ruler reveals the brutal nature of bureaucratic and autocratic power yielded by man. He exercises this power by attempting to completely wipe out the West from Aburiria, reason being that the Westerners had given invitations to some army officers for cocktails and dinners at Western Embassies. He reminds the Westerners that in Aburiria, he is still the man, regardless of the loans for Marching to Heaven and there is nothing these arrogant bastards can do about his laughter of his own people. He issues an ultimatum followed by an order for armored division to clear the people's assembly. The narrator insinuates "the armored cars on television, their long guns poised to murder, relentlessly moving down the streets of Eldares made him feel manlier. The media swarming around the columns excited him. Let them see blood, the Ruler whispered to himself, pointing at the television screen. Let them see that I am still in charge" (643). Ruler's cruel rule is to crush and wipe out followers of the Voice of the People. He declares "those who had killed innocent civilians whose only crime was to celebrate their Ruler's birthday, he had only one message for them: his security forces will hunt them down and bring them to justice" (697).

In summary, as soon as Africans took over the leadership of their nations, they were attracted and obsessed by the lust for power, personal well-being and wealth. Soon after, African leaders oppressed their people through their dishonest deeds.

Military power would refer to a nation's ability to exercise control and exert influence through the utilization of armed forces. The concept encompasses a diverse range of factors, including military technologies, combat readiness, manpower, logistics and strategic decision-making. This work is based on the Kenyan and Cameroon experiences which illustrates the repercussion of military

leadership. The rulers of these societies turn to gruesome and inhuman policies that only help to sour the relationship between rulers and citizens. The novels under study the betrayal in the notion of leadership and brutal policies such as the standing army, lack of freedom of speech and other inhuman experiences. This often leads to an uncordial relationship between the neo-colonialists and the indigenous people. In other words, leaders' inability to meet the needs of the masses often provoke resentment, discontentment and violence which seem to be the preoccupation of most post-independent writers.

John J. Mearsheimer in *The Tragedy of Great Power Politics* argues that military power is crucial in maintaining a nation's security and global standing. He states "military power serves as a fundamental tool for states to protect their interests from perceived threats, and it forms the basis of national *security* strategy" (20). But this is not the case in the texts under study. In addition, Yagmur Akgul in *Understanding Military Power: A Theoretical Framework,* highlights the importance of military power in the context of international relations when he explains that "military power provides a state with the means to defend itself, achieve dominance over adversaries and influence the behavior of other states" (18). Ngugi wa Thiong'o and Alobwed' Epie create fictional nations such as Ilmorog, Aburiria, Ewawa and Dande whereby, leaders counteract these scholarly ideologies and do the opposite. They exercise their own military strength using the gun, by terrorizing innocent civilians.

From Michael Howard's book *War in European History*, "military power means the capacity of a state to impose its will on other states in international systems through force or threat of force. It depends on the constellation of military capabilities and the ability to use them to achieve political objectives" (10). This is not the case with African nations.

The post-colonial State's dependence on the coercive institutions of the police and the army is vividly exemplified in *Wizard of the Crow.* The Head of the Free Republic of Aburiria is more of a military than a civilian ruler. It is said that he was a military staff under the colonial administration and his military instincts will predominate his civilian office as he appears mostly in his Commander-in-chief military uniform. In the Free Republic there is virtually no distinction and the police in terms of their brutality and political instrumentalization. The narrator emphatically comments that:

> *The so-called national army is a colonial institution. It was trained to hate its own people. The soldiers hate even themselves, shorn as they are of any national pride. They were trained to kill*

> *nationalists fighting for freedom. How can they feel for the nation whose emergence they fought? They pass these attitudes to the new recruits, the young. In time, these traditions of self-hate in the colonial times become the everyday.* (758)

The above authorial intrusion best provides an explication for the negative perception of the army and security forces is regarded by awe, distrust and animosity by the citizens. The army exists less to guarantee the territorial integrity of the nation than to ensure the personalization of the nation by the leader. In one of his television appearances, Ruler shamelessly and un-regrettably declares to the nation that "the only votes that mattered are those cast for him by the armed forced" (234). The Ruler's addictive reliance on military and police forces is based in his Machiavellian philosophy that "it [force] is the only language his own people understood" (641). Consequently, the importance of the army in political affairs of most African countries dwarf that of the parliament and other democratic and republican structures of the state, because the army is most appropriately substitutive of ideological barrenness. The saying by Paul Brooker in his book entitled *Non Democratic Regimes: Theory, Government and Politics* go that:

> *If the only tool at your disposal is the hammer, you will certainly consider any problem as a nail. It is due to this mentality that most of the African armies have been politicised through selective induction to serve the interests of particular governments as opposed to the state.* (19)

The quotation above underscores the critical concept that individuals, particularly in powerful positions such as within African armies, can become narrowly focused and biased in their approaches when limited by a singular tool or perspective. As such, the quote reflects the dangers of instrumentalising institutions for personal gain.

In the same vein, Ngugi goes further to demonstrate the depraved practices of the post-colonial police system in *Wizard of the Crow*. The police maltreat civilians for sport. This is glaring when Minister Sikiokuu orders the police to chase away the beggars (some of whom lost their limbs during the country's independence struggle) during the visit of the Global Bank delegates at the Paradise Hotel. The narrator insinuates that, "although they [the police] had tried to be stoic and some even aspired to good humor, the police had been chaffing under their order of restrain. So they were now jubilant about the business at hand. With their riot gear-clubs, shields, and guns-the police attacked the crowd" (74-75) . Here, it can be said that the police men seem to obtain a sense of self-fulfillment through their masochistic and sadistic belief in violence

when they attack the people whom they are supposed to protect.

Lawrence Whitehead in *Democracy and Democratisation: Theory and Practice, also* emphasizes the point "that one of the key institutional changes that need to accompany any significant political process of democratization, is the restructuring and indoctrination of the police and the army" (90). To be able to change the perception of the masses toward these custodians of the state, the army and the police have to be reformed from their precedent role as structures of control to structures of civilian protection. From this perspective, the police and the arm forces have not been sufficiently reformed to cleanse their image in the hearts and minds of the African masses who still bear an innate antipathy towards these institutions.

In a vivid description of the typical post-colonial African State, the Nigerian development analyst, Claude Ake in *Democracy and Development in Africa,* states that:

> There is hardly any rule of law, no plausible system of justice, no transparency. The coercive institutions of the state and above the law, civil society is below it, and ordinary people are out of sight, for beyond its protection. The judiciary is dissociated from justice, and the bureaucracy is oppressive and arbitrary. The...states, like the colonial state before it, turns on the calculus of strength. (6-7)

Though the above painted picture is not representative of all African state institutions in contemporary times, the majority of them fall within this description. Major state structures like the courts, the police and the army which are supposed to transcend the brevity of any particular government have come to represent the deterioration of state sanctity in the eyes of the masses as they are rife with corruption and lack transparency. The brutality of the police action in *Wizard of the Crow* is not subject to any scrutiny for those who act under the cover of the state's reason seem to benefit from an unrestrained impunity and unquestionable immunity.

One other important issue as far as the exercise of militarism is concerned in *Wizard of the Crow* is the fact that Ruler thinks of backstabbing his colleague with the help of his army. Power consumes the Ruler so much that he sees Tajirika as a threat. He fears that Tajirika may one day take his place and so, wants to eliminate him by sending him on one last mission and executing him afterwards. Tajirika after been promoted to Minister of Defense is seen as an enemy to the Ruler. The narrator narrates that:

> His instrument would be non-other than Tajirika. He would send Tajirika on one more mission. His plan was simplicity itself. He would send his

> devoted minister, his very trusted counselor, on a last mission, to order the army for a massacre. Blood would flow. And after the massacre he would set up a commission of enquiry supervised by a couple of observers from America and the European Union, if necessary which would end up blaming his Minister of Defense. He would then have him executed publicly. (750)

The above expression justifies how military power is used to get rid of other collaborators and maintain power. Leaders rule with the gun, by using the army to wipe out any rival who threatens their position. Blood mensioned in the quotation above symbolizes misery and evil.

Barry R. Posen in *The Sources of Military Doctrine* highlights the importance of adopting and adapting military doctrine to changing international security environment. He states that "military doctrine should be based on a state's unique strategic circumstances, including its geography, national interests, and political context" (22).

IV.   CONCLUSION

This paper has discussed and demonstrated irresponsible leadership in the political, financial and military domains within the post-independent matrix. The findings of this research indicate that irresponsible leadership after independence has hindered progress and development in the texts studied. However, it is a portrayal of some states in Africa. The study also revealed that irresponsible leadership has led to economic instability and social unrest in post-independence nations as analyzed and demonstrated in the texts understudy. This is probably part of what has resulted to social unrest in the postcolony.

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Politics of Identity and Symbolism: A Study of Kennedy's Play *Funnyhouse of a Negro*

Md Nasir Hossain[1], Dr. Kunnathil Muhammed Aslam[2]

[1]Research Scholar, Department of English, Maulana Azad National Urdu University, Hyderabad, India
mdnasir0097@gmail.com
[2]Assistant Professor of English, Maulana Azad National Urdu University, Hyderabad, India
kmaslu@gmail.com

Abstract— Kennedy's Funnyhouse of a Negro offers a poignant exploration of the devastating impact of racism on Black individuals and communities. Through the lens of Critical Discourse Analysis (CDA), this study examines the play's depiction of social binaries, such as race, gender, and education, to illuminate the struggles faced by the marginalised characters. The central focus is on the character of Sarah, whose obsession with whiteness and control leads to tragic consequences for her Black father. The play's symbolic language effectively conveys the oppressive nature of white culture and the psychological toll it takes on Black individuals. By highlighting the racial tensions and power dynamics within the play, this analysis presents the enduring legacy of racism and its impact on marginalised communities.

Keywords— Racism, Identity, Politics, Symbolism, CDA.

I. INTRODUCTION

Identity is a complex concept encompassing an individual's unique characteristics, emotional behaviours, and social positioning. It is not solely a personal construct but is deeply intertwined with the political, economic, and cultural structures of society. As Norton asserts, "a person's identity must always be understood in relational terms: one is either subject of a set of relationships (i.e. in a position of power) or subject to a set of relationships (i.e. in a position of reduced power)" (Norton 2). This relational understanding of identity highlights the power dynamics that shape individuals' experiences and opportunities. In discussing identity, political factors such as class, race, gender, and nationality play a crucial role in shaping one's social position. These elements significantly influence access to resources, opportunities, and recognition, creating either advantages or disadvantages for individuals. According to Young, "social positions are determined by structures of privilege and oppression, wherein class, race, and gender intersect to determine individuals' experiences" (Young 23). In essence, identity is not merely a personal

expression but a reflection of the broader political and social context in which individuals are situated (Crenshaw 140).

Further, individual identities are not only 'contextual' and 'situationally adaptive', but also dynamic. Erik Erikson is one of the critical theorists in the field of psychological development who talked about the theory of psychological evolution, where he mentioned the ego identity. The ego identity describes an individual's identity with the 'sense of continuity' (Erikson 82, 128). Erikson's ego identity theory suggests that individuals pass through eight stages of psychosocial development, each defined by a conflict between their personal inner world and the external social environment. He particularly emphasised that identity conflicts predominantly occur during adolescence. According to Erikson, resolving these conflicts has significant consequences for one's development, potentially shaping the individual's sense of self and ability to interact with society (Erikson 94). Therefore, identity includes the specific behaviour of a person in society.

Weinreich uses the identity variant in a framework that allows for the transition from one state to another through biographical experiences and the resolution of conflicting identifications in various contexts. For example, an adolescent experiencing a family breakup may be in one condition, while later in a stable marriage with a secure professional role may be in another. As a result, society has continuity, growth, and change (Weinreich 124-139).

Moreover, it includes several aspects of existence in a big image that signifies the position of an individual, treatment of people, class system, cultural beauty, events of a particular area, gender roles, etc. When we talk about the individual identity of gender, what comes to our mind? We think that the personal identity of gender means the existence of a unique human being, whether masculine or feminine. There is another essence of the gender role, like 'who controls' and how the controlling takes place in real situations. Most of the time, it is found that the masculine gender controls the feminine gender. But in this study, the female character Sarah abuses her father because of his colour and social status, as traced in the chosen play. The black identity of the man forces him to detach from the family and society. Therefore, the researchers want to show the black identity and its crisis in the *Funnyhouse of a Negro* drama.

The play *Funnyhouse of a Negro* highlights significant social issues in American society, particularly addressing the politics of identity and symbolism. The central character, Sarah, is emblematic of the internal conflict experienced by individuals marginalised due to race and class. Her fascination with white identity, manifested in her obsession with their colour, lifestyle, and societal status, reflects the broader socio-political pressure on minorities to conform to dominant cultural norms. This pressure leads Sarah to reject her own Black identity, a rejection so deep that it results in her symbolic torture of her father, a figure representing her connection to blackness. As Erikson suggests, identity conflict often arises from the tension between the inner world and the external social environment (Erikson 94), and Sarah's struggle embodies this conflict, demonstrating the consequences of internalised racism and societal oppression.

Furthermore, symbolism is a crucial aspect of the play, reinforcing the themes of identity politics. The playwright uses various symbols to represent Sarah's psychological turmoil and the broader racial tensions in American society. For example, Sarah's fascination with whiteness symbolises the societal elevation of white identity over black identity. Through these symbols, the playwright Kennedy critiques the racial hierarchy that governs social relations, echoing the ideas of identity

politics where race and social status define one's experience. The use of symbols to represent racial tensions aligns with the concept that identity is not merely personal but shaped by external political factors, including race and class (Young 23). Thus, the researchers highlight the dominance of white identity over black identity through symbolism in the play *Funnyhouse of a Negro*.

II.   THEORIES AND TOOLS FOR ANALYSIS

This study seeks to address a central question: How is black identity victimised in the presence of white individuals and represented through symbolism in Adrienne Kennedy's *Funnyhouse of a Negro*? To explore this, the researchers have adopted Critical Discourse Analysis (CDA) as the theoretical framework for examining the text. CDA offers multiple approaches, such as Norman Fairclough's CDA approach, James Paul Gee's discourse tools, Teun A. Van Dijk's CDA tools, and Ruth Wodak's sociocultural approach. Among these, Fairclough's CDA tools have been selected for their flexibility and critical depth in analysing the chosen drama. His model includes eight analytical tools, and the researchers have focused specifically on the "vocabulary" tool to investigate the essence of racism, identity, and symbolism within the play.

Vocabulary is crucial in shaping meaning, expressing emotions, and conveying ideologies in any language. This prompts key questions for analysis: What specific vocabulary is employed, and what does it signify? What word clusters or collocations are present? How do these linguistic choices reflect the broader culture and context of the text? By analysing the vocabulary, the researchers aim to uncover the geographical, social, cultural, and ideological representations embedded in the language used by the writer. As Fairclough emphasises, using specific wording often signals an ideological struggle. Hence, through the vocabulary tool, the study will examine the various linguistic choices Kennedy makes to highlight the core issues in *Funnyhouse of a Negro*. Symbolism, particularly, emerges throughout the play to accentuate the essence of racism.

III.   ANALYSIS

The play starts with the background of the stage, which is considered an 'unnatural black'; through the middle of the stage is white light. The central character, Sarah, is fed up with her father's identity. Sarah does not like her father because of his black colour. She tries to ignore him repeatedly throughout the play and makes many racial comments about him. It is found that the black signifies the beast in the play. Even she says he should not

enter the castle because he is black. At the same time, she feels happy because of her mother, who is in yellow. Two colours significantly play essential roles, like yellow and black, as yellow symbolises the light of hope. In contrast, the colour black signifies hopelessness and clueless desperation for Sarah. By making the racist comments, Sarah wanted to keep her distance from her father, as found in the text,

> How dare he enter the castle, he who is the darkest of them all, the darkest one? My mother looked like a white woman, hair as straight as any white woman's. And at least I am yellow, but he is black, the blackest one of them all. I hoped he was dead. Yet he still comes through the jungle to find me. (Kennedy 12)

The binary of black and white is very prominent due to the direct racial attacks by the white lady on the black man. The white man has a superior position in society as they have straight hair compared to other white people, while the black man does not have such qualities. Sarah's mindset depends upon the colour of people; she judges people based on their colour and makes racial comments. After all, individual beauty is not given importance, as per the writer's experience in society. Further, Sarah makes her father responsible for her mother's death as the man touches her with his hand, as found in the text, "It is because of him that my mother died. The wild black beast put his hands on her. She died" (Kennedy 12). The black man compared with the 'beast' and also considered him as 'wild'. Therefore, blackness becomes a 'curse' for the man (Sarah's father).

Sarah is unhappy with herself due to her Negro identity and affiliation in her blood. The black man tries to keep contact, but she repeatedly avoids him by saying that her father is a Negro. The Negro identity is represented as a haunting and diseased birth. After all, her life becomes a curse due to the Negro connection with her life. As earlier pointed out, her mother is a white lady and a brighter woman, but her father is a black man. And here, the black man signifies the 'conceptions' and 'diseases birth'.

Not only the protagonist holds her father responsible, but her mother does the same by making a statement, "Black man, black man, I never should have let a black man put his hands on me. The wild black beast raped and now my skull is shinning" (Kennedy 13). The black man must be punished because of his behaviour and attitude toward the woman, while at the same time, he should not be racially attacked by the woman in society. Therefore, the treatment of whiteness towards blackness is unfair and unexpected, which signifies that black people are discriminated against in society.

The black man is associated with the other elements of blackness in society as he used to wear 'dark clothes' and 'dark stocking'. At the same time, Sarah is obsessed with the idea of whiteness, is fascinated with the luxurious life, and considers white people as fortunate and black people as unfortunate. She said that black is an 'evil' and 'wild beast' because of their behaviour and colour, as found in the play,

> Victoria always wants me to tell her of whiteness. She wants me to tell her of a royal world where everything and everyone is white and there are no unfortunate black ones. For as we of royal blood know, black is evil and has been from the beginning. Even before my mother's hair started to fall out. Before she was raped by a wild black beast. Black was evil. (Kennedy 14)

On the other hand, the black Negro was a man of 'soulless', 'educated' and 'irreligious' as inferred in the text. The toxicity of whiteness is much obsessed with the life of Sarah. Sarah wanted to follow the white colour because of the white people's status in society, which looks like she is completely infatuated with the whiteness that can be found in the text,

> I write poetry filling white page after page with imitations of Edith Sitwell. It is my dream to live in rooms with European antiques and my Queen Victoria, photographs of Roman ruins, walls of books, a piano, oriental carpets and to eat my meals on a white glass table. I will visit my friends' apartments which will contain books, photographs of Roman ruins, pianos and oriental carpets. My friends will be white. (Kennedy 14)

The description of white people using various elements makes life different from that of black people. Even the life of white people signifies a superior position in society and enjoying a luxurious life. Further, white people use musical instruments like 'the piano', 'full of books, 'excellent carpets', 'walls', etc. Sarah is dreaming a beautiful life full of love with a white identity and hates the Negro identity she poses in her life; she says about herself,

> In appearance I am good-looking in a boring way; no glaring Negroid features, medium nose, medium mouth and pale yellow skin. My one defect is that I have a head of frizzy hair, unmistakably Negro kinky hair; and it is indistinguishable. I would like to lie and say I love Raymond. But I do not. He is a poet and is Jewish. He is very interested in Negroes. (Kennedy 14-15)

Although she possesses the idea of 'Negro', she does not like herself, which might be because of her inspiration and influence by white people in society. She

constantly criticises the Negro people because of their black identity in society. Even she does not like her boyfriend because he likes the Negro people. She wants to keep her distance from him and wants to live a life of white people in society. The way she finds herself makes her distinct. She faces an identity crisis in society due to her dilemma with her existence. She is unhappy with her life; everything is false, and lying to her. After all, her dissatisfaction with the expected-white life makes her incomplete. Even though she did not find happiness in her house, she considered it a 'funny house'. She further said she is not finding peace anywhere but trying to find it. The protagonist also tries to build the connection between hope and place, as traced in the text,

> These are the places myselves exist in. I know no places. That is, I cannot believe in places. To believe in places is to know hope and to know the emotion of hope is to know beauty. It links us across a horizon and connects us to the world. I find there are no places only my funnyhouse. Streets are rooms, cities are rooms, eternal rooms. I try to create a space for myselves in cities, New York, the midwest, a southern town, but it becomes a lie. I try to give myselves a logical relationship but that too is a lie. (Kennedy 15)

It is imperative to note that the protagonist is unable to find peace in the city or the artificial life as she expected, which signifies the crisis of her identity and unable to find the meaning of life and faces several problems in reality. Further, she pointed out that because of her Negro identity, she is getting hair losses that symbolise whatever happens in her life; she makes responsible the Negro for everything. Further, the phrase 'black man' is repeatedly used in the text to signify the position of black people in society. Another character, Funnyman, makes fun of the black identity and frequently uses the term in the text because of its presence. Most importantly, the black man is associated with the African people as they were black. Even in one scene, Sarah tries to hide herself from her father by saying,

> Yes, my father is a black man who went to Africa years ago as a missionary teacher, got mixed up in politics, was revealed and is now devoting his foolish life to the erection of a Christian mission in the middle of the jungle in one of those newly freed countries. Hide me. (Clinging to his knees.) Hide me here so the nigger will not find me. (Kennedy 16-17)

After all, it is apparent that Sarah not only keeps her distance from her father's black identity but also hides from the Negro people. Further, the symbolism of the hair is another significant part of the play as it is falling like the identity is in crisis and its fall. Sarah wishes to present herself as a white lady though she is Negro which signifies that she is not happy with her existence in society. The playwright repeatedly uses the word 'dark' for its presence in her father's life. Therefore, the character Sarah feels allergic due to her Niger identity.

Sarah's father is not allowed to touch his wife because of his black identity. The man has black skin, dark eyes, and a square brow. Because of his drinking, he seduced her mother, and their reunion resulted in Sarah's birth in the family, as found in the text, "She would not let him touch her in their wedding bed and called him black. He is black of skin with dark eyes and a great dark square brow. Then in Africa, he started to drink and came home drunk one night and raped my mother. The child from the union is me" (Kennedy 20). Thus, Sarah reveals why she dislikes her father in the play.

The writer describes how Sarah's mother was trapped in a black family due to her connection with the family members. She also said that no white dove is flying in the sky because of the blackness. It is also found that he is compared with unpure essence because of the dark black. Sarah tries to make the connections between the dove and the black man due to their exact opposite features. Whenever Sarah's father is missing in America, the white dove is there, while at the same time, whenever he is in New York, no white dove is there. Here, the black people take the position of lousy omen while the white people become part of goodness, as found in the text,

> The race was no damn good, my mother appeared in her nightgown screaming she had trapped herself in blackness. No white doves flew. He had left Africa and was again in New York. He lived in Harlem and no white doves flew. Sarah, Sarah, he would say to me, the soldiers are coming and a cross they are placing high on a tree and are dragging me through the grass and nailing me upon the cross. (Kennedy 20-21)

Even Sarah talks about how she is over possessive of the white colour, as she talks about how she lays on a 'white pillow' and 'white scalp' as found in the text, "When I awakened I found it fallen out, not all of it, but a mass that lay on my white pillow. I could see, although my hair hung down at the sides, clearly on my white scalp it was missing" (Kennedy 21). Further, she is frustrated due to her father's colour or facial appearance. She again compared her parents and said that her mother is a fair lady while her father is the darkest man in the world. She comes in between them. He repeatedly talks about her father's appearance and considers him a man of black. The identity of a black man is

questioned again and again in the play due to their colour. Her frustration appears through the following statement as found in the text,

> My father isn't going to let us alone. (KNOCKING.) Our father isn't going to let us alone, our father is the darkest of us all, my mother was the fairest, I am in between, but my father is the darkest of them all. He is a black man. Our father is the darkest of them all. He is a black man. My father is a dead man. (Kennedy 22)

Another exciting thing in the play is that the man is considered dead in society due to his black identity and is repeatedly ignored. Sarah's father asks for forgiveness from her daughter because of his blackness. He constantly cries and asks for forgiveness, but Sarah ignores him repeatedly. He also confessed that she is the daughter of the torment, which directly connects with him in the play,

> He sat on a bench in the dark hallway, put out his hand to her, trying to take her in his arms, crying out-forgiveness, Sarah, forgiveness for my being black, Sarah. I know you are a child of torment. I know on dark winter afternoons you sit alone weaving stories of your mother's beauty. But Sarah, answer me, don't turn away, Sarah. Forgive my blackness. She would not answer. He put out his hand to her. She ran past him on the stairs, left him there with his hand out to me, repeating his past, saying his mother hoped he would be Christ. (Kennedy 23)

Sarah's level of frustration is out of control. She constantly held her father, as found in the text. She wishes that her father would die and leave this world. Sarah will release herself from all kinds of connections if her father dies. There is a repetition of exact phrases or statements to refer to her father's blackness in the text constantly. Sarah said that her mother's hair is straight like the white woman's, but because of the blackness's connection to the lady, she is irritated and frustrated. Her frustration level forces her to leave her father. The dramatist beautifully presented the crisis of the black identity in a white society. The treatment of white people over black people is tremendously expressed through the character of Sarah and her father. The writer's symbolic attitude makes the surface more reflective and dynamic towards the other character. Even it is found that the black man tries to infatuate himself with people but cannot do so as the white character is superiorly presented while the black character is viewed as ugly in the play.

Furthermore, there is a conversation between Sarah and her father regarding the forgiveness and comparison of God and Sarah's father in the text. Here Sarah stands her father as a man of nigger and torment. While her father tries to protect and defend himself by taking God's name, as found in the text,

> I see him. The black ugly thing is sitting in his hallway, surrounded by his ebony masks, surrounded by the blackness of himself. My mother comes into the room. He is there with his hand out to me, groveling, saying-Forgiveness, Sarah, is it that you will never forgive me for being black. Forgiveness, Sarah, I know you are a nigger of torment. Why? Christ would not rape anyone. You will never forgive me for being black. Wild beast. Why did you rape my mother? Black beast, Christ would not rape anyone. (Kennedy 24-25)

Sarah's continuous humiliation of her father forces him to leave this world in the form of death. He felt the pain of life and did not recognise himself in society. It's his daughter's humiliation again and again due to his colour. Because of his colour, he is constantly questioned by her daughter. He tries to find peace but is unable to get it. The black man also asks for forgiveness, but her daughter ignores him as he is responsible for killing his wife. Even he felt responsible for his colour and said he could not change the scenario instead of asking his daughter for forgiveness repeatedly. Therefore, Sarah's hatred for the black man resulted in her father's death in society.

IV. FINDINGS OF THE STUDY

The treatment of white people over black people is prominent in the play. The attitude of the white people brings serious concern; based on their colour, the black people are judged in the play. The black is presented as a torment, niger, helpless, homeless, clueless, and not finding any better way to live in society. The presence of racism positioned black people as inferior, classless, destitute, ignored, tormented, etc. All these essences of blackness are presented through the symbolism in the play.

Further, Sarah's continuous humiliation forces her father to kill himself by hanging his life. It also asks several questions to society and its people regarding the existence of the black community. Moreover, the writer presented the facts, especially the behaviour of white people over black people and how they are treated in society. The repeated racial attack of the white lady, Sarah, engulfs a life with so much pain in the community. Although the man asks for forgiveness, he is disallowed to do so repeatedly. The expectation and love for white people of Sarah de-socialised from the black community. Because of her connection with the black father, she holds him responsible for everything, though her father asks for forgiveness but fails to do so.

Further, it is found that Sarah isolates her boyfriend because of his likeness to the black community. Therefore, the playwright Kennedy presents the torment experience of black people and reflects white people's attitude toward black people.

V.   CONCLUSION

In sum, *Kennedy's Funnyhouse of a Negro* explores the devastating impact of racism and the complex interplay of identity and symbolism. The play's central idea of racial discrimination is accentuated by the relentless targeting of the black man by Sarah. This overt racism, coupled with Sarah's willful ignorance, highlights the pervasive nature of prejudice within the white community. Symbolism is a powerful tool in *Funnyhouse*, indirectly yet effectively conveying the experiences of Black individuals. Sarah's obsession with whiteness, manifested in her fixation on colour, function, communication, and social status, reveals the oppressive power dynamics at play. Her toxic behaviour, fueled by over-possessiveness and isolation, ultimately undermines her own identity. Through these interwoven elements, Kennedy brilliantly presents the societal ills of racial discrimination, the dominance of white culture, and the enduring resilience of the Black community. The play's exploration of identity, both individual and collective, offers a poignant commentary on the enduring challenges faced by marginalised groups.

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Orientalist Art: Morocco's Depiction by Delacroix as a Case Study

Mohamed Mehdi El Amiri

Department of English Literature, Cadi Ayyad University, Morocco
mohamedmehdi.elamiri@ced.uca.ma

Abstract— *Edward Said, in his seminal work "Orientalism" (1978), is credited with coining the term "orientalism," which refers to the depiction of Eastern nations from a Western point of view. While concurrently promoting imperialist ideals, this representation frequently romanticizes and exoticizes the civilizations that are now being discussed. In the 19th century, Orientalism emerged as a popular artistic and literary style in the Western world. Painters such as Eugène Delacroix, who were essential in influencing Western conceptions of the East, had a major impact on the development of this style. Delacroix's artworks, such as "The Fanatics of Tangier" and "The Jewess of Tangier," are evidence of his profound curiosity with the Eastern region of the world. The purpose of this study is to explore Delacroix's depiction of Morocco in relation to the larger implications of Orientalism. The research focuses on characteristics of exoticism, themes that are dramatic and violent, and gender stereotypes.*

Keywords— Art, East, Harem, Orientalism, Romanticizing, Stereotype, Western Gaze.

INTRODUCTION

The origin of the Orientalist movement in art may be traced back to the 19th century, when Western European intellectuals and artists became fascinated by the customs, cultures, and landscapes of the East, particularly those of the Middle East and North Africa. This led to the development of the Orientalist style. On the other hand, the prejudices, assumptions, and power dynamics of the Western conquerors and imperialists who were responsible for the creation of Orientalist art were frequently visible in the artwork.

Orientalist art was created by Western artists for Western audiences and serves as a mirror of the West's power and control over the East. This art was developed for the purpose of attracting the Western gaze. The artists viewed the subject matter through a Western lens, which allowed them to superimpose their own interpretations, fantasies, and assumptions on top of the material. The consequences of this power dynamic included the commercialization of Eastern traditions as well as their appropriation. Orientalist art usually represented Eastern cultures as homogeneous and foreign, missing the diversity and complexity that can be found inside these countries. In order for artists to construct a depiction that was hybridized and fake, they would combine aspects of a wide variety of Eastern cultures. This was done so that Western expectations and wishes could be fulfilled. As a direct consequence of this, ingrained cultural routines, customs, and behaviors were perverted.

Orientalist art was developed during a time when colonialism and imperialism on the part of the West were at their most prominent. It served the purpose of acting as a symbolic image of Western superiority over the people and territories of the East. By painting a picture of Eastern civilizations as strange and backward, it lent credence to the idea that the West was on a mission to civilize the world and that it was inherently superior. Eastern women were usually shown in Orientalist art as submissive and sexually alluring objects of desire. This was a common representation of Asian women. Harem scenes, for example, depicted women in conditions that were both isolating and sexualized, which fed Westerners'

preconceived notions and desires about the lives of Eastern women. The objectification and fetishization of Eastern women as well as the reinforcing of gender norms were both results of these depictions.

French Orientalist works tended also to be more explicitly erotic than their other European counterparts. Indeed, the harem – the part of a Middle Eastern palace reserved for the owner's concubines – was an extremely common setting for Orientalist artwork. Male painters were not allowed to enter harems, and so harem paintings were mostly the result of the artists' imagination. It's for this reason that many harem paintings have almost voyeuristic qualities, according to Mayfair Gallery Guides.

Orientalist art has been subjected to significant criticism since it is criticized for its acceptance of prejudices, its romanticization of ancient civilizations, and its consequent perpetuation of colonial ideology. Although the paintings of Delacroix have artistic significance, it is necessary to scrutinize them in great detail in order to identify the underlying biases and distortions that they contain. As a result of depicting Eastern cultures as being primitive and uncultivated, these artworks frequently mirrored the power dynamics that existed between Western and Eastern civilizations. This was done in order to show that Western civilization was dominant. Malcolm Warner, in his catalogue article "The Question of Faith: Orientalism, Christianity and Islam," comments that: The Orientalist painter was not an innocent eye. His vision of the Near East was conditioned by his own concerns as a European and a Christian. Looked at from the religious point of view, as from others, Orientalism tells us something about the Near East but far more about the state of mind of nineteenth century Europe.

The eastern civilizations were frequently glorified in orientalist art, which emphasized the mysticism, sensuality, and primitiveness of the Eastern cultures. A justification for colonization was the practice of romanticizing the East as an unchanging and eternal entity that required Western intervention and civilization. This was done in order to justify the colonization of the East. Orientalist art played a part in the construction of a narrative that justified colonial dominance by depicting the Orient as a place that was continuously alluring and otherworldly. The practice of romanticizing Eastern civilizations was detrimental to their relevance since it ignored the dynamic and ever-changing nature of these cultural traditions.

In her article entitled How Art Created Stereotypes of the Arab World, Sophie Smith Galer goes in detail about how Orientalist art was crucial in spreading views of otherness regarding The East among the westerners: "While Andalusian tiles, Turkish ceramics and Persian rugs were coveted luxury goods – and inspired facsimile craftsmanship across Europe in places like Venice – what the exhibition tries to unpick is how, in Orientalist art, many of these items were effectively props; signifiers to help denote the exoticism of the figures or buildings in the image that lay before the viewer. The term Orientalism blossomed into public scholarship when Palestinian-American academic Edward Said published his work of that name in 1978, arguing that western discourse and behaviour had systematically 'othered' the eastern world." (Smith Galer. S. How Art Created Stereotypes of the Arab World. 2019)

Said, in his notorious work states that: "Arabs, for example, are thought of as camel-riding, terroristic, hook-nosed, venal lechers whose undeserved wealth is an affront to real civilisation. Always there lurks the assumption that although the western consumer belongs to a numerical minority, he is entitled either to own or to expend (or both) the majority of the world resources. Why? Because he, unlike the Oriental, is a true human being." (S. Edward, Orientalism First Vintage Books Edition, 1979 P 108).

The power and superiority of the West over the East was represented in the artwork known as orientalist photography, which was developed exclusively for Western viewers. In order to promote the commercialization and appropriation of Eastern traditions, artists such as Delacroix put their own thoughts and imaginations upon subjects that he was painting. Because of this power dynamic, distortions occurred, which resulted in a reduction in the richness and variety of Eastern languages and civilizations. The Western gaze, which served as an instrument of colonial authority, frequently distorted Eastern civilizations in order to fit to Western expectations and goals. This had an effect on how these civilizations were viewed and interpreted.

Orientalist paintings frequently depicted Eastern civilizations as being uniform and undifferentiated, paying no attention to the numerous differences that occur within these nations. Artists were able to satisfy Western expectations by combining a variety of Eastern components into a hybridized form, which resulted in the distortion of genuine cultural traditions. As a result of this reduction, the concept of the East as a singular and unchanging entity was strengthened. This was accomplished by removing the numerous histories, cultures, and experiences that its people had.

Painters that adhered to the Orientalist style arose during the height of Western colonialism and empire. It was via the representation of Western control over Eastern nations and inhabitants that these artworks served to

reinforce the idea that the West was on a mission to civilize the world. By portraying Eastern civilizations as barbaric and uncivilized, Orientalist art aimed to legitimize colonial ambitions and the exploitation of Eastern resources and inhabitants. This was accomplished through the dissemination of images. The political and economic objectives of Western imperialism were bolstered as a result of this ideological framework, which depicted colonial control as both necessary and advantageous.

Orientalist art frequently depicted Eastern women through a lens of subservience and sexual allure, feeding Western fantasies about their lives. These representations objectified Eastern women and perpetuated gender stereotypes, contributing to a distorted understanding of their roles and experiences. The male gaze, as a pervasive feature of Orientalist art, reinforced patriarchal views of women as objects of desire, undermining their agency and humanity. This gendered dynamic further entrenched the power imbalances inherent in Orientalist representations.

In her article, Zirrar tacles the Orientalist approach that certain artists have taken in order to depict the Oriental women:

"The Oriental woman is particularly fascinating. Characterised as entirely passive, she is an object of sexual desires (of the painter and the male subjects in paintings). She is framed in harems, slave markets or bathhouses, always sexually available for men. She is either entirely nude or cloaked – for the Oriental (male or female) only exists in extreme realities. The Orientalist painter couldn't, however, depict the European woman the way he could the Oriental. Whilst nudity is very common in European art (it's a very popular theme in Italian renaissance art and artwork showing the Classical period), it was considered ill-fitting for a contemporary English or French woman in the 18th and 19th centuries to be shown nude. The Oriental women though, was an exception. It was argued by Orientalists that in the Orient, women did not possess the same position of respect and status, and to paint them was part of the artists commitment to realism." (Zirrar. The Problem with Orientalist Art. 2021)

The Oriental women, based on the passage above, served to Delacroix as a window to depict his view of women in erotic settings as he had no access to French women in order to depict them in his works. The power disparity based on this explanation perfectly pictures the Eastern woman place for Orientalist artists: The substitute to the forbidden, an acceptable alternative to wat is otherwise unacceptable to portray Western women in.

The broad application of Orientalism places an emphasis on the power relations that exist between the West and the East, as well as the impact that Western representations have on the knowledge and perception of the East. This is accomplished through the use of Orientalism as a case study. Stereotypes, which are often the result of unintentional distortion and misinterpretation, are responsible for shaping both the perspective and the knowledge of the situation. "To challenge Orientalism means to reject racialised stereotypes, preconceived judgements, and cultural and religious bias. It doesn't mean denying differences between east and west, but understanding the still-existing colonial power dynamics and analysing differences in a more sensitive and objective manner. Today, with a bit of context, and the benefit of hindsight, we can decide for ourselves the validity of these artworks." according to Nancy Lyons. (Lyons. N. Inspired by the east: thoughts about Orientalism. 2019

Traditional Costumes and Architecture:

Delacroix included traditional Moroccan clothing, including robes and turbans, and incorporated local architectural aspects such as mosques and palaces in his paintings. He also provided precise renderings of the dress. These components brought attention to the numerous and distinctive characteristics of the Orient; nevertheless, they also served to reinforce preexisting beliefs and the sense of the East as a separate and unchanging entity while doing so. His compositions were meant to be given legitimacy by the great attention to detail that he paid to the architectural components of Moroccan structures as well as the elaborate patterns of Moroccan clothes. On the other hand, Delacroix occasionally reduced Moroccan culture to a collection of aesthetic ideals by concentrating entirely on these aspects. As a result, he didn't take into account the genuine realism and complexity of the figures he painted. The propensity to simplify, which frequently places an emphasis on visual spectacle rather than profoundness and complexity, is one of the defining characteristics of Orientalist art.

Exoticism and Romanticism

The paintings of Delacroix frequently showed Morocco with vivid colors and lavish settings, generating a mood that was both exotic and ethereal about the country. The purpose of this romanticization was to attract Western audiences by drawing attention to the "otherness" that is considered to exist inside Eastern civilizations. His usage of vivid colors and intricate, whimsical settings helped to the construction of a representation of Morocco that was not only one of a kind but also appealing.

The tendency to admire the strange and unfamiliar was frequently comparable to the obsession with the awe-inspiring and visually beautiful qualities that typified the Romantic movement. This was the case in many cases. On the other hand, this portrayal occasionally glorified or exaggerated Moroccan locations and traditions, which resulted in a misrepresentation of Moroccan culture and an oversimplification of its complexities. For instance, the bustling market scenes and finely adorned dwellings were occasionally depicted in a manner that emphasized their distinction from Western contexts, therefore enhancing a sense of cultural and

physical seclusion. This was done in order to underline the fact that these elements were distinct from Western environments.

"The Sultan of Morocco and his Entourage" (1845): In this painting from 1845, the Sultan of Morocco, Abd al-Rahman, is seen surrounded by his courtiers and attendants. In an effort to capture the splendor and grandeur of the Moroccan court, Delacroix included minute details of the architecture, clothing, and decorative components that he portrayed in his paintings.

"The Women of Algiers in their Apartment" (1834): Although the painting's title refers to Algiers, which is located in modern-day Algeria, Delacroix's infatuation with the East and his travels to North Africa, which included Morocco, are commonly connected. The artwork, which depicts a harem scene with females dressed in luxurious apparel, is a clear indication of Delacroix's preoccupation with the exotic and alluring aspects of Eastern cultures. In particular, he was drawn to the exoticism and allure of the Orient.

Delacroix's depictions of Eastern ladies in harem settings, which depicted them in opulent and intimate settings, contributed to Westerners' preconceived notions of Eastern women as beautiful and obedient. The portrayal of Eastern women as things to be sexualized and fetishized, without taking into consideration the intricacies and actualities of their experiences, contributed to the perpetuation of gender stereotypes and also promoted the Western perspective of viewing Eastern women as objects. The harem, as shown by Delacroix and other Orientalist artists, serves as a symbol of the sensuality and decadence that are associated with the Eastern culture. These paintings frequently depicted women in a variety of states of nakedness, participating in activities that were either sexually provocative or lazily engaging. This served to reinforce the concept of the harem as a place where one might experience sexual emancipation and enjoyment in an exotic setting. Not only did this result in the distortion

of the social and cultural facts of the harem, but it also made it possible for Western colonial actions to be validated by depicting Eastern nations as being morally and socially inferior.

As Edward Said repeatedly pointed out in his work, Western Orientalism never fully reflected reality. However, the most popular tropes in art endured long enough to twist even our contemporary perspectives today. For example, the multiple harem scenes depicted by Western painters were almost always fantasies about submissive "Oriental beauties" that had little to do with realities. Most men would not have been allowed into the ladies' private quarters. The stereotypical "Oriental" beauties appeared in Delacroix's Women of Algiers as well as in many other works by European painters who displayed their fantasies about Eastern lifestyles.

Sophie Smith Galer tackles the topic of harems in Orientalist paintings by saying: "It is, however, the images of the harem for which Orientalist art is ultimately most notorious; and although the exhibition only dedicates a small corner to Orientalist paintings of women, it dedicates an entire room to artworks modern Arab female artists have created in response to their negative legacy. All a harem was – in theory – was a private domestic space that would only include women and their male family members. That meant no strangers, and certainly no strange foreign travellers living it up in the East – a set-up, which by the looks of all the nudes there are from this era, was insatiably tantalising to western male fantasies. A note next to one painting on display calls the invasiveness of these artists who wished to paint harem scenes "a metaphor for the Orientalist approach to the region," and these women seem as available for public consumption as their countries were to colonial powers. Edward Said covered what he called the 'feminisation of the East' in Orientalism, and it's no coincidence that a number of editions of the book feature a 19th-Century harem nude on the front cover." Smith Galer. S. How Art Created Stereotypes of the Arab World. 2019

Regarding the explanation Galer provided vis à vis Delacroix's painting of the Women of Algier, she recounts the story of how the artist got to have access to the harem: One of the most famous artworks from the entire period – Women of Algiers in their Apartment by Delacroix – isn't a harem of Muslim Algerian women at all, but of Jewish women. This is because the artist unsurprisingly wasn't allowed access into a private, Muslim female space – but a merchant let him make a sketch of his Jewish harem instead.

Dramatic and Violent Subject Matter

Many of Delacroix's paintings were centered on violent and emotional emotions, like as battles and religious fanaticism. He regularly chose to paint about these topics. In line with Western conceptions of the Orient as a dangerous and disordered area, these topics contributed to the strengthening of the notion that the East is both wild and terrible. The complex cultural fabric of Moroccan society was oversimplified and warped as a result of this representation, which not only supported colonialism beliefs but also perverted it altogether. The representation of violence and chaos in Moroccan culture, as seen in works like as "The Fanatics of Tangier," shows that Moroccan society is inherently unstable and has a tendency toward violence. As a result, Western ideals of the necessity for control and civilization are reinforced. This topic is consistent with the Orientalist image of the "noble savage," which portrays people from non-Western civilizations as inherently different and less sophisticated than those from Western cultures. As a result, these persons are idealized and devalued.

"Arab Horses Fighting in a Stable" (1860): Although this piece is not expressly tied to Morocco, it is clear that Delacroix was passionate about presenting Orientalist ideas. The piece of artwork portrays two Arabian horses fighting viciously inside of a stable, which creates a tense and thrilling environment.

It is essential to keep in mind that Delacroix did not necessarily show specific events or persons in the Moroccan-themed paintings that he witnessed when he was traveling there. This is something to keep in mind while looking at his artwork. Instead, they frequently displayed his interpretations, imaginative creativity, and the popular Orientalist tropes of the

period.

Territorial Fantasies, Sexual Nuances, and Savage Energy: Orientalism and Tropicality in Eugène Delacroix and Johann Moritz Rugendas, an article written by Miguel Ángel Gaete uses Eugene Delacroix's painting, The Fanatics of Tangier, as a reference for representation of religious fanaticism in Morocco.

"Fanatics of Tangier" (1837–1838): This image takes place in Tangier, Morocco, which serves as the backdrop for the passionate and chaotic scene that is shown. Delacroix paints a scene in which a group of Muslim men are shown as being in the throes of religious fervor while taking part in a religious procession. The theatricality and exoticism associated with Orientalist images are given a significant amount of focus in the piece of artwork.

The author analyzed the painting in his article as follows:" The scene displays an orgy of violence and energy customarily linked to non-European lands. This painting's theme, made in 1838, is the annual meeting of the Aissaouan brotherhood, a group of religious fanatics. The artist supposedly witnessed and sketched this event, endangering his own life while hiding on the roof of one of the houses featured in the painting (Delphi Classics, 2016, p. 113).

Delacroix is more explicit about the scene in the brochure of the 1838 salon, the occasion in which this painting was exhibited: "their enthusiasm excited by prayers and wild cries, they enter into a veritable state of intoxication, and, spreading through the streets, perform a thousand contortions, and even dangerous acts."

It is interesting to note that Delacroix did not immediately establish a devoted following in the United States, despite the fact that his Journal was read by a large number of people and received a great deal of respect. In the most recent years, his watercolors and sketches have just recently begun to garner recognition and have been acquired. In point of fact, his abilities as a competent and brilliant colorist, maker of well-coordinated motions, and designer of extremely creative ideas have only been intensively examined in the United States during the first half of the twentieth century.

Now so many sketches from his Moroccan journey have crossed the ocean that one can follow his itinerary across North Africa in drawings and watercolors in collections, both public and private, in New York, Chicago, Cleveland and Cambridge.

"The journey on horseback from Tangiers to Meknes took ten days. The caval-cade, it seems, moved little more than twenty kilometers a day! Upon their arrival, the Sultan waited several days before receiving the French mission. During that time they were not permitted to leave their quarters, a hard restriction after the delays. Delacroix, however, put the time to good use. He made countless detailed watercolors and drawings of the Arab interiors and of the colorful guards who were perpetually on watch. When finally the mission was received, the Sultan not only arranged in their honor a magnificent display of horsemanship accompanied by the firing of arms and a clamor of Arab music, he accorded his guests a unique privilege as well. He permitted them to visit his interior apartments and to see his private gardens. Naturally the artist was delighted. In fact, in one place he writes that his arm is almost ready to drop off from exhaustion, he has been drawing at such speed and intensity." (Mongan. A. 1963: Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings, Vol. 1, No. 2. P 22)

Delacroix's fascination seems to have been obsessive to the point that every event as a display of inspiration to his art. While the occasion was indeed special and perhaps even the one and only time he got to witness it, the orientalist eye that beheld it did not miss a chance to notice a sight that could later be based on to make a work of art that would capture the essence of what a royal welcome would be interpreted to be to the Western mind.

"Through the assistance of the chief engineer of the port, a lover of art who had great admiration for the Sardana- pale, it was arranged that Delacroix secretly visit a Moorish harem. When he arrived with his pencils, he was almost beside himself with excitement. The shadows, the light, the mysterious and beautiful women, their richly embroidered robes, their grace, their animation and their lassitude, he sketched as fast as his hand could move. Settings and costumes, visages and even such details as slippers were recorded in a series of watercolors of extraordinary richness and loveliness." (Mongan. A. 1963: Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings, Vol. 1, No. 2. P23)

The harem, being an orientalist view of the West toward the East that borders fetishism, was to be

absolutely discovered, witnessed and to get his eyes to feast on in order to capture the essence of the Oriental sexual approach to a harem and further solidify the image of how Arab upperclassmen got to experience what is portrayed to be as exquisite and unfair.

"One of the small sketches that at first glance would hardly seem important was certainly one of the most daring and dangerous to make. At the top of the small page (4x6-1/16 inches) in soft pencil and brown wash, Delacroix has written la négresse dans la rivière. Escholier writes that Philippe Burty recounted the story of how Delacroix, having gone outside the gates of Tangiers with Abraham ben Chimol to sketch, saw two women doing their wash by a wild oued. Unexpectedly the prettier of the two drew near the Frenchman, took off her ample robes and began to wash herself in the stream. Delacroix was enchanted by the scene and began to sketch the nearly nude figure of the young Moorish woman who gaily entered into the spirit of the moment. Suddenly the excited Abraham came running, announcing the Moors were coming. The woman, fearing to be accused of "complaisance, began to cry for help. The aroused Moors arrived firing shots, which accompanied the fleeing artist and his guide up to the gates of Tangiers. Recollected in tranquility in Toulon, the scene became a sedate one to be described below. The Morgan drawing seems to be the one drawn on the spot. This is confirmed by a quick first sketch of the woman hanging the laundry on the line at the left." (Mongan. A. 1963: Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings, Vol. 1, No. 2. P26)

Delacroix's approach to art revolved solely on his excitement to portray what he had seen in front of his eyes. His approach however which is compromising to both morals and respect to a foreign culture, left a lot to be desired. The women in this situation were at risk of being misjudged, and in danger because, as described in the text above, the aroused soldiers arrived at the signal.

"In spite of delays and restrictions and occasional attacks of malarial fever, the exaltation and excitement were to continue for the six months of his stay. The dazzling sunlight on the white houses, the brilliant colors of the Arab costumes, the green of the countryside, the deep blue of the sea were all a revelation to eyes that had left Paris in winter cold and grayness. Delacroix explored the environs of Tangiers on horseback and marveled at the profusion of orange trees covered at the same time with flowers and fruit. Always he took with him his pencil and watercolors, to record in sketches of astonishing speed, surety and immediacy, the sights that caught his artist's eye: the harbor of Tangiers in twilight calmness, the jagged silhouettes of distant mountains clear-cut against a cloudless sky; a panorama with the sharp blades of cactus thrusting their points in the half-shadow of the foreground; Arab horses fighting, fording streams, or on parade; and over and over, the Arabs themselves on the march, at ease, or even asleep." (Mongan. A. 1963: Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings, Vol. 1, No. 2. P21)

Orientalism was a cultural and artistic trend that occurred in the 19th century and idealized the Middle East, North Africa, and Morocco. These paintings by Delacroix are considered to be one of the most prominent examples of Orientalism. Despite the fact that these works of art are renowned for their artistic merit, it is essential to acknowledge that they also reflect the Orientalist perspective that was commonly utilized by Western artists during that time period. There is a possibility that this viewpoint may not always give an accurate and complete depiction of the civilizations that are portrayed.

The power dynamics that emerge as a result of these depictions revolve upon presenting the other in the same manner as it is presented in the first picture, which is marked by chaos and a state of full and utter disorder. Despite the fact that the artwork does provide credence to the preconceived assumption that was presented previously in this paragraph, it is still unclear whether or not it really depicts the situation that Delacroix was seeing.

The point that was said earlier is supported even further by the following text that Sania Hamady includes in her book titled Temperament and Character of the Arabs: "The Arabs so far have demonstrated an incapacity for disciplined and abiding unity. They experience collective outbursts of enthusiasm but do not pursue patiently collective endeavors, which are usually embraced half-heartedly. They show lack of coordination and harmony in organization and [unction, nor have they revealed an ability for cooperation. Any collective action for common benefit or mutual profit is alien to them."

(Sania, H The Temperament and Character of the Arabs, Literary Licensing, LLC, 2012, P.100)

The people who are represented in the image by Delacroix are moving, with a little child running away from the Aissaoua, a man coming closer to them, and some onlookers watching from a short distance. In addition, there are others who are viewing the action from the observation decks of surrounding buildings. The zeal that is represented in Hamady's pieces of artwork is perfectly captured in this painting.

The incoherence can, in turn, serve as a representation of the mental incoordination spread among the Orientals that Delacroix tried to portray. These mental incoordinations are, according to Said, of primordial importance to Orientalism for the following reason: "For what he says, in effect, is that without people such as the Middle East would be neglected; and that without his mediating, interpretative role the place would not be understood, partly because what little there is to understand is fairly peculiar, and partly because only the Orientalist can interpret the Orient, the Orient being radically incapable of interpreting itself." (S. Edward, Orientalism. First Vintage Books Edition, 1979. P 289)

The concept stated above is reminiscent of the Mission Civilisatrice, An idea that was widespread in the 19th century and used as a rationale for European colonial expansion was known as the civilizing mission. Peoples who were considered to be "uncivilized" were presented with the promise of receiving civilization, culture, and growth via this organization.

In her article, Mongan quoted Delcroix's personal letters. In his written exchanges he describes how he felt during his travel in the sultanate.

"Il faudrait avoir vingt bras et quarante-huit heures par journée pour faire passablement et donner une idée de tout cela. Les Juives sont admirables. Je crains qu'il ne soit difficile d'en faire autre chose que de les peindre : ce sont des perles d'Eden ... je suis dans ce moment comme un homme qui rêve et qui voit des choses qu'il craint de voir lui échapper" (Mongan. A. 1963: Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings, Vol. 1, No. 2. P21)

Delcroix had been exposed to the shores of Morocco, which has resulted in an explosion of artistic inventiveness. The artist's experience of the exoticism that can be found on the coasts of Morocco served as a clear source of inspiration, which in turn fueled his creativity

and enabled him to make new works of art that were affected by both ideas and culture.

While the stereotypical image portrayed plays to the advantage of the West this sort of othering is harmful to the Orient as it paints an archaic image that is unreliable for the use of references, as Said explains it: "Moreover, the male conception of the world. in its effect upon the practicing Orientalist, tends to be static, frozen, fixed eternally. The very possibility of development, transformation, human movement in the deepest sense of the word-is denied the Orient and the Oriental. As a known and ultimately an immobilized or unproductive quality, they come to be identified with a bad sort of eternality: hence, when the Orient is being approved, such phrases as "the wisdom of the East."" (S. Edward, Orientalism. First Vintage Books Edition, 1979 P.208) Looking at Delacroix's representation of Morocco through the perspective of Orientalism demonstrates that, despite the fact that his artworks are visually attractive, they were heavily impacted by the colonial ideas that were prevalent throughout his time period. His paintings portrayed Moroccan society in a manner that was both exotic and objectified, therefore contributing to the perpetuation of Western illusions and prejudices about the East. Morocco was shown in a way that was enticing but ultimately basic. This was accomplished via the use of vivid colors, dramatic patterns, and intimate depictions of women living in harems.

It is impossible to separate Delacroix's contributions to the Orientalist genre from the larger political and cultural environment in which he made his works. As a result of Western artists and viewers projecting their dreams and fantasies onto Eastern symbols, his paintings provide light on the power relations that exist between the West and the East. The pictures of Morocco that Delacroix created serve not just as artistic works but also as artifacts of a colonial mentality that was designed to rule and control the "other." Research in the future ought to continue to maintain a close connection with Orientalist art, analyzing both the artistic worth of this art and the influence it has had on Western ideas of the oriental region. After gaining a knowledge of the ways in which these representations distort reality, we are able to pursue a more nuanced and equitable understanding of cultures that are not Western.

CONCLUSION

The paintings of Eugène Delacroix that show Morocco are an important case study that may be used to gain a better understanding of the larger issue of Orientalism in Western art throughout the 19th century. In particular, Delacroix's works, such as "The Fanatics of Tangier" and "The Women of Algiers in their Apartment," capture his infatuation with the "exotic" East as well as the colonial views that were prevalent during that time period. In spite of the fact that his paintings have received praise for their artistic value, they continue to promote an idealized and rather naive depiction of Eastern civilizations that have been formed by Western ambitions, biases, and colonial paradigms.

Through his image of Morocco, Delacroix contributed to a narrative that highlighted exoticism, brutality, and gender stereotypes. This, in turn, reinforced the colonial purpose of civilizing and subjugating the Eastern region. His portrayals of women, particularly those that took place inside harem settings, encouraged the objectification and sexualization of women, so confirming Western perceptions about the sensuality and passivity of Eastern women. On the other hand, his vivid depictions of religious zeal and bloodshed contributed to the establishment of the notion that the East is a chaotic region that requires intervention from the West.

Delacroix's paintings had tremendous creative worth; nevertheless, they also embody traces of a period where Western superiority was rationalized via the distortion of non-Western civilizations. This era was characterized by European imperialism. Not only did these Orientalist portrayals misrepresent East Asian reality, but they also contributed to the perpetuation of modern prejudices. As Edward Said has described it, Orientalism is not simply a mirror of the East; rather, it is a projection of Western ambitions and concerns onto an area that is viewed as extraordinary and substandard.

In the end, despite the fact that Delacroix's Orientalist paintings are visually appealing, it is important to examine them carefully because of the role they play in maintaining colonial ideology and erroneous portrayals of the East region. His paintings are a prime example of the ability that art possesses to alter societal perspectives, while also drawing attention to the long-standing prejudices and power inequalities that are inherent in creative expression. In order to conduct a more nuanced examination of the depiction of civilizations and the influence that these images have on world conceptions, it is necessary to have an understanding of the legacy of Orientalism in the body of work that Delacroix has produced.

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Error Analysis of Time Adverbs of the Type "从来"

Huỳnh Thế Nghĩa, Bùi Thị Mai Hương

Abstract— The time adverbs "一向" (yīxiàng), "一贯" (yīguàn), "一直" (yīzhí), and "从来" (cónglái) can all convey a state or behavior that remains unchanged over a long period of time, and in some contexts, they are interchangeable. However, due to subtle differences in semantics, syntax, and pragmatics, they are not always interchangeable. Therefore, in teaching Chinese as a second language, teachers should focus on the nuances in lexical meanings, specific contextual usages, and pragmatic implications to help students avoid errors and improve the accuracy and naturalness of their language expression.

Keywords 一向 (yīxiàng), 一贯 (yīguàn), 一直 (yīzhí), 从来 (cónglái), International Chinese Teaching

摘要— "一向" "一贯" "一直" "从来" 四个词语都能表示某种行为或状况在长时间内保持不变，且在某些情况下可以相互替换。然而，由于它们在语义、句法和语用层面上的细微差异，在某些语境中无法相互替换。因此，在国际中文教学中，教师应从词汇的语义理解、语境中的具体运用以及语用参考等多个角度入手，帮助学生掌握这些词语的正确使用方法，避免偏误，提高语言表达的准确性和自然性。

关键词 一向；一贯；一直；从来；国际中文教学

I.   INTRODUCTION

Adverbs play an important role in Chinese, particularly time adverbs, which typically modify the predicate in a sentence to indicate the continuity or consistency of an action or state over a specific period. "一向" (yīxiàng), "一贯" (yīguàn), "一直" (yīzhí), and "从来" (cónglái) are common time adverbs with highly similar functions. They are often used to describe actions or states that remain unchanged over an extended period. However, their similarity in meaning and usage often leads to confusion among foreign learners, particularly with "从来" (cónglái), which has unique semantic features involving continuity and negation.

When teaching these time adverbs in international Chinese language classes, educators should emphasize the subtle differences between these words. For many foreign learners, distinguishing and flexibly using these adverbs, which do not have concrete meanings on their own, presents a challenge, both in spoken and written communication. Based on data from the HSK dynamic composition corpus,

students frequently misuse "一向," "一贯," "一直," and "从来," resulting in errors such as unclear meanings, improper collocations, or inappropriate usage.

Based on this background, this paper will conductt an in-depth analysis of "从来" and similar time adverbs from the perspectives of semantics, syntax, and pragmatics. By studying common errors made by foreign students, the paper explores the root causes of these mistakes and offers appropriate teaching strategies for Chinese as a second language. The goal is to help students better understand and use these adverbs, thereby improving their Chinese language proficiency.

II.   A BRIEF LITERATURE REVIEW

2.1 Research on Time Adverbs

Broadly speaking, existing research on time adverbs can be divided into two categories: macro-level research and micro-level research. Macro-level research primarily

includes the definition, reclassification, and functional study of time adverbs, while micro-level research focuses on studies of specific subcategories of time adverbs and comparative studies between individual time adverbs.

There are few scholars who have provided clear definitions of time adverbs. Li Jinxi (1924) was the first to introduce the concept of "time adverbs." He argued that time adverbs distinguish specific durations of actions, indicating either the duration of an action or its repetition over time. Li Quan (1996) further posited that time adverbs not only indicate the time when an action occurs but also the frequency of that action. Scholars such as Huang Borong, Liao Xudong (1997), Zhang Yanjun (2006), Shao Jingmin (2007), and Gao Na (2009) share similar views.

Regarding the reclassification of time adverbs in modern Chinese, there has been a significant amount of research. This paper organizes the research based on the number of categories into which time adverbs have been reclassified. Li Jinxi (1924) divided time adverbs into four categories: past, present, future, and indefinite. Zhao Yuanren (1968), Lu Jianming, Ma Zhen (1999), Zhang Lei (2000), Yang Rongxiang, Li Shaohua (2014) classified them into two categories, while Ma Qingzhu (2000), Xia Qun (2010), Zou Haiqing (2010), Zhang Yisheng (2004), and Zhang Yanjun (2016) classified them into three categories. In contrast, Wang Li (1943) and Yang Shuda (1984) divided time adverbs into eight and seventeen categories, respectively.

In addition to defining and reclassifying time adverbs, current research also addresses the syntactic and pragmatic functions of time adverbs.

Regarding syntactic functions, scholars such as Xu Guoyu (1994) and Yang Defeng (2006) have studied the use of time adverbs as adverbial modifiers, while Zhou Liying (2007) and Huang Xiaojing (2009) explored their use as attributives. In terms of pragmatic functions, Qu Chengxi (1991) suggested that the placement of a time adverb can affect the focus of a sentence and whether the sentence is grammatically correct. Furthermore, Zhang Yisheng (2000) and Zhang Boyan (2006) examined the role of time adverbs in text cohesion.

Micro-level research includes in-depth analysis of certain subcategories of time adverbs and comparative studies between specific time adverbs. For example, Sun Tongzhu (2009) analyzed "向来" (xiànglái) adverbs, pointing out that they express "permanence" and "static meaning" and can function to highlight focus, parallelism, and contrast within a sentence. Jiang Han (2012) noted that "从来" (cónglái) adverbs convey meanings related to "long duration," "permanence," and "habitual actions," and also carry a clear subjective tone. Other scholars such as Guan Jian (2002), Chen Yan (2009), Xu Binbin (2009), Zhang Juan (2010),

Zhang Dan (2011), and Wang Lingxia (2011) have focused on specific time adverbs and made contributions in this area.

2.2 Research on the Teaching of Time Adverbs in Teaching Chinese as a Foreign Language

Research on the teaching of time adverbs in the context of teaching Chinese as a foreign language generally falls into two categories: research on teaching time adverbs as a whole and research focused on teaching specific types or even individual time adverbs.

2.2.1 Error Classification in Time Adverbs: Existing research on teaching time adverbs typically addresses three aspects: types of errors, causes of errors, and teaching strategies. However, scholars have reached different conclusions.

First, error classifications for time adverbs include three-part and four-part models. For example, Xue Jingjing (2009) and Ma Lan (2015) identified three types of errors: "omission," "misordering," and "misuse." On the other hand, Tuo Ao (2006), Wang Wanjie (2014), and He Ming (2015) proposed a four-part classification that includes "omission," "misuse," "redundant addition," and "misordering."

2.2.2 Causes of Errors in Time Adverbs: The classification of causes behind errors in time adverbs also varies, including two-part, four-part, and five-part models. Ma Lan (2015) analyzed the causes of errors from both teaching and learning perspectives. Wang Yuhan (2012) classified the causes into four categories: negative transfer from the native language, negative transfer from the intermediate language, negative transfer from the target language, and issues within the teaching process. Guo Huiqin (2011) identified five causes: the complexity of time adverbs, negative transfer from the native language, negative transfer from the target language, inappropriate teaching strategies, and inappropriate learning strategies.

2.2.3 Teaching Suggestions: Various scholars have provided teaching suggestions from different perspectives. Some scholars proposed specific teaching methods, such as Xue Jingjing's (2009) "clause teaching method," Liu Kai's (2013) "aggregate analysis method," Wang Wanjie's (2014) "associative memory method," "cyclical explanation method," and "search and perception method," and He Ming's (2015) "situational method" and "comparative method." Other scholars focused on suggestions for textbook compilation. For example, Weng Hongwei (2008) emphasized the importance of accuracy in defining words and the need to systematically present the multiple meanings of complex vocabulary in stages. Additionally, scholars like Ma Ruichen (2010) offered suggestions from three perspectives—learning, teaching, and textbooks. Ma suggested that students should adopt a positive attitude and

actively seek effective learning methods, teachers should improve their teaching methods, focus on error analysis, and tailor their instruction to individual learners, and textbooks should balance systematicity and scientific rigor, with special attention to after-class exercise design.

2.2.4 Research on Teaching Specific Time Adverbs: Studies on teaching specific time adverbs include Xin Yongfen's (2001) analysis of errors related to the overgeneralization of the particle "了" (le) in the use of "已然" (yǐrán) time adverbs. The study identified the rules governing the co-occurrence of time adverbs and "了," and concluded that learners made four types of errors: "misuse," "omission," "redundant addition," and "disordered sequence." Xue Yu (2013) analyzed five pairs of adverbs: "一直" (yīzhí) and "总" (zǒng), "从来" (cónglái) and "始终" (shǐzhōng), "总是" (zǒngshì) and "老是" (lǎoshì), "还" (hái) and "还是" (háishì), and "往往" (wǎngwǎng) and "常常" (chángcháng). The study identified four common types of errors learners made when acquiring continuous time adverbs: "substitution," "redundant addition," "omission," and "misordering." Other studies include Liu Linyan's (2011) research on errors related to continuous time adverbs, Liu Jin's (2010) research on the acquisition of definite time adverbs, and error analyses of "已然" adverbs by Tan Peiyu (2011) and Gao Yuansui (2014). Additionally, Liu Kai (2013) conducted a study on errors related to three sets of time adverbs: "一直" (yīzhí) and "总是" (zǒngshì), "再" (zài) and "又" (yòu), and "就" (jiù) and "才" (cái). Wang Zhe (2013) explored errors related to the time adverb "就" (jiù).

2.2.5 Cross-National Studies on Time Adverbs: There are also studies focused on learners from specific countries. For example, Li Yanqiu (2012) conducted a comparative analysis of time adverbs in Chinese and Thai, identifying five common errors made by Thai students: "redundant addition," "omission," "substitution," "misordering," and "other errors." Ruan Shihui (2013) selected nine Time Adverbs for a comparative analysis between Chinese and Vietnamese. Based on data analysis, Ruan identified three types of errors among Vietnamese learners of Chinese: "omission," "redundant addition," and "mixed usage." The study then analyzed the internal and external causes of these errors and proposed teaching strategies. Other studies include Jing Xin's (2013) research on errors in Korean learners' acquisition of time adverbs and Pan Dian's (2015) research on Indian learners' acquisition of time adverbs.

2.6 Current Research on "从来" Time Adverbs:

2.6.1. Linguistic Research on "从来" Time Adverbs

Research on "从来" (cónglái) Time adverbs includes both diachronic and synchronic studies. Diachronic research explores the lexicalization and grammaticalization processes of these adverbs, while synchronic studies focus on their semantic, syntactic, and pragmatic aspects.

Diachronic studies typically focus on the evolution of individual adverbs, such as Liang Yinfeng's (2009) exploration of "向来" (xiànglái) and its reduction from "自从 + X (noun component) 以来" to its current form. Nian Ying (2010) discussed the formation of "从来" (cónglái) from the preposition "从" (cóng) and the verb "来" (lái), eventually becoming a fixed term through metaphor and reanalysis. Other researchers, such as Zhang Chengjin (2013) and Chen Changlai (2015), explored the processes behind "一向" (yīxiàng) and "一直" (yīzhí), respectively.

In synchronic research, scholars commonly agree that "从来" and similar time adverbs can modify predicates to express continuous actions, but "一直" differs from the others in that it can express both "static meaning" and "dynamic meaning," as well as "short-duration meaning" and "spatial meaning." Researchers such as Cui Mingyu (2001), Deng Xiaoning (2002), and Cai Yichun (2010) have contributed to this understanding.

Syntactically, it is widely believed that "从来" Time Adverbs typically function as adverbials positioned between the subject and predicate, but while "从来," "向来," and "一向" only modify static verbs, "一直" can modify both static and dynamic verbs. Scholars such as Deng Xiaoning (2002), Xia Qun (2009), and Wang Min (2010) have conducted studies in this area.

Pragmatically, there has been less research. Some scholars, such as Cai Yichun (2010), have pointed out that "从来" time adverbs carry focal and subjective informational functions, while Sun Tongzhu (2009) discussed the parallelism and contrast functions of "向来" time adverbs.

2.6.2 Teaching Research on "从来" Time Adverbs in Chinese as a Foreign Language

Research on teaching "从来" time adverbs in Chinese as a foreign language can be divided into two categories: subcategory research and individual comparative analysis. Subcategory research groups two- or three-time adverbs from the "从来" category and analyzes errors made by learners when acquiring them. Comparative research selects two or three adverbs from the "从来" category and examines learner errors based on specific data.

For example, Tuo Ao (2007) classified "从来," "一向," and "向来" as frequency adverbs and pointed out that errors

related to frequency adverbs include "omission of grammatical components," "misordering of grammatical structures," and "mixed usage of grammatical components." The study suggested that the different meanings of high-frequency adverbs should be explained in stages and layers, and that multi-meaning adverbs should be analyzed comparatively.

Su Wenwen (2011) classified "一直" (yīzhí), "一向" (yīxiàng), and "从来" (cónglái) as frequency adverbs, summarizing common error types for each and explaining the causes of errors from the perspectives of interlanguage transfer, intralingual transfer, and insufficient teaching guidance.

Other scholars, such as Wang Yuhan (2012) and Zhang Jiqing (2012), have similarly conducted research on the errors learners make with these time adverbs and provided teaching suggestions based on error analysis.

2.7 Evaluation of Previous Research:

Upon reviewing the existing literature, several issues have been identified in the research on "从来" time adverbs. Firstly, most scholars have either focused solely on linguistic research or solely on the analysis of "从来" time adverbs in Chinese as a foreign language, leading to a lack of connection between the two areas. Secondly, there are significant discrepancies in how scholars classify the types of errors learners make with "从来" time adverbs. Despite differences in the number and names of error categories, many scholars are discussing the same types of errors, but with different terminology. Thirdly, the classification of error causes varies widely, and some approaches mix internal and external factors inconsistently.

III. METHODOLOGY

3.1 Research site and participants

Research Site: The study was conducted in Ho Chi Minh City of Education, which specializes in teaching Chinese as a foreign language. This institution provides a diverse environment for language learners, offering various courses tailored to different proficiency levels. The setting includes modern classrooms equipped with teaching technologies, libraries with extensive Chinese language resources, and language labs for practical learning.

Participants: The participants in this study comprised 102 students enrolled in Chinese language courses at school.

Participants were selected based on the following criteria:

- Proficiency Level: Learners at different stages (beginner, intermediate, and advanced) to

understand how proficiency affects the acquisition of temporal adverbs.

- Background: A mix of students with varying degrees of prior exposure to the Chinese language, including those who had studied Chinese before and those who were new to the language.

- Age Range: Participants ranged from 18 to 20 years old (the 2nd students and the 3rd students), allowing for a diverse range of learning experiences and motivations.

The research aimed to analyze how these learners understood and used temporal adverbs in their language production, as well as to identify common errors and misconceptions.

3.2 Research Instruments

The study employed several research instruments to gather data on the participants' understanding and use of temporal adverbs in Chinese. These instruments included:

3.2.1 **Surveys/Questionnaires**: A structured questionnaire was administered to collect demographic information, prior exposure to the Chinese language, and learners' self-assessment of their proficiency in using temporal adverbs. This helped to contextualize the participants' backgrounds and language learning experiences.

3.2.2 **Written Tests**: A written test was designed to assess participants' understanding and application of various temporal adverbs. The test included multiple-choice questions, fill-in-the-blank exercises, and sentence construction tasks that required participants to use specific temporal adverbs in context.

3.2.3 **Speaking Tasks**: Participants engaged in speaking tasks where they had to use temporal adverbs in conversation. These tasks were recorded and analyzed for the correct usage of temporal adverbs, allowing for an evaluation of their speaking proficiency in real-time scenarios.

3.2.4 **Error Analysis**: Written assignments from participants (e.g., essays or diary entries) were collected and analyzed to identify common errors related to the use of temporal adverbs. This included examining the frequency and types of errors made in their written work.

3.2.5 **Interviews**: Semi-structured interviews were conducted with a subset of participants to gain deeper insights into their experiences learning and using temporal adverbs. These interviews allowed researchers to explore participants' thoughts on the

challenges they faced and their strategies for overcoming them.

3.2.6 **Focus Groups**: Focus group discussions were organized to facilitate conversation among participants about their experiences with learning temporal adverbs. This method provided qualitative data on common themes, misconceptions, and peer influences in language learning.

These instruments collectively provided a comprehensive understanding of how learners acquire and utilize temporal adverbs in Chinese, helping to inform teaching strategies and improve instructional materials.

3.3 Procedures for Data Collection and Analysis

3.3.1 Data Collection Procedures:

- **Preparation Phase:**
    - Develop and pilot-test research instruments (surveys, written tests, speaking tasks) to ensure clarity and reliability.
    - Obtain necessary approvals from the institution's ethics committee and inform participants about the study's purpose, confidentiality, and their right to withdraw at any time.

- **Participant Recruitment:** Identify and recruit participants through announcements in Chinese language classes, ensuring a diverse group based on proficiency levels and backgrounds.

    Obtain informed consent from participants, explaining the study's scope and how their data will be used.

- **Survey Administration:** Distribute the structured questionnaires during class sessions or online, allowing participants to complete them at their convenience.

- **Conducting Written Tests:** Administer written tests in a controlled environment to minimize distractions. Provide clear instructions and allocate sufficient time for completion.

- **Implementing Speaking Tasks:** Organize speaking tasks in pairs or small groups, using prompts that require the use of temporal adverbs. Record these sessions for further analysis.

- **Collecting Written Assignments:** Request written assignments from participants over a specified period. Provide guidelines to ensure they include opportunities for using temporal adverbs.

- **Conducting Interviews and Focus Groups:** Schedule interviews and focus group discussions, ensuring a comfortable setting for open dialogue. Use semi-structured formats to guide the discussion while allowing for flexibility in responses.

3.3.2 Data Analysis Procedures:

- **Quantitative Data Analysis:**
    - Analyze survey and written test responses using statistical software (e.g., SPSS or Excel) to calculate descriptive statistics (mean, median, mode) and inferential statistics (e.g., t-tests) to assess differences in proficiency levels.
    - Conduct item analysis on written tests to identify patterns in correct and incorrect responses, focusing on specific temporal adverbs.

- **Qualitative Data Analysis:**
    - Transcribe recordings from speaking tasks, interviews, and focus group discussions for content analysis. Use coding techniques to identify common themes and patterns related to the use of temporal adverbs.
    - Analyze written assignments using error analysis methods, categorizing errors related to temporal adverbs into types such as omission, substitution, and misordering.

- **Triangulation:**
    - Combine quantitative and qualitative findings to provide a comprehensive understanding of participants' mastery of temporal adverbs. This triangulation enhances the validity and reliability of the results.

- **Reporting Results:**
    - Prepare a detailed report summarizing the findings, including statistical analyses, qualitative themes, and recommendations for teaching strategies based on the data collected.

This systematic approach to data collection and analysis ensures that the research comprehensively captures participants' experiences and challenges in learning temporal adverbs in Chinese.

IV.   RESULTS AND DISCUSSION

4.1 Semantic Analysis of Time Adverbs "一向," "一贯," "一直," and "从来"

4.1.1. Semantic Characteristics of "一向," "一贯," "一直," and "从来"

Table 1-1: Definitions of "yīxiàng" (一向), "yīguàn" (一贯), "yīzhí" (一直), and "cónglái" (从来) from Reference Books

Term	Modern Chinese Dictionary	Chinese Adverb Dictionary
一 向 (yīxiàng)	1. A certain period in the past; (thought, style, policy, etc.) has always been like this. 2. Indicates continuity from the past to the present or from the last meeting until now.	From the past to the present, it has always been like this.
一 贯 (yīguàn)	1. Indicates continuity in one direction without change. 2. From the past to the present.	Indicates that actions have consistently been like this or that situations have remained unchanged, typically used to describe habits, preferences, or morals.
一 直 (yīzhí)	1. Indicates that actions or situations remain constant without interruption; emphasizes the scope.	Indicates actions progressing in one direction; emphasizes the scope; indicates continuous or unchanging actions or states.
从 来 (cónglái)	1. From the past to the present, it has always been like this without change.	

From the table, we can see that the four adverbs "一向" (yīxiàng), "一贯" (yīguàn), "一直" (yīzhí), and "从来" (cónglái) all convey the idea that behavior or state has continued without change for a significant period. This involves two aspects: duration and continuity. Next, we will explore the semantic similarities of "yīxiàng," "yīguàn," "yīzhí," and "cónglái" based on these two important aspects: temporality and continuity.

4.1.1.1 Temporality

All four terms can express that a behavior or state remains stable over a long time period. For example:

- (1) 这家公司**一向**以诚信经营为原则，获得了客户的广泛好评。This company has always adhered to the principle of integrity in its operations, receiving widespread acclaim from customers. (Example)

- (2) 他**一贯**支持慈善事业，长期为贫困地区捐款。He has consistently supported charitable causes, donating to impoverished areas for a long time. (Example)

- (3) 我**一直**对文学感兴趣，从小到大从未改变过。I have always been interested in literature, a passion that has not changed since childhood. (Example)

- (4) 她**从来**没有迟到过，每天都准时到达公司。She has never been late, arriving at the office on time every day. (Example)

In these examples, "一向" (Example 1) indicates that the company has maintained its principle of integrity over time; "一贯" (Example 2) shows that he has consistently supported charity; "一直" (Example 3) reflects a continuous interest in literature from the past to the present; while "从来" (Example 4) emphasizes that she has never been late from the past to now. These usages highlight that the behavior or state does not change over an extended period.

4.1.1.2 Continuity

The four adverbs also convey continuity, meaning that the behavior or state occurs without interruption during that time. For example:

- (5) 过去几年，他**一向**严格要求自己，从不松懈。Over the past few years, he has consistently demanded a high standard from himself without slackening. (Example)

- (6) 他的工作态度**一贯**认真负责，从未马虎。His work attitude has always been serious and responsible, never careless. (Example)

- (7) 自从她加入公司以来，她**一直**表现出色，赢得了大家的认可。Since she joined the company, she has consistently performed

exceptionally well, earning recognition from everyone. (Example)

- (8) 这个地方**从来**没有发生过任何安全事故，大家都很放心。This place has never experienced any safety incidents, which reassures everyone. (Example)

In Example 5, "一向" indicates that his high standards have remained unchanged and continuous; in Example 6, "一贯" reflects that his serious work attitude has remained constant; Example 7 uses "一直" to emphasize her consistent excellent performance; and in Example 8, "从来" suggests that no safety incidents have occurred here over a long time. These examples demonstrate that behaviors or states continue without interruption.

From a semantic perspective, "一向," "一贯," "一直," and "从来" describe the continuity and stability of certain behaviors or states over an extended period. They emphasize the unchanged nature of actions or situations over time, showcasing their semantic commonality, particularly in their agreement on representing long durations and continuity.

4.2 Semantic Commonality Among "一向," "一贯," "一直," and "从来"

4.2.1 Temporal Aspect

According to the definition in *Grammar Clarification in Teaching Chinese as a Foreign Language*, "time periods" refer to spans like "10 years," "3 months," or "5 hours." In Chinese, "一向," "一贯," "一直," and "从来" all indicate that a behavior or state remains unchanged over a significant time period. Thus, all four terms exhibit temporality, typically over long periods. For example:

- (9) 这个企业管理得很好，**一向**是大家称赞的对象。This company is well-managed and has always been praised by everyone. (Example)

- (10) 他**一贯**严格要求自己，工作从不马虎。He has consistently held himself to high standards and never been careless. (Example)

- (11) 学校的教学质量**一直**是本地区最好的。The quality of teaching at this school has always been the best in the region. (Example)

- (12) 她**从来**不迟到，总是准时到达。She has never been late and always arrives on time. (Example)

In these cases, "一向" (Example 9) indicates that the company has maintained good management for a long time; "一贯" (Example 10) reflects his consistent self-discipline;

"一直" (Example 11) highlights the sustained high quality of education; while "从来" (Example 12) emphasizes that she has never been late, which likely spans a long duration.

These examples show that "一向," "一贯," "一直," and "从来" are used to describe situations where behaviors or states remain unchanged over an extended period, even though the specific length of "long duration" varies based on subjective perception. Nonetheless, the essence of temporality for these four terms remains constant.

4.2.2 Continuity Aspect

Continuity refers to behaviors or states that occur without interruption over a period. "一向," "一贯," "一直," and "从来" not only convey temporality but also reflect ongoing continuity. For instance:

- (13) 这个项目**一向**被认为是本市最具创新精神的成果。This project has always been regarded as the most innovative outcome in the city. (Example)

- (14) 他**一贯**支持环保事业，并且积极参与各种环保活动。He has consistently supported environmental causes and actively participated in various activities. (Example)

- (15) 自公司成立以来，企业**一直**坚持以质量为核心的发展理念。Since the establishment of the company, it has always adhered to a quality-centered development philosophy. (Example)

- (16) 她**从来**没有抱怨过自己的工作，总是默默奉献。She has never complained about her work and always contributes silently. (Example)

In Example 13, "一向" indicates that the project has consistently been seen as innovative over time; Example 14 shows that he has always supported environmentalism without interruption; Example 15 emphasizes the company's steadfast commitment to quality since its inception; and Example 16 illustrates that she has never complained about her work.

These examples illustrate the continuity characteristic of these four adverbs, where behaviors or states occur continuously without gaps, demonstrating a consistent quality in actual language usage.

4.3 Semantic Differences Among "一向," "一贯," "一直," and "从来"

4.3.1 Differences in Space and Range

As shown above, "一向," "一贯," and "从来" indicate only temporal continuation, whereas "一直" not only denotes temporal extension but also spatial and range extension.

This allows "一直" to express broader meanings. For example:

- (17) 我们<u>一直</u>沿着海岸线走，直到看到灯塔才停下来。We walked along the coastline until we saw the lighthouse. (Example)

- (18) 这条路<u>一直</u>通往山顶，沿途风景非常优美。This road leads straight to the mountain top, with beautiful scenery along the way. (Example)

In Example 17, "一直" denotes directional and spatial continuity, emphasizing that we maintained our course from the starting point to the lighthouse; in Example 18, "一直" indicates that the road uninterruptedly extends to the mountain top. If "一直" in these sentences were replaced with "一向" or "一贯," it would result in an illogical expression, as the latter two cannot convey spatial extension.

4.3.2 Consistency Aspect Differences

While "一向," "一贯," "一直," and "从来" all express the temporal continuity of behaviors or states, "一贯" focuses more on the consistency of behavior over time, while the other three emphasize temporal continuity. For instance:

- (19) 他<u>一向</u>对人友好，从来没有和别人争吵过。He has always been friendly and has never quarreled with others. (Example)

- (20) 这家公司<u>一贯</u>注重质量，从未对客户的反馈掉以轻心。This company has consistently emphasized quality and never taken customer feedback lightly. (Example)

In Example 19, "一向" indicates a long-standing friendly attitude; in Example 20, "一贯" emphasizes the company's commitment to quality, regardless of time. Replacing "一贯" with "一向" or "一直" would still make sense but would weaken the emphasis on behavioral consistency.

4.3.3 Subjectivity Aspect Differences

In terms of subjectivity, "从来" carries more subjective connotation compared to "一向," "一贯," and "一直," often reflecting the speaker's emotional attitude. "从来" typically conveys a more absolute and determined tone. For example:

- (21) 他<u>从来</u>不相信运气，认为成功靠的是努力和毅力。He has never believed in luck, believing that success depends on effort and perseverance. (Example)

- (22) 我们家<u>从来</u>没有养过宠物，因为家里人不喜欢动物。Our family has never raised pets because we don't like animals. (Example)

In Example 21, "从来" expresses a firm stance, indicating his absolute disbelief in luck and reflecting the speaker's endorsement of that viewpoint; in Example 22, "从来" emphasizes the family's long-standing attitude toward not having pets, conveying a strong assertion. If "从来" were replaced with "一向" or "一贯," the absolute subjectivity and emotional color would diminish, making it a more objective statement.

Through comparison, we see that "一向," "一贯," "一直," and "从来" share semantic commonalities while exhibiting notable differences. Their commonality lies in temporality and continuity, indicating that behaviors or states remain unchanged over a period. The differences include:

- **"一直"** can express both temporal and spatial continuity.

- **"一贯"** focuses on behavioral consistency over time.

- **"从来"** conveys a stronger subjective stance and a more absolute tone.

When teaching these terms, educators should highlight their semantic differences and use concrete examples to help students grasp their distinct usages, thereby preventing errors in real-life applications. For instance, contrasting "他一直努力工作" (He has always worked hard) with "他从来没有偷懒" (He has never been lazy) can aid students in understanding the nuances of subjectivity and consistency.

4.4 Syntax Analysis of "一向," "一贯," "一直," and "从来"

4.4.1 Syntactic Commonalities Among "一向," "一贯," "一直," and "从来"

4.4.1.1 Positioning Between Subject and Predicate

As adverbs, "一向," "一贯," "一直," and "从来" primarily function as adverbials modifying and limiting the predicate. Therefore, they typically appear between the subject and the predicate. For example:

- (23) 他<u>一向</u>关心家人，特别是母亲。He has always cared for his family, especially his mother. (Example)

- (24) 张教授<u>一贯</u>支持学生的独立思考。Professor Zhang has consistently supported independent thinking among students. (Example)

- (25) 我<u>一直</u>觉得他是一个非常值得信赖的人。I have always thought he is a very trustworthy person. (Example)

- (26) 她**从来**没有忘记过她的承诺。She has never forgotten her promise. (Example)

In these examples, "一向," "一贯," "一直," and "从来" all appear between the subject and the predicate, modifying actions or states such as "关心" (care), "支持" (support), "觉得" (think), and "忘记" (forget).

4.4.1.2 Preference for Stative Verbs

According to linguistic theory, stative verbs indicate that actions or states do not change over time, emphasizing constancy. "一向," "一贯," "一直," and "从来" often pair with stative verbs, such as psychological verbs, relational verbs, and existential verbs. For example:

- (27) 图书馆里**一向**存在着学习的氛围。There has always been a learning atmosphere in the library. (Example)

- (28) 她**一贯**认为自己能胜任这项工作。She has always believed she is capable of this job. (Example)

- (29) 他们**一直**喜欢探讨哲学问题。They have always enjoyed discussing philosophical issues. (Example)

- (30) 他**从来**不觉得自己有任何优势。He has never felt he has any advantages. (Example)

In these instances, the verbs "存在" (exist), "认为" (believe), "喜欢" (like), and "觉得" (feel) are stative, aligning with "一向," "一贯," "一直," and "从来" to emphasize the continuity and stability of these states.

4.4.1.3 Preference for Quality and Stative Adjectives in Reduplicative Form

"一向," "一贯," "一直," and "从来" frequently combine with quality adjectives or reduplicated state adjectives to enhance their temporal continuity. For example:

- (31) 他**一向**冷静，几乎从未失去过理智。He has always been calm and has hardly ever lost his reason. (Example)

- (32) 她**一贯**认真细致，从不疏忽。She has always been meticulous and never careless. (Example)

- (33) 他们**一直**兢兢业业，认真对待每一个项目。They have consistently been diligent, treating each project seriously. (Example)

- (34) **从来**不马马虎虎，总是追求完美。They have never been careless and always pursue perfection. (Example)

In these examples, adjectives like "冷静" (calm), "认真细致" (meticulous), "兢兢业业" (diligent), and "马马虎虎" (careless) are either qualities or states, with "兢兢业业" and "马马虎虎" being AABB reduplicative adjectives, emphasizing sustained states and consistency.

4.4.1.4 Co-occurrence with the Dynamic Particle "着"

Since "一向," "一贯," "一直," and "从来" denote continuity, they can pair with the dynamic particle "着" to indicate that actions or states persist during a particular timeframe. For example:

- (35) 他**一向**过着简单而充实的生活。He has always led a simple yet fulfilling life. (Example)

- (36) 我们**一贯**抱着开放的心态进行讨论。We have consistently maintained an open mind set during discussions. (Example)

- (37) 他**一直**想着如何提高工作效率。He has always been thinking about how to improve work efficiency. (Example)

- (38) 她**从来**都怀着一颗感恩的心面对生活。She has always faced life with a grateful heart. (Example)

In these instances, "着" indicates the continuation of actions or states, while "一向," "一贯," "一直," and "从来" further emphasize this continuity, making the expression more specific and sustained.

The common syntactic features of "一向," "一贯," "一直," and "从来" manifest in their positional alignment, their preference for stative verbs and adjectives, and their ability to co-occur with the dynamic particle "着." Understanding these commonalities enhances the correct usage of these adverbs and helps avoid errors.

4.4.2 Syntactic Differences Among "一向," "一贯," "一直," and "从来"

4.4.2.1 Co-occurrence with the Dynamic Particle "过"

The particle "过" typically follows verbs or adjectives, indicating that an action has occurred or a state has existed. "一向," "一贯," "一直," and "从来" can appear in the structure "没有……过" with "过," except for "一贯," which cannot be used in this structure. However, "一向," "一直," and "从来" can be used. For example:

- (39) 这个人**一向**没有犯过任何错误。This person has never made any mistakes. (Example)

- (40) 自从上次见面后，我们<u>一直</u>没有联系过。 Since we last met, we have not been in contact. (Example)

- (41) 这个地区的土地<u>从来</u>没有被开发过。The land in this area has never been developed. (Example)

In these examples, the structure "没有……过" negates the verbs "犯" (make), "联系" (contact), and "开发" (develop), indicating that these actions have never occurred; thus, they can be used with "一向," "一直," and "从来," but not with "一贯."

4.4.2.2 Co-occurrence with Action Verbs

While "一向," "一贯," "一直," and "从来" can pair with stative verbs, "一直" is more flexible with action verbs. "一直" can express both static and dynamic continuity, while "一向," "一贯," and "从来" are more suited for stative verbs and less effective with action verbs. For example:

- (42) 在马拉松比赛中，他<u>一直</u>坚持跑到终点。 In the marathon, he has consistently run to the finish line. (Example)

- (43) 他<u>从来</u>没有跑过那么远的距离。He has never run such a long distance. (Example)

In Example 42, "一直" pairs with the action verb "跑" (run), emphasizing the action's continuity. Using "一向," "一贯," or "从来" here would not convey the same sense of ongoing action.

4.4.2.3 Usage in Negation

"从来" can be used in both affirmative and negative sentences, but it is more frequently and naturally used in negative contexts. "一向," "一贯," and "一直" can be used in both types of sentences without clear preference. For example:

- (44) 她<u>从来</u>不喜欢迟到。She has never liked being late. (Example)

- (45) 我<u>一直</u>认为他是一个可靠的人。I have always believed he is a reliable person. (Example)

- (46) 他们<u>一向</u>严格遵守公司规定。They have always strictly followed company regulations. (Example)

In Example 44, "从来" appears in a negative context, indicating that she has never had the habit of being late, presenting a sense of absoluteness. Examples 45 and 46 show "一直" and "一向" in affirmative statements.

4.5 Pragmatic Analysis of "一向," "一贯," "一直," and "从来"

4.5.1 Register Differences

The difference between written and spoken language manifests in formality and word choice. "一向" and "一贯" typically appear in written contexts, conveying a formal and rigorous tone, such as in government documents or formal reports. "一直" and "从来," however, can be used flexibly in both spoken and written forms. For example:

- (47) 中国政府<u>一向</u>致力于维护和平与发展。 （书面语，正式）The Chinese government has always been committed to maintaining peace and development. (written, formal)

- (48) 他<u>一贯</u>保持严谨的态度处理事务。（书面语，正式）He has consistently maintained a rigorous attitude in handling affairs. (written, formal)

- (49) 我<u>一直</u>喜欢这座城市。（口语，较随意）I have always liked this city. (spoken, somewhat informal)

- (50) 我<u>从来</u>没见过这么漂亮的风景。（口语，较随意）I have never seen such beautiful scenery. (spoken, somewhat informal)

Examples 47 and 48 feature "一向" and "一贯" in formal written contexts, while 49 and 50 demonstrate that "一直" and "从来" can be employed in casual spoken conversation.

4.5.2 Sentence Type Selection

In modern Chinese, common sentence types include declarative, interrogative, imperative, and exclamatory sentences. "一向," "一贯," and "从来" typically feature in past tense declarations and are unsuitable for imperatives. In contrast, "一直" can be used across past, present, and future tenses, making it suitable for imperative sentences. For example:

- (51) 请<u>一直</u>保持联系，不要断了消息。Please keep in touch continuously; don't lose contact. (Example)

- (52) 你<u>一直</u>支持我，我非常感谢。You have always supported me, for which I am very grateful. (Example)

In Example 51, "一直" is used in an imperative context, asking the listener to maintain contact. Using "一向," "一贯," or "从来" here would not fit the imperative structure.

In syntactic and pragmatic analyses, while "一向," "一贯," "一直," and "从来" exhibit common features, they also

display significant differences in specific usage contexts. For example, "一贯" cannot co-occur with the dynamic particle "过," while "一直" can pair with action verbs. Additionally, "从来" is frequently used in negative sentences, and "一向" and "一贯" lean more towards formal writing, whereas "一直" and "从来" are more adaptable to both spoken and written forms.

4.6 Reasons for Errors and Teaching Strategies in Teaching Chinese as a Foreign Language

4.6.1 Reasons for Errors

4.6.1.1 Semantic and Syntactic Similarities

From a semantic perspective, all four terms indicate that a behavior or state remains unchanged over a period, typically translated in English as "always" or "all along." This similarity makes them easily confused for foreign learners of Chinese. However, the terms differ in their specific usage contexts. For instance, "一直" can denote spatial extension, while "一向," "一贯," and "从来" cannot. Students unaware of these nuances may misuse these terms in incorrect contexts. For example:

- (53) 我们从学校<u>一直</u>走到公园。We walked from school to the park continuously. (correct)

- (54) 我们从学校<u>一向</u>/<u>一贯</u>/<u>从来</u>走到公园。We walked from school 一向/一贯/从来 to the park. (incorrect)

In sentence 53, "一直" appropriately expresses directional and spatial continuity, while sentence 54 demonstrates that using "一向," "一贯," or "从来" would result in a semantic mismatch, leading to an error.

From a syntactic standpoint, while all four can serve as adverbs in a sentence and may sometimes follow the dynamic particle "着," their compatibility with dynamic verbs varies. For instance, "一直" can modify action verbs, indicating ongoing actions, while "一向," "一贯," and "从来" cannot. For example:

- (55) 他<u>一直</u>在努力学习。He has always been studying hard. (correct)

- (56) 他<u>一向</u>/<u>一贯</u>/<u>从来</u>在努力学习。He 一向/一贯/从来 has been studying hard. (incorrect)

In sentence 55, "一直" correctly modifies the action verb "学习" (study), while sentence 56 fails to do so with "一向," "一贯," or "从来," resulting in grammatical errors.

4.6.1.2 Insufficient Handling in Teaching Materials and Dictionaries

4.6.1.2.1 Simplified Explanations

In teaching Chinese as a foreign language, textbooks and dictionaries often provide overly simplified explanations for terms like "一向," "一贯," "一直," and "从来," typically translating them uniformly as "luôn luôn" or "từ trước đến nay hoặc liên tục." This simplification leads students to struggle to distinguish subtle differences among these terms, resulting in grammatical and semantic errors.

For example, certain textbooks might categorize all four as continuity adverbs, neglecting their grammatical rules and contextual differences. This vague treatment fails to accurately convey each term's specific usage scenarios, undermining students' understanding of their subtle distinctions. For instance, **(57)** 教材可能会写道 a textbook might state that "一直" and "从来" both indicate temporal continuity without explaining that "从来" commonly appears in negative sentences, leading students to misuse "从来" in affirmative sentences, as in "我从来都喜欢这本书" (incorrect).

Furthermore, example sentences in textbooks often lack the depth needed to illustrate the distinctions among these terms. For instance:

- "一直" typically indicates a continuous behavior or state, usable in both affirmative and negative contexts.

  - Example: 他一直在学习。He has always been studying. (indicating he has continuously studied from the past to now)

- "从来" is often used in negative contexts, indicating an ongoing negation.

  - Example: 他从来没迟到过。He has never been late. (indicating he has not been late at any time)

- "一向" describes habitual behaviors or characteristics over a long period, predominantly used in affirmative contexts.

  - Example: 他一向很准时。He has always been punctual. (indicating he has been punctual for a long time)

- "一贯" is similar to "一向," but often carries a stronger evaluative or attitudinal nuance, typically used in criticisms or praise.

  - Example: 他一贯喜欢批评别人。（带有主观评价的意味）He has consistently criticized others. (implying a subjective evaluation)

Hence, teaching materials and dictionaries should provide more detailed explanations, clearly stating the grammatical

rules and usage contexts for these terms to avoid oversimplification. This approach would not only aid students in mastering these terms but also reduce errors and confusion during their learning process.

4.6.1.2 Negative Transfer from Native Language and Target Language Knowledge

4.6.1.2.1 Negative Transfer from Native Language

Foreign students learning Chinese often translate Chinese vocabulary into familiar terms in their native languages. However, the meanings and usage rules of Chinese vocabulary do not always align with those of other languages (like English). For instance, students from Western countries may translate "一向," "一贯," "一直," and "从来" as "always," overlooking the differences in grammar, semantics, and pragmatics. Similarly, Vietnamese students might directly translate Chinese vocabulary into their native language, ignoring the grammatical and semantic distinctions present in Chinese. For example:

- (58) "He always works hard" might be incorrectly translated as "他从来努力工作" (incorrect) instead of "他一直努力工作" (correct).

This misapplication occurs when students mistakenly equate "always" with "从来," leading to errors in sentence structure. Additionally, Vietnamese students might conflate "一向" and "一贯" with "từ trước đến giờ," causing further confusion in their usage.

4.6.1.2.2 Negative Transfer from Target Language Knowledge

Students usually grasp the usage of terms they learn first more easily. For instance, the use of "一直" is more common and straightforward. When learning "一向," "一贯," and "从来," students might erroneously assume they can interchange these terms due to the influence of "一直." For example:

- (59) Students may mistakenly equate 学生可能会错误地将 "一直" with "一贯," leading to sentences like "我一贯喜欢这个节目" (incorrect), which, while semantically close, do not conform to standard usage.

4.6.2 Teaching Strategies for Chinese as a Foreign Language

4.6.2.1 Understanding Semantics

In the teaching process, instructors should first thoroughly explain the basic semantics of these four terms, emphasizing their similarities and differences. For example:

- **"一直"** can express temporal, spatial, and range continuity, focusing on the duration and direction of the behavior.
- **"一向"** and **"一贯"** focus more on the consistency of behavior from the past to the present.
- **"从来"** typically appears in negative contexts, indicating that something has always been the case since the past.

For instance, when explaining "一贯," the teacher can highlight its indication of behavioral consistency, such as "他一贯遵守规则" (He has consistently followed the rules), while "一直" emphasizes temporal and spatial continuity.

4.6.2.2 Contextual Guidance

Standalone explanations can be monotonous and may not facilitate understanding. Placing these terms in concrete contexts is crucial. Instructors can showcase how these terms are used in various contexts through example sentences. For instance:

- (60) "我们从家一直走到学校" "We walked from home to school continuously" demonstrates spatial continuity.
- (61) "他一向勤奋工作" "He has always worked diligently" highlights a consistent behavior over time.

Concrete examples help students visually understand each term's appropriate contexts, avoiding rote memorization.

4.6.2.3 Pragmatic Reference

In addition to syntactic and semantic explanations, instructors should stress the differences in pragmatic usage among these terms. Students should understand that:

- **"一向"** and **"一贯"** are more frequently found in formal written language, while **"一直"** and **"从来"** can appear in both spoken and written forms.
- **"一直"** can be used in imperative sentences, whereas **"一向,"** **"一贯,"** and **"从来"** are unsuitable for imperatives.

For example:

- (62) "请一直保持联系。" "Please keep in touch continuously." (correct)
- (63) "请一向保持联系。" "Please always keep in touch." (incorrect)

Through pragmatic analysis, students can better distinguish the actual application contexts of these terms, preventing misuse across different registers and sentence types.

4.7 Teaching Recommendations

4.7.1 Enhancing Semantic Distinctions: In teaching, comparing the usages of "一直," "一向," and "从来" can help learners clearly differentiate their applications in various contexts. Emphasizing that "从来" often pairs with negation will assist learners in understanding its specific semantic function.

4.7.2 Contextualized Practice: Setting up diverse contextual exercises will enable learners to grasp the usage of "从来" within specific scenarios. Engaging students in listening, speaking, reading, and writing activities will deepen their understanding of these temporal adverbs.

4.7.3 Error Correction Feedback: Instructors should provide timely feedback on errors, especially when learners misuse "从来." Prompt corrections and explanations of the proper usage will be beneficial. Additionally, guiding students to self-check and correct their mistakes can enhance their language sensitivity.

V. CONCLUSION

The use of "从来" class temporal adverbs presents certain challenges for Chinese learners, particularly in understanding their pairing with negative forms and expressions of continuous time. By analyzing common errors, we can clarify the grammatical rules and semantic characteristics of "从来." To help learners master its correct usage, instructors should focus on semantic distinctions, contextualized teaching, and timely error feedback. Through diverse practice and proper guidance, learners can accurately use "从来" class temporal adverbs in real-life communication.

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Unraveling the Dynamics of Cultural Diversity and Technology-Mediated Collaboration in Learning Management Systems

Niveditha Pookkottuvariam

Department of Humanities, Texas Tech University, United States

Abstract— This paper delves into the complexities of cultural diversity and technology-mediated collaboration within Learning Management Systems (LMS). In contemporary educational settings, LMS often struggle to effectively accommodate the varied cultural perspectives of diverse student populations, thereby limiting their potential to create truly inclusive learning experiences. This study employs a Systematic Literature Review (SLR) to explore how intercultural discourse analysis and design justice frameworks can inform the redesign of LMS to foster more culturally responsive and equitable learning environments. Key findings reveal that participatory design and intercultural communication principles can transform LMS into inclusive digital spaces that celebrate diversity. Educators, instructional designers, and technologists are provided with actionable strategies to enhance LMS design, advocating for digital learning environments that support and celebrate the diversity of global learners. These insights highlight the transformative potential of integrating these principles into educational technologies.

Keywords— Cultural Diversity, Technology-Mediated Collaboration, Learning Management Systems (LMS), Intercultural Discourse Analysis, Design Justice, Educational Technology, Cross-Cultural Communication, Participatory Design, Inclusive Education, Digital Learning Environments

I. INTRODUCTION

In today's rapidly evolving digital landscape, technology is not just a tool but a fundamental space where collaboration across diverse cultural backgrounds can flourish, transcending geographical boundaries and reshaping how we interact, learn, and understand one another. As an educator and researcher who has experienced the dynamic possibilities of digital learning firsthand, I have often observed how Learning Management Systems (LMS), despite their potential, frequently fall short of embracing the full spectrum of cultural diversity. LMS has become indispensable in educational settings, yet they often lack the flexibility and responsiveness needed to truly engage and accommodate the diverse perspectives, values, and experiences that students bring to their learning environments (Salisbury, An, & Pascarella, 2013). These limitations often result in a one-size-fits-all approach, constraining the rich possibilities of intercultural learning and collaboration.

This paper explores how design justice principles and intercultural communication strategies can transform LMS into digital spaces supporting and celebrating cultural diversity. By examining how these systems can be adapted to meet the needs of diverse learners, this work highlights actionable strategies that educators, instructional designers, and technologists—myself included—can employ to create environments where cultural differences are acknowledged and seen as essential contributions to the learning experience. In doing so, I hope to offer insights that encourage us to move beyond traditional approaches to digital education and foster more vibrant, inclusive, and meaningful learning experiences. This study seeks to unravel the complex dynamics of cultural diversity in digital learning environments by focusing on the

intersection of design, pedagogy, and cross-cultural communication. It also contributes to the growing body of literature calling for educational technologies to be designed with a deeper understanding of global learners' needs. Doing so pushes the boundaries of current LMS structures and their role in fostering inclusivity.

Intercultural discourse analysis forms the backbone of this study, providing a robust lens through which we can examine how communication practices within LMS reflect and shape cultural narratives. This method resonates deeply with my experience as an instructor who has navigated various cultural landscapes in digital and physical classrooms. It allows us to uncover the often-overlooked power dynamics and implicit cultural assumptions that influence how students interact and collaborate within these digital learning spaces (Scollon & Wong Scollon, 2001).

Recognizing and addressing these dynamics is not just an academic exercise but a crucial step toward ensuring that LMS do more than accommodate diversity—they must actively integrate and elevate the diverse voices and perspectives that enrich our collective learning journey.

This study contains Michel Foucault's (1980) power and discourse theories, illuminating how knowledge and power intersect to shape societal structures. Scholars like Hall (2001) and Giroux (1983) have similarly explored how educational technologies can either be tools of empowerment or reinforce existing power hierarchies. Their work has profoundly influenced my understanding of LMS as more than just platforms—they are spaces where knowledge is negotiated, constructed, and sometimes contested. This understanding drives my commitment to exploring how these systems can be redesigned to challenge dominant cultural narratives and foster genuinely inclusive learning environments.

By focusing on the intersections of technology, culture, and pedagogy, this paper aims to contribute to the broader conversation about how we, as educators, technologists, and researchers, can leverage educational technologies to support diverse learners more meaningfully. Through a comprehensive analysis of existing literature, theoretical frameworks, and my experiences within the field, I aim to provide a pathway for integrating design justice and intercultural communication principles into LMS. This work advocates for digital learning environments that mirror and celebrate the rich diversity of human experiences, enabling every learner to feel seen, heard, and valued.

II.   METHODS

I employed a Systematic Literature Review (SLR) as the primary methodological approach to undertaking this research. Given the complexity of the research focus—exploring the intersection of technology, cultural diversity, and learning environments—the SLR method provided the structured, rigorous, and transparent framework needed to ensure comprehensive coverage of relevant literature. Having navigated the challenges and opportunities that digital learning environments present, this approach was the most appropriate for exploring how theories of intercultural communication, participatory design, and culturally responsive practices can inform the redesign of Learning Management Systems (LMS). Compared to other research methods, the SLR ensures findings are deeply rooted in evidence by systematically synthesizing prior research, thereby contributing to this study's robustness.

To carry out this review, I systematically searched academic databases like JSTOR, IEEE Xplore, ScienceDirect, and Google Scholar. I aimed to identify peer-reviewed articles, book chapters, and conference papers published over the past 20 years that addressed the intersection of technology, cultural diversity, and collaborative digital learning environments. The selection of these databases was intentional, as they offer extensive access to high-quality and relevant publications in educational technology and intercultural communication. I focused specifically on works that examined LMS, participatory design, intercultural communication, and cultural responsiveness in educational settings to ensure that the literature gathered was directly aligned with the study's goals of fostering more inclusive digital learning experiences. The results of this comprehensive search process, conducted with meticulous attention to detail, provided a diverse and relevant pool of literature to draw from, enhancing the validity of the study's conclusions.

The review process was extensive and involved several critical stages. First was Identification, where I conducted an exhaustive search using key terms such as "Learning Management Systems," "cultural diversity," "intercultural communication," "participatory design," "digital collaboration," and "inclusivity in education." The vast array of studies initially felt overwhelming, but it was exciting to witness the breadth of research that had already been undertaken in this domain. However, this broad search allowed me to gather a wide range of perspectives, enriching the process's subsequent stages.

Next came Screening, where I carefully reviewed the titles, abstracts, and keywords of each identified article to ensure their relevance to my research. I established explicit inclusion and exclusion criteria based on the study's focus on digital learning environments, cultural diversity, and technology-mediated collaboration. Although it was difficult to exclude some articles that were tangentially

related, I remained focused on the study's specific objectives to maintain the integrity of the research.

The Evaluation stage was where I began to systematically analyze the selected articles. Using a standardized data extraction form, I meticulously recorded details such as the objectives, methodologies, key findings, and theoretical frameworks of each study. This stage allowed me to immerse myself deeply in literature, drawing connections between theory and practice. During this process, I often found myself reflecting on how the theoretical insights from literature aligned with my own experiences as both an educator and researcher. This personal connection added a rich and relatable dimension to the research journey, making the findings more engaging and meaningful. This analytical depth helped me capture the nuances of intercultural collaboration and technology-mediated learning.

Finally, in the Synthesis phase, I compiled and integrated the findings from the reviewed studies, identifying common themes, patterns, and gaps in the literature. This stage was particularly enlightening, as it allowed me to develop a comprehensive understanding of how LMS can be redesigned to accommodate cultural diversity and inclusivity. It felt rewarding to see how the disparate pieces of research interlinked to form a coherent and actionable framework. This synthesis not only highlights opportunities for further research but also outlines clear strategies for educators and technologists seeking to improve LMS for diverse learners.

Key literature from this process included works by Agboka (2013), who emphasized the importance of participatory approaches in technical communication, and Dorpenyo (2020), who highlighted the need for adaptable communication technologies to meet varied cultural demands. Their insights, along with those of other scholars such as Tham and Verhulsdonck (2019), Johnson (2016), and Kramsch (2014), provided a solid theoretical foundation for understanding how cultural diversity can be better integrated into LMS design. Paulo Freire's concept of 'critical pedagogy' (1970) also emerged as a vital framework for interrogating how LMS platforms can empower or inhibit students from diverse cultural backgrounds.

The systematic literature review provided a rigorous analysis of existing research and offered valuable opportunities to reflect on how theory translates into practice. It reinforced my belief that designing educational technologies that reflect learners' diverse experiences is essential for fostering inclusivity and engagement in digital learning spaces. In this way, the SLR served as a roadmap for identifying challenges and solutions in creating culturally responsive digital learning environments.

III. RESULTS

As I analyzed the literature, it became increasingly evident that there are profound opportunities for integrating intercultural communication, participatory design, and culturally responsive practices within Learning Management Systems (LMS) to foster inclusivity and cross-cultural collaboration. The systematic literature review (SLR) findings revealed several key insights that resonate deeply with my experiences as both an educator and researcher committed to promoting inclusive educational practices.

1. Participatory Design as a Solution to Cultural Bias

One of the most striking findings was the significant role that participatory design can play in addressing cultural biases within educational technology. Agboka (2013) stressed the importance of involving diverse user groups in the design process, and this truly resonated with me, as I have often seen how the absence of such involvement can lead to systems that fail to meet the needs of diverse learners. The studies revealed that when diverse voices are included in the design process, LMS becomes more adaptable and inclusive, resulting in equitable learning experiences for students from various cultural backgrounds. The participatory design approach underscores the collaborative nature of digital spaces, where input from diverse stakeholders allows for creating more responsive and culturally sensitive learning environments. This finding aligns with my belief that collaboration is critical to building systems that reflect the richness of human diversity.

2. The Impact of Smart Technologies on Inclusivity

The literature also highlighted the potential of intelligent technologies to enhance inclusivity within LMS. Tham and Verhulsdonck's (2019) analysis showed that integrating adaptable, responsive, and collaborative features can make LMS more engaging for learners from diverse cultural backgrounds. Intelligent technologies, such as artificial intelligence (AI) and adaptive learning systems, can adjust to students' varied learning needs, providing personalized learning experiences that foster inclusivity. This insight struck a chord as I witnessed the limitations of traditional LMS in my teaching, particularly their lack of adaptability and inability to provide personalized, culturally relevant learning experiences for students from diverse backgrounds. For example, when teaching a class with international students, the LMS often failed to accommodate different learning styles or linguistic needs, such as offering real-time language support or personalized content pacing. This resulted in some students feeling disconnected and less engaged. Innovative technologies could act as a bridge, enabling LMS to evolve into more culturally competent and

responsive platforms that genuinely reflect the needs of a multicultural student population.

3. The Importance of Culturally Competent Instruction

Another key finding was the need for culturally competent instruction within LMS. Johnson (2016) and the IDRA Quality Schools Action Framework (Robledo Montecel, 2005) emphasized that teaching quality and curriculum access are critical components of an inclusive learning environment. Culturally competent instruction involves designing teaching materials and strategies that respect and incorporate all students' cultural backgrounds, fostering a learning environment where diversity is celebrated. For instance, in my teaching experience, traditional LMS often lacked features such as integrated translation services or the ability to support multilingual content. This limitation made it difficult for international students to engage fully, as they struggled with content not presented in their native languages or did not account for cultural nuances. This reinforced my belief that LMS should be designed with pedagogical strategies that acknowledge and actively celebrate cultural diversity, ensuring every student feels seen, heard, and valued.

4. Intercultural Discourse and Power Dynamics in LMS

Through this review, it became clear that intercultural discourse plays a pivotal role in shaping the inclusivity of LMS. Kramsch's (2014) application of Foucault's (1980) theories on power and knowledge illuminated how LMS can facilitate or inhibit cross-cultural communication. Power dynamics embedded in communication practices within LMS can marginalize non-dominant voices, privileging certain cultural narratives over others. For example, discussion forums or group collaboration tools within LMS often reflect dominant communication norms, such as the expectation of highly structured, linear written responses, which may not align with the communication styles of students from non-Western cultures. Moreover, features like automatic grading systems and quizzes emphasizing linguistic correctness or culturally specific knowledge can unfairly penalize non-native speakers, reinforcing dominant language norms. In quizzes, questions that assume familiarity with culturally specific examples or phrasing can disadvantage students from diverse backgrounds, further marginalizing their voices. The review confirmed the importance of redesigning LMS to foster more equitable and inclusive discourse, providing spaces where all students can engage meaningfully, regardless of their cultural background. This highlights the need to develop communication practices that recognize and balance power relations, allowing all learners to contribute and collaborate on equal terms.

5. Intercultural Communication Competencies as Essential Elements

Chen and Starosta's (2000) work on intercultural communication competencies underscored the need for LMS to be designed with cultural sensitivity. Intercultural communication competencies include the ability to recognize, understand, and respect the diverse cultural backgrounds of learners. The literature suggested that fostering intercultural awareness is crucial for ensuring that LMS effectively supports diverse learners. This finding resonated with me, as it aligns with the idea that education is not just about transferring knowledge but about creating an environment where learners from all cultural backgrounds can connect, share, and grow. LMS that integrate intercultural communication competencies can provide students with opportunities to develop these skills, enhancing their educational experience and ability to collaborate across cultural boundaries.

6. Culturally Responsive Design and Online Learning

The work of Morong and DesBiens (2016) further emphasized the necessity of integrating culturally responsive design elements into LMS. The culturally responsive design intentionally includes cultural references, values, and communication styles in educational materials and platforms. Their insights highlighted the gaps in current LMS design methodologies, especially regarding integrating holistic and critical pedagogies that support intercultural learning outcomes. This reinforced my commitment to advocating for LMS that are not just technologically sophisticated but also deeply rooted in cultural inclusivity and responsiveness principles. It became evident that LMS should not only be a means of delivering content but also spaces where diverse cultural narratives are actively engaged.

7. The Power of Critical Pedagogy in LMS

The application of Paulo Freire's concept of 'critical pedagogy' (1970) emerged as a transformative approach to LMS design. The literature suggested that when LMS allows students to engage with content and challenge existing power structures critically, they become more inclusive and empowering educational spaces. Critical pedagogy encourages students to question and reflect on societal structures, making learning more active and participatory. This finding resonated with my teaching philosophy, reinforcing that learners should be active participants in their education, co-creating knowledge and engaging with diverse perspectives. LMS designed with critical pedagogy principles can help dismantle power imbalances in digital learning spaces, fostering more equitable educational outcomes.

8. Multimodal Learning Approaches Enhance Inclusivity

Lastly, the review underscored the importance of incorporating multimodal learning approaches—such as video, audio, and visual storytelling—into LMS to enhance accessibility and engagement for students from diverse cultural backgrounds (Archambault & Barnett, 2010). Multimodal learning accommodates various learning preferences and abilities, ensuring that all students can engage with the content in ways that best suit their needs. This insight felt particularly significant, as it emphasized that learning should not be confined to traditional methods but should be flexible and adaptable to meet all learners' varied preferences and needs. By incorporating a variety of modes for delivering content, LMS can create more inclusive and engaging educational experiences for diverse learners.

IV.   DISCUSSION

The findings from the systematic literature review make it evident that integrating design justice principles into Learning Management Systems (LMS) can transform how these platforms address and dismantle ingrained cultural biases. Design justice, which emphasizes equitable and inclusive system design, has become crucial for fostering environments where all voices are represented and heard.

One significant insight is how design justice directly challenges the elements perpetuating exclusion—whether through interface design choices that neglect accessibility or algorithmic biases that skew user interactions based on demographic data (Costanza-Chock, 2020). For example, many LMS platforms continue to cater to Western-centric communication styles, which leaves students from cultures that prioritize oral or visual forms of storytelling. Additionally, algorithms that reward speed and efficiency favor students with better technological access, further marginalizing those from underdeveloped regions. Such minor design features can drastically impact student engagement and participation. By addressing these disparities, educators and technologists have the potential to reshape LMS into tools that actively counteract systemic inequalities, offering all learners fair access to resources.

To implement design justice, a participatory design process must be central, involving diverse stakeholders throughout development. Dorpenyo's (2020) emphasis on incorporating multiple voices in the design process strongly aligns with the belief that collaboration leads to more effective and inclusive designs. For instance, incorporating feedback from students of various cultural backgrounds during LMS development ensures the platform can address diverse learning needs. When students, educators, and technologists collaborate in the design process, the resulting LMS more accurately reflects a global learning community's cultural richness and educational needs. I have witnessed how such inclusive practices transform classroom dynamics, making digital learning environments more welcoming and validating.

Furthermore, the work of Walton and Rose (2015) on posthumanism has deepened the understanding of LMS's role in technology-mediated collaboration. Their discussion of the interconnectedness between human and nonhuman actors encourages rethinking the influence of technology in education. Rather than being passive tools, LMSs function as active participants in shaping the educational experience. Features like automated grading systems and built-in algorithms are nonhuman actors that significantly influence student performance and engagement. This perspective shifts the focus to designing LMS that actively challenge existing inequalities rather than reinforcing them, paving the way for a more inclusive and equitable learning experience.

Walton and Rose also highlight the need for a balanced approach that centers on social justice in technology design. While technology can empower students, it is no replacement for intentional, human-centered efforts aimed at ensuring equity and inclusion. This realization calls for LMS to not only improve usability but also to create spaces that amplify diverse voices. In my experience with digital pedagogy, fostering spaces for dialogue and cultural representation has a profound impact on student engagement and learning outcomes. LMS platforms must be designed to support this type of interaction.

Additionally, addressing the ethical dimensions of technology design is essential when incorporating design justice into LMS. Walton and Rose's exploration of how values are embedded within technology reminds us that quiz systems, automated feedback mechanisms, and standardized assessments often prioritize efficiency and standardization over cultural nuance. This reveals a tension between quick, automated systems and the need for culturally responsive, thoughtful engagement with diverse students. If designers do not intentionally consider the diverse contexts in which these systems are deployed, they risk perpetuating the very inequalities they seek to reduce. A more thoughtful approach to LMS design—one that seeks to empower underrepresented communities—ensures that these platforms become tools for dismantling barriers to equitable access.

Incorporating design justice into LMS requires rethinking how we approach technology-mediated collaboration. By viewing LMS as dynamic, culturally inclusive spaces that celebrate diversity, educators and technologists can design

platforms that support learning and foster equity. This transformative approach is critical to developing LMS that are not just technologically sophisticated but also inclusive, empowering a global community of learners. This perspective fuels my ongoing commitment to advocating for LMS built with empathy, cultural awareness, and a deep respect for each learner's diverse experiences.

V. CONCLUSION

Reimagining Learning Management Systems (LMS) through the lens of design justice, participatory design, and intercultural communication can significantly reshape how we approach inclusivity in digital learning environments. Traditional LMS designs often fall short of addressing the diverse needs of learners, frequently reinforcing cultural biases and power dynamics that hinder meaningful engagement. However, integrating these frameworks offers a clear pathway toward transforming LMS into platforms that are not only technologically advanced but also culturally responsive and equitable.

The findings of this study underscore the critical importance of involving diverse stakeholders in the LMS design process. It is not enough to simply add features to an LMS; the platform must be fundamentally rethought to reflect the diverse experiences and learning needs of global learners. By embracing participatory design and intercultural communication principles, educators, instructional designers, and technologists can create LMS that allows every student to feel seen, heard, and valued. For instance, incorporating multilingual support, culturally relevant materials, and flexible communication practices within LMS can foster a learning environment where students from various cultural backgrounds can thrive.

Moreover, the adoption of design justice principles, as championed by scholars like Agboka (2013) and Dorpenyo (2020), reinforces the idea that LMS must be viewed not just as tools for information delivery but as collaborative, interactive spaces that empower students to participate in their learning actively. These platforms should challenge traditional power structures and encourage diverse perspectives, enabling learners to co-create knowledge in ways that are meaningful to them. The role of technology in this transformation is pivotal—it is not simply about making LMS more efficient but about ensuring that these systems promote equity and inclusivity for all learners.

Moving forward, it is essential that educators, researchers, and technologists continue to explore ways to integrate design justice and intercultural communication into LMS design. This ongoing effort will ensure that digital learning environments evolve to meet the changing needs of a diverse, global student population. By fostering educational spaces that are both inclusive and technologically sophisticated, we can create learning experiences that empower all students to engage, contribute, and succeed in an increasingly interconnected world.

The challenge of making LMS truly inclusive is not merely technical; it requires a cultural shift in how we think about digital learning spaces. By prioritizing equity and accessibility in LMS design, we can build platforms that support the full spectrum of human experiences, ensuring that every learner—regardless of their background—can thrive in today's digital education landscape.

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Interrogating Sexual Harassment in Wanjiru Waithaka's *The Unbroken Spirit*

Agnes Muthoni Magu

Department of Education & Distance Studies, Faculty of Education, University of Nairobi, Kenya
amagu66@gmail.com

Abstract— *Interrogation of Wanjiru Waithaka's The Unbroken Spirit is an exploration of a woman writer's self perspective on sexual harassment as an act of violation, which men use to display brutality on the female body. Through literary representation, sexual harassment enters into the discourse of gender power relations. Thus, Waithaka makes the image of an oppressed as well as an exploited woman accessible both to the reader and the critic. Her textual depiction of the sexually harassed female is the backdrop against which interrogation of sexual harassment is made.*

Keywords— *male, female, gender, power, violence, sexual harassment*

Mary Crawford and Rhoda Unger define sexual harassment as "unwelcome sexual advances, requests for sexual favours and other verbal or physical conduct of sexual nature" (461). Sexual harassment involves undesirable sexual advances. Waithaka's *The Unbroken Spirit* establishes violence inflicted in the form of sexual harassment as archetypal of gender difference. Gender difference manifests in this text in the form of conflict between males and females whereby Waithaka constructs the female as victimised. Thus, she depicts women's subjectivity in the hands of men who harass them. Consequently, the supremacy of the female narrative, in the words of Northrop Frye recognises " every work of literature, as something produced for its own time, is an ideological document" (cited in Aitken 11). The implication here is that Waithaka's literary writing is privileged as a medium for presentation and analysis of complexities of life with regard to sexual harassment towards women. It is unfortunate that even though sex drive is expected to function in an ordinary mode without resulting into aggression, Tessa is subjected to sexual harassment. It is this twisted and distorted form of sexuality that Waithaka articulates using Tessa who is sexually harassed at her place of work.

When we first meet the protagonist, Tessa, she is working for the third month at the Marketing and Social Research Centre, Westlands, Nairobi. Being a woman she bears a great risk factor for sexual harassment in postcolonial Kenya. We witness this when Kibuchi, her workmate and boss, starts correlating power with sexuality and hence his tendency to harass Tessa sexually. This is seen when he starts making advances through suggestive remarks as he directs his male gaze at her. She feels as if he is "undressing [her] mentally" (9). Furthermore, he conveniently places his hands around her shoulders making her even more uncomfortable. Apparently, it appears that the sexual relationship that he wants to begin with her at the workplace is not likely to be voluntary or equal because he has more power in this organisation. The boss/subordinate sex relationship Kibuchi aims at is a form of sexual exploitation that would deny Tessa the enjoyment of sexual freedom.

Kibuchi meets Tessa's boyfriend and openly tells her that he wishes "he [were] in his shoes" (9). He even enquires whether they consider living together pointing out that if he were Jack, he would not let Tessa out of his sight because as far as he is concerned "There are too many men out there just waiting to grab someone like [her] (16). His verbal appraisal of Tessa is outright sexual harassment. He also enquires whether she uses condoms with her boyfriend as he makes casual sex sound as if it is the most usual thing to talk about among workmates. This disgusts Tessa, but he

maintains that "sex is natural just like eating and breathing" (16). His attitude towards sex is annoying, if not outright offensive.

Tessa is surprised that Kibuchi only thinks about sex when he comes across pretty women. As the violator he assumes that his prey is ignorant of what she wants; that he is in a position of greater power and knowledge to know better what is best for her. He attempts to deny her the right to consensual sex but she is an adamant woman who refuses to succumb to his sexual exploitation. She knows that sexual relationship between her and Kibuchi cannot be truly consensual because of the dual relationship that exists between a boss and a subordinate, and also the inherent disparity in gender power between them. Nevertheless, he consistently follows her in a bid to gratify his sexual desires. This makes her detest his oppressive and discriminatory practice towards her because he comes in her way as far as the development of her female self is concerned.

Waithaka's textual representation of sexual harassment helps us to grasp how male power can infringe on a woman's life. This is particularly so when jobs are scarce and job opportunities are few. Some men use the world of work and career advancement to sexually exploit females and hence the sexual advances and sadistic threats which Tessa receives from Kibuchi. He exercises his male power to subjugate her. This becomes particularly so as Tessa contemplates leaving her job rather than submit to sexual exploitation. Her refusal to succumb to Kibuchi's intimidation underscores women's revolt against subjectivity as well as a sense of courage; and also outrage at a society which stereotypes women as readily available to extend sexual favours to males.

Tessa spends sleepless nights when it becomes clear to her that Kibuchi wants to seduce her as he takes every opportunity to wear down her resistance by being charming, rationalising and cajoling. She also suffers low self-esteem, self blame and impaired female self-image. She is bothered by his sexual advances because he is an influential man in the company as the Director for Strategy and Client Service. She knows he can influence the direction her life takes in the organisation, positively or negatively. He is also respected by the Chairman of the company and if he so wishes he can manipulate Tessa's promotion to become the Associate Director overnight. That way, she can enjoy a six figure monthly salary, fringe benefits, bonus at the end of the year, maybe even a car. Despite Kibuchi's powerful placement in the company, she rationalises that she cannot compromise her integrity. She contemplates: "Would I actually consider having an affair with Kibuchi to help my career... it's ridiculous" (18). Her resolution marks her as a mature female who does not perpetuate female social stereotyping. It is also suggestive of the psychological growth that she experiences in the course of harassment.

The anguish that comes with sexual harassment makes Tessa develop an unusual cheerless self since Kibuchi continues to exercise his power over her. The kind of power that he exercises on Tessa is premised on patriarchal notions which are bent on silencing women. According to Julie Rivkin and Michael Ryan, patriarchal notions silence women's voices, distort their lives, and treat that which concerns them as peripheral such that "to be a woman … [is] in some respect not to exist at all" (765). With the patriarchal repression that has consigned women's agency in the society to the periphery of social life, Waithaka sees the need to recognise and accord women voices and hence portrays Tessa's life and experience objectively. It is on this basis that she portrays Tessa as a female who challenges gender power relations in her encounter with Kibuchi. Thus, she depicts women's subjectivity in the hands of men who harass them. Consequently, the supremacy of the female narrative, in the words of Northrop Frye recognises " every work of literature, as something produced for its own time, is an ideological document" (cited in Aitken 11). The implication here is that Waithaka's literary writing is privileged as a medium for presentation and analysis of complexities of life with regard to sexual harassment towards women.

Kibuchi holds an influential position in the organisation and hence his predisposition to sexually harass her. He becomes physical, starts "groping [her] thighs" (20). This affects her psychologically and hence the anxiety, depression and post-traumatic stress disorders that she experiences. Nevertheless, she resists submission to his advances. She does not want him to use her acceptance as a bias against which favourable employment decisions affecting her can be made. Tessa knows too well that offering her body for Kibuchi's gratification will not necessarily benefit her. He will only exploit her sexually and take advantage of her gullibility. She, therefore, refuses to fall into Kibuchi's trap. The truth is that such men use whatever is in their power as a bait to subdue women. Through textual representation, Waithaka challenges men to change their perception of women by allowing them to exercise their right to choose who they want to have an intimate relationship with instead of blackmailing them. She discredits Kibuchi as a male voice that seeks to deny women their voices in matters related to sexuality. His despicable attitude is castigated as behaviour that should not find expression in a contemporary society.

Kibuchi is forty-five years of age, married and doing well in his employment. His current status demands that he nurtures Tessa as a daughter or a sister, but he develops

monstrous tendencies. When they are travelling back to Nairobi from a workshop, he tries to take advantage of the situation. He drives into a restaurant for a drink even though she insists she does not want a drink. She refuses to get out of the car to the annoyance of Kibuchi. His contention that he cannot "stop thinking about [Tessa], how beautiful [she is] and sexy … I keep thinking about [her] all the time and how good it would feel to be with [her]" (42) affirms his intent to continue pestering her. His talk is characteristic of the male gaze and is aimed at nothing more than bullying her to submitting to him sexually. Instead of accepting his romantic proposition, she gets irritated and develops a fragmented self that becomes obvious to everybody at her place of work.

Tessa does not underestimate the power of her molester. She seeks advice on how best to deal with the situation from Toni who suggests that she should involve Jack, her boyfriend. As far as Toni is concerned, he can give a male perspective of sexual harassment that can help her. Sensing that Jack is likely to freak out, Tessa resolves to bail herself out without involving him. She seeks help from Paul even though she is too ashamed to admit to him that she is the one being harassed. Paul advises her to organise for somebody who is respectable, one who cannot be intimidated to confront Kibuchi. He hopes that this will open Kibuchi's eyes to the realisation that she is not going to yield to his sexual advances.

As advised, Tessa enlists the help of the Managing Director, Mr Kirubi, to stop Kibuchi from harassing her. She nervously tells him:

> Someone in the office is harassing me. He keeps pestering me to go out with him and keeps making offensive remarks to me about….His behaviour is beginning to affect my work. I'm unable to concentrate because of worrying about what he will do next. He makes me feel ashamed, humiliated and helpless. I want it to stop, that's all I want, for him to stop. (47)

She states that Kibuchi's intrusion to her privacy is interfering with her performance at the company since the working environment is characterised by intimidation and hostility from her boss. Kirubi empathises with her and promises to do what he can to arrest the situation but he requires proof of sexual harassment. It is disheartening that any report on sexual molestation requires substantial substantiation from the victim. This explains why most women shy away from giving information on sexual harassment; instead of getting protection, they are subjected to interrogation, all of which, in the eyes of the victim, is aimed at protecting the perpetrator of the sexual crime.

The dilemma of getting witnesses to testify about Kibuchi's amorous behaviour weighs down on Tessa's mind. In an effort to trap him, she records a flirtatious relationship between him and her. It is during this escapade that she is confronted with the naked truth that he is not likely to influence her promotion. However, "he would continue to dangle it like the proverbial carrot in order to get what he [wants] and once he [gets] bored then he [will] just dump her…" (98). As far Tessa is concerned, Kibuchi merely wants to exploit her sexually for he is egocentric and insensitive to Tessa's career progression. He is not eager to help her since his only interest is his sexual gratification.

Armed with an audio tape, Tessa is happy that at last she has proof. However, Kibuchi rubbishes the recording saying the tape does not contain anything one can call proof. She on the other hand is convinced that it contains hints and innuendos which an intelligent person can use to draw conclusions. She hopes to use the tape as evidence of his sexual pestering to discredit him from participating in the forthcoming recruitment exercise. As long as he is there, she knows she does not stand a chance for promotion. He controls the company and the persons working there and by inference therefore controls her career prospects in the company.

Waithaka portrays Tessa as an intelligent woman. When she seeks the Chairman's protection from Kibuchi, she knows better than use the tape as evidence that there is really nothing between them. She realises the tape will convince the Chairman that there are some goings-on between them. It is therefore suicidal to use it for it records him admitting his intentions to have sexual relations with her. In other words, the tape puts her in a compromising situation and hence it is likely to strengthen his pronouncements that she is bitter about their break up.

Waithaka's narrative communicates insights into sexual harassment. Kibuchi, who is the epitome of moral decadence, not only denies the sexual harassment allegations but feigns innocence. He also has the audacity to tell her that "As far as [he is] concerned it can only have been a misunderstanding unless [she has] some malicious underhand scheme planned" (51). He suggests that her notions of sexual molestation are a fabrication. His aim is to confuse her in order to make her cultivate a negative image of herself that is not likely to be aggressive towards him. Playing into his hands would make it easy for him to exploit her.

Waithaka reveals the complexity of women's lives when they resist subjugation from sexual aggressors. Contrary to the belief that women buy their way to employment or positions of power by offering their bodies as a living sacrifice, Tessa refuses to relent. This is to the

disappointment of the likes of Kibuchi who feel that their self-worth has been undermined. The writer uses him to depict masculine construction that stops at nothing to exert power over women.

He threatens to turn tables on her saying:

> Do you know how many employees I've come across who tried to seduce me in order to climb the corporate ladder, and how easy it is for me to paint you like them? Picture this Tessa, you tried to seduce me and when that failed you tried to frame me with sexual harassment. Which one of us do you think will be believed? (53)

His choice of words is meant to intimidate Tessa and thereby construct a passive and submissive female self. His intimation that women try to proposition him with a view to use their sexuality in their career progression is more of a suggestion rather than a reality. His aim is to encourage Tessa to intertwine her career progression with sexual favours in an effort to enlist his support for her.

Contrary to his expectation that she may fall prey to his manipulative power and submit to his will, she stubbornly holds her ground and deciphers that as things stand at the moment, her job is at stake. He hits back at her by making her life at the company unbearable. He influences the board to refuse Tessa promotion although she deserves it. Sam, who is not as qualified as she is, gets appointed to the post of Associate Director. Unfortunately, he dies from a grisly road accident two months later and Tessa is asked to act in his position. No sooner does she start acting the deceased's position than the job is advertised. She realises to her dismay, that the "recruitment exercise is being set up for one reason only, to find [her] replacement, because for one reason or another the board has decided that [she is] not suitable" (79-80). This is a blow that Kibuchi deals on Tessa.

When it is obvious that Tessa is not likely to consent, Kibuchi swears to influence her sacking and to also make things hard for her so that she can quit. He states: "This is the corporate world Tessa, a male world, with men's rules. For a while I thought you were an intelligent, ambitious woman but I can see I was wrong. You are naïve and foolish. If I had my way you wouldn't be working here again" (53). The verbal hostility and scheming he uses to overpower her is symbolic of the specific circumstances that some men use to punish women for stepping beyond the gendered boundaries set for them and to instil in them the fear of considering an extension of sexual favouritism to them. It is this strategy of maintaining female subordination that calls for renegotiation in postcolonial Kenya.

Kibuchi's sexual harassment is a violation of Tessa's sexual and physical autonomy and it is apparent that he is interfering with her promotion. This prompts her to seek the intervention of the Managing Director, Kirubi. As far as she is concerned, Kibuchi is intruding on her inner space and she finds it difficult to silently endure an invasion of her self. She asks Kirubi for an explanation as to why she has not been promoted to the position of Associate Director. He vouches for his innocence. He insinuates that the Director given the responsibility to brief her on the terms and conditions of taking up Sam's duties did not do it properly. He impresses on her that the decision to advertise the position was made as soon as Sam died and was not a reflection on how she was performing her job. It pains her to be informed that she is not officially the acting Associate Director and that she is just filling in temporarily until a suitable replacement is hired. She really does not require a prophet to know who is behind her tribulations. She acknowledges that he is bent on getting back at her. She remembers him saying something "about making sure she [has] no future in the company" (83). Her reflection enables her to see the futility of applying for the job.

As the head of Strategy and Client Service, Kibuchi holds the ultimate authority as far as the selection of the best candidate is concerned. The author highlights Tessa's courage when she confronts Kibuchi and tells him to the face that she knows some members of the board who wanted to confirm her and not conduct a recruitment exercise. However, he and others resisted and thus prevented the board from appointing her to the position. Her confrontational stance underpins her as a female who consistently fights against female discrimination. She exposes him for who he is, unscrupulous. Her determination not to let him have the satisfaction of firing her makes her consider resignation to save herself from further humiliation. Nevertheless, the thought of being jobless and jobs are few upsets her. The contemporary society she is living in does nothing significant to reduce female sexual harassment at work places. The society is turned into an arena of brutality and hence the neglect that results to increased sexual harassment of women.

The Chairman of the company, Kirubi, is drawn into the contest of gender power relations when Tessa reports to him that she is being harassed. Her accusations against Kibuchi are interpreted as a love affair gone sour and hence her bitterness. She points out to Kirubi that she can "never and will never solicit for promotions or any other benefits in the workplace in exchange of sexual favours. She maintains she would rather resign than do such a thing" (109). The Chairman dares her to resign, but she declines. As far as she is concerned, she has done nothing wrong to warrant her leaving the company and hence her response that that is an

option she would not want to consider. She challenges the Chairman in regard to the integrity of his organisation:

> The official stand of this company is fairness to all employees. So far the company has not been very fair to me. Nobody has come to me and told me that my work is not satisfactory or I'm not performing to the expected level. Instead, all I keep getting from my managers is that my work is good and that I should keep it up. (109)

Tessa courageously makes allegations against an institution that is bent on discrediting her. This is an indication that women are coming to an awareness of their human wholeness as individuals in Kenya and have developed a sense of identification with their rights as citizens enacting nationhood. She says:

> My question therefore is this: if my work is good why doesn't the company stand behind me? All I want is a fair shot at the promotion. I want to be judged based on my performance and if that is not satisfactory then I shall accept if I am denied a promotion. But I don't expect to be denied on the grounds of an individual's malicious actions simply because I refused to accept his sexual advances. (109)

Her openness exposes the precarious situation women find themselves in Kenya in the 21st Century. They are not only denied promotions, but the jobs they hold are also at stake in the face of sexual victimisation.

The defence she puts up to the Chairman leaves him convinced that she is being harassed and has been side-lined as far as career progression is concerned. She openly challenges him to make his own judgment about her performance. Behaving like a daredevil, she says: "The question should be: can [I] do the job? [Have I] performed in the post? Can [I] make a meaningful contribution…?" (110). She not only poses the questions, she also answers them saying, "And my answer is yes, I can. I have and will continue to do so. I just need a chance to prove it" (110). He is left without no option but to buy her argument. He gives her back the job even though he knows Kibuchi would not be happy and may make it difficult for her. She assures him that she is going to do her job well and challenges him to sack her the minute she fails to perform.

The Unbroken Spirit expresses the violent nature of male sexual power through Kibuchi. He sacks Tessa. No sooner does he sack her than he regrets his action. The Chairman asks him to explain why he had fired her. Kibuchi is shocked to realise that nothing goes on in the company without Kirubi's knowledge. He knows it is rare for the Chairman "to concern himself with a particular employee… which [means] that something [has] happened to arouse his

interest in this particular case" (113). He insinuates that he has broken up with her and that she is probably bitter. He takes refuge in lies to defend himself saying:

> I had no ulterior motive in denying her the promotion. The job was given to someone more qualified. That is all there is to it but Tessa has never accepted it. I imagine she assumed that because we are having an affair I would favour her, poor kid. (114)

Such falsehood from Kibuchi is regrettable. He taints Tessa's image but the Chairman sees through his dishonesty for he knows the influence that Kibuchi has on the board's decisions. Furthermore, he knows rather too well that the phenomenon of gender-based violence in Kenya. The author credits the Chairman for showing his willingness to veto abusers and to protect the victims. He singles out Tessa as a "person of integrity" (114). He finds it difficult to reconcile the image that Kibuchi paints of her with his perceived notion of her personality. As expected, the violator insists he is not harassing her and is sorry for involving himself with her.

The confrontation Kibuchi experiences leaves him convinced that Tessa is viewed as a good worker. He is therefore not justified in sacking her since her record is clean. Furthermore, the CEO points out that he likes Tessa's positive attitude towards the company and her job. The author uses the Chairman to show men who are not victims of the general societal acceptance of violence against women. He therefore desists from behaving in a manner that devalues women. In addition, he does not agree with the notion that it would be a mistake to let Tessa have her job back. He reprimands, dismisses and tells Kibuchi:

> We'll just wait and see. One more thing …. This whole business, an employee coming to me with complaints about you, I don't expect it to happen again. How you conduct your personal life is up to you, but I don't expect it to spill over into the business. There are some things I just will not tolerate, so in future make sure you solve such problems before they reach this level. (115)

The Chairman objectively deals with the situation and thereby denies Kibuchi the power to subjugate Tessa by dismissing her. Kibuchi feels humiliated that she succeeds in standing up to him. However, being a person who is bent on revenge, he vows he is not yet through with her, but will change tactics. His plan is to retaliate by subjecting her to more sexual harassment. He resorts to aggression towards her to gain control. His tendency to anger and aggressiveness towards Tessa shows that he lacks coping skills to deal with rejection.

When Tessa feels so weak to take in any more torment she absents herself from work for three consecutive days. Sexual molestation affects not only her female self, but also the atmosphere and climate at the Marketing and Social Research Centre. Rumours start doing rounds in the company that she is having an affair with Kibuchi and that she has even tried to blackmail him to get promoted. It is claimed that the two have fallen out even though his plans were to make her a Research Director. That, they claim, explains why Sam was promoted and his job immediately advertised after his death. As far as they are concerned, she is being reserved for a big job. The rumours can be traced back to Kibuchi. He really does not mind peddling such lies in an attempt to save himself the shame that comes with the rejection and her reinstatement after writing a letter to sack her.

Tessa receives two letters simultaneously: one sacking her from Kibuchi, the other promoting her from the Managing Director. Her appointment to the position of Team Leader Qualitative is influenced by the Chairman. Nevertheless, the letter offering her promotion prompts "a million questions, like where was Kibuchi when the board was making the decision to promote her" (105). Her promotion confirms recognition of the female self as capable of performing both selfhood and nationhood. The turn of events at the company not only surprises her but her colleagues and friends too.

Sexual harassment notwithstanding, the courage with which she challenges her detractors endorses Tessa as the female model in Kenya today. Unfortunately, no sooner does she win the battle between her and her molester than she is involved in another. The day she goes out with Kibuchi in an effort to collect evidence that he is harassing her sexually becomes her undoing. Jacks friend, Ben, sees them at Kichaka Club. He concludes she has broken up with Jack. He seeks Jack out to tell him he is sorry for the break up. Jack reacts selfishly and insensitively. He is convinced that she is cheating on him. In a desperate move to salvage the relationship, Tessa explains the circumstances under which she accompanies Kibuchi to Kichaka Club:

> I [want] to trap him into admitting that he [has] been harassing me. The only way I [can] do that [is] by gaining his trust and letting him think that we [can] ….. that I [am] ready to have an affair….. I [have] a tape recorder. I [am] going to confront him with the tape … and tell him that unless he [leaves] me alone I [will] expose him. (120)

Jack is too self-centred to listen to her and he dismisses her explanation merely because she does not tell him all that before she acts. The truth is that he would have been of no help. When Tessa previously confided in him about her confrontation with her molester, he reassured her saying he was proud of her for standing up to him. He says, 'it can't have been easy considering how senior he is in this company compared to you. It [takes] guts, so always remember" (90). He commended her for her courage, but we are surprised that even in such bleak circumstances, he does not suggest a way out. He offers no assistance and we are, therefore, not surprised when she singlehandedly makes the next move to get evidence that would implicate her molester. It is not astounding that he does not absolve her even though she is sacked by the very man who is pestering her for sex. As far as Jack is concerned, if she is not having intimate relations with Kibuchi at the moment she is likely to have an affair with him in future to safeguard her job if the likes of the Chairman fail to intervene.

His sarcastic remark "Is there anything you wouldn't do to keep that job?" (121) confirms his illogical reaction to Tessa's circumstances. She scornfully challenges him for his inability to offer any help when she requires it most. She says, "When I explained the situation, why didn't you tell me that [is] how you [feel] that I should just surrender. After all I wasn't going to lose anything much, just the best job I have ever had" (122). She wonders what respect comes with his failure to tell her his true feelings at the right time. However, he castigates her for being independent and hence his fear to tell her what to do. The possible explanation is that he is cowed by a woman who can stand her own ground in the face of harassment from males. He justifies his behaviour by accusing her of shutting him out of her life and lying to him. The truth is that he is a failure as far as interpersonal relations with Tessa are concerned. He may have realised, albeit too late, that Tessa is not the kind of woman to order around and hence feels intimidated by the way she exercises her power to challenge the men who try to subjugate her.

Tessa makes an effort to salvage her love relationship with Jack without success. She begs him for another chance but he says goodbye to her. This is despite the fact that she forgave him when she found him cheating on her before. His immature, selfish disposition makes him unreasonable and he casually walks out on her. Considering the circumstances, it is Tessa who would have ended the relationship a long time ago. We blame her for binding herself to a love affair founded on shaky ground that is not likely to withstand much pressure. This may explain why she warns Toni not to tell Jack about the sexual pestering she initially experiences.

Through Tessa, Waithaka asserts women's responsibility to privately and publicly reject any form of violence towards them. She deconstructs the protagonist's female body as a site where unwelcome male advances are countered by a refusal to use sex as a form of goods to be sold or offered

for material gain. By depicting sexual harassment, the writer addresses a wider audience, both male and female in a society. If people are not being employed and promoted through proxy and nepotism, they are being hired depending on their ability to extend sexual favours to prospective employers. In the event that one already has a job, refusal to succumb to sexual pressure may result in dismissal. The writer castigates males who use job opportunities as a bait to entice females. In addition, she compliments men who protect victims from amorous men.

Through literary representation of sexual harassment, Waithaka makes a powerful statement about sexual harassment and equates the infringement of a single woman to the violation of humanity as a whole. She stresses the inescapable collective dimension of the tragic events that take place in relation to sexual harassment towards women. Her textual representation of female subjugation through sexual harassment, though unfortunate, is a record of reaction to the day-to-day reality of women's suppression. By exposing this personal and communal trauma through Tessa's experiences, Waithaka demonstrates that a profound revolution of human consciousness will most likely surface; resulting in better treatment for women and by extension, a better society.

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An Evaluative Study of Impacts of Corporal Punishment on Students' Personality at Primary Level in District Nowshera

Faryal Khan

Department of Education, Nowshera Institute of Education and Research, Pakistan

Abstract— Corporal punishment of children is a worldwide phenomenon children are physically punished in almost all society. Two key features define corporal punishment physical violence against children and the concept of punishment in response to wrong doing. Corporal punishment has great effect on the students in their academic life. It is conducted with in school. It has both positive and negative effects. When the students go against the rules and regulation and do not allow the discipline. Different types of punishment like kicking, slapping, punching or paddling etc. are given in the schools to change their negative behavior. It is observed that corporal punishment has negative effects on the student's personality like they may falls in depression, fear and they start hatred from going to school. It will put bad effects on their personality, behavior and academic performance. Random sampling technique will be used. Data will be collected via questionnaire and then it will be analyzed by statistical package for social science (SPSS) software. Corporal punishment in schools reflects on large gap between current education policy that bans corporal punishment and actual implementations of the policy. The purpose of the present study is to investigate the impact of corporal punishment in schools at primary level in District Nowshera.

Keywords— Corporal Punishment, Students, Primary level, Nowshera, Schools

I. INTRODUCTION

Corporal punishment in the context of schools in the late 20th and early 21st centuries has been variously defined as: causing deliberate pain to a child in response to the child's undesired behaviour and or language, "purposeful infliction of bodily pain or discomfort by an official in the educational system upon a student as a penalty for unacceptable beahvior" and intentional application of physical pain as a means of changing behaviour not the occasional use of physical restraint to protect student or others from immediate harms.

In schools corporal punishment refers to causing deliberate pain or discomfort in response in response to undesired behaviour by students in school. It often involves striking the student either across the buttocks or on the hands with an implement such as rattan cane, wooden paddle, slipper, leather strap or wooden yardstick. Less commonly, it could be include spanking or smacking the student with the open hand, especially at the elementary school level.

Advocates of schools corporal punishment argue that it provides an immediate response to indiscipline and that the student is quickly back in the classroom learning, as opposed to suspension from school. Opponents, including a number of medical and psychological societies, along with human rights groups, argue that physical punishment it ineffective in the long term, interferes with learning, leads to antisocial behaviour as well as various forms of mental distress, disproportionately affects students of color, and is a form of violence that breaches the rights of children.

Poland was the first nation to outlaw corporal punishment in schools in 1783. School Corporal punishment is no longer practiced in any European country as of 2016, an estimated 128 countries have prohibited corporal

punishment in schools, including all of Europe and most of South America and East Asia. Approximately 69 countries still allow for corporal punishment in schools including parts of the United States, some Australian states and a number of countries in Africa and Asia.

The evidence that corporal punishment is harmful to children adults and societies is overwhelming more than 250 studies included in this review show associations between corporal punishment and a wide range of negative outcomes, while no studies have found evidence of any benefits. Corporal punishment causes direct physical harm to children and impacts negatively in the short and long term on their mental and physical health and education. For from teaching children how to behave, it impairs moral internalization, increase antisocial behaviour and damages family relationship. It increases aggression in children and increases the likelihood of perpetrating and experiencing violence as an adult. It is closely linked to other forms of violence in societies, and ending it is essential in combating other violence, including partner.

1.1 Types of Corporal Punishment

A study conducted by UNICEF in three district of the Frontier province has identified 43 types of punishment being given to students at schools and asked the government to ban corporal punishment. The study was carried out by UNICEF in collaboration with svae the children, Sweden, and the NWFP (KPK) Schools and literacy department. About 3,582 children were interviewed during the exercise conducted in the districts of Peshawar. The volume of corporal punishment in schools and homes was found to be identical.

The most common physical punishment includes: Smacking, Spanking, Kicking, Throwing, Pinching, Pulling hair, Twisting arms or ear, Forcing the child to stay in uncomfortable or undignified position, Forcing the child to take excessive exercise, Burning, Giving electric shock, Hitting them with different objects e.g. cane, belt, whip, shoe, broom, electric wire.

The psychological punishment found to be more humiliating and degrading includes: Verbal abuse, Ridicule, Isolation and Scaring.

The impact of corporal punishment hampers a child's development. The child who regularly receives corporal punishment develops mental, physical and psychological weakness. Further, his behaviours turn violent and he becomes weak in studies.

1.2 History of Corporal Punishment

Corporal is derived from a Latin word meaning body. It meant physical punishment and in the past it was very common. In the past it was by no means limited to children. It was used on adults as well. However, flogging has been a common punishment since ancient times Jesus was flogged before he was crucified. In England from the middle ages whipping was a common punishment in the British army and Navy. But it was abolished in 1881. Among commonly used forms of corporal punishment was birching. This punishment meant beating a person across the backside with birch twigs. Once a common punishment in schools it could also be imposed by the courts for minor offences. Birching was banned in Britain in 1948.

Meanwhile for thousands of years until the late 20th century teachers beat children. In the ancient world the teachers were strict and often beat the pupils. In the Middle Ages discipline was also severe. Boys were beaten with rods or birch twigs. Punishments in Tudor schools were still harsh. The teachers often had a stick with birch twigs attached to it. Boys were hit with the birch twigs on their bare buttocks. Meanwhile, the ruler was a punishment commonly used in primary schools in the 20th century. The teacher hit the child on the hand with a wooden ruler. Throughout history until recently most parents hit their children. However in the late 20th century and early 21st century public opinion turned against corporal punishment and in several countries it has been banned.

1.3 Statement of the Problem

It is an evaluation study of corporal punishment in schools at primary level. This study focus on the problems related to children's rights and the use of corporal punishment. The point of departure in this is that corporal punishment is a global problem one purpose or goal is to promote a constructive discussion about attitudes and opinions of corporal punishment against children and to fid suggestion of measure to reduce or diminish the problem. The reason to analyze two different societies is to emphasize that this is a problem throughout the world. Another purpose is to reflect on the connection between children's right and the use of corporal punishment. It is also a way to show how the reality and or tendencies can be by looking at the attitudes to corporal punishment despite of cultural backgrounds or efforts and regulation from the government and international organizations. Through the analysis it is possible to get a better understanding of this global problem. It gives an opportunity to find suggestions of measure to diminish the problem in both societies. The discussions and conclusion from this thesis can lead to further discussion about corporal punishment and children in other societies.

1.4 Objectives of the Study

- To identify the impact of corporal punishment on academic performance of the students.

- To identify the effectiveness of corporal punishment on the behavior of students.
- To identify the effects of corporal punishment on the student classroom learning.
- To identify the psychological effects of corporal punishment on the student personality

II.   LITERATURE REVIEW

Corporal punishment in schools is meant to inflict pain as a consequence of bad behavior. There are many different method use to intentionally inflict pain upon a child which include paddling, shocking, hitting, punching, shoving, extensive exercise and making students use postures which are painful. School use switches, paddles, hand and leather straps to inflict pain on students. Students sometimes get injuries from corporal punishment which includes blood clots, bruises, blisters and welts. Studies have shown that corporal punishment is likely to occur with boys in rural areas with lower income children. Corporal punishment is damaging to children lowering performance levels and making children more aggressive, angry, violent and have hostility towards others and their surroundings (David, 2008). Students who have experience corporal punishment and come together to stop it (David, 2008).

There has been a continuous battle with corporal punishment "More then 100 countries prohit corporal punishment in schools, including Canada and almost all of Europe". Corporal punishment is still legal in 19 states most in the south. Corporal punishment was used the most with students who live in poverty, males, those is special education, and the ethnic minorities. For these students corporal punishment was frequent and unequally administered. The advantages that were thought to come from corporal punishment are no cost, easy to administer, no training needed and is good for student development. It is important to look at the legal aspect and implications of corporal punishments.

In 1977 there was a court case of in graham r. Wright where two students at Florida junior high received severe paddling. The students needed medical care because of the pain bruising. One student couldn't use his arm for a week. In this case they argued that they were protected under the 8th amendment against cruel and unusual punishment and the 14th amendment was to protect criminals not school children. However it was ruled that officials can be charged with assaults and battery. "Although many parents and students have indeed sought legal redress for severe beatings, they rarely win in court-making it especially difficult to understand.

2.1 Islamic Opinion about Corporal Punishment

Islam orders the parents to educate their children from an early age on the right religion and the good morals, so that they grow up on it. There are many Ahadith urging this to be done. The Prophet (S.A.W) said:

> "Be generous with your children and educate them well". [Ibn Majah] Al-Tirmizi also reported from Ayub Ibn Musa from his grandfather that the Prophet (S.A.W) said "No father has granted his child anything better hen education".

Al-Tirmizi also reported that the Prophet said "It is better for the man to educate his child than to give a sa'a in alms.

In conclusion, this literature review investigation the educational controversy of corporal punishment in schools has been talked about for years. Corporal punishment was taught to be easy effective and quick which would eliminate bad behavior fast. A school discipline survey was mailed to 20 teachers throughout the area. About corporal punishment Mr. Russell says "In my opinion physical punishment of children is not right in anyway".

The Prophet of Islam says:

"Use love and affection in education and upbringing and don't have aces too cruelly because a wise mentor is better than a cruel one.

2.2 The Prohibition of the Corporal Punishment Act 2013

The institute for social justice welcomes passing of the prohibition of the corporal punishment bill by the National Assembly of Pakistan which yet has be passed by the senate of Pakistan. If the bill is not passed before the dissolution of the National Assembly, it will lapse as given in article 76 (3) at the constitution of Pakistan. Section 33 at the KP child protection welfare, Act, 2010, also abolishes corporal punishment in the same way as the current law passed by the National Assembly. It says "Corporal punishment" stands abolished in all its kinds and manifestations and its practice in any form is prohibited as provided under section 89 of the Pakistan penal code, 1860.

III.   METHODOLOGY

This study reviewed school policies related to corporal punishment in schools. Corporal punishment is meant to inflict pain as a consequence of bad behavior. There are many different methods used to intentionally inflict pain upon a child which include paddling, shocking, hitting, punching, shoving, extensive exercise, and making students use postures which are painful. School use

switches, paddles, hands and leather straps to inflict pain on students. Students sometimes get injuries from corporal punishments which include blood clots, bruises, blisters and welts. I investigate corporal punishment in schools districts without the use of the parental waiver that allows school officials to use corporal punishment verses a school district.

The purpose of this research is to investigate in detail the key elements stimulating the use of corporal punishment in spite of the legal ban of it and the potential consequences based on continental practice of corporal punishment. In this respect, the scope of the empirical research basically relies on data collection from all stakeholders involved in corporal punishment. The study ensures the importance of exploring these stake holder attitudes on corporal punishment. This help us link between how past experiences with physical punishment would affect current behavior may trigger further practices of physical punishments with future generations besides exploring how family and school administration would fuel the use of corporal punishment.

The methodology is designed to answer basic research questions listed above: what are reasons and consequences of practicing physical punishments in schools? How it is being viewed by teacher parents and students? Answer to these question help us draw out suggestions to enforce current policy while finding alternatives to corporal punishment.

3.1 Sampling Plan

Our sampling plan would be consistent with the targeted groups of people exposed to or practicing corporal punishment teachers, parents and children, first teachers as practitioners of the act are supposed to provide information that mirrors their perception on the use of corporal punishment to mold child's misbehavior. Second, parent views on it must be highly considered to see how much corporal punishment in schools meets with parental consent or resistance so that we can see search family-based reasons. Third children are our most important element in this study because they are directly affected by corporal punishment and are supposed to demonstrate the consequences of these practices. To sum up, sampling plan aims at aggregating the three parties, opinions to tackle phenomenon from each party's point of view to reach a broader image of the topic.

3.2 Method of Data Collection

The research study depends mainly on survey to students. The observations targeted usable questionnaires of each category children currently enrolled in schools would be under 18 years old. Data collection from surveying a number of parents clarifies current practices in schools

through their children and the sample includes approximately equal numbers of parents enrolling their children in public and private school to compare and contrast data.

Regarding teachers, number of teacher were surveyed to provide a large number of observations in addition to some interview to ensure the precision of information obtained. The teacher sample includes approximately equal numbers of those teaching in public and private schools to compare and contrast practices and attitude in each school type.

Recording student, number of student was surveyed and some were interviewed also. The student's sample includes exclusively students from public schools because students are the best to narrate corporal punishment for being the act receivers and the large numbers of survey allows us trace the phenomenon clearly in public schools. The reason for reliance basically on surveys is that it provides a quantitative nature to data analysis from surveys.

3.3 Description of Data Collected

The questionnaires of parents and teachers are divided between public/experience and private/language schools equally. The reasons for combining public and experimental schools in one category, and combining private language schools in another category is that it would have been hard to find a number of public schools, experimental schools, private schools, and language schools consistently. Rather dividing into public/experimental and private/language only will allow us obtain more accurate data because the number of observations in each category which will affect the credibility of the data. The survey includes fifteen questions for teachers, 15 for students and 10 for parents. Answers to these questions were mostly comparing of yes/no. Some questions of the survey were repeated in three categories. So that we can compare answers obtained by them and draw conclusion.

In the questionnaire of parents and teachers, the unanswered questions were excluded because of the comparative nature of their data analysis. While the NA questions in the students survey were counted as missing due to the descriptive nature of the data analysis.

Questions are designed and grouped in a way that reflects what the research questions are supposed to examine. For example, a group of questions entailed in the three questionnaires is meant to report actual practices of corporal punishment in school. Another group of questions are designed to indicate the causes and effects of corporal punishment. Some questions investigate how the school administration deals with corporal punishment. Other questions test the student awareness of current policy

regarding corporal punishment and how they were informed. The general attitude of parents, teachers and students is examined also in a group of questions and how they think about it could be dealt with. Finally a group of questions test communication between school and parents and how much the social worker is involved in student discipline.

IV.   DATA ANALYSIS

Data collected through questionnaire was analyzed. Data was classified. As the sample of teachers, the data was analyzed on frequency and percentages basis accordingly had two parts. The first part of the questionnaire was related to discipline, attendance and the dropouts, educational system and relationship between teacher and student and among the students. It contained 15 questions. The major findings of the study were following.

Table 1: Use of Punishment for Students

No.	No Response	Always	Often	Rare	Never
01	Do you Used Punishment?	0%	13%	77%	10%
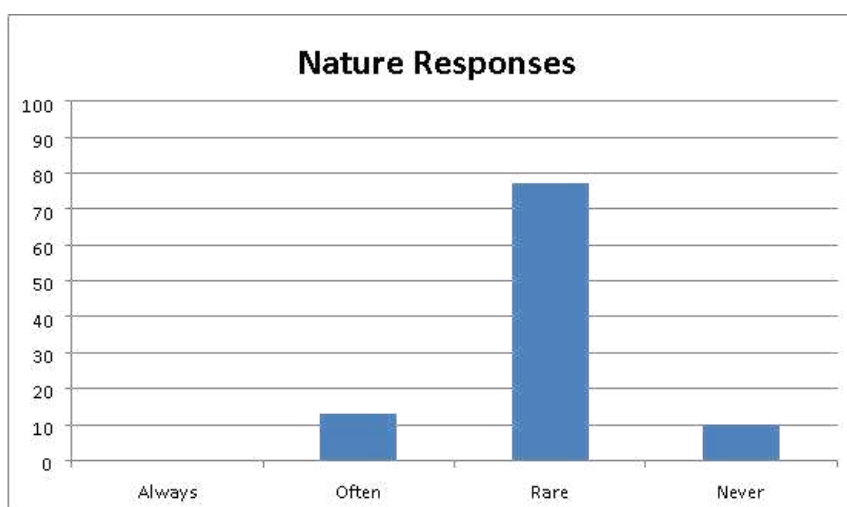
Table 1st indicated that 77% teachers use punishment very rarely while 13% teachers said that they often used punishment and 10% said that they never used punishment. The table showed that 87% teachers almost use punishment as rarely and never.

Table 2: Type of Punishment used for Students

No.	Which Punishment you Use?	Response
1	Ear Twisting	13%
2	Slapping	23%
3	Caning	13%
4	Cocking	20%
5	Standing on bench	7%
6	Standing while keeping hands up	47%
7	Standing in one leg	0%
8	Holding Tongue	7%
9	Any other punishment	0%
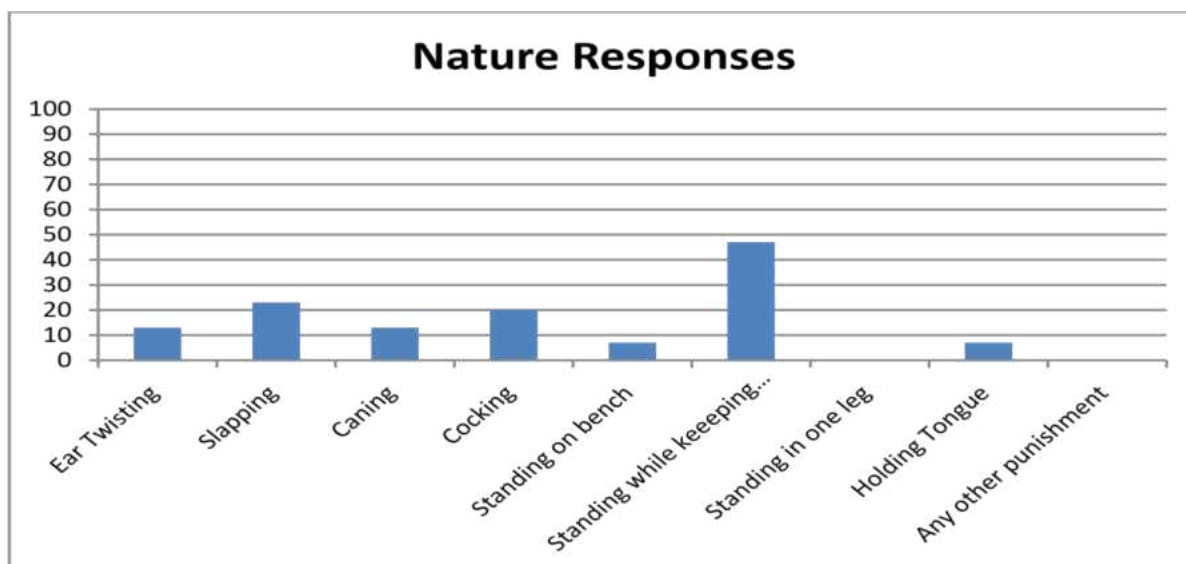
No.	Items	Very Much	Very Less	Little Bit	No Effect
01	What is the effect of punishment that you use?	27%	16%	50%	7%
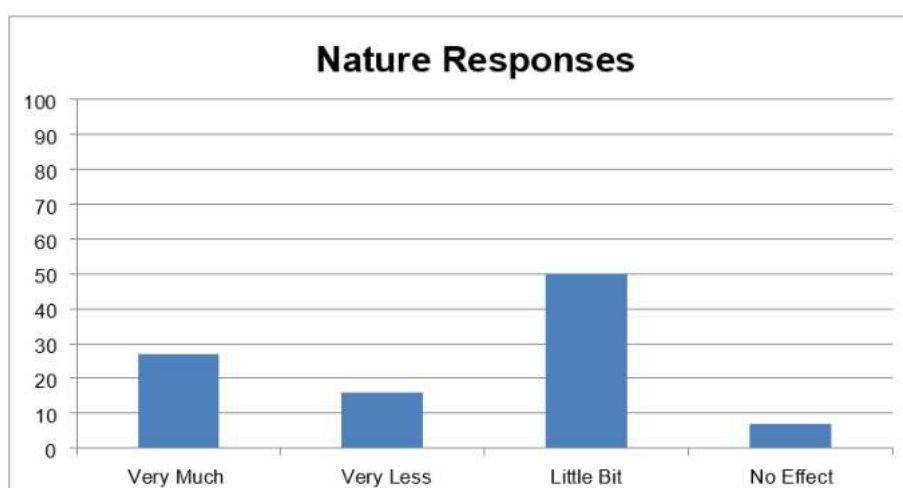
Table 2 showed that 47% teachers use standing while keeping hands up in the air 23% teachers use slapping as a punishment 13 % teachers said that they use the ear twisting as a punishment. 13% teachers use canning 20% use cocking as a punishment, 7% use standing on bench, 7% use to use hold tongue. No one responded the standing on one leg. Most commonly use standing while hands up and slapping, 50% said that punishment has a little bit affect 27% responded that the effect of punishment is very high. 16% responded that effect of punishment is very low 7% said that punishment does not effect at all.

Table 3: Corporal Punishment in our Educational System

No.	Item	No Response	Yes	No
1	Our Educational system depends on C.P.	0%	47%	53%
2	C.P is necessary to maintain discipline.	0%	67%	33%
3	Education and C.P are closely related.	13%	30%	57%
4	Due to C.P relationship among children is bad.	3%	43%	53%
5	C.P is the only way to maintain discipline.	3%	43%	53%
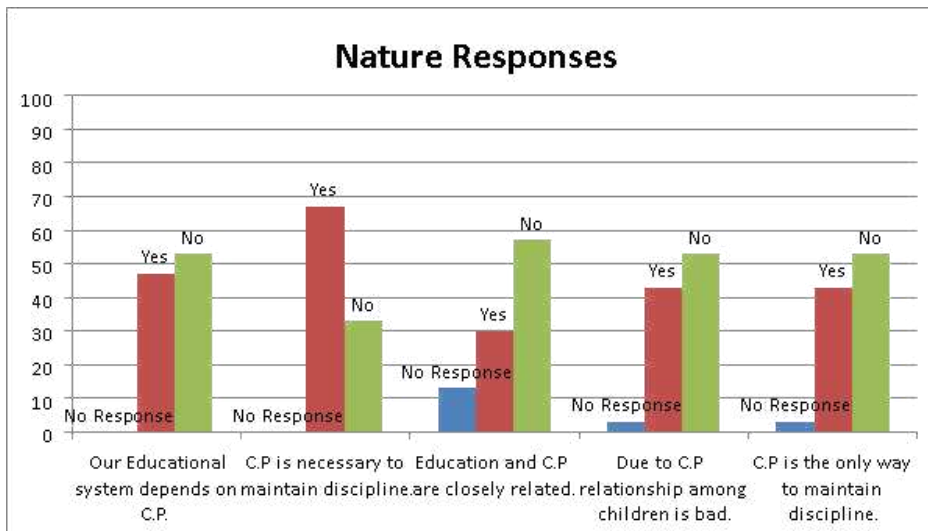
The table 3 depicted that 53% teachers were against it that our educational system depends upon punishment while 47% answered in favor. 67% said that corporal punishment is important in maintaining discipline and 33% responded against it. 57% were against it that education and corporal punishment is interrelated and 30% responded in favor. 53% teachers were against it that inter personal relationship of children are adversely affected due to corporal punishment and 43% responded in the favor.

Table 4: Corporal Punishment in our Educational System

No.	Item	No Response	Yes	No
1	Education is continued through the process of C.P.	0%	70%	30%
2	Continuous C.P maintains the respect of the teacher.	0%	23%	77%
3	C.P is helpful in making a child a good citizen.	7%	13%	80%
4	C.P is solution of every educational problem.	0%	13%	87%
5	The children who get C.P frequently they run away from school.	0%	73%	27%
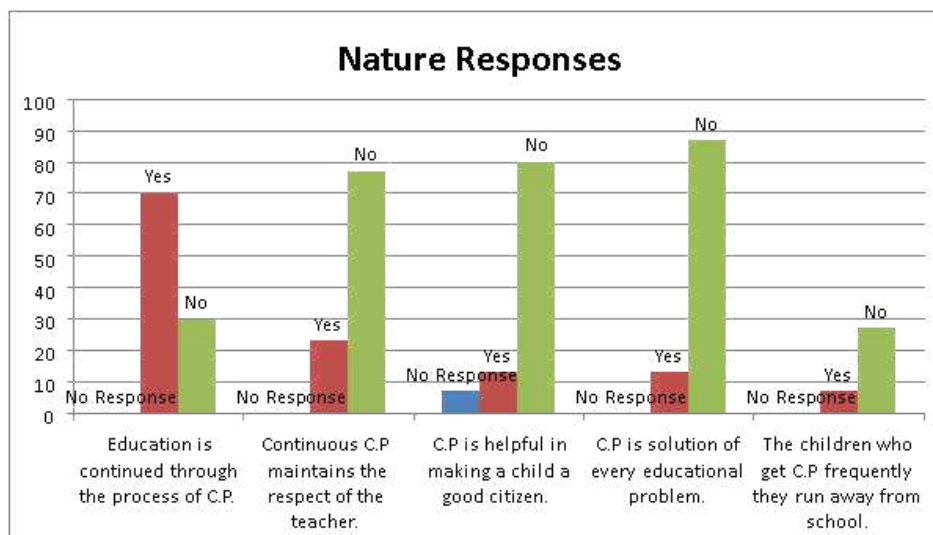
Table 4 depicted that 70% responded that corporal punishment means to embrace the child and 30% were against it 77% said that education is not continued through the process of corporal punishment and 23% responded against it. 80% teachers said that corporal punishment is not helpful in making a child good citizen and 13% responded against it. 87% responded that corporal punishment is not the solution of every educational

problem and 13% were against it.73% children said that the children who get corporal punishment frequently they avoid going to school and 27% were against it.

V.   DISCUSSION

Although differences of opinion were found among the teachers on all issues yet an overall majority opinion went against the use of corporal punishment. The only aspect where most teachers though it was effective for maintaining discipline.

Concerning communication between teachers and parents, teacher confirmed that some parents extremely favor their children, other think it is the teacher's job to deal with the students and, other parents ask teachers to beat their sons

especially when they are in school. As a result most of parents do not care to attend such meetings.
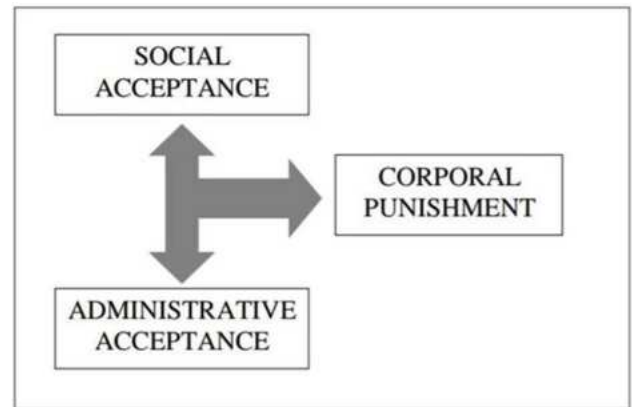
Fig.1: Causal Model
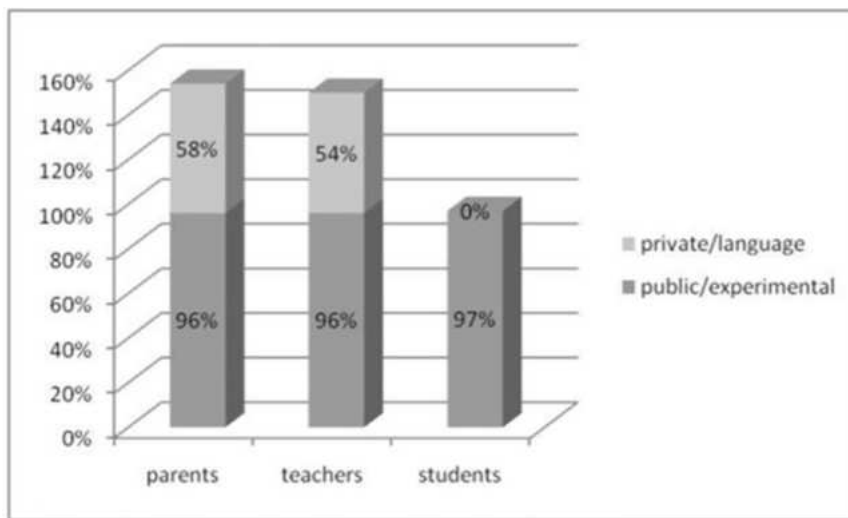
Fig.2: CP rate as confirmed by parents, teachers, and students
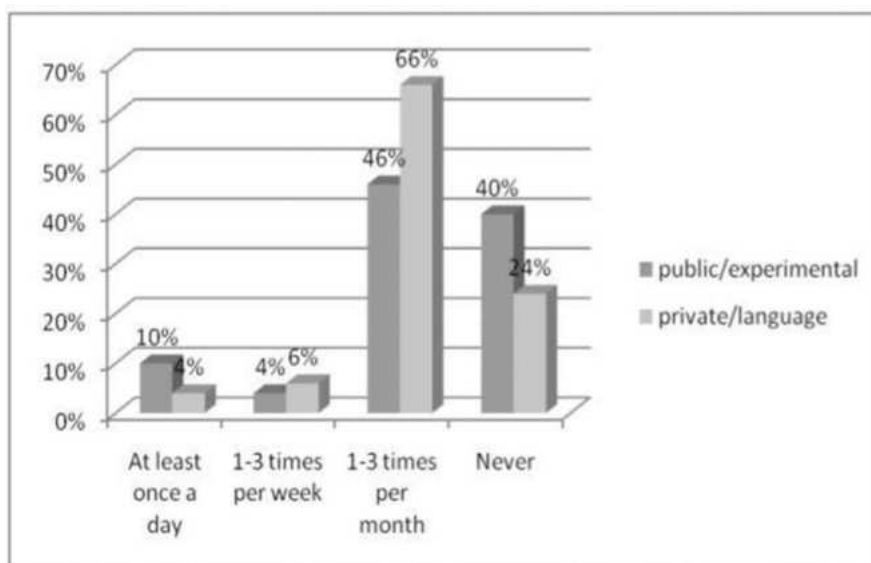
Fig.3: Teachers' answers to the question cof how many times they called for the students' parents withun the past academic year

VI.   CONCLUSION

This study shows that corporal punishment is wide spread in schools especially in public schools. This failure of implementation was mainly attributed to administrative and social acceptance. We will consider in this chapter and how to reduce gap by dealing with factors involved. We presented earlier what strategies have been adopted in other countries to enforce the ban of corporal punishment. In this section, we will develop a professional approach to correcting student behavior that best suit context as a strategy for combating corporal punishment.

The research findings proved a positive relation between administrative acceptance and the use of corporal punishment in schools in the sense that school administrator themselves practice corporal punishment. Moreover, they deal passively with parents complaints, do not communication with parents, hardy apply sanction on teachers violating law, and have failed t activate the role of social worker. The research findings also proved a direct relation between social acceptance and the use of corporal punishment in schools and in terms of practicing corporal punishment at home with children, poor follow up with the school, approval of v in school, and retrain from reporting actively their children exposure to corporal punishment.

 It can be concluded also from the research findings that corporal punishment is not seen by most parents or teachers as an effective means of discipline, although a minority see it as somewhat useful. In response to the study findings that conforms to our hypothesis recommendations were formulated to deal with school based factors reasons for corporal punishment in school. Regarding, the school, it has been recommended that policies must be enforced by applying sanctions on practitioners that the social worker should be more involved in reforming students and organizing activities. Although differences of opinion was found among all the teachers on all issue yet an overall majority opinion went against the use of corporal punishment.

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Appendix-A

TEACHER QUESTIONNAIRE

1:          Do you use punishment?

          YES ☐   NO ☐

2:          Which type of punishment you use?

          YES ☐   NO ☐

3:          Which type you think more effective?

          YES ☐   NO ☐

4:          What is the effect of punishment that you use?

          YES ☐   NO ☐

5:       How much our educational system depends on corporal punishment?

          YES ☐   NO ☐

6:            Is corporal punishment necessary to maintain discipline?

YES ☐   NO ☐

7:          Are education and corporal punishment are closely related?

YES ☐   NO ☐

8:          Due to C.P relationship among children and teachers is bad?

YES ☐   NO ☐

9:          Is C.P is the only way to maintain discipline?

YES ☐   NO ☐

10:          Is C.P is helpful in decreasing the discipline problem?

YES ☐   NO ☐

Appendix-B

STUDENTS QUESTIONNAIRE

1:          Is corporal punishment is given in your school?

YES ☐   NO ☐

2:          Are you afraid of corporal punishment?

YES ☐   NO ☐

3:          When you come late or didn't wear school uniform do you get C.P?

YES ☐   NO ☐

4:          Maximum punishment is given to you?

In home ☐   In school ☐

5:          Do you think corporal punishment is effective?

YES ☐   NO ☐

6:          Do you support or oppose it?

YES ☐   NO ☐

Appendix-C

PARENTS QUESTIONNAIRE

Q1:   Did teachers use corporal punishment to reform student behavior?

YES ☐   NO ☐

Q2:   How frequently was your child beaten by teachers?

YES ☐   NO ☐

Q3: In your opinion which of the following reasons cause teachers to beat you children?

YES ☐ NO ☐

Q4: How did you know about corporal punishment was for Biden?

YES ☐ NO ☐

Q5: Which of the following act does your child do at school?

YES ☐ NO ☐

Q6: Do you ever physically punish your child at home?

YES ☐ NO ☐

Q7: Were you physically punished when you are little?

YES ☐ NO ☐

Women in Conjugality in the autobiography of Shobha De.

Dr. Prachi Pandey

Independent Researcher
Prachi100dubey@gmail.com

Abstract— *The autobiography Selective Memory :Stories from my life of Shobha De that depicts not only the inner self of her behind being a public person but also the position of women with and without conjugality . She portrays the intense problems a women faces in her own marriage and outside her marriage .De writes about her problems of urban elite class in metro cities of India of which she is part of it.Her autobiography shows a true image of every Indian women whose first priority is always her family and friends and a true selfless love towards her husband and children ,it's all about emotional appetite a women goes through in her life.*

Keywords— *Conjugality, controversial, conjugate handedly , previous, wedlock, portrayal.*

Shobha de has anticipated the picture of Indian women with or without conjugality in contemporary India. In his autobiography *Selective memory :Stories from my life* she has portrayal the most emotional and touchy part of women relationship with her family and friends and husband.

After going through the autobiography, it has been proven that she has nothing left to save anything in her fiction. Being in conjugality, de writes about exhausted lifestyle of Indian housewife and also there cold ,outspoken and rich husband.Her style of writing about women issues in her autobiography is very untraditional and controversial way of her writing, she is very expressive as she writes about herself as a daughter and being in conjugate she writes as a devoted housewife and mother of six children.

In conjugality she write about her deep concern towards the future of children and the worries of parenting in her autobiography.Some statements in de's autobiography create emotional and mental surprise like being in wedlock the soul ambition of de was to "only soul ambition in life was to get married and have lots of children."(42).

De's first marriage was fail with whom she was blessed with two children home she parented it single handedly but her second marriage was a success and turning point of her life with whom again she blessed with two children and her second husband's previous marriage she got two children overall she became mother of six children. According to de they led a very happy conjugal life,she writes a very important statement for marriage as "marriage to me cannotes commitment and surrender. Merging with ,blending, overlapping ,combining. It is systematic relationship where one feeds on the other needs the other(480).Jaydipsinh and R.K. Dhawan in the Introduction of their book writes about Selective Memory'Though Shobha De does not reveal all the secrets of her Hectic colourful life. Selective Memory sum as an excellent Source to undemand the author and her life. An unbiased Reading of the autobiography gives us an authentic picture of The middle-class Maharashtrian woman and her various Roles in a model, columnist and writer. Her treatment of the Contemporary urban woman's position and the challenges She faces is not without significance'.

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The Power of Motherhood: Resistance and Survival in "*Beloved*"

Ranjan Kumar Rout[1], Dr. Ranjit Kumar Pati[2], Dr P Sunama Patro[3]

[1]PhD Scholar, Affiliation - GIET University, Gunupur, Rayagada, Odisha, India
ranjan.rout30@gmail.com
[2]Professor, Department of English, GIET University, Gunupur, Rayagada, Odisha, India
[3]Lecturer in English, KSUB College, Bhanjanagar, Ganjam, Odisha, India

Abstract— *Toni Morrison's Beloved delves into the theme of motherhood as a form of resistance against the horrors of slavery and the enduring psychological scars it leaves on Black families. Through the character of Sethe, Morrison explores how maternal love becomes an act of defiance, as Sethe sacrifices her daughter to protect her from the horrors of re-enslavement. The novel also examines the complex legacy of trauma that slavery inflicts on mothers and their children, revealing how the past continually shapes their identities and relationships. By confronting the haunting presence of Beloved, Sethe and her community struggle to reclaim their sense of self and humanity in the aftermath of dehumanization. Morrison presents motherhood as both an act of resistance against oppression and a means of asserting agency, identity, and communal strength in the face of immense suffering.*

Keywords—***Beloved, identity, motherhood, resistance, Toni Morrison***

I. INTRODUCTION

1.1 Contextual Background

Toni Morrison's "Beloved" is a seminal work in American literature that delves into the haunting legacy of slavery. Published in 1987, the novel is set after the Civil War and centers around Sethe, an African American woman who has escaped from slavery but remains shackled by her past. Morrison's narrative is rich with themes of trauma, memory, and identity, all woven together through a story that is both intensely personal and universally resonant [1]. At the heart of "Beloved" lies the exploration of motherhood—a theme that Morrison presents not merely as a biological or social role but as a complex, multifaceted force that defies the dehumanizing effects of slavery.

The historical backdrop of "Beloved" is crucial to understanding its thematic depth. During the era of American slavery, African American women endured unimaginable hardships. They were subjected to brutal physical labor, sexual exploitation, and systemic efforts to strip them of their humanity. For enslaved women,

motherhood was particularly fraught. They were denied the basic rights of maternity, as their children were often torn from them and sold into slavery. The maternal bond, which in many cultures is considered sacred and inviolable, was ruthlessly severed by the institution of slavery [2]. In this context, motherhood for African American women became an act of profound defiance. It was a way to assert their humanity, protect their children, and resist the system that sought to erase their identities and break their spirits.

Morrison's "Beloved" encapsulates this struggle by portraying motherhood as a form of resistance [3]. The novel is based on the true story of Margaret Garner, an enslaved woman who, in 1856, escaped to Ohio with her children. When recaptured, Garner chose to kill her daughter rather than allow her to be returned to slavery. This harrowing act forms the core of Morrison's narrative, as she examines the lengths to which a mother might go to protect her children from the horrors of slavery [4]. Through Sethe's character, Morrison explores the psychological,

emotional, and moral dimensions of motherhood under the extreme conditions of enslavement.

1.2 Thesis Statement

In "Beloved", Morrison portrays motherhood as an act of resistance against the dehumanizing forces of slavery. Sethe's experiences as a mother are central to the novel's exploration of the impact of slavery on African American identity and community. Morrison challenges conventional notions of motherhood by presenting it as both a source of empowerment and a site of intense conflict. For Sethe, motherhood is not only about nurturing her children but also about reclaiming her agency in a world that denies her autonomy [5]. Her decision to kill her daughter, Beloved, rather than see her return to slavery is a radical assertion of this agency. It is an act that forces readers to confront the brutal realities of slavery and the impossible choices it imposed on those who lived through it.

Morrison's portrayal of motherhood as resistance is deeply intertwined with the novel's broader themes of memory and trauma. The haunting presence of Beloved, who returns as a ghost, serves as a constant reminder of Sethe's past and the unresolved guilt she carries. Through this spectral figure, Morrison illustrates how the legacies of slavery continue to haunt African American women, shaping their identities and relationships long after the formal end of slavery [6]. Sethe's struggle to reconcile her love for her children with the violence she has inflicted upon them reflects the profound moral and psychological dilemmas faced by enslaved mothers.

Moreover, Morrison's depiction of motherhood extends beyond the individual to encompass the collective experience of the African American community [7]. Sethe's actions are not isolated; they are part of a broader narrative of communal resistance against the oppression of slavery. The community's eventual intervention to exorcise Beloved and reclaim Sethe highlights the importance of solidarity and collective healing in overcoming the traumas of the past. In this way, Morrison suggests that motherhood, while deeply personal, is also a shared experience that can unite and strengthen a community in the face of oppression.

"Beloved" challenges readers to rethink the meaning of motherhood within the context of slavery. By portraying motherhood as an act of resistance, Morrison sheds light on the resilience and strength of African American women who fought to protect their children and their humanity against overwhelming odds. The novel's exploration of this theme is both a tribute to the women who endured slavery and a powerful commentary on the enduring impact of its legacy on African American identity and culture. Through Sethe's story, Morrison not only honors the sacrifices of enslaved

mothers but also affirms the transformative power of maternal love as a force of resistance and survival.

II. THE CONCEPT OF MOTHERHOOD IN "BELOVED"

2.1 Motherhood as a Defining Identity

In "Beloved", Toni Morrison presents motherhood as a defining aspect of Sethe's identity, shaping her actions, decisions, and sense of self. From the outset, it is clear that Sethe's existence revolves around her children, and her role as a mother is central to her understanding of who she is. The horrors of her past as an enslaved woman have left deep scars, but her identity as a mother remains unshaken, even as it leads her down paths of both love and destruction.

The centrality of motherhood in Sethe's life is evident in her unwavering determination to protect her children from the cruelties of slavery. Her fierce love drives her to commit an unthinkable act—killing her daughter, Beloved, to save her from being returned to slavery. This act, which lies at the heart of the novel, is both an expression of Sethe's maternal love and a manifestation of the trauma she has endured. For Sethe, motherhood is not merely about nurturing her children but about reclaiming her agency and asserting control over their fates in a world that seeks to strip her of both.

The bond between Sethe and her children is a source of immense strength, but it is also fraught with conflict. Her relationship with her children is defined by the constant tension between love and fear, protection and harm. On one hand, Sethe's love for her children gives her the strength to endure the brutalities of slavery and the hardships of her post-escape life. On the other hand, this same love compels her to make the devastating decision to kill Beloved, a decision that haunts her throughout the novel. This duality reflects the complex nature of motherhood in the context of slavery, where the desire to protect one's children can lead to acts of both nurture and destruction.

2.2 Historical Context of Enslaved Motherhood

To fully understand the concept of motherhood in "Beloved", it is essential to consider the historical context of enslaved motherhood in America. Enslaved women faced unique challenges that fundamentally shaped their experiences as mothers. The institution of slavery sought to deny them the most basic rights of maternity, treating their children as property to be bought, sold, and exploited. For these women, motherhood was a battleground, where they fought not only for their children's survival but also for their own humanity.

The struggle of enslaved women to maintain their roles as mothers is a central theme in "Beloved". Morrison vividly

portrays the immense pressures and dangers that enslaved mothers faced, from the threat of physical violence to the constant fear of being separated from their children [8]. The novel highlights how slavery systematically dismantled the family structure, severing the bonds between mothers and their children. The forced separation of families was a common and devastating practice, one that left deep emotional scars on those who experienced it. For enslaved women, the loss of a child was not just a personal tragedy but also a cruel reminder of their powerlessness within the system of slavery.

In "Beloved", Sethe's desperation to prevent her children from being taken back into slavery is a direct response to the historical reality of enslaved motherhood. Her act of infanticide, while shocking, can be understood as a radical attempt to assert her maternal rights in a world that denies them. Sethe's choice to kill Beloved rather than allow her to be enslaved is a refusal to let the system of slavery dictate her children's lives. It is an act of defiance against the forced separation of families, a way for Sethe to reclaim her role as a mother, even at the cost of her child's life.

The denial of maternal rights under slavery is further explored through the character of Baby Suggs, Sethe's mother-in-law, who embodies the collective trauma of enslaved women. Baby Suggs, who lost all her children to the slave trade, represents the deep pain and loss that enslaved mothers endured. Her experience highlights the broader historical context in which Sethe's story is situated—one where motherhood was constantly under threat and where the act of mothering became an act of resistance.

The concept of motherhood in "Beloved" is inseparable from the historical realities of slavery. Morrison portrays motherhood as both a defining identity for Sethe and a site of intense struggle. Through Sethe's story, Morrison illuminates the ways in which enslaved women fought to protect their children and assert their maternal rights, even in the face of overwhelming oppression [9]. Motherhood in "Beloved" is thus a powerful symbol of resistance, resilience, and the enduring impact of slavery on African American women.

III. SETHE'S ACT OF RESISTANCE

3.1 The Infanticide as Resistance

Sethe's decision to kill her daughter, Beloved, is one of the most harrowing and controversial moments in Toni Morrison's "Beloved". This act, which lies at the novel's core, serves as a powerful expression of Sethe's resistance to the dehumanizing forces of slavery. Faced with the imminent threat of her children being recaptured and returned to slavery, Sethe chooses to end her daughter's life rather than allow her to endure the horrors that she herself has experienced. Through this decision, Morrison presents infanticide as an extreme yet profound act of resistance—a refusal to let the institution of slavery dictate the fate of her children [10].

Sethe's act of killing her child can be seen as a response to the unimaginable brutality of slavery, which stripped enslaved people of their autonomy and reduced them to mere property. For Sethe, the thought of her children being subjected to the same inhumane treatment is unbearable. Her decision to commit infanticide is driven by a desire to protect her children from a life of suffering and degradation. In her mind, death is preferable to the living death of enslavement, and in killing Beloved, Sethe believes she is saving her from a fate worse than death.

The psychological and emotional dimensions of Sethe's act are complex and deeply rooted in her traumatic past. Sethe's identity is defined by her role as a mother, and her love for her children is all-consuming. This love, however, is intertwined with the trauma of her own experiences as an enslaved woman—experiences that have left her scarred and desperate to protect her children at any cost. Sethe's decision to kill Beloved is not made lightly; it is a product of her deep-seated fear, pain, and love. The act is both a testament to her maternal devotion and a manifestation of the psychological toll that slavery has taken on her.

The moral ambiguity of Sethe's act is a key aspect of its complexity. Morrison does not present Sethe's decision as simply right or wrong, but rather as a deeply tragic choice born out of desperation. Sethe's infanticide is an act of resistance, but it is also one of profound sorrow and loss. By killing Beloved, Sethe seeks to assert her agency in a world that has continually denied it to her. However, this assertion comes at a great cost, both to Sethe and to those around her. The novel does not offer easy answers or judgments; instead, it forces readers to grapple with the moral complexities of Sethe's actions and the harsh realities that led her to them.

3.2 Motherhood Beyond Physical Survival

Sethe's act of infanticide goes beyond the immediate goal of physical survival for her children. It represents a broader struggle to protect their humanity and dignity in the face of a system designed to strip them of both. For Sethe, motherhood is not just about keeping her children alive—it is about safeguarding their souls, identities and freedom. In the context of slavery, where children were often taken from their mothers and subjected to unimaginable cruelties, Sethe's act is a radical assertion of her right to determine her children's fate. By killing Beloved, Sethe reclaims agency

over her children's lives in a way that slavery sought to deny her.

The act of infanticide, while horrifying, can be seen as Sethe's ultimate attempt to protect her children from the psychological and emotional destruction that slavery would inflict upon them. Sethe knows the horrors of slavery firsthand, having endured the physical violence, sexual exploitation, and dehumanization that came with it. She also knows that slavery would rob her children of their identities, turning them into mere property devoid of agency or self-worth. In killing Beloved, Sethe believes she is saving her daughter from this fate and, in doing so, is exercising a form of resistance that goes beyond mere survival.

Sethe's act is also an effort to reclaim control over her life and the lives of her children. Throughout her time in slavery, Sethe was denied autonomy and the ability to make decisions about her own body and future. Her children were seen as commodities to be owned, traded, or discarded at the whim of their enslavers. By taking Beloved's life, Sethe asserts her right to determine what happens to her children, even if that means ending their lives to spare them greater suffering. It is a tragic but powerful declaration of her agency, a refusal to let slavery continue to dictate the terms of her existence.

Sethe's act of infanticide in "Beloved" is a complex and morally ambiguous form of resistance. It is driven by a mother's love, a deep fear of the horrors of slavery, and a desire to protect her children from a life of suffering. While the act is tragic, it also represents Sethe's reclaiming of agency and control over her children's fate in a world that seeks to deny her both. Through this act, Morrison challenges readers to confront the brutal realities of slavery and the extreme measures that enslaved mothers like Sethe were forced to take in their struggle to protect their children and their humanity [11].

IV. THE GHOST OF BELOVED: MEMORY AND GUILT

4.1 Beloved as a Symbol of Unresolved Trauma

In Toni Morrison's "Beloved", the character of Beloved is much more than a mere ghost; she is a living embodiment of Sethe's unresolved trauma and guilt. The novel's narrative blurs the line between the supernatural and psychological, presenting Beloved's return as both a literal haunting and a symbolic manifestation of Sethe's inner turmoil. For Sethe, the ghost of Beloved is a constant reminder of the most painful and horrific act of her life: the killing of her own child. This act, which was meant to be an expression of love and protection, haunts Sethe in the form

of Beloved, who returns not just as a ghost, but as a physical presence demanding acknowledgment and reconciliation.

Beloved's manifestation reflects the deep-seated guilt and trauma that Sethe has carried with her since the day she killed her daughter. Morrison uses Beloved to explore the psychological consequences of Sethe's act of resistance, showing how her attempt to protect her children from the horrors of slavery has left her scarred and burdened by an overwhelming sense of guilt. Beloved's return forces Sethe to confront the emotional and moral weight of her decision, as the ghost represents not only the child she lost but also the part of herself that was irreparably damaged by the trauma of slavery.

The haunting of Beloved is a direct consequence of Sethe's resistance against the oppressive forces of slavery through infanticide. While the act itself was a defiant rejection of the dehumanization that slavery imposed, it also created a fracture in Sethe's psyche, one that Beloved's ghost embodies. The presence of Beloved in the novel underscores the idea that the past cannot be easily buried or forgotten, especially when it involves acts of extreme violence, even if committed out of love. Beloved's ghost serves as a physical and psychological reminder of the unresolved pain and suffering that continue to plague Sethe, showing how the consequences of resisting oppression can linger long after the act itself.

4.2 Motherhood and the Burden of the Past

Sethe's past actions, particularly the killing of Beloved, continue to shape her identity as a mother throughout the novel. Although she acted out of a desperate desire to protect her children, the trauma of her past decision haunts every aspect of her life, influencing how she perceives herself and her relationship with her surviving children. Sethe's identity as a mother is thus inextricably linked to her guilt over Beloved's death, creating a cycle of memory and remorse that she cannot escape. Her attempts to move forward are constantly thwarted by the haunting presence of Beloved, who demands recognition of the past and forces Sethe to confront the consequences of her actions.

The interplay between memory, guilt, and motherhood is central to the novel's exploration of Sethe's character. Morrison illustrates how Sethe's memories of her traumatic past, particularly her decision to kill Beloved, shape her understanding of motherhood. For Sethe, being a mother is not just about love and protection, but also about dealing with the heavy burden of guilt and responsibility that comes from making impossible choices under unimaginable circumstances. Her memories are laced with both the joy of maternal love and the pain of loss and regret, creating a complex emotional landscape that defines her existence.

Sethe's guilt is not only tied to the act of killing Beloved but also to her perception of herself as a failed mother. She is haunted by the fear that her decision to end Beloved's life, though made out of love, was ultimately a betrayal of her maternal role. This fear is exacerbated by Beloved's ghost, who seems to accuse Sethe of abandonment and demand retribution for the life that was taken from her. As a result, Sethe's sense of self is fractured, torn between her desire to be a good mother and the inescapable reality of what she has done. The ghost of Beloved becomes a manifestation of Sethe's internal conflict, embodying the tension between her past and her present, her love and her guilt.

Moreover, the burden of the past extends beyond Sethe to affect her relationships with her surviving children and the wider community. The ghost of Beloved disrupts the fragile sense of stability that Sethe has tried to build, pulling her deeper into a world of memory and regret. This disruption highlights the novel's broader theme of how the legacies of slavery continue to shape the lives of those who lived through it. Sethe's inability to reconcile with her past underscores the enduring impact of trauma on her identity as a mother, illustrating how the scars of slavery are passed down through generations.

The ghost of Beloved in Toni Morrison's "Beloved" serves as a powerful symbol of unresolved trauma, guilt, and the complex nature of motherhood under the shadow of slavery. Through Beloved, Morrison explores how Sethe's act of resistance, though rooted in love, creates a lasting legacy of pain and conflict that haunts her and her family. The novel's portrayal of memory, guilt, and motherhood reveals the profound emotional and psychological burdens carried by African American women, showing how the past continues to shape their identities and their lives long after the physical chains of slavery have been broken.

V.   THE COMMUNITY AND COLLECTIVE RESISTANCE

5.1 Role of the Community in Sethe's Motherhood

In "Beloved", the role of the community is crucial to understanding the dynamics of Sethe's motherhood and the broader theme of resistance. The African American community around Sethe initially plays a complex role, marked by both judgment and support. Early in the novel, the community's judgment of Sethe stems from their perception of her pride and her refusal to conform to communal norms. This judgment contributes to their decision not to warn Sethe about the approaching slave catchers, a decision that indirectly leads to Sethe's tragic act of infanticide. The community's silence and subsequent ostracization of Sethe underscore the isolation that she feels,

deepening her trauma and reinforcing her sense of being alone in her struggle to protect her children.

However, the community's role evolves over the course of the novel, particularly as they come to understand the full extent of Sethe's suffering and the reasons behind her actions. As Sethe becomes increasingly consumed by the ghost of Beloved, it is the women of the community who come together to exorcise the spirit and help Sethe reclaim her life. This collective intervention represents a shift from judgment to support, highlighting the importance of communal solidarity in the face of trauma and oppression. The community's eventual support of Sethe reflects a recognition of the shared pain and experiences that bind them together, as well as a collective commitment to helping one of their own heal.

The concept of communal motherhood and shared responsibility is central to this collective resistance. In the context of slavery and its aftermath, where traditional family structures were often disrupted, the African American community had to rely on collective forms of care and support. The women who gather to help Sethe do so not just out of concern for her as an individual, but as part of a broader understanding of their shared responsibility toward one another. This communal approach to motherhood is an essential aspect of the novel's portrayal of resistance, as it emphasizes the strength that comes from solidarity and mutual care. Through their collective action, the women of the community help Sethe confront her past and begin the process of healing, demonstrating the power of communal resistance in the face of individual trauma.

5.2 Redefining Motherhood in the Context of Freedom

Beloved's departure marks a significant shift in Sethe's understanding of motherhood and her place within the community. After Beloved is exorcised, Sethe is left to grapple with the absence of the daughter she once sacrificed everything for, as well as the guilt and pain that have haunted her for so long. However, this moment also represents an opportunity for Sethe to redefine her role as a mother in the context of freedom. No longer bound by the immediate fear of her children being taken from her, Sethe can begin to imagine a form of motherhood that is not solely defined by resistance and survival, but by nurturing and growth.

The community plays a crucial role in this redefinition of motherhood. By intervening to help Sethe free herself from Beloved's grip, the community offers Sethe a chance to reconnect with others and rebuild her life. The process of healing and reconciliation that follows is not just about Sethe's personal recovery, but also about her reintegration into the community. This reintegration allows Sethe to share the burden of her past and begin to heal through the support

and understanding of others. The community's role in this process underscores the idea that motherhood, in the context of freedom, is not an isolated experience but one that is supported and enriched by collective bonds.

Through this communal intervention, Sethe's understanding of motherhood evolves from one marked by fear and desperation to one that embraces the possibility of healing and renewal. The women who help Sethe remind her that she is not alone in her struggles, and that the community is there to support her, even in the face of her darkest actions. This support enables Sethe to move beyond the trauma of her past and envision a future in which she can care for her children—and herself—without the shadow of slavery hanging over her. The novel's conclusion suggests that while the scars of slavery may never fully disappear, the process of healing and reconciliation is possible through collective action and communal love.

In this way, "Beloved" redefines motherhood in the context of freedom, moving beyond the survival-driven instincts that characterized Sethe's earlier experiences. The community's intervention helps Sethe transition from a mother who acted alone out of fear and pain to one who is supported by a network of care and solidarity. This collective approach to motherhood serves as a powerful form of resistance, not only against the lingering effects of slavery but also against the isolation and despair that trauma can create. Through the community's support, Sethe begins to heal, reclaim her identity, and redefine what it means to be a mother in a world no longer dominated by the horrors of slavery.

VI.   CONCLUSION

Toni Morrison's "Beloved" powerfully illustrates how motherhood serves as a form of resistance against the dehumanizing forces of slavery. Through the character of Sethe, Morrison explores the complex and often painful dimensions of maternal love under the brutal conditions of enslavement. Sethe's decision to kill her daughter, Beloved, though extreme, represents a desperate act of resistance—a refusal to allow her children to be subjected to the same horrors she endured. This act, while rooted in love, carries profound psychological consequences, manifesting in the haunting presence of Beloved. The novel also highlights the critical role of the African American community in supporting and redefining motherhood, moving from judgment to solidarity, and aiding Sethe in her journey toward healing and reconciliation. By examining Sethe's story, Morrison underscores the resilience of African American women who, even in the face of unimaginable suffering, assert their agency and fight to protect their children's humanity.

Morrison's exploration of motherhood as resistance in "Beloved" offers a powerful commentary on the enduring impact of slavery on African American motherhood. The trauma of slavery did not end with emancipation; its effects lingered in the memories, identities, and relationships of those who survived. For African American women, the struggle to protect and nurture their children often required extraordinary acts of courage and sacrifice. In "Beloved", Morrison captures the complexity of this struggle, revealing how the legacy of slavery continues to shape the experiences of African American mothers and their communities.

The novel's portrayal of motherhood as a site of resistance also has significant relevance to contemporary discussions of racial and gender oppression. The challenges faced by Sethe and other enslaved mothers—such as the threat of family separation, the denial of autonomy, and the need to protect one's children from violence—resonate with ongoing issues in the present day. The systemic racism and sexism that continue to affect African American communities are rooted in the same structures of power that enforced slavery, and the fight for the dignity, safety, and freedom of Black mothers and their children remains an urgent concern. Morrison's work invites readers to reflect on the ways in which motherhood, both historically and in contemporary contexts, can be a powerful form of resistance against these intersecting oppressions.

Ultimately, "Beloved" serves as a testament to the strength and resilience of African American women and the enduring power of motherhood as a force of resistance. Through Sethe's story, Morrison not only honors the sacrifices made by enslaved women but also challenges us to consider the ongoing struggles for justice and equality that continue to shape the lives of Black mothers today. In doing so, she reminds us that the fight against dehumanization is not confined to the past but is a continuous effort, one that demands collective action, solidarity, and an unwavering commitment to protecting the dignity and humanity of all.

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ICT and Language Learning Interconnections: A Review of the Literature

Mounim Lakhal[1], Mohammed Hakimi[2]

[1]Faculty of Humanities and Social Sciences, Ibn Tofail University, Kenitra, Morocco
Email: lakhal.mounim@gmail.com
[2]Laboratory of Language and Society, Faculty of Languages, Letters, and Arts, Kenitra, Morocco
Email : mohammed.hakimi.247@gmail.com

Abstract— The effects of information and communication technologies (ICT) in the field of education have long been discussed and argued by many educational scholars worldwide. Today's youths are surrounded by information technologies. They use and interact with digital media on a constant basis, to the point where it becomes part of their daily lives. The current review provides clear evidence about the complex nature of social media and its relationship with language teaching and learning—an issue that has perplexed numerous scholars and led to controversial views. While some scholars blame social media for being a source of distraction, others view it as a valuable educational tool, and others take a balanced approach, highlighting its pros and cons. Given that social media utilization is a behavior, this study provides a critical synthesis of theoretical and empirical research and highlights several relevant theories, on top of which comes the Unified Theory of Acceptance and Use of Technology (UTAUT) model, which offers a theoretical framework for probing students' perceptions and attitudes towards technology adoption. The studies reviewed in this paper highlight learners' perceptions of and attitudes towards the use of ICT in the learning process, and the present review aims to provide valuable insights for education stakeholders.

Keywords— ICT, learning outcomes, correlational research, UTAUT model

I. INTRODUCTION

Over the past few decades, it has been axiomatic to assert that the Internet is one of the greatest developments in history. The advent of the Internet has dramatically altered human life and brought about changes in all aspects of life. Education, a socially oriented activity, is no exception. It has been dramatically affected by the rapid advances in information and communication technology (ICT) and, more precisely, by the birth of social media, which is gradually gaining momentum. ICTs have the potential:

> to accelerate, enrich, and deepen skills; motivate and engage students in learning; helps to relate school experiences to work practices; helps to create economic viability for tomorrow's workers; contributes to radical changes in school; strengthens teaching, and provides opportunities for connection between the school and the world.

(Davis & Tearle, 1999; Lemke & Coughlin, 1998, as cited in Yusuf, 2005, p. 316)

The literature is abundant with reading materials highlighting the benefits of technology in education. With the rise of ICT, the teaching-learning paradigms have been revolutionized, and teachers and learners' traditional roles have been radically transformed. Such roles are identified by Wheeler (2001) as a shared learning process, shared learning spaces, promotion of collaborative learning and a move towards autonomous learning. Students have become lifelong autonomous and cooperative learners who are responsible over their own knowledge, whereas teachers are knowledge facilitators, advisors, coaches and leaders. In other words, the teaching-learning process has witnessed a shift from teacher-centered to learner-centered mode.

The use of ICTs in education and the resulting attainment outcomes was and still is a debatable issue. An in-depth

examination of the relevant literature reveals that students' frequency of use and the time they spend on social technologies pose various concerns for quite many parents, teachers and scholars. Different uses of social networking sites and how "users use technology is a determining factor which impacts students' productivity" (Lakhal, 2020, p. 109). While some students use social technologies judiciously, others use them for entertainment goals. In other words, users' perceptions of technology use either results in academic deterioration or leads to good productivity.

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Evidence from the literature shows that researchers have opposing opinions and attitudes towards the usefulness of social technologies in education, resulting in inconsistent results about their effectiveness on academic performance. Some research studies found that these technologies are useful because they pave the way for a productive learning environment wherein students interact and work collaboratively (e.g., Ansari & Khan, 2020; Al-Rahmi & Zeki, 2018; Davis & Yin, 2013; Hashemifardnia, et al., 2018; Enz & Kassens, 2016; Kirschner & Karpinski, 2010; Lund, 2008; Sobaih et al., 2022; Sun, 2010; Wamba & Carter, 2016). Some scholars aver that there is a negative relationship between social technologies use and academic performance (e.g., Mingle & Adams, 2015; Kolan & Dzandza, 2018; Obi et al., 2012; Wil et al., 2019).

Other scholars, like Kirschner and Karpinski (2010), Kolan and Dzandza (2017), Kuppuswamy & Narayan (2010), Maya (2015), Mensah and Nizam (2016), Osharive (2015), among others, argue that social media is a double-edged sword or, as Christian Lous Lang puts it, 'the most useful servant but a dangerous master.'

However, some researchers did dig deeper into personality traits and came up with theories that explain users' attitudes and adoption of technology (e.g., Teo et al., 2008; Tselios et al., 2011; Venkatesh & Davis, 2000; Venkatesh et al., 2003). Interestingly enough, it is found that the individual user's attitude—i.e., his/her personality traits—

is a determining factor towards either the good or bad use of social technologies. Accordingly, they place the blame on the habits of technology users rather than on social technologies per se (e.g., Kuppuswamy & Narayan, 2010; Mensah & Nizam, 2016; Kolan & Dzandza, 2017; Osharive, 2015).

Understanding the relationship that exists between ICTs use and language learning and how users use technology may give us more insights into this magnetic field of study. To this end, the present paper attempts to review prominent theoretical and empirical studies on the interconnections between the variables under question.

II.   CONNECTIVISM: A LEARNING THEORY FOR THE DIGITAL AGE

Given that learning concepts have seen an outstanding evolution with the advent of technology, the idea of connecting people to social networks has become a real necessity. George Siemens, a Canadian theorist and prominent researcher on learning, coined the term Connectivism (Siemens, 2004), a learning theory for the digital age, to enhance our understanding of learning using digital technologies. Connectivism is therefore "social learning that is networked" (Duke et al., 2013, p. 6) that emerged with the rise of Web 2.0. Within the connectivist-learning model, learning takes place through connections and networking. The theory of Connectivism is based on the premise that knowledge resides within a network of connections, and that learners need to form connections in order to acquire knowledge and have a quality learning experience. It puts the learner and their network at the heart of the learning process.

Unlike the three existing learning theories, i.e., behaviorism, cognitivism and constructivism, connectivism exposes a key aspect of learning, namely forming connections and creating networks of learners who share and transmit knowledge among each other. This notion of knowledge transfer signifies an important pedagogical value for today's leading universities in their attempts to deliver and design online courses. Originating from Connectivist theory, the massive open online course (MOOC), which gained unprecedented popularity in the year 2012, is a very good example of distance learning with tremendously unlimited open-access resources aimed at community interactions among teachers and students worldwide. Not only do its participants take responsibility for what they learn, but also what and how to share it among them. Knowledge resides in the networks, and reciprocal interaction among individuals makes the process of learning efficient and rewarding. Connectivist MOOCs are based on principles from connectivist pedagogy

indicating that material should be aggregated (rather than pre-selected), remixable, repurposable,   and feeding forward (i.e., evolving materials should be targeted at future learning). Another key concept that characterizes connectivist learning is collaboration, which contributes to the transmission of knowledge among learners and educators. Collaboration paves the way for individual and collective learning in that members of a group help one another in a collaborative manner towards meeting their learning goals.

Siemens (2004) delineates eight principles of connectivism:

- Learning and knowledge rest in a diversity of opinions.

- Learning is a process of connecting specialized nodes or information sources.

- Learning may reside in non-human appliances.

- Capacity to know more is more critical than what is currently known.

- Nurturing and maintaining connections is needed to facilitate continual learning.

- Ability to see connections between fields, ideas, and concepts is a core skill.

- Currency (accurate, up-to-date knowledge) is the intent of all connectivist learning activities.

- Decision-making is itself a learning process. Choosing what to learn and the meaning of incoming information is seen through the lens of a shifting reality. While there is a right answer now, it may be wrong tomorrow due to alterations in the information climate affecting the decision. (p. 9)

These principles shed laser light on the new roles expected of learners and teachers, as well as the pivotal role of technology in the teaching-learning process. First, the teacher's role is to assist and guide learners in establishing appropriate connections and networks of learning. Second, the learners should get involved in these networks to meet their learning objectives and create experiences that are conducive to lifelong learning. Third, technology plays a vital role in the teaching-learning process. In the same vein, Stephen Downes, a supporter of connectivist learning, states that knowledge is "distributed across a network of connections, into its nodes, and therefore, learning consists of the ability to construct and traverse those nodes connected into networks" (Downes, 2012, p. 9). In the current knowledge-based society, learning happens within the networks and that networked learning has become the normal mode of learning. Social networks,

blogs, wikis and other 2.0 technologies have led to new avenues of learning, in either formal or informal contexts, for many students across the globe. These technologies have facilitated learning by making abundant information readily accessible to users anytime and anywhere.

Unlike traditional media, modern technologies offer a plethora of interactive platforms for users. The Internet, as a concept, was initially about surfing different information related to various fields, but with the current advances in science and technology, it has set a common interactive platform for communicating and sharing a host of individual views, opinions, personal events and experiences. Hence, as Faizi (2018) puts it, the Internet "has evolved from being a read-only platform that people used to access information into a read-write universal channel in which users are producers and consumers of digital content" (p. 86). Overall, ICT skills are becoming more and more a requisite in order to do well in today's fast-paced society. These skills would definitely help teachers and learners fully utilize the opportunities presented by digital technology. However, the adoption of modern technologies for learning depends on how well learners accept them.

III. CORRELATIONAL STUDIES

Much ink has been spilled on the relationship between ICTs use and academic achievement. Several scholars made attempts to address the following questions: Is there any relationship between social technologies use and academic achievement? Are social technologies beneficial or detrimental to the language learning process? Broadly, studies on the relationship between social technologies use and academic achievement are not all homogenous and consistent. Some argue in favor of the beneficial academic aspect of social media use, while others argue just the opposite.

Numerous studies have shed light on the important role social technologies play in students' academic performance in higher education. A study conducted by Faizi (2018) revealed that students and language faculty members are immersed in virtual online communities for educational purposes and make beneficial uses of these online platforms. Moreover, these users acknowledged that Web 2.0 technologies exert a positive impact on language teaching and learning. Another study led by Wheeler et al. (2008) found that social media usage by university students has four main advantages, namely it helps improve learning motivation, it offers personalized course materials, it develops collaborative abilities, and finally it boosts relationships and networking. In another study by Worthen et al. (1994), they found out that students with

computer-assisted technologies outperform their peers who use traditional methods of education. Khan (2012) conducted a research study to explore the impact of SNSs on university students. He found that students with a 3.0 to 3.5 GPA mostly use social media applications for entertainment. This finding signifies that a large proportion of doctorate students use social media platforms to better their academic performance. In the same line of findings, Jain et al. (2012) conducted a study and found that students are fond of using social media as a helpful learning tool to boost their confidence for presentations and reports. Jain and his colleagues also found that chatting online and texting on social media platforms helps improve their communicative skills in English. They also found that by chatting, the inferiority complex of writing and speaking is thus reduced to the minimum. Another interesting study was conducted by Ahmed (2019) to examine the pedagogical role of WhatsApp as one of mobile-assisted language learning applications in developing reading and writing skills. Its findings revealed that WhatsApp is a very effective application in developing students' motivation to improve their reading and writing skills. Thanks to WhatsApp English-medium groups, students were able to expand their vocabulary repertoires and improve their grammar, reading comprehension and writing skills. The study also found that students displayed positive perceptions of WhatsApp as a pedagogical learning tool. Likewise, Yunus and Salehi (2012) undertook a study to investigate students' perceptions regarding the effectiveness of Facebook groups for teaching and improving writing. Their findings reveal that social media usage does help students expand their vocabulary repertoires in English, improve their writing skills and reduce their spelling mistakes. These scholars conclude that "the main challenge that teachers need to take note of is the distractions by other features of FB such as FB chat, games, and other applications" (Yunus et al., 2012, p. 95). Overall, it is incumbent on users to be prudent and cautious towards social network technologies usage lest their academic lives be affected.

As a matter of fact, social technologies have tremendously facilitated learning and broadly impacted the nature of learning in higher education as never before. Different researchers conducted research to see the influence of social media on users' academic performance and found positive relations between the use of SNSs and academic achievement. Quader (2014) found that students who use SNSs score higher on reading skills tests and have higher grades than their counterparts who do not. He also asserts that social media platforms offer greater opportunities for students to expand their learning by freely discussing various subjects, unlike in formal classroom contexts

where they might feel uncomfortable communicating their ideas and thoughts. Another study was conducted by Kabilan et al. (2010) to see if Facebook supports or boosts language learning in English. Their findings indicate that Facebook does boost students' motivation, confidence and attitudes towards English language learning. Furthermore, 74.1% of the students claim that engagement in Facebook instills positive attitudes towards English language learning. In short, Kabilan and his colleagues' research indicates that Facebook motivates students to improve their reading skills and hone their writing skills in particular. In the same vein, Bani-Hani et al. (2014) undertook a study in Jordan to investigate EFL University students' perceptions and attitudes towards utilizing Facebook groups in teaching writing as well as the role Facebook groups play in enhancing writing performance level. They found that "utilizing a Facebook group in language instruction does indeed assist in language acquisition and helps to better develop writing skills, particularly in the pre-writing phase, as well as helps students to better develop their vocabulary and lessen spelling mistakes" (Bani-Hani et al., 2014, p. 33). Another study was made at the University of Bahrain by Harrath and Alobaidy (2016) to explore the relationship between the use of SNSs and Arabian Gulf students' academic performance. These researchers found a positive impact of social media platforms on students' academic level through optimal use of social networking sites. These students, as this study concludes, display sheer awareness of using social networks for educational purposes. Another study was conducted by Mahamat (2014) to obtain Malaysian university students' perceptions on how their use of SNSs impacts their academic performance. The results of this study showed that a substantial proportion of students concurred that SNSs positively impact their academic performance. In the same vein, Gremu and Halse (2012) argue that "students are, however, keen to use SNSs for academic purposes, and this presents an opportunity to engage them to learn informally by seeking, exploring and testing ideas with other students within their own social network" (p. 2).

Junco et al. (2011) conducted a longitudinal study to see the link between social media use and students' grades. These scholars split students into two groups. One group used Twitter for academic purposes while the other did not. The results of their study indicate that students in the Twitter group have higher GPAs than their counterparts.

In the above paragraphs, prominent studies on social technologies use and their positive effects on academic achievement have been presented. However, other studies have yielded different results of social technologies'

effects on academic outcomes. To begin with, Rather (2013) asserts that:

> The Social networking sites and blogs which are being used today with tremendous passion and zeal have transformed the way of using internet in recent years by describing online tools and utilities which allow users for communication, participation and collaboration of information online. Today's young generation, especially teens and youth are using technology through innovative ways due to which they are referred to as Millennials and have changed the ways we think, work and communicate even though they are in formative years of their life. Today's youth because of these social networking sites have become technology addicts and are quite introverted. (p. 69)

The findings of Rather's (2013) study show that there is an inverse relationship between the overuse of Facebook and academic grades, as more time spent on Facebook results in lower academic grades. The same result is yielded by Junco (2012) in his study. Similarly, Boogart and Robert (2006) conducted a major research study at four institutions across the United States of America, investigating the impact that social media technologies have on university campuses. The researcher found that Facebook use is negatively associated with students' overall grades. He notably ascribes this fact to their heavy use of Facebook. In fact, this notion of prolonged use of social media is investigated by many scholars. For example, Karpinski and Duberstein (2009) found that students' heavy use of Facebook has drastic effects on their productivity. These researchers came up with the conclusion that Facebook users are more likely to have a lower GPA. Kirschner and Karpinsky (2010) conducted a similar study on the link between the two variables under question and found out that Facebook users devote less time for studies and hence get a lower GPA as opposed to their counterparts who are constantly off line. Another study done by Fawzi and Firas (2013) at Irbid University in Jordan in 2013 reveals that the less time students spend on social media applications, the higher their GPA gets. It is worth noting that in this study, a large proportion of students use Facebook for chitchatting with friends and not for educational purposes. In an important study by Helton (2012), she found that academic impairment is not solely ascribed to Facebook use, but it is a factor among others. She points out that Facebook is a learning tool that offers a wide array of options for social networking and entertainment. For instance, users can play interactive games involving other people on the platform. This fact drives them to feel intrigued and excited to come back

repetitively on the site for such a leisurely motive. Other scholars like Obi et al. (2012) came to the conclusion that social media usage results in language deterioration in that students get unconsciously accustomed to using abbreviations while chatting with other users and hence reproducing the same errors in formal writings. Similarly, an interesting study made by Mingle et al. (2016) on social media usage and academic performance in public and private high schools revealed that a large proportion of students use WhatsApp and Facebook more often and that students from the private schools spend more hours online as compared to their counterparts in the public schools. Findings of this study also came up with the conclusion that these students witnessed a drop in grades due to their misuse of these technological tools. Mingle et al. (2016) concluded that these students need counseling for their addiction.

In a nutshell, different uses of social media applications and how users use technology is a determining factor that impacts students' productivity. Certain uses result in academic deterioration, while other uses lead to good productivity. It is up to the individual user and how s/he perceives technology use. Last but not least, social networking platforms can be a lethal weapon that distracts students from their studies, but these platforms can be tremendously useful for education based on judicious use.

Overall, and based on the results, it can be said that the studies claiming a negative relationship between social technologies use and academic achievement share one thing in common and that is the use of social media for non-academic goals. Accordingly, the nature of usage does have an impact on students' performance. In other words, using social media positively for educational purposes is a surefire way to bring about positive outcomes in students' academic lives. Evidence from the literature indicates that the habits of technology users are to be blamed and not the ICTs per se. Put differently, in order to generate positive results and achieve academic success, technology users must strike a balance between social technologies and academic activities. Asad et al. (2012) conclude that "students' academic learning outcomes could increase when their social learning outcomes were heightened" (p. 501).

IV. THEORIES AND MODELS OF EDUCATIONAL TECHNOLOGY ACCEPTANCE

Over the last few decades, technology user acceptance has dramatically piqued the interest of many IT researchers and practitioners. In the literature associated with technology adoption and diffusion, users' uptake of new technology is "described as one of the most mature

research areas in the contemporary information system (IS) literature" (Venkatesh et al., 2003, p. 426). Researchers have come up with several intriguing theories and models that explain users' uptake of technology. These theoretical models draw their thoughts and reflections from various fields, namely sociology, psychology and the information science and technology field. They briefly discuss the most influential and leading scholarly attempts underlying the field of technology acceptance and diffusion. These are the theory of reasoned action (TRA), the technology acceptance model (TAM), (TAM2), the motivational model (MM), the theory of planned behavior (TPB), the technology acceptance model, the PC utilization model, the innovation diffusion theory (IDT), the social cognitive theory (SCT), the model of PC utilization (MPCU), and the Unified Theory of Acceptance and Use of Technology (UTAUT). And because of the fact that UTAUT is a widely adopted technology acceptance theory, much focus will be laid on it.

4.1. The Unified Theory of Acceptance and Use of Technology (UTAUT)

The UTAUT model was postulated by Venkatesh et al. (2003) to explain users' technology acceptance. It is a seminal work that synthesized elements from the above-mentioned models of technology adoption and use. The elements or constructs that were used by these researchers in coming up with UTAUT were the ones that proved to be strong predictors of behavior intention. According to Venkatesh et al. (2003), researchers are:

> confronted with a choice among a multitude of models and find that they must "pick and choose" constructs across the models, or choose a "favored model" and largely ignore the contributions from alternative models. Thus, there is a need for a review and synthesis in order to progress toward a unified view of user acceptance. (p. 426)

Subsequently, these researchers thought of theorizing a powerful and comprehensive model that could be used on a large scale across a wide array of applications. As illustrated in Fig 1., the UTAUT model is built on four key core constructs, namely Performance Expectancy (PE), Effort Expectancy (EE), Social Influence (SI), and Facilitating Conditions (FC). These elements play a key role as direct determinants of user acceptance and use. According to these scholars, such determining factors are moderated by four distinct moderators, namely gender, age, voluntariness and experience.
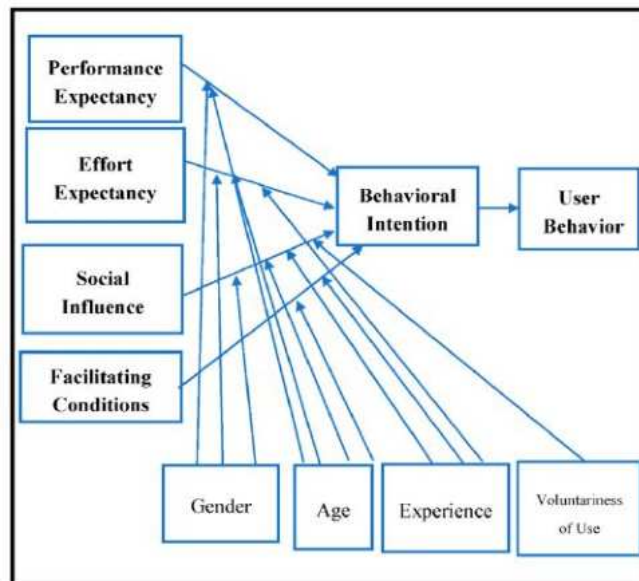
Fig. 1: The UTAUT Model by Venkatesh et al. (2003)

As far as the constructs of UTAUT are concerned, Table 1, proposed by Sharma and Mishra (2014), gives us a clear picture about their definitions, the original models where predictors are taken, and the moderators that affect the relationship between those constructs.

Table 1: Constructs Used in UTAUT by Venkatesh et al., 2003

Construct	Definition	Root source of the construct from earlier models	Moderators
Performance expectancy	Performance expectancy is defined as the degree to which an individual believes that using the system will help him or her to attain gains in job performance.	The five constructs from the different models that pertain to performance expectancy are perceived usefulness (TAM/ TAM2), extrinsic motivation (MM), job-fit (MPCU), relative advantage (IDT), and outcome expectations (SCT).	Gender, Age
Effort expectancy	Effort expectancy is defined as the degree of ease associated with the use of the system.	Three constructs from the existing models capture the concept of effort expectancy: perceived ease of use (TAM/TAM2),	Gender, Age, Experience

		complexity (MPCU) and ease of use (IDT).	
Social influence	Social influence is defined as the degree to which an individual perceives that important others believe he or she should use the new system.	The three constructs related to social influence: subjective norm (TRA, TAM2/IDTPB, TPB), social factors (MPCU), and image (IDT).	Gender, age, voluntariness and experience
Facilitating conditions (no effect on use intention but direct effect on use behaviour)	Facilitating conditions are defined as the degree to which an individual believes that an organizational and technical infrastructure exists to support use of the system.	Three different constructs used in earlier models are: perceived behavioural control (TPB, DTPB, C-TAM-TPB), facilitating conditions (MPCU) and compatibility (IDT).	Age and experience

Source: Sharma and Mishra (2014)

According to Venkatesh et al. (2003), Performance Expectancy (PE) refers to the "degree to which an individual believes that using the system will help him or her to attain gains in job performance" (p. 447). To put it differently, PE is about the individual's perceived rewards gained out of using a particular system. Users use technology with the objective to perform job-related tasks and are expected to use a given system that they believe will maximize their performance. Behavioral intentions to use computers are positively influenced by the individual's performance expectancy. PE encompasses five constructs from the aforementioned models, namely perceived usefulness (TAM, TPB, and TAM2), extrinsic motivations (MM), relative advantage (IDT), outcome expectancy (SCT) and job-fit (MPCU). These constructs proved to be strong predictors of intention in their relative models. The term 'unified' refers to the initial letter 'U' in UTAUT, which stands for unifying strong predictors from the reviewed eight models, namely the theory of reasoned action (TRA), the technology acceptance model (TAM), the motivational model (MM), the theory of planned behavior (TPB), the innovation diffusion theory (IDT), the social cognitive theory (SCT), the model of PC utilization (MPCU) and a combined (TPB/TAM). It is worth noting that the relationship between Performance Expectancy and Behavioral Intention is mediated by two key elements, namely age and gender.

The second construct of behavioral intention labeled 'Effort Expectancy' (EE) refers to the "degree of ease associated with the use of the system" (Venkatesh et al., 2003, p. 450) meaning that when the user perceives that a given system is easy to manipulate, the rate of adopting it becomes high. Hence, the level of easiness of a given system defines individuals' behavioral intention to use it. UTAUT posits that "three constructs from the existing

models capture the concept of effort expectancy: perceived ease of use (TAM/TAM2), complexity (MPCU), and ease of use (IDT)" (Venkatesh et al., 2003, p. 450). According to Venkatesh et al. (2003), the impact of effort expectancy on behavioral intention is regulated by three moderators, namely gender, age and previous experience with technology.

The other construct named Social Influence (SI) is defined as "the degree to which an individual perceives that important others believe he or she should use the new system" (Venkatesh et al., 2003, p. 451). That is to say, the individual's adoption of a particular system emanates from an influence exerted by the surrounding environment, such as the attitudes and views of superiors, friends, peers, family members, etc. Thus, the SI construct does positively influence behavioral intention and, ultimately, the individual's behavior to adopt a given system. In the same vein, the two scholars, Theotokis and Doukid (2009) came up with findings that proved that Social Influence exerts a positive influence on social networking, or what is called hedonic online technologies. UTAUT postulates that Social Influence encompasses three powerful predictors from previous models, namely "subjective norm in TRA, TAM2, TPB…social factors in MPCU and image in IDT" (Venkatesh et al., 2003, p. 451). It is worth noting, as clearly illustrated in the graph above, that the relationship between Social Influence and Behavioral Intention is moderated by age, gender, experience and voluntariness of use.

The fourth and last determining construct of behavioral intention, called Facilitating Conditions (FC), refers to "the degree to which an individual believes that an organizational and technical infrastructure exists to support use of the system" (Venkatesh et al., 2003, p. 453). The FC construct measures the extent to which various situational

factors lead to the use and adoption of a given system. UTAUT posits that Facilitating Conditions encompasses three constructs from previous models, namely "perceived behavioral control (TPB), Facilitating Conditions (MPCU) and compatibility (IDT)" (Venkatesh et al., 2003, p. 453). However, as opposed to (PE), (EE), and (SI), the (FC) predictor exerts a direct influence on the individual's usage behavior and that its effect is not mediated by behavioral intention as is the case with the other predictors. And as clearly depicted in the figure, only age and experience moderate the relationship between facilitating conditions and use behavior.

It is worth noting that UTAUT introduced four moderators, namely gender, age, experience and voluntariness of use (Table 1). These elements play a significant role in giving us explanations about the behavior differentiation in different relationships. For instance, the influence of Performance expectancy on individuals' behavioral intentions is moderated by gender and age. Equally, the effect of effort expectancy on behavioral intentions is moderated by gender, age and experience. And while the effect of social influence on behavioral intentions is moderated by all four moderators, the effect of facilitating conditions on use behavior is moderated by age and experience only.

Several studies have theorized users' age, gender and experience as moderators in the original UTAUT model. Primarily, gender has a moderating effect on performance expectancy, effect expectancy, and social influence on individuals' behavioral intention to use technology. In their empirically conducted study, Venkatesh and Morris (2000) found out that perceived usefulness, that is to say Performance Expectancy in UTAUT, was more salient for men, while perceived ease of use was more salient for women (Venkatesh et al., 2003, p. 433). According to them, the rate of performance expectancy is found to be higher among men compared to women. This is ascribed to the fact that "men tend to be highly task-oriented" (Venkatesh et al., 2003, p. 449). In the same vein, regarding the effect of social influence on behavioral intention, these researchers confirmed that "women tend to be more sensitive to others' opinions and therefore find social influence to be more salient when forming an intention to use new technology" (Venkatesh et al., 2003, p. 453), unlike men who display less sensitivity to social influence in technology usage. To back up this idea, Cheng et al. (2011) conducted an empirical study in Taiwan on the moderating effect of age and gender on intention to use mobile devices for learning and found out that "when a mobile device was introduced for mobile learning, the perception of the social influence would cause higher

intention for young females than males" (Cheng et al., 2011, p. 155).

As for the second key moderating variable named 'age', it is as important as 'gender' in that it moderates the effect of the four UTAUT determinants of usage intention. To highlight its significant role, Venkatesh et al. (2003) confirmed that "studies of gender differences can be misleading without reference to age" (Venkatesh et al., 2003, p. 450). Equally important, these scholars referred to the conducted research on job-related attitudes indicating that "younger workers may place more importance on extrinsic rewards" (Venkatesh et al., 2003, p. 450). This moderating variable is very important despite the little attention it was accorded in the technology acceptance literature. Hence, as indicated by Venkatesh et al., the moderating effect of age on performance expectancy on behavioral intention becomes stronger for young users. As for the effect of age on effort expectancy, they asserted that older people are more influenced by the effort needed for technology usage compared to youngsters. Additionally, the effect of social influence on individuals' behavioral intention was reported to be stronger for older people who, as opposed to younger users, displayed a far more positive attitude towards technology adoption due to the social pressure factor.

Regarding the third moderating variable, namely experience, Venkatech et al. (2003) speculated that the users' experience with technology moderates the effect of UTAUT's three constructs, which are effort expectancy, social influence, and facilitating conditions on behavioral intention. Users who hardly have any experience with technology or are in the early stages of experience with technology undergo a decrease in terms of the effects of effort expectancy on intention. Last but not least, the fourth moderating variable related to voluntariness is posited to moderate the effect of social influence on individuals' behavioral intention only. In other words, the influence of the surrounding environment on individuals' behavioral intention to use technology is believed to be stronger in mandatory settings.

V. CONCLUSION

ICT and its effects on education is a topic that has received a great deal of attention and investigation among researchers and scholars worldwide. More than ever, millennials' dependency on social technologies has gone viral across the globe. Modern technologies have undoubtedly shaped the way we communicate and search for information. This research, therefore, holds a relevant significance for mainly two prominent points. Firstly, it is progressively important to target our attention to the very

clear change noticed in the educational landscape because of the use of technology, taking into consideration the varied ways of computer-based English language learning to point out the role of ICT. Secondly, while much ink has been spilled on education stakeholders' perceptions of the ICT integration in the field of education, more studies and efforts are still needed in this area.

This study has contributed additional empirical knowledge to the field of educational technology and media studies. It has highlighted the utility of ICT as an educational tool and the risks associated with these new technologies. Previous studies have proved that ICTs' different use patterns have a bearing on students' academic performance. Millennials have recourse to social technologies for either learning or entertainment purposes, and this impacts their academic performance. Overall, it is widely asserted among educators and scholars that these technologies and applications pave the way, if rightly used, for an engaging mode of learning whereby students become active and lifelong autonomous learners (Lee, 2016; Saunders & Klemming, 2003; Smith & Craig, 2013).

In summary, this research endeavor has the potential to generate an interesting contribution to the ongoing research pertaining to the field of education and ICT. It is also hoped that this work can make a contribution to the field of media studies through addressing media-related issues and concerns and giving recommendations to education stakeholders so that they would be well-informed about the risks and adversities lurking over this magnetic field of study.

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Postmodern History Writing—The Preservations and Alterations of History in *The Public Burning*

Wang Xuening

School of English Language, Literature and Culture, Beijing International Studies University, Beijing, China
Email: 1009340877@qq.com

Abstract— Robert Coover's The Public Burning is a quintessential example of postmodern historiographic metafiction, presenting a bold reinterpretation of the history concerning the Rosenberg case. In this novel, Coover constructed an absurd world that blurs the lines between fictionality and reality, as well as history and text. He tried to tint a sense of historical reality in his fiction, which is a counterpart to the absurdity in real history, showcasing his reflections on social reality. Through this lens, Coover critiques the mechanisms of power and media that shape public perception. Drawing on New Historicism, which emphasizes the interplay between literature and history within broader cultural frameworks, this paper will analyze Coover's innovative writing techniques in The Public Burning. It will explore his motivations and intentions behind the preservation and alteration of historical narratives, as well as the significance of historiographic metafiction in illuminating the complexities of historical representation and the ultimate impact on societal understanding.

Keywords—The Public Burning, Robert Coover, Postmodern, New Historicism

I. INTRODUCTION

Since history is constantly being constructed, its representation is a necessity. *The Public Burning* is Robert Coover's postmodern rewriting of the Rosenberg case under the background of the Cold War and the climate of McCarthyism. There is an ineffable relationship between history and text. Texts must be understood in context, while history can be considered as a text. Louis A. Montrose proposed a pair of concepts, namely, "the historicity of texts and the textuality of history," (Veeser, 1989) which implies the intertextuality between history and text. Catherine Belsy holds, "At its most brilliant, its most elegant, new historicism is characteristically postmodern… It is anything but nostalgic in its account of a world dominated by power, which produces resistance only to justify its own extension" (Belsy 2008) Therefore, based on the feature of postmodernism, new historicism can offer a brand-new illustration.

The historiographic metafiction, a term originally coined by Linda Hutcheon, in *A Poetics of Postmodernism*, historiographic metafiction includes those postmodern works, usually popular novels, which are "both intensely self-reflexive and paradoxically lay claim to historical events and personages". (Hutcheon, 1988) In this regard, *The Public Burning* is a typical historiographic metafiction that reflects the absurdity of historical events and manifests the truth in fiction by grasping some real elements to construct a fictional world. From the perspective of New Historicism, concerning Coover's preservation and the alteration of original historical events, this paper will try to explore the motivations for reconstructing history and rethink the significance of historiographic metafiction.

II. THE ROSENBERG CASE AND ROBERT COOVER'S THE PUBLIC BURNING

The Rosenberg case was also called the "Atom Spy Case". The Rosenberg Couple were communists living in New York who were accused of leaking information about the

atomic bomb to the Soviet Union. The U.S. government has failed to find convincing evidence, except for the testimony of Ethel's brother, David Greenglass. However, amid the Red Scare and the climate of McCarthyism, The Rosenberg Couple were still sentenced to death by Judge Irving Kaufman and J. Edgar Hoover believed they committed "the crime of the century." (Pessen, 1984) The case also became the first death sentence for an espionage case in peacetime U.S. history. "The execution in 1953 of Julius and Ethel Rosenberg in the electric chair at Sing Sing prison set off political shock waves at home and abroad that a generation later has not yet subsided."(Pessen, 1984) "The Rosenberg case also made some ordinary Americans aware of how anti-communism, as represented by McCarthyism, led to abuses of power by the government in the name of national security, thus posing a great threat to civil rights and liberties."(Li, 2022) Coover adds an absurd and carnivalesque element to his historical reenactment of the case, which is his protest as a writer against the falsity of history.

Coover's *The Public Burning*, the historiographic metafiction, touches on this important historical moment that was hidden and interprets it in a new light. The events recounted throughout the book take place essentially two days before the execution of The Rosenberg Couple, including their arrest, conviction, and execution. In this novel, Coover "gets inside the stories as an entertainer" (Chen, 2011), trying to create a carnival atmosphere. His choice of Nixon as the narrator of the story and Uncle Sam as the presiding officer of the execution in Times Square are seemingly absurd and dramatic elements, all of which are his irony of the hypocritical political world of the time. In an interview, he said, "I felt that the use of the death penalty to force convictions to increase personal political leverage ran counter to the basic principles of America and created a very dark moment in American history." (Chen, 2011) What leads to the death of The Rosenberg Couple? The answer is not merely because of guilt. It's better to say the atmosphere of the Red Scare and Mass hysteria heightened the crime of The Rosenberg Couple. Behind this case, an undercurrent of the American National Identity Crisis went to the edge of the precipice. Celia Betsky once commented, "The Rosenberg Couple's guilt or innocence is immaterial in *The Public Burning* and they are not the center of attention. Coover is more interested in putting an entire generation, era, and system on trial. His book condemns the accusers and along with them an American tradition of persecution from the Salem witch-hunts to Sacco and Vanzetti." (Hume, 1979) Besides, the book was written at the time of the Vietnam War and is in certain ways an expression of the author's resistance to the war. As a postmodern writer, Coover's resistance

penetrates in his teasing of history. In this book, he chooses Nixon as the main narrator in an anarchy tone and uses a lot of real names of politicians which tinted this fiction with scandalous color. He blurred the border between the real and the fictional to dismantle the authority, knowledge and truth by the reality in his unveracious historical text, which aims at challenging hegemony and the Cold War mindset and revealing the absurdity of historical text to promote the awakening of public awareness.

III.   THE REALITY IN THE FICTIONAL HISTORICAL TEXT

Coover deconstructed the original history through the truth in the fictional history and lampooned the hypocrisy in the real history, which corresponds to the historicity of the text. Louis A. Montrose said, "By the historicity of texts, I mean to suggest the cultural specificity, the social embedment, of all modes of writing-not only the texts that critics study but also the texts in which we study them." (Veeser, 1989) Any text will be influenced by the social environment and cultural climate of the time. There must be some alterations by the author based on his new understanding of history, which are the reality he pursues. In my opinion, the reality in Coover's fictional world in *The Public Burning* directly reflects the historicity and can be expressed in three parts including writing techniques, characters and the changeover of location.

3.1 The Bold Techniques—From News Review to Collage and Parody

From my point of view, Coover's writing techniques greatly fit in the characteristic of "the literature of silence" proposed by Ihab Hassan, one of the earliest postmodern scholars. The "silence" is a metaphor for the characteristics of the avant-garde, "a questioning of the idea of literature itself and Western society. He draws on the myth of Orpheus to reveal that the most valuable literature of the 20th century is the "literature of silence", the avant-garde literature of destruction and creation. (Hassan, 1987) However, silence may be another kind of clamor, which means that readers gain more hermeneutic space.

Robert Coover applies the "bold techniques" in the "literature of silence". His father was the editor-in-chief of the newspaper, and his college major was journalism. The prologue in the book has a prominent journalistic style of recording, but simultaneously blends multiple genres and uses meta-narrative techniques. Unlike the straightforward style of common journalism, the author's use of collage and parody is not only a writing technique but also full of cultural connotations. Coover seems to play with words, which is a sign of his sarcasm and confrontation with the

unreliable news media of the time. One of the distinctive features of metafiction is its nature of self-referential and self-reflexive, and Coover relies on this powerful tool to parody history. In the first few chapters, especially the prologue, there are some collages of different literary forms, including the author's parodies of ballads and free verse, the diamond-shaped text squares, and the Times reports. For example, In the prologue, "Call up yer dog, O call up yer dog, Le's go a-huntin' to ketch a groun'-hog"(Coover, 1993) it is certainly a parody of free verse. Besides, the title of the prologue is "Groun'-Hog Hunt". This is the first indication of the book's mixture of folklore and fact, as an accurate account of the historical workings of courts and law-enforcement agencies is counterpointed with a folk song about a groundhog hunt. Such seemingly absurd collages are in fact filled with the author's critique of the political world and the news media of the time. Coover uses literature that is silent and bizarre to attack the hypocrisy of reality.

The experimental novelist's innovation is not only reflected in the collage of words but also in the pictorial effect of words as visual symbols. The diamond shape is a variation of the square, symbolizing that the social order in America has changed. "*Times* says:

<center>it</center>

<center>was a</center>

<center>sickening and</center>

<center>to Americans almost</center>

<center>incredible history of men</center>

<center>so fanatical that they would destroy</center>

<center>their own countries & col</center>

<center>leagues to serve a</center>

<center>treacherous</center>

<center>utopi</center>

<center>a"</center>

This is Times commentary on the case of The Rosenberg Couple. The shape of the diamond resembles a slanted flag, which indicates that the social order of America was disordered at that time. Moreover, the diamond shape itself is an unstable structure that does not stand firm, which symbolizes the crisis of American national consciousness. Besides, Coover may have intended to split the two words "col-leagues", "utopi-a". Did the Americans really see The Rosenberg Couple as their colleagues? The "A" in "Utopia" may be interpreted to mean that America did not become a utopia for the people at that time. Coover did not completely detach himself from reality to fabricate his fictional world; in fact, he left many clues of authenticity.

Parodies abound in *The Public Burning.* The overall structure of the novel is a parody of traditional theater, and Coover mentions in the interview that he started with the idea of writing a street play against the war for Times Square, which eventually became a full-length novel. The novel includes a prologue, an epilogue, and four interludes, in addition to four parts. The second and third interludes mimic the structure of the play. The author deliberately moved the location of the death by electrocution from Sing Sing Prison to Times Square. This is a parody of a circus performance at the scene of the execution. The people who came to watch the execution were both spectators and actors. "Not only was everybody in this case from the Judge on down—indeed, just about everyone in the nation, in and out of government, myself included—behaving like actors caught up in a play." (Coover, 1998) What's more, the most important actors, The Rosenberg Couple, are parodies of the martyrs in Coover's writing. "Even The Rosenberg Couple seemed to be swept up in this sense of an embracing and compelling drama, speaking in their letters of sinister "plots" and worldwide "themes" and "setting the stage" and playing the parts they had been—rightly or wrongly—cast for "with honor and with dignity."(Coover, 1998) Are The Rosenberg Couple martyrs for a sense of the greater good or scapegoats for hypocritical politics? These parodies leave the reader to ponder, and truth and falsity create new boundaries in Rosenberg's novel. Leslie Fiedler holds that The Rosenberg Couple case "is a parody of martyrdom they give us, too absurd to be truly tragic, too grim to be the joke it is always threatening."(Hite, 1993) How absurd the real historical events are, we might be capable of perceiving how real from the fictional history. Life is like a drama, drama is like life. As far as I am concerned, collage is the revolt of Coover in silent literature, while parody is the mapping of both the real and the false simultaneously.

3.2 The Subverted Characters—Nixon and Uncle Sam

The image of Nixon and Uncle Sam is completely subverted in this novel, and their relationship becomes the focal point of what Coover wants to present. Nixon is no longer the politician with a winning hand, but the clown of this circus-like political farce. Coover referred to the reason of choice of Nixon in an interview, "I realized that the circus needed a clown character from time to time to bring the readers back to life. At that moment Coover was working on the book when Nixon, as a representative of the anti-communists who punished the commies, was elected president and had reached the peak of power in his hands." (Chen, 2011) In addition, Nixon's experience has many comic aspects that are not known to the outside world, which will have a great ironic effect. Coover, with

the help of Nixon's words, reveals the huge gulf between the rich and the poor in America and the anger of the lower classes: underlying "the Red Scare" is the fear of the ruling class and the bourgeoisie, who are terrified of the powerful lower classes and poor people behind the communist ideology." (Wang, 2021) Nixon, as the main narrator of the novel, is uncertain even though his narrative is reliable in the meantime. On the one hand, he wants to discover the truth about Rosenberg's case, and on the other hand, he is like a jester who submits to the rule of Uncle Sam.

Uncle Sam is conceited, arrogant, war-mongering, and touts "Manifest Destiny". He is a representative of American hegemony and chauvinism, and through his portrayal of Uncle Sam, the writer's irony of the American beliefs and the American national mentality of the time is evident. In dealing with the Rosenberg case, Uncle Sam's attitude is very tough. "Uncle Sam blinked in amazement, gathering in the balls with one big hand, catching the putter and hat as they fell with the other. 'Guilty!' he roared, his chin whiskers bristling" (Coover, 1988) , which demonstrates the absolute suppression of Nixon and the public by Uncle Sam. In the end, Nixon walked into Times Square naked to bring the whole story to a climax. "A man is backing bareass out onto the stage from the prisoners' entrance, his pants in a tangled puddle at his feet, a crumpled homburg down around his ears, "I AM A SCAMP" lipsticked on his butt." (Coover, 1998) To some degree, this can be considered a parody of a real historical event, the Watergate scandal. Finally, Uncle Sam's sodomy of Nixon ended the whole story. And Nixon said, "I love you, Uncle Sam", which is a compromise full of contradictions and struggles. The Subversion of these characters by Coover promotes new reflections on the history of that time. They are the crux of the author's rewriting of history. In Coover's fictional world, how could their ridiculous actions and ideas not be a reality? Nixon is surrounded by the blind worship of Uncle Tom and the sympathy and ambiguity for Ethel and made a fool of himself in public with his bare ass, which may be interpreted as a reference to those hypocritical politicians and the exposure of the chaos of the political order. Besides, the egotistical and warmongering Uncle Sam image is a vivid interpretation of the hegemonic America of the time.

3.3 The Location Switching—From Sing Sing Penitentiary to Time Square

The change in execution location is another way to expose the reality of the fictional world. In real history, The Rosenberg Couple was executed in Sing Sing penitentiary. "The fundamental manipulation by which Coover transforms his narrative from a historical fiction into a metaphorical realization of the fiction behind history is the transposition of The Rosenberg Couple's executions from the death chamber at Sing Sing to a stage in the middle of Times Square." (Walsh, 1993) The Times Square is an American shrine where it would be fitting to exorcise the "phantom" of darkness. Some even consider the electrocution a public exorcism. Therefore, Times Square metaphorically represents a holy land that carries the power of light, and The Rosenberg Couple are the sons of the dark phantom, which is a completely righteous execution. By creating a carnival atmosphere, Coover was implying that The Rosenberg Couple may be the scapegoats to cater to the spectators. This paradox and tension in the text imply a reflection on real historical events.

As Coover said, "Applause, director, actors, script: yes, it was like—and this thought hit me now like a revelation—it was like a little morality play for our generation! (Coover, 1998) Efforts were also made to set up Times Square, which was used as an execution ground: They built a stage to simulate the dead house. Details from the set of the Warden's Office were decorated to restore The Valiant (Ethel acted), a one-act melodrama by Holworthy Hall. There are special seating sections, camera platforms, backstage VIP passageways, buntings… Even an Entertainment Committee is appointed. The death penalty is turned into a great carnival ritual here, and people are waiting for it with eager anticipation. This shows that more and more people are being swept up in the wave of McCarthyism. The fear of the "phantom" has driven people to moral bankruptcy and insanity. However, they may not realize that they are also actors in this grand show. Underneath this circus-like revelry lies a dangerous undercurrent and a crisis that will strike at any moment, and people can only pretend to enjoy the carnival to counteract this anxiety and fear.

IV. THE ABSURDITY IN THE REAL HISTORY EVENTS

As historical metafiction reflects reality in fiction, then it also retains to some extent the absurdity of real historical events. The spotlight of research should not only focus on the author's alterations to real history but also his retention of historical elements, that is to say, return to the textuality. "By the textuality of history…we can have no access to a full and authentic past, a lived material existence." The textuality of history refers to the idea that history is constructed and fictionalized. Therefore, those absurd retentions Coover adopts in his text demonstrate his construction of history. The absurdity in real history and the reality in the fictional historical text are inseparable and complementary in *The Public Burning*.

4.1 Names, Dates and The Public

In order to establish a heavy sense of "historical reality" to expose the fictional nature of history, Coover did a great deal of meticulous research before writing. The real dates, names, biographies, newsweeklies, and American folk poetry of that time were all restored to his fictional work, which led him to produce a history that reached into the inner workings of America. Moreover, I also argue that the reason he retains this element of writing authentic history is that he intends the reader to always be reminded of its absurdity and unbelievability. In a chaotic social order, politicians placed political rights above the law. One of the purposes of reconstructing history is also to remember it, even if it was a dark time for America. Some of the real commentaries of the Times also appear in the work from time to time, but they often foster a false information system for the public. It is worth noting that, according to Gallup polls, about 67 percent of Americans say they support the government's decision to execute The Rosenberg Couple. (Li, 2022) This indicates that the American public was rigid in their thinking and deeply poisoned by dogmatism. They relied excessively on the false outside system and their national consciousness had gone to extremes.

4.2 The Electrocution of The Rosenberg Couple

The historical event of electrocution is preserved completely, and Coover even elaborates in his book on the reasons why he believes electrocution was adopted. "There are reasons for this: theatrical, political, and whimsical." (Coover, 1998) Such an electrocution might provoke open confessions and such a public pageant is exactly what we need now to revive the declining spirit of our country. This public ritual can "cleanse their souls of the Phantom's taint and free themselves before their deaths from the Phantom's dark mysterious power". (Coover, 1998) For Americans, it is an exorcism that can flush the Phantom from his underground cells and force him to materialize. Besides, "Fundamental to Coover's strategy in *The Public Burning* is a surprisingly unsympathetic treatment of The Rosenberg Couple themselves." (Walsh, 1993) He called them "thieves of light to be burned by the light", and "Any man who is dominated by demonic spirits to the extent that he gives voice to apostasy is to be subject to the judgment upon sorcerers and wizards."(Coover, 1998) As Hite commented, "Coover's account accordingly takes the historical moment to a fabulistic and encyclopedic *reductio ad absurdem*, establishing in its opening paragraphs the electric chair "burning" of The Rosenberg Couple as a public religious spectacle taking place in Times Square."(Hite, 1993) Under his elucidation, the absurdity of the ritual of electrocution is unveiled.

In addition, when people watch the torture of The Rosenberg Couple, the author starts to employ the Gothic narrative style. This scene can easily break through people's mind defense like the apocalypse. They were even frightened that Ethel was still alive, so they immediately turned on the electric switch and were relieved to see the tragic death of The Rosenberg Couple. This real historical event in Coover's fictional world becomes more absurd and thought-provoking.

V. HISTORICAL REENACTMENT-RETHINKING THE RELATIONSHIP BETWEEN HISTORY AND TEXT

In postmodern history writing, I believe that reality in fictional historical texts and absurdity in real historical events are as intertextual and compatible as the historicity of texts and the textuality of history in New Historicism. Historical events occur in the real world, while the fictional world constructs historical facts. Historical events are the preconditions for constructing historical facts, and historical facts are "endowed with meaning" (Shan, 2016). The historical reenactment in postmodern history writing carried two perspectives: real and fictional, using the literature of silence with self-reflexiveness and paradoxicality to read history. As Chen Junsong commented, "Ultimately, these non-fiction works undermine the commemoration of The Rosenberg Couple, while postmodern fictionality seems more conducive to constructing a cultural memory of this dark moment in American history." (Chen, 2019) The historiographic metafiction paves the way that rebuilds the relationship of history and text, the real and the fictional. While deconstructing and reconstructing history, it constructs a soul-searching cultural memory. Postmodernism may seem full of subversion, but in fact, it is all based on those elements that remain. Those alterations and preservations are equally important in postmodern writing. The last sentence of the novel is "Always leave 'em laughin' as you say good-bye!" (Coover, 1998) In this regard, he prefers the comic form to the tragic description. Using farce to tell significant facts, carnivalized laughter to map inner fears, and fictional reality to satirize the absurdity of historical events, this paradoxical nature with postmodernist qualities extends above the exploration of the relationship between history and text to the relationship between fiction and reality.

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Managing the Dual Effect of Virtual Influencers: Examining Benefits to Brands and Drawbacks for Consumers

Aarjav Jain and Aaraav Jain

Abstract— Today's marketing scenario is evolving, and brands use virtual influencers to promote their products and services. The following research paper talks about the dual role of virtual influencers. This study investigates the benefits the virtual influencers offer the brand and potential consumer drawbacks. In this paper, we have taken "Kyra", a domestic influencer, and "lil Mcquela", an international influencer. We have compared both influencers and found out the positive impact they create for the brands and the negative impact they create towards the consumers.

Keywords— Virtual influencers, brands, national, international, in-depth analysis.

I. INTRODUCTION

In today's digital age, influencers are pivotal in shaping consumer behaviour and brand perception. An influencer is a person who is regarded as an expert within their particular field and has a steady following. An influencer is someone who affects or changes how other people behave (*Influencer*, 2024). As of 2022, the Indian influencer marketing industry was valued at over 12 billion Indian rupees. By 2026, the industry market value is estimated at around 28 billion rupees. (Statista, 2024.). The rationale behind the popularity of influencer marketing is brand awareness and credibility, which are achieved by leveraging trusted personalities.

With the increase in influencer marketing, various types of influencers are emerging, such as mega, macro, micro, and nano influencers, based on their follower count and reach. Nonetheless, it is not limited to human influencers; various virtual or AI-generated influencers are also gaining popularity due to their unique ability to reach audiences. For instance, Lil Miquela, a prominent virtual influencer, boasts over 2 million followers on Instagram, illustrating the growing trend of non-human or Virtual influencers.

The rise of virtual influencers at par with artificial intelligence provided numerous opportunities to brands and marketers (Roman, 2024). Virtual influencers are relatively cost-effective because they eliminate logistical expenses such as transportation and other schedules. They make sure that they control the content and do not have cases of scandal that may affect the brands (Evans et al., 2017). Also, they result in increased interaction, especially among individuals from Gen Z and millennials, who consider such personas to be fascinating.

Although virtual influencers offer numerous benefits, some challenges exist. With virtual influencers, brands have more control and can dictate their characteristics, ensuring they do not embark on any odd behaviour contrary to the brand (Schaffer & Schaffer, 2024). influencers are cost-effective, provide consistent content, and engage with audiences interactively without the risk of scandals. They offer complete control over the brand image and maintain long-term partnerships as they do not age. However, the feeling of trust that comes with human endorsement can be very hard to reproduce; this could impact the audience and their level of trust. Some brands need help working with virtual influencers because they need technical skills and investment to consistently present them as appealing and professional (Mouritzen et al., 2023). Also, ethical and legal implications exist about the role and extent of AI-generated personality disclosure. However, despite these

disadvantages, virtual influencers can operate without geographical limitations, thus creating international campaigns and associating brands with advancements and modern technologies (Rob, 2023). Due to their predictability and ability to scale, virtual influencers also became popular additions to marketing campaigns, even though certain groups of consumers might consider them mere novelties. This means that brands should weigh the benefits and the drawbacks well; therefore, they use virtual influencers in their marketing strategies if all the planners intend to exploit the potential while trying to deal with the issues of authenticity and ethics.The paper is structured in the following sequence, providing a detailed theoretical background on influencers and virtual influencers, analysing domestic and internal virtual influencers, and drawing conclusions on them.

II.   LITERATURE REVIEW

2.1 Role of Influencers and Branding:

The widespread use of social networks allows people to share their opinions in simple ways, to quickly communicate with other users and influence their perceptions and decision-making. This has motivated some individuals to dedicate themselves professionally, semi-professionally, and altruistically to sharing their opinions through social networks (Audrezet et al., 2018). Recently, some of the more highly successful individuals in this arena have been termed influencers (Casaló et al., 2020b). Although there is no standard definition due to the recency of the phenomenon, influencers can be described as individuals with the ability to shape the attitudes and behaviours of their social network audiences (Freberg et al., 2011; Ibáñez-Sánchez et al., 2022). For example, past research has shown that the more trustworthy and likeable the social media influencer, the more effective they are in shaping audience attitudes and behaviours toward a brand (Schouten et al., 2020). Preliminary research indicates that Instagram influencers with many followers can wield significant advertising power (De Veirman et al., 2017). However, limited research has focused on the fit between an influencer and a brand (Lin et al., 2021).

2.2 Virtual Influencers and Branding:

Virtual influencers, created using computer-generated imagery (CGI), are becoming vital brand assets in promoting their products and services (Naum, 2024). These influencers offer unique advantages over human counterparts, such as greater control, creative flexibility, and cost-effectiveness. Brands can meticulously craft every aspect of a virtual influencer's persona to align with their values and marketing goals, reducing the risk of scandals or off-brand behaviour. For instance, Prada and Calvin Klein

have utilised virtual influencer Lil Miquela to convey precise brand narratives without the unpredictability of human personalities (Hoffower, 2019). Additionally, virtual influencers provide unmatched creative flexibility. They can appear in any setting, wear any attire, and adopt any persona, enabling brands to create visually captivating content. This opens endless possibilities for storytelling and campaign design. Luxury fashion brand Balmain, for example, has showcased its collections using Shudu Gram, a virtual supermodel, in innovative and stunning ways (Bradley, 2022). Moreover, virtual influencers are available 24/7 and can interact with audiences across different time zones without limitations. This continuous presence helps brands maintain engagement and foster deeper connections with consumers. Real-time conversations and personalised responses enhance the consumer experience. Although the initial investment in creating a high-quality virtual influencer can be significant, long-term costs are often lower than those for human influencers (Perelli, 2024). Virtual influencers do not require travel, accommodation, or high fees for appearances, making them a cost-effective option for ongoing campaigns. They can be reused across multiple platforms, maximising return on investment. The novelty of virtual influencers also generates significant media buzz and public interest. Their futuristic appeal attracts attention and curiosity, leading to increased media coverage and social media shares, amplifying promotional campaigns and enhancing brand visibility. Thus, virtual influencers are potent tools for brands seeking innovative and cost-effective ways to connect with their audiences and maintain a consistent brand image (Bendes, 2024).

2.3 International and Domestic Virtual Influencer (VI):

International and Domestic influencers have transformed the market by offering a new way of reaching customers. They are developed through complex mathematical models and simulator interfaces that provide brands with a platform for a more personal intervention into consumers' lives. The VI influencers are not bound to the natural body physique; hence, they can easily elicit a controlled brand image that the human influencers cannot quickly achieve. They can be pre-specified to reflect the brands' desired values and the aesthetic appeal that brands want to associate themselves with; thus, when deployed, they reflect strategic marketing. For instance, Lil Miquela, an artificial intelligence persona with a substantial subscriber base, collaborates with luxury clothing companies and streetwear brands, necessitating engagement with diverse consumer segments (Vogue Scandinavia, 2022). Similarly, Kyra, India's first virtual influencer, targets a combination of classic and contemporary Indian fashion companies to appeal to the modern, technologically savvy generation that also upholds traditional values. This strategic alignment of influencers

with a brand's image enhances the effectiveness of AI influencers in building and reinforcing brand equity (Kuenzang, 2022). Domestic virtual influencers who understand the culture and market in a particular country can promote campaigns more effectively than their international counterparts. For example, a virtual influencer in Japan might incorporate traditional aspects and local trends to foster a stronger relationship with Japanese consumers. By balancing global expansion with locally resonant messages, brands can enhance their marketing efforts, reaching a wider audience without diluting the core message. The use of virtual influencers like Lil Miquela and Kyra, mentioned in Diagrams 1 & 2 signifies a new disruption in contemporary branding, leveraging both technological and marketing potential (Jha, 2022).

Diagram 1: Lil Miquela Instagram Profile

Diagram 2: Kyra Instagram Profile

Source: Authors

III.   RESEARCH OBJECTIVE

➢ To explore the bright/side of the virtual influencers on brands.
➢ To explore virtual influencers' dark or negative side of consumers/audiences.

IV.   FINDINGS & ANALYSIS

The study is conducted based on secondary data where we observed and aligned our analysis based on the Instagram websites. This study focused on understanding virtual influencers' bright and dark sides, specifically analyzing Kiara and Lil Miquela. From their qualitative presentation on Instagram, we understood how these digital identities work, interact with the public, and influence brand promotions. In the rapidly evolving field of digital marketing, a new trend has emerged that challenges traditional models and offers novel opportunities for brands: virtual influencers. Kyra, a fictional character created by FUTR STUDIOS, is recognised as India's first virtual influencer. Since her launch in January 2022, Kyra has appeared on the digital cover of Travel and Leisure and has endorsed brands such as Amazon Prime Video and boAt. She operates within a multicultural and inclusive virtual realm, promoting festivals such as Diwali, Holi, and

Christmas across platforms like Instagram, YouTube, and Twitter. Kyra represents more than just a digital avatar; she embodies cost-effective marketing strategies that empower small and medium-sized enterprises (SMEs) to thrive in a competitive environment. In contrast to human influencers, who may suffer from mismanagement, negligence, or deliberate actions leading to significant harm to the environment and society, Kyra provides brands with a consistent and fraud-free image. By leveraging data analytics, brands can tailor their strategies involving Kyra based on real-time customer interactions, ensuring relevance and engagement. Kyra fosters engagement through interactive activities such as polls, Q&A sessions, challenges, and content co-creation with followers. This involvement helps build community and personal connection, enhancing overall engagement. Additionally, Kyra offers informative content that contributes to consumer knowledge, increasing brand visibility and boosting revenue by reaching a global audience. However, the benefits of virtual influencers also come with challenges. There is a noticeable regional and cultural bias in promotional content; for instance, while Kyra highlights Hindu festivals like Diwali, she overlooks festivals like Eid. Moreover, concerns have been raised about the potential impact on the creative industries, as increasing reliance on virtual influencers might reduce opportunities for human creatives and freelance professionals, thereby affecting diversity and employment within the sector. Despite these concerns, Kyra continues to engage her audience effectively through consistent content delivery, interactive features, and a persona tailored to resonate with her target audience's preferences. Nevertheless, some viewers prefer human interaction over a virtual personality, feeling disconnected from Kyra's digital presence. Privacy remains a contentious issue, as consumers are wary of how their data is used in Kyra's personalised marketing strategies. The potential for misuse or privacy breaches in these digital marketing approaches is a significant concern. As companies navigate this evolving landscape, the impact of virtual influencers like Kyra on marketing strategies and customer perceptions remains an area of ongoing examination.

The emergence of virtual influencers such as Lil Miquela has made significant contributions to modern marketing by offering brands innovative and progressive imagery. Digital personas like Lil Miquela enable companies to align themselves with cutting-edge technology and contemporary trends. Unlike human promoters, Lil Miquela provides reliability and predictability that is difficult to achieve with authentic individuals. Her creators can meticulously control every aspect of her appearance, speech, and actions, eliminating the unpredictability often associated with human influencers. This consistency helps maintain a stable

and unchanging brand image over time, which is beneficial for marketing.

Table 1: Understanding of Domestic Virtual Influencers

Positive	Negative
Promotes diverse cultural narratives and inclusivity (e.g., Kyra promoting festivals)	Creation of regional bias (e.g., Kyra promoting Diwali and Holi but not Eid)
Cost-effective marketing benefits SMEs, promoting economic growth	Potential job displacement in creative industries
Broader reach and engagement on multiple platforms (Instagram, YouTube, Twitter)	Followers may become annoyed by repetitive content across platforms
Maintains a scandal-free image	Followers may prefer fundamental human interactions
Leverages data analytics for strategy fine-tuning	Concerns over privacy and data security

Source: Authors

Moreover, the novelty of a virtual influencer like Lil Miquela can generate greater attention than traditional human influencers. Her virtual nature allows for the creation imaginative and engaging content that captivates audiences and stimulates interest. For example, the fantasy element of Lil Miquela's persona can create buzz and drive traffic and interaction by sparking consumer curiosity and excitement. Additionally, virtual influencers like Lil Miquela can simultaneously manage multiple campaigns, avoiding the logistical challenges associated with human promoters. This capability facilitates effective promotion across various platforms and markets. However, there are drawbacks to consider. A notable concern is that virtual influencers may lack genuine and unique ideas, as their sentiments and feelings are not authentic but programmed. This artificiality can alienate followers who seek authentic, relatable connections. Ethical issues also arise, as the portrayal of virtual personas as real individuals can mislead consumers and influence them inappropriately. Furthermore, while Lil Miquela may appeal to technology enthusiasts, she might not resonate with audiences who prefer traditional human influencers, potentially limiting her effectiveness in certain market segments. This challenge

underscores the importance of authenticity and relatability in influencer marketing.

Table 2: Understanding International Virtual Influencers

Positive	*Negative*
Innovative Marketing Strategy	Lack of Authenticity
Consistency and Control	Limited Relatability
High Engagement Through Novelty	Ethical Concerns
Scalable and Flexible Marketing	Audience Segmentation Issues

Source: Authors

V.   CONCLUSION

Our research aims to explore the bright side of AI-driven virtual influencers on brands and the dark or negative side of AI-driven virtual influencers on consumers/ audiences. We used secondary sources while conducting our research. We have observed the social media accounts of various virtual influencers such as Kyra and lil Miquela for more than a month, where we observed the kind of content produced and the impact and reaction of the consumers/audiences on the posts. While researching, we also went through various news articles and posts on the internet to learn more about virtual influencers and their impact on society. We reviewed their Instagram handles and found positive aspects, such as how they offered enhanced brand advertising and engaging content. At the same time, there were also some negative impacts on the consumers, such as a lack of transparency and concerns over misleading content.

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Bais or Balance? Multimodal discourse Analysis of British media representation of Russain – Ukraine war

Shaymaa Fadhil Abdulmehdi & Prof. Abbas Lutfi Hussein, PhD

College of Arts, Mustansiriayh University, Baghdad, Iraq

Abstract— This study investigates how the British media covers the Russia-Ukraine conflict, utilizing a Multimodal Critical Discourse Analysis (MCDA) framework. Considering both verbal and visual components in news reportage, it intends to identify whether the reporting is balanced or biased. Built on the work of Wodak (2006), Kress and van Leeuwen (2006), Machin (2013) and Wong (2019), the paper surveys how text, graphics, and design are utilized to form narratives. A combination of qualitative and quantitative analysis of media coverage selection has been conducted to uncover the complication of these multimodal components. The results expose accomplished ideological thoughts and power dynamics that influence the narratives being told, utilizing visuals and verbal elements to strengthen particular viewpoints. While British media generally target is impartiality, biases are still embedded due to the difficult socio-political context of the conflict, emphasizing the significance of photo and self-reflection in conflict reportage.

Keywords— Bias, Balance, CDA, MCDA, British media

INTRODUCTION

The debate of bias or balance in media reporting shows a crucial role in determining social media comprehending, particularly through struggles such as the Russia-Ukraine war. In politically thrilling contexts, media news can expressively influence both public sides and global discourse. The key issue highlights in this study is the experiment of attaining impartiality in media practices, set that power dynamics and ideological biases often form media narratives (Fairclough, 1995; Wodak, 2006). In such cases, media passages may either knowingly or unknowingly reproduce prominent ideologies, paving to biased representations that can change international public opinion about the struggle and its performers. This study surveys whether British media reportage of the Russia-Ukraine war maintains a balanced view or explores natural biases. To do this, the research utilizes Multimodal Critical Discourse Analysis (MCDA), a framework that analyzes how verbal and graphical components such as language, pictures, and design are interrelated to make particular media narratives (Kress & van Leeuwen, 2006). It emerges Wodak's Discourse-Historical Approach (2006) with Kress and van Leeuwen's (2006) multimodal discourse model to examine how semiotic resources in news media either uphold or neutralize bias.

Relying on insights from Machin (2013) and Wong (2019), the research compromises a full analysis of how verbal and visual elements work together to form individual opinions. Ultimately, this study goals to enlarge the comprehending of media impartiality in universal conflicts. It pursues to encourage ethical and balanced reporting by classifying how media narratives are built and how they influence social opinion, often strengthening or stimulating current power constructions and ideologies (van Dijk, 2003; Fairclough, 1992). A deeper analysis of the Russia-Ukraine war coverage explores how balanced media can form knowledgeable and accomplished universal discourse.

1. Research Questions

There are two main questions that can be investigated in the paper:

1- How do language and visual representations in British media shape the narratives of the Russia-Ukraine war,

and to what extent do they reflect bias or maintain balance?

2- How do unbalanced power dynamics and ideological influences reflect the objectivity of British media's coverage of the Russia-Ukraine war, and how do multimodal strategies (beyond words, including images and visuals) shape public perception of the conflict's geopolitical and socio-cultural dimensions?

2- Theoretical Background

Critical Discourse Analysis (CDA) examines how language and discourse reflect or shape power relations, ideologies, and social structures. Prominent figures like Fairclough, van Dijk, and Wodak emphasize the connection between socio-political realities and discourse. Expanding on this, (MCDA) incorporates verbal and visual elements to explore how media and texts use multiple modes to construct meaning, revealing the relationship between power, ideology, and multimodal communication. In the 1990s, MCDA increases significance by presenting works of Kress and van Leeuwen's (2006) *Reading Images*, which shed lights the prominence of non-linguistic interactions in meaning-making. Multimodality, as defined by Bezemer & Jewitt (2018), refers to the study of how different modes like text, graphics, sound, and gestures work together in communication. Academics such as O'Toole (2011), Machin (2007), and Machin & Mayr (2012) explore how visual elements, specifically in media, participate in forming social practices and ideologies. The approach views how semiotic resources are utilized in support social practices, through the utilization of symbols, colors, and images in media (Flowerdew & Richardson, 2018). Social media is a current platform everywhere multimodal discourse plays a vital role, merging text, pictures, and audiovisual to generate multifaceted communication systems (Ravelli, 2018). CDA and MCDA are interdisciplinary contexts that explore how language, power, and ideology shape social structure. By investigating linguistic, semiotic, and multimodal components, these approaches explore the effect of discourse on social group and power dynamics (Fairclough, 1995; van Dijk, 2003). Impartiality is vital to CDA, confirming that several viewpoints are evaluated without bias. MCDA enlarges this by mixing linguistic and non- linguistics features to reveal implicit meanings in communication. Semiotic theory supports in perception of graphic symbols, whereas historical analysis lets language progression, improving the study of societal interactions (Wodak, 2006; Kress & van Leeuwen, 2006).

In terms of MCDA, a study by Snyder (2010) *"Applying Multimodal Discourse Analysis to Study Image-Enabled Communication"* presents how graphics are made through face-to-face connections and how they participate in meaning-making beyond verbal interaction. Utilizing procedures such as multimodal interaction analysis (Norris, 2004) and multimodal transcription (Baldry & Thibault, 2006), Snyder views graphics making as a dynamic interactive performance rather than a fix product. The study highlights the significance of comprehending graphic-based connection to advance tools for human communication, particularly in information science. Another study by Martikainen and Sakki (2023) investigates how media graphics of immigrants from the Russia-Ukraine war impact intergroup relationships in their study headlines *"Visual Humanization of Refugees: A Visual Rhetorical Analysis of Media Discourse on the War in Ukraine."* The study emphasizes how a Finnish national newsprint utilize visual policies to humanize Ukrainian immigrants. Examining 465 graphics from February to May 2022, the study modifies four key policies materializing, fragilizing, agonizing, and activating that show immigrants as either defenseless victims or resilient survivors. The study reveals that these visual images raise sympathy and understanding, determining communal insight clearly and promising sustenance for immigrants. Thus, both the mentioned studies are not concerned with the media balance and how to connect the context with graphics to present full comprehensible thoughts.

3- Bais or Balance

maintaining neutrality, noting that media discourse is often shaped by underlying power dynamics and ideological biases. Fairclough argues that CDA uncovers these power imbalances by analyzing language, word choice, and metaphors, pointing out that attaining true neutrality is complicated due to the effect of political and ideological aspects on discourse. van Dijk (2021) adds that impartiality in media requires offering balanced viewpoints without favoring any specific group, though he acknowledges that trust and fairness are often entangled with perceptions of bias. Similarly, Wodak (2006) opposes that complete neutrality is unattainable, given researchers' own biases and social contexts. She advocates for transparency and reflexivity in research, criticizing the media's superficial efforts to achieve balance and objectivity, which may obscure deeper issues like authoritarianism and corruption (Ribeiro & Zelizer, 2019). To sum up, researchers approve that while seeking for impartiality, specifically in media reports investigating, they must be aware of the inherent partialities and challenges in constructing and examining discourse.

4- Methodology

The paper is based on mixed method (including qualitative and quantitative techniques). Qualitative methods examine

communal and human perspectives, whereas quantitative methods utilize statistical data to explore phenomena. Mixed methods research connects both approaches for an interpretive understanding of historical and multimodal discourse. This combination enriches the survey in depth, utilizing different sources like graphic and written information (Pevrino & Pritzker, 2022; Willing, 2013; Hua, 2016).

5- Data collection & Selection

Vásquez (2022) modifies data collection as a methodical process of collecting and quantifying data, utilizing procedures such investigations and records (Hua, 2016). It offers experimental data to clarify problems, authenticate hypotheses and advance research. Active research must encounter applicability, accurateness, constancy, and moral standards. In critical background approaches, data is composed by varying conceptions like ideology and power, whereas multimodal analysis surveys several data kinds such as typescripts and videos in social background contexts (Hua, 2016). Mixed methods involve a balance among data collection and analysis for coherent research design (Willing, 2013).

Data selection includes categorizing pertinent data built on particular criteria, led by research questions, design, and strategy. Coding looks as a vital part which brings to line gathering information and analytical framework with research target to offer full comprehending (Willing, 2013).

This study explores British media coverage of the Russia-Ukraine conflict, emphasizing language use in the news. The researcher chooses two news reports to analyze from different agencies, confirming coverage constancy through policies.

6- Analytical Framework

The analytical framework is based on Wodak's (2006) historical approach, Kress & Van Leeuwen's (2006) multimodal discourse model, and Machin's (2013) contributions, complemented by Wong (2019). MCDA is interdisciplinary, utilizing linguistic tools yielding results related to society. The study surveys linguistic strategies in texts, showing explicit and implicit meanings (Khosravi & Nik, 2010). Wodak (2006) and others clarify how social communities are pretended, combining linguistic analysis with socio-political contexts (Billig, 2006).

One of CDA features is expressive discourse analysis which is connected with context. CDA enhances another level by concentrating on the linguistic classification of texts. Wodak (2006) frameworks shed light on four contextual levels: intra-textual (within the text), inter-textual (between texts and discourses), extra-linguistic (societal history and community memories), and socio-political (linking discourse to social and cultural contexts). These stages offer a full comprehensive data of social groups by contextualizing the results (KhosraviNik, 2010). The figure below illustrates the four mentioned levels.
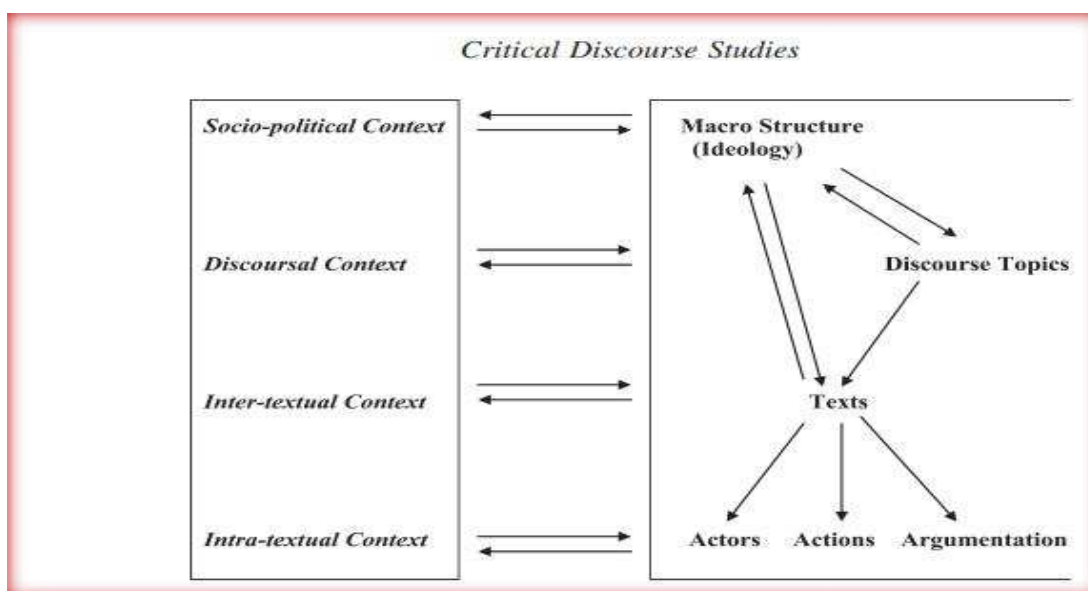
Fig.1: Context Level Interactions (KhosraviNik, 2010, p.67).

Perception of social theory along with multimodality relations explore how texts whether written or spoken, graphics, or multimodal can be investigated within actors, actions, and argumentation. Multimodal analysis studies interaction across multiple media layouts such as films and

TV interviews. Social theory forms discourse, while multimodal analysis surveys linguistic features and arguments (van Leeuwen, 1996). Multimodal social semiotics attach with power dynamics, presenting how interaction adapts to communal requirements, supporting

academics comprehend how individuals transfer meaning within several modes (Bezemer et al., 2016).

Machin (2013) and Kress & Van Leeuwen's (2006) multimodal discourse model investigate how semiotic resources like verbal, graphics, voice, and form components carry meaning in political broadcast reports. Their study

clarifies the effect of digital technique on political discourse and examine power dynamics across ideological analysis. Nevertheless, their model does not focus on impartiality. Wong's (2019) model, building on van Leeuwen and Kress, utilizes a social semiotic approach to investigate text and graphics across various media, containing political news reports.
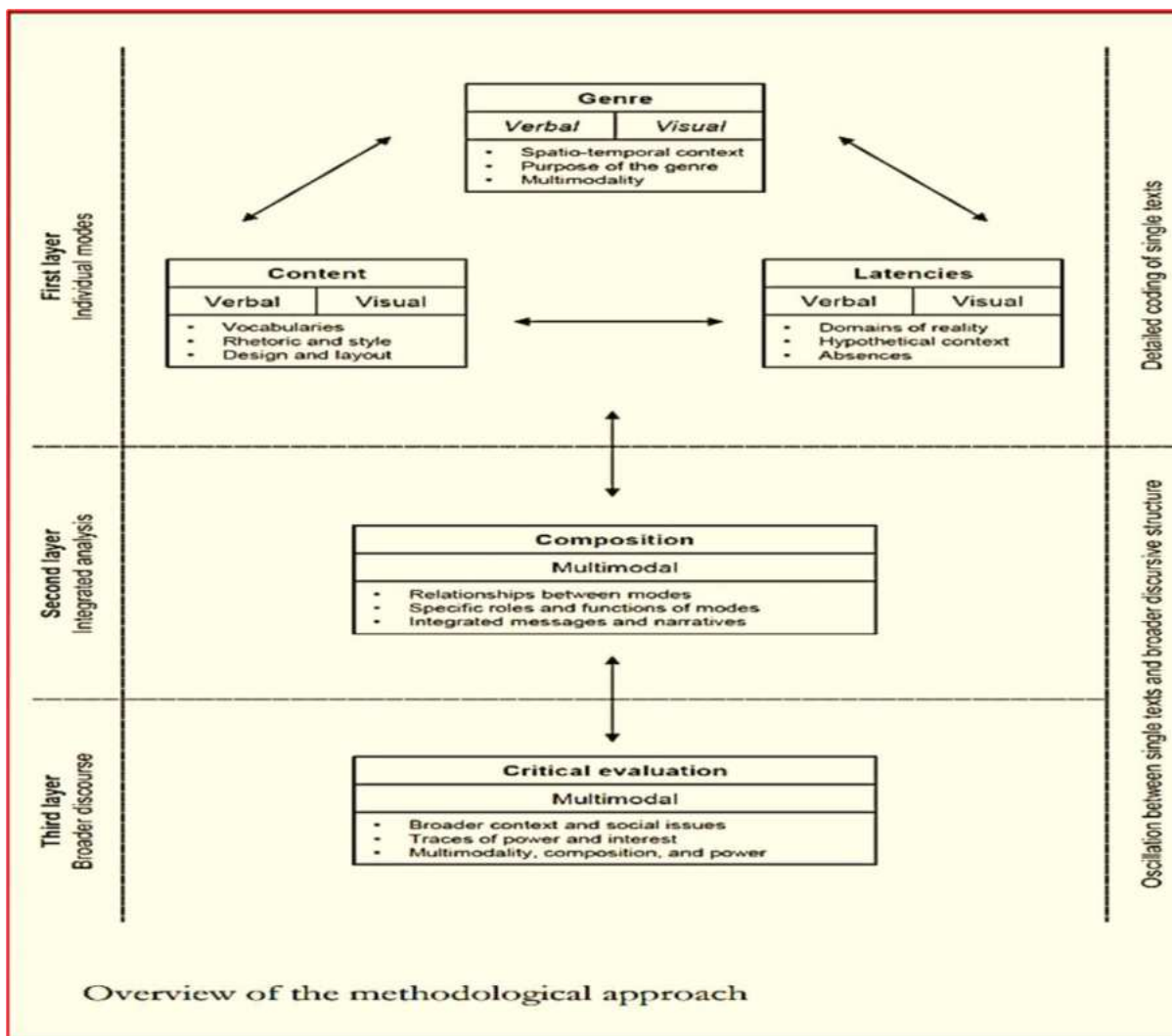
Fig.2: Methodological Approach of Kress & van Leeuwen (2006, cited in Jancsary, Höllerer, & Meyer 2016. p13)

Machin's model and Wong's (2019) analysis both explore the effect of graphical media but from altered perspectives. Machin appearances at how war monuments utilize graphics to represent thoughts and form collective remembrance, often moderating the sorrow of soldiers. Wong (2019), on the other hand, emphasizes the societal

part in graphics, specifically how graphics express cultural impact form by financial powers. Despite these differences, they cooperatively emphasize the influential dominance of graphical media in determining community attitude and public principles.
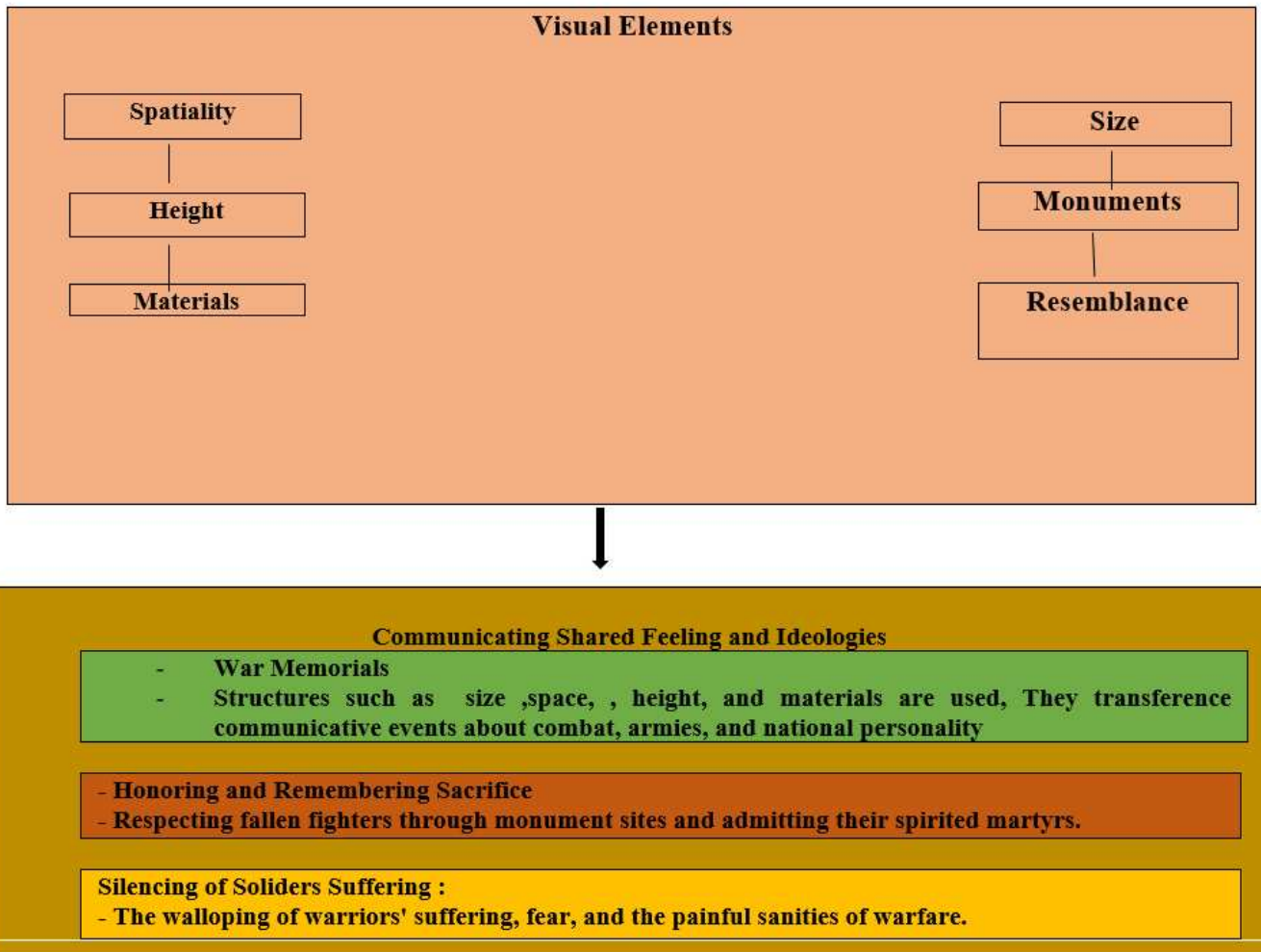
Fig.3: Machin's (2013) Model of Visual Image

Wong's (2019) model offers a full vision of both linguistic and non-linguistic components in political media news, providing a full comprehensive vision of signs and imbedded meanings. His analysis modifies impartiality as the balanced investigation through interaction modes in political broadcasting. This approach confirms objectivity and accurateness, reducing partiality whereas enhancing the comprehending communication concerning graphics and language in political discourse. Impartiality stays a vital concept in multimodal analysis, led investigators to approach their studies with fairness and balance.
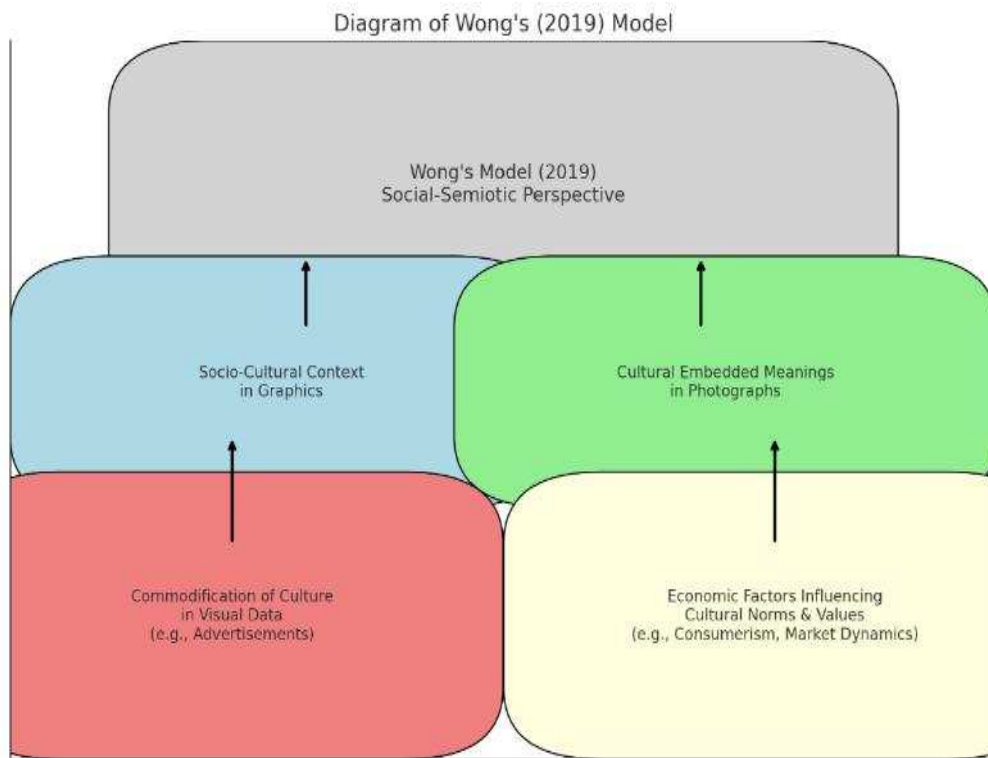
Fig.4: Wong's (2019) Analysis

7- BBC Policy

The BBC's policy in conveying news reports focuses on impartiality, accuracy, and fairness. It emphasizes providing balanced coverage by ensuring that different perspectives are presented without bias. The BBC seeks to uphold these principles while covering major global events, such as the Russia-Ukraine war, ensuring that its reports are informative, neutral, and based on verified facts.

8. 1 How many Ukrainian refugees are there and where have they gone? 4 July 2022

At least 12 million people have fled their homes since Russia's invasion of Ukraine, the United Nations (UN) says.

More than five million have left for neighbouring countries, while seven million people are still thought to be displaced inside Ukraine itself.

However, hundreds of thousands of refugees have returned to their home country - especially to cities like Kyiv.

Where are refugees going?

The UN says that, as of 4 July, more than 5.2 million refugees from Ukraine have been recorded across Europe. More than 3.5 million have applied for temporary residence in another country:

Russia: (estimated) 1,412,425 Ukrainian refugees recorded

Poland: 1,194,642

Moldova: 82,700

Romania: 83,321

Slovakia: 79,770

Hungary: 25,800

Belarus: 9,820

Background

The news report clarifies the displacement crisis causing from Russia's 2022 attack of Ukraine. By July 4, 2022, the UN states that 12 million persons had been displaced. Above 5 million escape to nearby countries such as Russia and Poland, whereas 7 million stay displaced inside Ukraine. These statistics shed light the war's heavy human fee and the stress it has caused on neighboring countries.

I. Qualitative Analysis

A. Wodak's Contextual Levels

The second point in Wodak's (2006) historical approach to CDA is based on four levels of context that assist in the analysis and understanding how language constructs social and political meanings. Here is a brief explanation of each:

1. Intra-textual Level: The text utilizes balance language, as in 1st line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine"*. other example as in 3rd line *"More than five million have left for neighboring countries, while seven million are displaced*

inside Ukraine". These sentences provide neutral, truthful data.

2. Intertextual Level: The text attaches to UN reports, as in 6th line *"The UN says more than 5.2 million refugees from Ukraine have been recorded across Europe"*, and in 5th "Hundreds of thousands of refugees have returned, especially to Kyiv, giving a balanced context.

3. Discoursal Level: The immigrants are represented impartially, as in 8th line *"More than 3.5 million have applied for temporary residence"*. Similarly, as in 9th line *"Russia: (estimated) 1,412,425 Ukrainian refugees recorded"* neutrally clarifies refugee statistics by country.

4. Broader Socio-Political and Historical Level: A set of countries receipt immigrants are modified in a balance and neutral way, as in 5th line *"Hundreds of thousands of refugees have returned, especially to Kyiv", and 6th line "More than 5.2 million refugees have been recorded across Europe"* sheds light on the universal influence avoiding bias.

This analysis shows across all four levels of Wodak's framework.

B. Kress and van Leeuwen's Multimodality

Kress and van Leeuwen's multimodal discourse analysis explains how meaning is structured through multiple interaction modes. The first layer, *Individual Modes*, includes *genre, content, and latencies. Genre shows the connection type, context, and purpose*, with the text being informative about the Ukrainian refugee crisis, as shown in 1st line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine". The purpose* is to notify, as in 6th *"More than 5.2 million refugees from Ukraine have been recorded across Europe". Content contains vocabularies, rhetoric*, and *layout*. The language is unbiased, as in 3rd line *"More than five million have left for neighboring countries"*, and *rhetoric* is accurate, as in 8th line *"More than 3.5 million have applied for temporary residence"). The layout* represents immigrant statistics obviously. *Latencies* comprises *reality, hypothetical context, and absences*, showing the reality in 5th line *"hundreds of thousands of refugees have returned to their home country"* while emphasizing numbers with absences, as in 9th line *"Russia: (estimated) 1,412,425 Ukrainian refugees"*.

The second layer is the Integrated modes; it shows the connection between verbal and visual aspects consisting of composition which is classified into subfields such as relationships between modes, specific roles and functions, and integrated messages show how an image of refugees fleeing Mariupol interacts with text to deliver a unified message.

Relationships Between Modes, the image of refugees escaping Mariupol enhances sensitive deepness to the facts in the verbal text, as in 6th line *"More than 5.2 million refugees from Ukraine have been recorded across Europe". The visual mode* improves the numbers, completing the realistic information. *Specific Roles and Functions of Modes*, the verbal mode offers truths, as in 1st line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine"*, while the visual mode illustrates the social effect, suggesting sympathy. They compromise both impartial information and sensitive truth. *Integrated Messages and Narratives,* merging verbal and visual modes, produce a narrative of human displacement. For instance, in 5th line*, "hundreds of thousands of refugees have returned to their home country—especially to cities like Kyiv"* expresses an extensive tendency, whereas the graphics of individuals cross- away through ruined constructions enhances sensitive deepness. The joint message carries mutually the measure of the crisis and its private toll. To sum up, the layer clarifies how verbal truths and visual graphics are tied together to connect the Ukrainian refugee crisis, creating more touchable info and passionately influential. The image below illustrates what is mentioned above.

The third layer calls Broader discourse relies on critical evaluation, emerging graphics to extent socio- political contexts. This layer reveals the power dynamics and communal events in multimodal compositions. Interpreting the graphics of immigrants escaping Mariupol within this lens shed lights on crucial subfields as follows; *Broader Context and Social Issues*, this subfield explores how the photo reveals socio-political issues. The graphic of immigrants escaping destroy buildings express the universal displacement, combining the verbal text, as in 1st line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine"*. It sheds light upon the measure of the crisis and the continuing challenges displaced individuals face. *Traces of Power and Interest*, the graphic clarifies military influence over ruin buildings, whereas the immigrants' vulnerability focuses on their weakness. This attaches to the text, as in 5th line *"hundreds of thousands of refugees have returned to their home country"*, reflecting continuing power fights. *Multimodality, Composition, and Power*, examine how verbal and visual modes carry power. The photo of immigrants escaping remains reviews power configurations, presenting their vulnerability. Balancing with the text, as in 6th line *"More than 5.2 million refugees from Ukraine have been recorded across Europe"*, it concentrates on the crisis as determined by a greater, invisible authority fight. To conclude, the third layer illustrates how the visual and verbal text clarifies universal   displacement,   power   inequities,   and

multimodality, participating the broader discourse on conflict, immigrants, and authority.

Image 1: Refugees who had fled the country, including from cities such as Russian-occupied Mariupol (pictured)

C. Machin's Visual analysis

In examining the graphic of immigrants escaping Mariupol utilizing Machin's visual analysis model, it is essential to consider components such as *size, spatiality, height, resemblance, materials, and shared feeling* to carry sense, passion, and thoughts. *The size* of the immigrants, illustrated at a truthful scale, making them the prominent concentration, whereas distant buildings reflect an environment highlighting their difficulty. *The spatiality* of the immigrants in the forefront, walking through the ruins, represents survival, however *the height* distinction between the standup immigrants and destruct buildings sheds light on flexibility within ruin. The *resemblance* to actual life marks the significant circumstances, appealing audiences passionately. *The materials* hard ruins and indulgent individual possessions represent the instability of life in confusion. The graphics carries a *shared feeling* of hurt and endurance, concentrating on the social rate of war and resilience. Overall, Machin's analysis displays how the balance between visual components as size, spatiality, and materials shed light on existence, displacement, and faith, ensuring that the focus remains on the human experience in the broader context of war.

D. Wong's Socio-culture

Wong's socio-cultural framework investigates the graphic of Mariupol refugees and explores how the graphic combines cultural and economic narratives. *Socio-Cultural Context* in image represents war's displacement, resilience, and endurance, revolving abstract statistics as *the 5.2 million refugees* into social experiences. *Cultural Embedded Meanings in Photographs* portray displacement, damage, and cultural trauma, making the image a cultural object of war's effect. *Economic Factors Influencing Cultural Norms & Values*, seem in the damage of institutions and livelihoods, gesturing economic uncertainty. *Commodification of Culture in Visual Data* shows how the graphic is utilized in broadcasting and battles to suggest sympathy and universal accomplishment, revolving the immigrant experience into a humanitarian commodity. Overall, Wong's framework illustrates both social and universal components in visualizing the Ukrainian refugee crisis.

I.   **Quantitative Analysis:** Quantitative analysis evaluates data by examining the frequency of specific terms, themes, and topics in a text.

Table 1: Overall Results of Quantitative Analysis

Division	Element	Frequency/ Count	Examples from text & notes
Wodak	**Contextual Levels**		
	Intra-textual Context		
	Descriptive Details	2	"At least 12 million people have fled their homes since Russia's invasion of Ukraine." , "More than five million have left for neighboring countries, while seven million are displaced inside Ukraine."
	Use of Direct Quotes	2	"More than five million have left for neighboring countries, while seven million are displaced inside Ukraine." , "At least 12 million people have fled their homes since Russia's invasion of Ukraine, the United Nations (UN) says."
	Emotional Language	0	Neutral language used throughout the text; avoids emotional or subjective language.
	Inter-textual Context		
	Reference to Previous Events	2	"The UN says more than 5.2 million refugees from Ukraine have been recorded across Europe." , "Hundreds of thousands of refugees have returned, especially to Kyiv."
	Links to International Reactions	1	The text connects to UN reports, giving credibility to the data presented. , "Russia: (estimated) 1,412,425 Ukrainian refugees recorded." clarifies the large number of displaced individuals.
	Discoursal Context		
	Focus on Victim Impact	2	"More than 3.5 million have applied for temporary residence." ,
	Political Statements	0	No overt political bias or statements included in the text.
	Socio-political Context		
	Mention of Global Alliances	1	"More than 5.2 million refugees have been recorded across Europe" highlights global implications
	Military Strategy	1	"Hundreds of thousands of refugees have returned, especially to Kyiv", indicating movement in response to conflict.
Kress and van Leeuwen's Layers	**Branch /Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
Adividual modes	Genre		

	Spatio-temporal context	2	"At least 12 million people have fled their homes since Russia's invasion of Ukraine." , "Hundreds of thousands of refugees have returned to their home country, especially to cities like Kyiv."
	Purpose of genre		"More than 5.2 million refugees from Ukraine have been recorded across Europe" (Line 6) (Purpose: Inform)
	Multimodality	2	The text presents facts about refugees, while the image shows their plight visually (combined text and image representation).
	Content		
	Vocabulary	2	Neutral vocabulary like "displaced," "refugees," and "temporary residence" used throughout the text
	Rhetoric and style	2	"More than five million have left for neighboring countries" and "More than 3.5 million have applied for temporary residence. Rhetoric remains neutral.
	Design and layout	1	The text starts with overall statistics, then moves to specific country numbers, paralleling the image that highlights individuals amidst destruction.
	Latencies		
	Domains of reality	2	The reality of displacement is shown both in "At least 12 million people have fled their homes" and visually in the image of refugees.
	Hypothetical context	1	The possibility of refugees returning home: "Hundreds of thousands have returned" (Line 5), contrasted with the ongoing destruction seen in the image.
	Absences	1	While the text presents numbers and the image shows physical displacement, both lack personal narratives about individual refugees' experiences.
Integrated Analysis	Composition		
	Relationships between modes	2	"More than 5.2 million refugees from Ukraine have been recorded across Europe." (Line 6) complemented by the image of refugees fleeing the destruction. The image shows refugees walking away from a destroyed city, reinforcing the verbal statistics with emotional depth.
	Specific roles and functions	2	Verbal mode offers facts like "At least 12 million people have fled their homes" (Line 1) while the image depicts the social impact of displacement. The visual mode emphasizes the human consequences of the facts presented in the text, adding emotional resonance to neutral statistics.
	Integrated messages and narratives	2	The text mentions "hundreds of thousands of refugees have returned to their home country", while the image shows those still in transition, highlighting the duality of the crisis. The visual narrative of refugees walking through rubble complements the factual verbal narrative, presenting both the scale and personal impact of the crisis.

Broader discourse	Critical Evaluation		
	Broader Context and Social Issues	2	"At least 12 million people have fled their homes since Russia's invasion of Ukraine". This highlights the large-scale humanitarian crisis. The image of refugees walking through the ruins represents the social and political impact of war and displacement on individuals.
	Traces of Power and Interest	2	The text reflects institutional power by referencing the UN, "The UN says more than 5.2 million refugees from Ukraine have been recorded across Europe" . The absence of emotional language and individual stories in both the text and image indicates a focus on broader geopolitical implications, rather than personal narratives.
	Multimodality, Composition, and Power	2	The combination of text and image demonstrates how both modes work together to depict the **scale of displacement** and the **human cost of war**. The text provides data, while the image adds emotional depth.
Machin's Visual Analysis	**Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
	Spatiality	1	The refugees are shown walking through ruins in the foreground, symbolizing survival and resilience amid destruction.
	Size	1	The realistic size of the refugees, depicted in the foreground, emphasizes their prominence compared to the background ruins.
	Resemblance	1	. The realistic depiction of the refugees enhances the emotional appeal and connects the audience to the real-life situation.
	Materials	1	The hard, ruined structures contrast with the refugees' personal belongings, symbolizing fragility and instability in war
	Shared Feeling and Ideology	1	The image conveys shared feelings of pain, endurance, and resilience, emphasizing the social cost of war and human survival.
Wong's Socio-Cultural Analysis	**Sub-Fields**		**Examples from text & notes**
	Socio-Cultural Impacts		.
	- Cultural Narratives	1	The image transforms statistics like **5.2 million refugees** into a visual depiction of human resilience amidst destruction.
	National Identity	1	. The image represents cultural trauma**,** showing displaced refugees amidst the ruins, making it a cultural object symbolizing war's effects.
	Economic Strategies	1	The destruction of buildings and infrastructure in the image symbolizes economic instability and the collapse of livelihoods.

	Geopolitical Economy	1	The image, used in media, aims to evoke sympathy and support, turning the refugee experience into a humanitarian visual commodity.
	Market Dynamics	1	The economic uncertainty caused by war affects refugees' migration decisions, seen in how livelihoods are uprooted and entire communities displaced.

Wodak's analysis of the Ukrainian immigrant crisis stays unbiased and balanced through all four contextual levels. The *Intra-textual context* utilizes accurate facts and quotes, escaping sensitive language. The *Inter-textual context* strengthens impartiality by quoting reliable sources as UN reports. In the *Discoursal context*, the emphasis is on statistics, introducing refugees impartially and without political bias. Finally, the *socio-political context* sheds light on the universal effect of the crisis, sustaining an unbiased stance throughout.

Kress and van Leeuwen's three-layer analysis expresses how verbal and visual components balance each other. In *Individual Modes*, truthful info as *"12 million people have fled"* is matching with sensitive visuals of immigrants. In *Integrated Analysis*, these components connect to tell an integrated story of displacement. Lastly, *Broader Discourse* focuses on official authority (e.g., the UN) similarly concentrating on the comprehensive context without individual stories.

Machin's Visual Analysis, emphasizes how elements such as size, spatiality, height, resemblance, and materials put together to represent the human competition of displacement and survival in war time.

Wong's socio-cultural analysis, focusing on how the description of Mariupol immigrants show displacement, suffering, and the commodification of their experience for humanitarian purposes. The updated version enhances market dynamics, viewing how economic variability effects migration results and cultural responses, balancing both cultural and economic themes in the broader visual and socio-cultural effect.
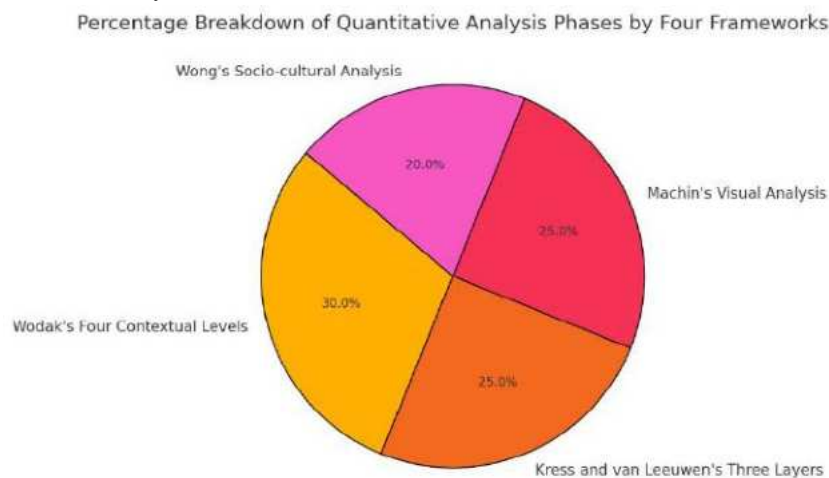
Fig.5: Breakdown of Quantitative Analysis

The diagram reviews the percentage sharing of the quantitative analysis through four crucial analyses. Wodak's Four Contextual Levels (30%) illustrate the intra-textual, inter-textual, discoursal, and socio-political contexts. Kress and van Leeuwen's three Layers and Machin's Visual Analysis each contribute 25%, expressing how verbal and graphical components interrelate to convey proficiencies. Wong's Socio-cultural Analysis (20%) identifies socio-cultural impacts, narratives, and economic strategies connect to the immigrant crisis. Together, these analytical backgrounds provide a full analysis of the information.

8.2 Ukraine war: Kyiv says Russia planning major ground offensive in new year

16 December 2022

Marita Moloney

BBC News

Ukraine has accused Russia of planning a wide-ranging ground offensive for early in the new year, despite recent Russian military setbacks.

President Volodymyr Zelensky and senior officials have warned that Kyiv and its allies must guard against complacency.

The offensive could come in the eastern Donbas region, in the south, or even towards Kyiv, senior generals say.

Western analysts say Russia's ability to conduct successful offensive ground operations is rapidly diminishing.

Britain's most senior military officer Admiral Sir Tony Radakin said this week that the war would only get worse for Moscow, which he added was now facing a critical shortage of artillery munitions.

US says Iran now Russia's 'top military backer'

War will be 'at reduced tempo' for months, says US

In a series of briefings to the media, Ukraine's Defence Minister Oleksii Reznikov said evidence was mounting that Russia, which has suffered a series of battlefield losses, plans a broad new offensive.

He speculated this could occur in February when half of the 300,000 troops conscripted by Russia in October to support the Ukraine war would complete training.

"The second part of the mobilisation, 150,000 approximately... do a minimum of three months to prepare. It means they are trying to start the next wave of the offensive probably in February, like last year. That's their plan," Mr Reznikov told the Guardian.

"The Kremlin is trying to find new solutions [for] how to get the victory," he added, stating that he expects Russia to further mobilise more citizens.

Moscow's new offensive could happen as soon as January but more likely in the spring, the Economist reported on Thursday, saying the assessment came from President Zelensksy, General Valerii Zaluzhnyi and General Oleksandr Syrskyi in recent interviews.

"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv," said Gen Zaluzhnyi, the head of Ukraine's armed forces.

Russia is "100% being prepared", he said, adding that Ukraine's "very important strategic task...is to create reserves and prepare for the war, which may take place in February, at best in March, and at worst at the end of January".

"It may start not in Donbas, but in the direction of Kyiv, in the direction of Belarus, I do not rule out the southern direction as well," he said.

Background

Russia starts a broader attack in February 2022 after years of pressure following the 2014 annexation of Crimea. The battle has caused an extensive destruction and displaced millions, with critical situations. Despite early advances, Russia faced strong resistance from Ukrainian forces supported by Western allies. The war has impacted global politics and security, with shifting military fronts.

I. Qualitative Analysis

A. Wodak Contextual Levels

Wodak's Critical Discourse Analysis investigates how language is influenced by community backgrounds within four levels, Intra-textual (text components), Inter-textual (references to other texts), Discoursal (ideological outlining), and Socio-political (societal influences). These layers illustrate how language carries power and ideology.

1- Intra-textual Level: The intra-textual context is revealed within unbiased quotes and accurate language, emphasizing facts as in 1st and 2nd lines quote Zelensky threatening that *"Kyiv and its allies must avoid complacency."* Furthermore lines 16th and 17th illustrate Zaluzhnyi's utterance, *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv."* Reznikov's comment in lines 8th and 9th comprises that *"evidence is mounting of a broad new Russian offensive,"* sustaining a balance analysis.

2- Inter-textual Level: This context provides peripheral bases and previous actions. Western experts expressing as in 5th and 6th lines quote that *"Russia's offensive capabilities are diminishing."* Similarly, 10th and 11th lines clarify Admiral Radakin's opinion upon the war *"would only get worse for Moscow."* A geopolitical perspective illustrates in 13th line *"US says Iran is now Russia's 'top military backer',"* improving the report's reliability by relating universal viewpoints.

3- Discoursal Level: The report stays impartial, fixing on military policy out of biasness, as 5th and 6th lines explore that *"Russia's ability to conduct successful offensive ground operations is rapidly diminishing."* Quote of Zaluzhnyi expects in 16th and 19th lines that *"The Russians are preparing 200,000 troops"* and are *"100% ready for another Kyiv attempt."* Similarly, quote of Reznikov confirm in 9th and 10th lines assures that *"a broad new offensive,"* basis the discourse in military realities.

4- Socio-political Level: The context concentrating on wider inferences, as in line 10th clarifies Russia's weaponry lacks, as Admiral Radakin states, *"the war would only get worse for Moscow."* The geopolitical impact in line 13th emphasizes that *"US says Iran is now Russia's 'top military backer'."* In line 23th Russia debates interior efforts to activate more troops, joining military movements to broader socio- political consequences.

B. Kress and van Leeuwen's Multimodality

Kress and van Leeuwen's model investigates how verbal and visual components generate meaning. It appears individual components, how they connect, and their wider communal context, joining comprehensive analysis to

social events. The first layer calls *Individual modes* containing three parts: Genre, Content, and Latent components, concentrating on verbal and visual perspectives.

Image 2: Ukrainian servicemen near Bakhmut, in the Donetsk region, where heavy fighting has been taking place

The genre is news report in BBC channel, intending to notifying the community about the Ukraine-Russia war. *The spatiotemporal context* is December 2022, during the war, as mentioned in 1st and 2nd *"Ukraine has accused Russia of planning a wide-ranging ground offensive for early in the new year."* The image displays military action nearby Bakhmut, as in 5th and 6th lines which enhance analysis *,"Western analysts say Russia's ability to conduct successful offensive ground operations is rapidly diminishing." The content is factual*, utilizing expressions such as *"offensive" and "mobilization."* Similarly, 16th and 17th lines quote Gen Zaluzhnyi as *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv."* The image, displaying a Ukrainian reinforced vehicle, indicates military readiness. *The latent components* emphasize military pressure, similarly Reznikov's warning in 9th and 10th lines sheds light on a new *"Russian offensive",* while the image of the deserted battlefield near Bakhmut strengthens this. Lines 23 th and 24th vitalize the conflict as

"It may start... in the direction of Kyiv, in the direction of Belarus," with both the text and graphic expressing an intensifying, vague war.

The second layer *Integrated Analysis* expresses *the relationships between modes*, the verbal and visual components work together to explore the actuality of the Ukraine war; lines 16th and 17th state, *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv."* The image of a Ukrainian serviceman near Bakhmut graphically strengthens this by expressing a dynamic military vehicle in a battle zone. The

text provides context for the military action, while the graphic carries that truth to life. *Specific Roles and Functions of Verbal and Visual Elements,* the verbal mode notifies and examines the condition, providing comprehensive visions. As in 9th and 10th lines illustrate**,** *"Ukraine's Defence Minister Oleksii Reznikov said evidence was mounting that Russia plans a broad new offensive,"* displaying exact data on the offensive. The visual mode, with the armored vehicle, exemplifies military readiness. While the text provides analysis, the image symbolizes the action and danger. *Integrated Messages and Narratives*, the verbal and visual modes formula a combining narrative of military readiness. As lines 23 th and 24th clarify probable attack instructions: *"It may start not in Donbas, but in the direction of Kyiv, in the direction of Belarus."* The image of an armored vehicle strengthens this, describing Ukraine's militaries prepare for action, making a consistent story of imminent conflict.

The third layer *Broader discourse* consists of *Broader Context and Social Issues,* the text and image focus on the geopolitical pressure of the Ukraine war, showing military and political conflict. The threat of renewed fighting emphasizes in 9th and 10th lines as *"Ukraine's Defence Minister Oleksii Reznikov said evidence was mounting that Russia plans a broad new offensive."* The graphics of a Ukrainian armored vehicle near Bakhmut strengthens military readiness. The international effect is expressed in 11th and 12th, indicating US involvement as *"US says Iran now Russia's 'top military backer.'"* *Traces of Power and Interest*, the text and graphic explore power dynamics between Ukraine and Russia, as described in 16th and 17th

lines, *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv,"* displaying a struggle for authority. The absence of citizens and concentrating on military vehicles and troop activities propose an arrangement of government power, while humanitarian features are moderated. *Multimodality, Composition, and Power,* the text and image emerge together to highlight military tension and power dynamics. The text shapes strategic forecasts, whereas the image of a military vehicle displays preparation for action, as in lines 23th and 24th which state, *"It may start not in Donbas, but in the direction of Kyiv, in the direction of Belarus,"* representing the forthcoming conflict. The image of the tank strengthens the preparation for battle, intensifying the power conflict between Ukraine and Russia.

C- Machin's Visual analysis

The map utilizes *size and spatiality* to spot light on Russia's control, with great red zones displaying authority near strategic sites such as in Crimea and Donetsk, expressing Russia's extending attacking plans. *The height,* emphasizes the significance of these regions which bring into line Russia's operating abilities. The map's *resemblance* to actual geography gives the conflict impression more noticeable, strengthening military actions. The red and blue colors represent aggression and resistance, reflecting on troop preparations. Crucial areas such as Crimea signify control and resistance, reflecting about future attacks, interactive the power struggle in the Ukraine war.

Image 3: Areas of Russian Military Control in Ukraine

D. Wong's Socio-culture

The map investigates *the socio-cultural context* of the Ukraine-Russia conflict by graphically creating design areas under military control, displaying the power struggles. Red zones show Russian control, whereas blue symbolizes areas recapture by Ukraine, expressing geopolitical realities. The map strengthens the ongoing territorial war and its social influence. *Cultural Embedded Meanings in Photographs,* the map representing the territorial control reproduces deep national and cultural identities tied to the land. By showing regions such as Crimea and Donetsk, it emphasizes the struggle for sovereignty, crucial cultural events for both Ukraine and Russia, shedding light on the current battle for these culturally significant areas, whereas national superiority and identity are at stake.

Commodification of Culture in Visual Data, the map shortens the intricate Ukraine-Russia conflict into color-coded zones, constructing the geopolitical realities easier for communal consumption. This visual decrease mirrors how culture is often commodified, aligning with the map's portrayal of these regions as strategic properties rather than complex territories. *Economic Factors Influencing Cultural Norms and Values,* Economic factors shape the portrayal of territories, concerning land to military power and strategic value. The map sheds light on areas reflecting an economic effect. These territories are seen as valuable resources, influencing both military strategies and national narratives around land and power.

II. Quantitative Analysis: Quantitative analysis estimates information by investigating the frequency of particular expressions, themes, and topics in a text.

Table 2: Overall Results of Quantitative Analysis

Division	Element	Frequency/ Count	Examples from text & notes
Wodak	**Contextual Levels**		
	Intra-textual Context		
	Descriptive Details	3	Zelensky warns, *"Kyiv and its allies must avoid complacency."*; Reznikov discusses new offensive. "Russians preparing a large-scale offensive."
	Use of Direct Quotes	4	Zelensky quotes in 1st and 2nd lines; Zaluzhnyi on troop preparationin 16th and 17th lines ; Reznikov on new offensive in 8th and 9th lines.
	Emotional Language	0	No emotional language present in the report.
	Inter-textual Context		
	Reference to Previous Events	3	Reznikov mentions past mobilization efforts; Previous Russian strategies. "Kremlin's internal efforts to mobilize more troops."
	Links to International Reactions	2	Western analysts on Russian offensive; Admiral Radakin's perspective.
	Discoursal Context		
	Focus on Victim Impact	0	No specific focus on victim impact.
	Political Statements	3	Zaluzhnyi on troop preparation; Reznikov on new offensive. "Offensive expected towards Kyiv or Belarus."
	Socio-political Context		
	Mention of Global Alliances	2	US-Iran relations highlighted. "Western perspectives on war progression."
	Military Strategy	4	Russian troop mobilization; Offensive directions discussed.
Kress and van Leeuwen's Layers	**Branch /Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
Individual modes	Genre		
	Spatio-temporal context	4	"Ukraine has accused Russia of planning a wide-ranging ground offensive." Zaluzhnyi discusses troop preparation. Image: Ukrainian armored vehicle represents readiness for conflict.
	Purpose of genre	2	The purpose is to inform about upcoming military actions. The image reinforces military readiness.

	Multimodality	2	The text presents facts about refugees, while the image shows their plight visually (combined text and image representation).
	Content		
	Vocabulary	4	"Russia plans a broad new offensive."; "The Russians are preparing 200,000 fresh troops."; "It may start... in the direction of Kyiv or Belarus." Image: Military vehicle shows preparation for action.
	Rhetoric and style	2	Rhetorical elements emphasize military readiness and urgency, e.g., "offensive", "mobilization."
	Design and layout	2	The image layout highlights the centrality of the military vehicle.
	Latencies		
	Domains of reality	3	"It may start... in the direction of Kyiv or Belarus." Russia's plan for a renewed offensive. Image: Depiction of military readiness in the barren battlefield.
	Hypothetical context	1	The hypothetical context suggests future military movements toward Kyiv or Belarus.
	Absences	1	Absence of civilians in both text and image emphasizes a purely military focus.
Integrated Analysis	Composition		
	Relationships between modes	2	Text and image reflect military readiness and conflict preparation.
	Specific roles and functions	3	Text gives detailed analysis; image represents action.
	Integrated messages and narratives	2	Combined narrative of strategic forecasts and military readiness, e.g., with the military vehicle.
Broader discourse	Critical Evaluation		
	Broader Context and Social Issues	3	image reflect geopolitical tensions and military action.
	Traces of Power and Interest	3	Power dynamics represented through troop movements and military imagery.
	Multimodality, Composition, and Power	2	Strategic forecasts in text are reinforced by the image of the military vehicle.
Machin's Visual Analysis	**Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
	Spatiality	2	Spatial arrangement highlights control over key regions, with Crimea and Donetsk central in the conflict.
	Size	2	Large red zones in Crimea and Donetsk display Russian
	Resemblance	2	The map resembles real geography, making military actions seem more tangible and impactful.

	Height	1	Height emphasizing significance of Crimea and Donetsk
	Materials	3	Red represents Russian aggression, while blue highlights Ukrainian resistance.
	Shared Feeling and Ideology	1	Crimea symbolizes control and strategic importance, reflecting future military attacks and plans.
Wong's Socio-Cultural Analysis	**Sub-Fields**		**Examples from text & notes**
	Socio-Cultural Impacts		.
	- Cultural Narratives	2	The map shows regions like Crimea and Donetsk as culturally significant, representing deep national identities.
	National Identity	3	The battle for Crimea and Donetsk reflects a struggle for national sovereignty and identity, key cultural events.
	Economic Strategies	2	Territories are portrayed as strategic assets, reflecting their economic and military value.
	Geopolitical Economy	2	Regions like Crimea are seen as valuable resources, influencing military and economic strategies.
	Market Dynamics	1	Territorial control drives market dynamics, shaping national strategies around land and power.

Wodak's analysis investigates the text's impartial tone, utilizing quotes from Zelensky, Reznikov, and Zaluzhnyi out of sensitive language. It mentions past mobilizations, Western experts, and US-Iran relations. The concentration is on Russia's military strategies and international coalitions, escaping national or humanitarian issues.

The analysis of *Kress and van Leeuwen* explores three layers, *Individual Modes* illustrates Ukraine's conflict and military expressions such as *"offensive."* *Integrated Analysis* displays verbal and graphics elements to spot light on military plan. *Broader Discourse* explains geopolitical pressures and power dynamics, describing the universal conflict over visuals and military activities.

Machin Visual analysis of the visual map examines components such as *size, spatiality, height, color, and symbols.* Great red regions in Crimea and Donetsk symbolize Russian control, with spatiality showing dominance. *Height* concentrates on the strategic significance, and *the resemblance* to real geography made the conflict feel more tangible. Red signifies Russian violence, while blue signifies Ukrainian confrontation, emphasizing the power struggle. Signs, such as Crimea, point to potential future attacks, replicating the continuing conflict.

Wong's (2019) analysis examines how the map reflects the Ukraine-Russia conflict. Red illustrates Russian control, blue displays Ukrainian recapture, emphasizing power struggles and cultural link to Crimea and Donetsk. It also indicates territories as economic possessions tiesto military power, abridging complex geopolitical issues for public understanding.

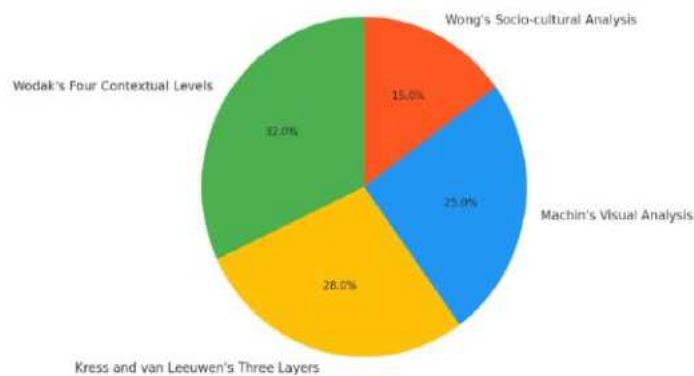Accurate Quantitative Analysis of BBC News Report: Ukraine War - Russia's Ground Offensive (New Colors)

Fig.6: Breakdown of Quantitative Analysis

The BBC news report is also studied percentage quantitatively, dividing into four crucial parts. *Wodak's Four Contextual Levels (32%)* provide linguistic and contextual analyses, confirming a multi-layer comprehending. *Kress & van Leeuwen's* three layers (28%) emphasis how visual and textual components relate to generate meaning. *Machin's Visual Analysis* (25%) explores spatial features such images, graphics, and their symbolic aspects, exploring size, placement, and meaning. Lastly, *Wong's Socio-cultural Analysis* (15%) investigates the broader socio-cultural and political impacts within the visual and textual content. Overall, these phases offer a comprehensive multimodal analysis of the news report.

3.4 Conclusion

Utilizing Wodak, Kress & van Leeuwen, Machin, and Wong's models, the study analyzes the coverage, uncovering how media often display power dynamics, ideologies, and socio-political contexts. A crucial result is that British media target to achieve impartiality, avoid biases and ideological effect in shape reportage. This is obvious in the language, graphics, and frame used to introduce the conflict, in addition to focusing on political or military narratives over humanitarian ones. The study also shows how media's multimodal strategies can either strengthen or challenge dominant ideologies, with some reports providing more balanced views, whereas others slightly lean towards one side. Visual components in news, such as graphics, maps, and charts, also have an essential role in forming sensitive and cognitive replies to the conflict, as analyze through Machin's visual framework. Wong's socio-cultural analysis emphasis how these visuals often abridge complicating geopolitical issues for mass consumption.

Overall, the research in depth investigates how multimodal discourse in media works, specifically in conflict reportage.

It highlights the necessity for continuing critical analysis of media to confirm balanced and full viewpoints, particularly in political subtle circumstances as war. While perfect impartiality may be problematic to attain, photograph and mirroring in reporting have an essential role to avoid biases, showing more comprehensive universal aspects.

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Frankenstein: A Romantic Novel

Tanuj Pal Singh

tanujpalsingh@gmail.com

Abstract— Frankenstein is a novel about the sin committed by Victor Frankenstein of creating a hideous creature. The action unfolds and shows the misery treated on the creature and the way he takes his revenge. But through this novel we see the injustice, hatred, suspicion, madness and cruelty of the beings. And to endure this we need a companion without which we are left desolate like the monster or Victor himself in the end. And this relationship of humans and beauty of nature is contrasted and portrayed in this novel of the Romantic age of English literature by Mary Shelley.

Keywords— creature, misery, relationship, society

I. INTRODUCTION

Frankenstein or The modern prometheus is an epistolary novel by Mary Shelley, daughter of W. Godwin and Mary Wollstonecraft and wife of P.B.Shelley. This is her most famous novel. It is a gothic and science fiction novel. Set in 18th-century Europe, the novel blends elements of Romanticism and the Gothic tradition.The novel delves into deep philosophical questions regarding creation, isolation, and the nature of humanity.Often regarded as one of the first works of science fiction, *Frankenstein* also critiques societal norms, ethics in scientific exploration, and the treatment of outsiders. Mary Shelley, influenced by her intellectual circle and the contemporary works, crafted a story that remains profoundly relevant, as it addresses issues related to science, morality, and identity.

II. SUMMARY

The novel starts with letters relating the zealous expedition of Robert Walton to the North Pole, to her married sister Mrs. Margarert Saville living in London, which hitherto has not been explored as the time of action is the Eighteenth Century. In the fourth letter he writes about the second strange encounter in this inaccessible region, after the perceiving of "a man, but apparently of gigantic stature, sat in the sledge and guided the dogs." being the first, a sledge cradling two lives still breathing among their dead companions, in such wretched condition, a dog and an European.This European is Viktor Frankenstein who is weak and moribund. Walton has found a friend which he longed for. After conversing with Walton and hearing the fervor and perseverance towards his goal Viktor burst out in broken accents: "Unhappy man! Do you share my madness? Have you also drunk the intoxicating draught? Hear me; let me reveal my tale, and you will dash the cup from your lips!" and he decides to chronicle his mishappenings, which he knew could be considered a hoax gothic story of supernatural being, to Walton the next day when he is free.The next part of the book is this paroxysm of grief unfolded by Victor to Robert and recorded by Walton .

Viktor Frankenstein is a Genevese, born to Caroline Beaufort and Alphonse Frankenstein. Caroline adopted a sweet orphan from a peasant woman who was christened Elizabeth Lavenza which was regarded by Viktor -my more than sister-and loved by all. His mother had two sons afterwards, Ernest and William, the youngest. As a curious child who was intrigued and wanted to know about the secrets of heaven and earth he read Cornelius Agrippa, Paracelsus, Albertus Magnus and Sir Issac Newton. At the age of seventeen his parents resolved to enroll him in the university of Ingolstadt but this idea was abhorred by his close friend's dad who was a trader and saw idleness and

ruin in the pursuit of knowledge for his child and Viktor's friend, Henry Clerval. His journey got postponed because of Elizabeth's scarlet fever and then the untimely death of his mother who hoped for the future union of Viktor and Elizabeth. This is considered by him "the first of my misfortune of my life occurred -an omen, as it were, of my future misery." As he goes to Ingolstadt he misses his brothers, family and friends but soon this vacuum is filled by indefatigable pursuit of knowing the secrets of life. This zeal is instilled by one of the two principal professors of Ingolstadt University M. Waldman and the other being M. Krempe. M. Waldman encouraged him to make natural philosophy, and particularly chemistry his sole occupation. This turned his life to one of an ascetic who wanted to know the secret of life for which purpose he set up a laboratory on top of his apartment and gathered pieces of human bodies that he picked up from the Charvel house. And then came the day of November after two years of inhuman work when he had sinned by making such a hideous creature live whose countenance even frightened his maker in running away. But as he returned in the morning with Clerval, who had now persuaded his father and surprised him with his visit, the creature was nowhere to be found. There was a sigh of relief but a guilt and remorse of the mistake of this magnitude again crept up. And this can be seen by his friend on his countenance who nursed him of his nervous fever for several months. And when asked by Viktor that how shall he repay his debt Clerval only wanted a letter in Viktor's handwriting to his family who would be glad to hear from him directly.And then he gave the letter of Elizabeth to Viktor which contained simple details of their village life and the inclusion of a new member in their home named Justine. Justine is loved by all and not treated like the servant, which she is, in France and other monarchies. Viktor, still horrified by his own creation but not able to confide in anyone, proceeded regularly and went with Clerval to introduce him to several professors. Here he was welcomed with the sarcastic tone of M. Krempe and delightful appreciation of M. Waldman and he disliked both to the same degree. Then he indulged himself in the interest of Clerival's study that is the study of languages the Persian, Arabic, and Sanskrit.The days went by and his return to Geneva was interrupted until the spring by several accidents. And his salubrious environment with the enchanting company of his friend Clerval had helped him recover. But the letter from his father of his youngest brother William's death aggravated his sorrows. He hastened to his home and as he appeared there at a time when the gates were closed he wandered to the place where the strangling of William was mentioned in the letter. Here he exclaimed, witnessing the tempest, "William, dear angel! this is thy funeral, this thy dirge!" and he saw a gigantic

stature through a flash of lightning, the monster he created, and was convinced of this monster's crime since "Nothing in the human shape could have destroyed the fair child." He spent the remaining night cold, wet and remorseful. The next morning he dashed to his home to console his family, who he almost forgot in the pursuit of making that monster, and was appalled when Ernest told him that Justine is the prime suspect. Elizabeth, whose contrition can be seen on her face, blamed herself for the death because she had given him the jeweled picture of his mother on William's entreaties which is considered as the motive of the murder. This is found in the pocket of apparel of Justine but this also did not shake the belief of Viktor and Elizabeth in her innocence. But after her confession, which was deceptively taken from her by terrifying her of the execution in hell, she is sentenced to death even after the plea of Elizabeth to the decadent authorities.

Victor was overburdened with the feeling of remorse, horror, and despair as he was the culprit behind the cruelty borne by the two innocent souls. Their house was the house of mourning. To forget these pains he wandered to the valley of Chamounix which provided him the rest of body as well as mind near the shores of Arve. Again this bliss is temporary because his creation approaches him and he, who abandoned this creature at the first sight, said his first word to this being as "Devil...." And is conversed in return by that thing as : "I expected this reception" and then the creature asks for him to talk in the hut. He wanted to relate the miseries he has to endure because of being the hideous creature whose countenance is abhorred and the chance to interact is snatched away by the curses and yellings thrown at him, by everyone, at his first glance. And then Viktor can decide whether this monster is worthy of a secluded peaceful future or he will be the scourge and ruin of the fellow humans. And then Frankenstein related his tale.

The unnatural birth of his being started with the uncontrollable sensations of every kind which he distinguished and controlled with time. The need of food was fulfilled by the forest of Ingolstadt and the need of warmth was satiated by the fire remains left by some wandering beggars. But as the want of sufficient food and shelter made him enter a hut he was faced with the frightened and hateful human beings who shrieked and attacked him. Humans are the first to reject or get frightened by something new that they are not accustomed to. But Frankenstien's monster found a hovel which was adjacent to a cottage inhabited by an old blind man, De Lacey, and his doleful son, Felix and sweet daughter, Agatha; and these name and relation he understood while observing them from a hole which was attached to the cottage and his hovel. As he observed, with their conversation he found out that their primary problem is poverty which made him not steal their

food and instead help Felix in collecting wood, which was considered by them as a miracle when they saw a stack of wood left in front of their house in the morning. Then with spring came an Arabian girl named Safie, which made the dejected look on Felix's face disappear. Their conversation made the being in the hovel understand that she also did not know the language of this family. The monster also got to learn their language when Felix instructed Safie from Volney's Ruins of Empires. And this is the way this monster learnt the ways of men. Then some time elapsed when he learned the history of this family, which he has been considering friends, just because he sees them from the hole everyday and unacknowledged help them in their daily chores during which he found a portmanteau containing several articles of dress and some books like,Paradise Lost, some volumes of Plutarch's lives and The Sorrows of Werter.

De Lacey and his family lived in Paris in affluence. They were among the ranked people of that society. There a Turk Merchant, Father of Safie, was unjustly sentenced to death. Paris was indignant at this judgment which was conjectured to be because of Turks religion and wealth rather than the crime committed. Felix, who was present at the court at the time of the trial, was deeply moved. He asked the merchant to let him help and was contemptuous at the Turk's insistence to reward him in return. He also saw Safie at this time and was infatuated towards her. This was discerned by her father and he promised the hand of her daughter in marriage to Felix as soon as he should be conveyed to the place of safety. Safie and Felix also exchanged letters which presented a history of Safie's christian mother who was bought by her father and whose lessons had impressed "the prospect of marrying a Christian and remaining in a country where women were allowed to take rank in society was enchanting to her." Felix then was successful in making her father escape to Leghorn, where the merchant had decided to wait until they got a good chance of getting into some part of the Turkish dominions, but the French Government detected the culprits. They prisoned Agatha and De Lacey which led Felix to return to Paris. They were tried and perpetually exiled after taking all their fortune. When this news reached the Turk he wanted Safie to forget Felix. But Safie was resolute, some part of which was her mother's lessons, and found a way to her lover even when her attendant from Italy , who knew the common language of Turkey, fell ill and died in a town 20 leagues away from their house.

Then winter came with the resolution of this hideous creature to meet his lovely cottagers. He made a plan to meet De Lacey when he was alone which would inhibit the others being scared by his ugliness, then he would gain the goodwill and mediation of De Lacey to be tolerated by his

friends. But this plan did not work except the part where conversed with the old man until his children came and replicated the actions which has now been accustomed to the monster. But this harshness by the beings which he considered to be full of joy and love turned him into the real Frankentein's monster which was hitherto only was present in his appearance. He could have ripped Felix from limb to limb but resisted this urge and left the cottage in pain and anguish.But after knowing that Felix and his family has left this cottage in fear he burned it in anger. This accumulated towards the hate for his maker, against whom he has sworn a eternal vengeance, whose address(Geneva) is found in the letter in his old clothes.

And he embarked on the miserable journey to Geneva which was completed in 2 months.This journey ended on the mountains of Jura when he was disturbed by a beautiful unprejudiced child, as he thought earlier, in his sleep. And a plan came to his mind to train and educate this child to be his companion for life. And, as earlier, he was met with the same fate as the child after the first glance at him cried," Let me go, monster!..... My papa is a syndic---he is M. Frankenstein--- he will punish you..." . The wretch in anger and surprise squeezed the little child's throat to silence the epithets he was screaming and William was killed by him. Then he confessed that he was the one who put the photo of Caroline in the pocket of Justine and attributed all this to "the lessons of Felix and the sanguinary laws of man..." And after relating his forlorn tale he made his requisition , " I am alone and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species and have the same defects. This being you must create."

The eloquence has charmed Viktor in conceding to make him a companion after many repudiations and a solemn promise to quit this land and its people to live in solitude and never bother anyone. Viktor also consented because he felt obligated as a creator to make his creation happy and another reason could be that he was convinced by the monster's reason for the future's good prospect when he said "the love of another will destroy the cause of my crimes,.." The monster left Viktor to work on the project and kept an eye on him.

The commencement of this task required the courage, interest and instruments which he lacked. And with this dilemma came his father with a proposal of marriage with Elizabeth. There were many things regarding the dismal future of his conceited project, of making a female monster, in Viktor's mind which inhibited him and he decided to go to England. Clerval also joined him in this expedition. They reached there and with vigor Henry wanted to converse with the bright minds present there but Viktor abhorred society. Then with the request of a person in Scotland to visit and

experience its beauty, both of them went to Scotland. Viktor, in no mood to mingle with others joyously, visited the remote part of Scotland to finish his work in solitude. Here he started his work with great speed but a revelation hit his conscience. He thought that he cannot make the same mistake of creating a thinking living monster who may not adhere to the already created monster's whim to live with him. And even if they live in a deserted place far away from this land, the world would be infested by a race of devils for which he(Frankenstein) would never be forgiven. This is the time when he saw the wretch looking at him from the casement and in a fit of this trembling passion he destroyed "the creature on whose future existence he(the monster) depended for happiness," who "with a howl of devilish despair and revenge, withdrew." And Viktor made a solemn vow to never resume his labors. Then the devil came again to confront him but in vain because Viktor was keen to never "create another like yourself, equal in deformity and wickedness." And the monster retreated in agony saying "I shall be with you on your wedding-night.", the intensity of the threat of these words is to be felt by him afterwards.

The next morning was calm with despair. He got letters including one from Clerval who wanted him to join him in Perth. Viktor decided to depart in two days. And he left the island on a skiff in which he slept unfortunately and which had steered away from the path because of the Northeast wind. And this stuck Viktor for several days in the sea before finding a shore inhabited by humans. The arrival of Frankenstein is welcomed with a hostile crowd of Irishmen. One of them escorted Viktor to Mr. Kriwin, an old benevolent magistrate with calm manners, gave an account of the murder there last night. And Viktor followed without any hesitation because he knew that he had done nothing of that sort. At the trial of this murder many people testified that they had found a body of a young man, twenty five years of age, which was strangled to death. And then they deposed that they saw a similar boat as Viktor's on the shore with one occupant. This similarity of murder by strangling alerted Victor. And the foreboding became true when Mr. Kirwin ordered to take him to look at the body which is of his dearest friend, Henry Clerval, who nursed him in his fever and has a future prospect of going to India to explore and fathom its culture and philosophies. Then again this misery took hold Viktors body and mind. He became ill for two months during which he raved frightfully. Sometimes he would have hallucinations of the monster grasping his neck. These raves were understood by Mr. Kirwin as he knew the language and it was his kindness that Viktor got the best room in the prison with a nurse. Mr. Kirwin also made his father meet him in the prison for a limited time as his precarious health needed every possible precaution. And then after three months in prison he was acquitted as it was

proved that he was on the Orkney Islands at the hour the body was found. Viktor was released from the prison and free but he was still in the jail of the dismal remorse of three deaths caused by him. His father was joyous and took him home, a journey, during which he recovered mentally and physically. During this he gets a letter from Elizabeth confessing her love for him and proposing a marriage if he wants to get married to her. This letter presents a dichotomy in his life in which on the one hand he is happy at this childhood desire being fulfilled and on the other hand he is in agony at his devilish machinations. He is also reminded of the words of the monster that he will be there at his wedding. He also wrote confirming that he would marry her and tell her a miserable secret of his after their marriage and until that period he should not be asked anything about it.

As soon as they reached Geneva he was welcomed warmly by Elizabeth. M. Frankenstein spoke of their wedding and Viktor did not say anything. And he conceded to marry her within ten days because he was not afraid of the fatal combat with the devil if he had Elizabeth by his side. But little did he know the intentions of the fiend. Preparations were made, jubilation spread everywhere. It was decided that after the wedding the couple would spend their first day at Villa Lavenza beside the beautiful lake. Victor prepared himself by constantly carrying pistols and daggers even for the sudden encounter with the rogue. All ceremonies were finished and they journeyed to the villa and reached there in the evening. Victor searched every nook and corner of that place to find his adversary and entreated Elizabeth to retire. Then he heard a shrill and dreadful scream and hastened towards her room only to find his love of life, source of his joy and life dead in the same fashion as every other of his loved ones.

He stumbled senseless on the ground and recovered to find the people of the inn surrounding him and then he embraced his love with passion. And suddenly he saw the beelzebub lurking in the window smiling and pointing towards the deceased body of his beloved. Viktor sprung up and shot his pistol but the devil dodged it and quickly went far away and plunged into the lake. Viktor went with others to find him but in vain. When he went back to the room he again cried with sorrowful tears with the company of other women weeping with him. But now he reached the acme of his agony. He arrived at Geneva with the apprehension of his remaining family's ill fate on the hands of his creation but Ernest and M. Frankenstein were breathing but not alive. The suffering of their loss could be seen in their face and after a lapse of time on their health. Viktor's father died only a few days after this incident.

And he was confined for many months in a room because he turned into a mad man. Then after a month from his release he uttered every detail, of his family's misfortune

and the monster behind all this, to a magistrate. Viktor wanted him to take all the possible actions to detain this creature as soon as possible. But the magistrate took his account to be incredulous and gave replies only to soothe the rage and angst in Viktor's eyes. Viktor, who could not live with the fact that he has unleashed this horrendous being among his fellow beings, makes a resolution to find his traces and follow this devil and kill him with his own hand. And the monster, who can bear the extreme cold temperatures that no human being can bear, also leaves traces intentionally to lead him on a journey to the North Pole. During this chase when he was about to die in the cold he encountered the vessel of Walton.

Walton then nursed him but his weak and fragile body was not to be recovered. He made Walton promise to kill the wretch if he dies and warned of the eloquent persuasiveness of his satanic tongue which should not waver him from this promise. All the history is recorded by Walton but when asked about particulars of the creature's formation, Viktor would reprimand, "Are you mad, my friend? Or whither........Peace, peace! Learn my miseries and do not seek to increase your own." Then the ship is surrounded by mountains of ice and the prospects of coming back from this journey appear dismal. Walton stood at the crossroads of decision, whether he should give up and leave his resolution of being the first to explore the North pole or concede to his crew's forebodings and return. Even after a zealous address to the crew to continue this expedition by Viktor their desire to return was consented by Walton. He came back ignorant and disappointed. Viktor due to his ill health also died in front of Walton. When Walton returned to the cabin to see in midnight the ill-fated and admirable friend. He was encountered with the fiend who was the cause of all of Viktor's miseries. Standing tall before his dead body.

Walton told him to stop. The Being conceded and exclaimed, "That is also my victim! In his murder my crimes are consummated....." The remorse is expressed at the evil deeds he had done consumed with the anger which was caused by all humankind towards him. He understood the pain Frankenstein felt when he saw the dead body of his beloved friend because the creature had felt that pain when he was driven out of the cottage by his supposed friends or when he was rejected by humankind even after saving a child from drowning. This recollection of injustice and cruelty haunted him and made him the Frankenstein's monster who is dejected and hence says: "Yet even that enemy of God and man had friends and associates in his desolation; I am alone." "Evil thenceforth became my(the creature's) good". Still he confesses the guilt that he feels and waits for the day when this remorse and anger will not haunt his imaginations. And therefore he decides to leave this human habitation, never again be an instrument of

future mischief, and burn himself in the pyre. The death which relieved him of the agonies that consumed him and the unrequited love he longed from the time of inception of his life. Thus he is right when he says to Walton " My spirit will sleep in peace,.. Farewell."s

III.   CRITICAL REVIEW

Frankenstein deals with human's relationships with their surroundings, other humans and the creator or master. Being the Romantic era novel it focuses on the soothing and calming effect of nature on humans, the abhorrence towards the logical and reasoning knowledge, the adherence to remain in the providence of the Unknown or otherwise we would not be able to handle the novel creation, and the individualism which is highly given importance as can be seen in the last monologue of Frankenstein to Walton when he explains all his emotions and remorse vividly and we (the readers) get perplexed with the dilemma between his crimes and the odious behavior he had to endure. The explorative instinct and zeal of human beings is not admired. On the other hand, it is repelled by Mary which shows the attitude caused by witnessing the ill effect of early industrialization in Europe. The dehumanizing effect of industrialization is charmingly conveyed by her through the mistrust, corruption and hostile society of this fictional world. The beautiful aspect of the world is portrayed with the vivid description of the Alps, the effect of changing season on the environment as well as on living beings, and the peaceful lakes and valleys like Chamounix. The division of class in Europe can also be understood. The growing aspirations and wealth of the mercantile class can be seen with M. Frankenstein's insistence on Viktor's university education. But the abhorrence towards futile knowledge of soul and philosophy can be understood when Henry Clerval is not allowed to go with his friend Victor to pursue university education. The status of women can be understood with the demand of Frankenstein's monster to make his companion of different sex, that is, female. This shows how through the books and society he has observed, he understood that a female would be able to be in his control and live with him the exiled life, as he promised to Viktor. Only Mary's feminine part led her to write through Viktor that even the next creature (a female) can be more powerful and dissident. The problem of slavery and women's rights is also just touched upon through the instance of Safie's mother. The corruption and flawed legal justice system of that time is also ridiculed with two cases, one of Justine and the other being that of the Turk merchant, father of Sophia, in Paris. A disguised rancour can be seen in the portrayal of Turkish/Arabian muslims through the character of Safie's father as being cunning, practical and a reneger. And the amiability of Europeans/Christians is shown through Felix's

resistance towards the system for his freedom even at the cost of his family's detention. Frankenstein is not only a simple gothic romantic novel but it also shows the mirror to the society which does not accept differences and is getting inhospitable and philistine. In turn which creates a being who wants love and affection into Frankenstein's monster.

The influence of the maestros of Literature, like Milton, Coleridge, etc is conspicuous in the novel. The scene of the ship surrounded by ice reminds us of Coleridge's magnum opus, "The Ancient Mariner". Viktor's hamartia being the seeker of forbidden knowledge reminds us of Milton's "Paradise Lost". Frankenstein's monster many a times compare himself to Satan, for example when he says

  I ought be thy Adam, but I am rather the fallen angel.. or

..the fallen angel becomes a malignant devil.Yet the enemy of God and man had friends….

But Satan's shadow can be seen in other characters also. M. Waldman, who is a charming and soft spoken person, encouraged Viktor like Satan allured Eve for eating the apple. The infusion of stanzas of poems of Wordsworth and Coleridge in this novel also shows the reverence and influence of their work on the writers of that period. The novel's romantic idea of being satisfied with the natural gifts and resources is not only embedded in us through the catastrophe endured by Viktor Frankenstein but it is also shown through the dialogue of the newly born creature who observes:

"Yet why were these gentle beings unhappy? They possessed a delightful house (for such it was in my eyes) and every luxury; they had a fire to warm them when chill and delicious viands when hungry; they were dressed in excellent clothes; and, still more, each day looks of affection and kindness. What did their tears imply? Did they really express pain? I was at first unable to solve these questions, but perpetual attention and time explained to me many appearances which were at first enigmatic."

This is also the crux of the romantic movement which was against the scientific and inhumane reasoning of the Industrial Revolution.

Frankenstein's monster represents the oppressed and that is why many may take his side even after the heinous crimes he has done. The confession in the last chapter depicts not only the misery of the fiend but also somehow looks like a justification of the violent acts after the French Revolution towards the aristocratic class. The violence inflicted on Viktor can be compared to that of the working class inflicting pain on their earlier masters for not performing their duty with diligence. The role of master and servant keeps on changing in the novel which is evident when the monster says:

"You are my creator, but I am your master;obey!"

This is a line portraying many meanings from the class conflict predicted by Marx to the concept of Possibilism by Strabo. This also gives the downtrodden the power they longed for, especially at the time it was written. The inability to express himself and the misconceived notion about him from his appearance represent the era of industrialisation when the migrant is not usually welcomed wholeheartedly. Through this and the case of the Arabian merchant's unjust trial, Mary depicts the miseries and problems of immigrants and minorities. They also do not have any companion (safe space) with whom they can share their life with love without any preconceived resentment. This is the reason Frankenstein does not give you a clear hero because this was the time of ambiguity when people had lost faith in monarchy but were incognizant about the future of the society without any Divine Providence. Frankenstein's monster also represents the danger of the unknown, at present it is the unprecedented growth of Artificial Intelligence, which can even daunts its makers on the prospects of future calamities it may cause.

Female characters as usual did not get the center light. The life of females can be understood to be confined in the house by the character of Elizabeth, who was given the responsibility for the upkeep of the family after the death of Viktor's mother. The misogynistic mindset of the society can be conceived by the demand of the monster of a female monster. Since the creature's ideas were from the books and people he had observed in his lifetime. It depicts the idea of a female being that of a domestic, subservient, and loving creature. And that is why he is confident that he will be able to control and manipulate her to come with him to South America, away from human habitation as he promised to Viktor. But the revelation that Viktor experiences, that there is a possibility that she can be independent thinking and reasoning being, made him destroy her at that instant. This revelation reflects the thoughts of Mary which understands women as an individual who has a mind and wishes of her known and who is not a meek servile animal whose life is for all but her own. The feminine and masculine nature of the characters in the novel is also prominent. The loving, docile and innocent nature is dramatically contrasted by the monster's transformation after he is treated with contumely by Felix and his family. The care and worry of M. Frankenstein for his son shows his feminine side which is again shown when he fell ill and died by the grievous news of Elizabeth's death.

The diction used is simple like the authors of the romantic age. The plot creates suspense but many a times reveals the future action. The climax is more or less anticipated but the lack of eye witness of Monster's death leaves a scope for a sequel and a vast horizon for the readers to imagine their

endings (if they want to end this tale). The plot of injustice of the corrupt legal system is also repeated with almost the same story of Justine, the Arabian merchant, and Viktor Frankenstein. The description of nature and surroundings whenever Viktor travels also reduces the charm. Sometimes this repetition stretches the narration which appears to be done deliberately to increase a short story to a novel. The emotions are something which are related in a sensible way, most of the time the remorse, guilt, and pain (which cannot be expressed) these emotions are prominent but the emotions between Felix's family or the advice and care of M. Frankenstein for his son which melts our heart while reading it. The use of Seasons is also remarkable in the novel. The birth of Frankenstein's monster, many deaths and mishappenings happens in Winter and on the other hand, the Spring comes with, Safie, the long lost love of Felix or the portrayal of beautiful world, in front of the Monster's eyes, which was hidden under the despairing white snow. It is an example of Frye's seasonal archetypes in *"Anatomy of Criticism"* . But the highlight of the novel is the deep longing of a companion who understands and accepts our shortcomings, ambitions, and actions. And that longing can be seen in almost every character from Walton to Frankenstein's monster. This longing is also universal and timeless and that is why it is a masterpiece of Mrs. Mary Shelley which is read now and will be read for the time immemorial. Since it gives us the representation of darker and inconspicuous wonders of reality which are either concealed or told/expected to be shrouded by our contended countenance.

IV.   CONCLUSION

Frankenstein is a novel which horrifies us not by its gothic elements but because we are able to see the cruel consequences of ignorance, epistemophilia, prejudice, rageful retribution and a world deprived of doting disposition. This novel, like others, is influenced by its time and place. But still the message of love even for the unsightly being and contentment for this present beautiful world conveys a universal message of hope for humanity.

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Study of Foreign Business Language: A Curveball for Technical Professional

Shraddha Srivastava and Deepshikha Srivastava

Amity School of Languages Amity University Lucknow Campus, UP, India

Abstract— Teaching is an art that needs articulation concerning the learner's ability and willingness to comprehend. A teacher is a facilitator who establishes a connecting link between the coursework content provided and the receiver. The facilitator is expected to grasp the cord of the learner and differentiate in his approach towards the technical professionals, who are individuals with specialized knowledge and skills in a particular field, as well as humanities pursuers. It is challenging for the teacher to develop an interest and guide these technical professionals to study the foreign language parallel to the running core courses. Technical professionals emphasize their core subject areas significantly, as they need help understanding the relevance of learning a foreign language during their training. Thus, developing the concept of advantages associated with learning a foreign language among the students lies entirely on the service provider. The cliché of the classroom should collaborate with the intelligent methodology of teaching adopted by the imparter and show his firm belief in the students. This article is an ardent effort to discuss the issues and deliver suggestions to enhance students' interest in foreign languages and evolve to explore the chain of learning experiences.

Keywords— activity-based learning, foreign language, grooming, technical professionals, teaching skills.

INTRODUCTION

Thoughts need no language to be cooked but a language to be served. Thoughts can only be appreciated when one understands them. Since global trends are changing at a breakneck pace and the content is tabled at the doorstep, it is expected from the concern to be vigilant and magically infringe on one's mind by empowering them.

Learning another language is learning different words for the same things and another way to think about things. – Flora Lewis

The universities are making it compulsory for students, such as engineers, scientists, and IT professionals, to get training in one foreign language along with their professional degree, adding value to their technical skills, a promising lifestyle, and being accepted globally. The students of these technical courses are apprehensive about coping with the addition of their course curriculum and the core technical courses. However, learning a new language is not just a challenge but a feather in the cap, which only some students have the passion for accomplishing and paving the path for the global acceptance of their candidature. It is a fact that developed countries provide better opportunities to professionals from all walks of life and enhance their applicable knowledge. To be more acquainted with the system and better understand its application in their social setup, it is sensible to learn the appropriate mode of communication. The world is a small place, and the entire human race is working for the betterment of humanity. Technology should not be confined to any boundary but should be acknowledged globally.

Advantages

The technical professionals learn a language that would provide extra mileage to the 'syndicate' they join, which in

this context refers to the professional community or industry they are a part of.

The advantages could be:

To go global, multinational companies require new aspirants to be well acquainted with the languages of the respective countries for their establishment and acceptance. Communication in the mother tongue of the concerned location shows warmth and a better mode of understanding for the receiver. Traveling through different places and visiting various locations becomes more meaningful and result-oriented.

When greeted in their language, visitors from different countries globally give an impression of amicable Hospitality. This also makes them more comfortable and provides an ambient atmosphere. Hospitality can be provided by any individual with a background in Hospitality as the area of specialization or a person belonging to any other field with a warm, welcoming gesture.

Expanding horizons and establishing connectivity with global partners is the need of the hour. Companies train young aspirants and entrants to present to delegates. When the orator communicates in a language well understood by the audience, the presentations mark a long-lasting impression on the viewers.

The role of Interpreters is vivid in a society where communication is not possible due to a lack of a common language or the client is not proficient in the language of communication. Interpreters with technical expertise are valuable and can impressively affect foreign trade markets.

Software development is the most flourishing industry and has been prominent in the design and delivery of products. Based on the location of the target market, impressive features, such as user-friendly interfaces and punch lines or tags, like 'innovative solutions, 'can be used in the native language of the application-based software. The prominence of desired features in the comfortable communicating language allures the users and gets hold of the market.

Language is not a genetic gift; it is a social gift. Learning a new language is becoming a member of the club – the community of speakers of that language. – Frank Smith

It is rightly said that learning is done with solid conviction and firm belief, which always fetches rewards, even from unknown sources. This is true for learning a language other than your mother tongue. Being bilingual is not confined to communicating in that language but exploring a new culture, imbibing new mannerisms, quickly adapting to new work culture, and broadening the thought process.

It has been observed that people who are more than monolinguals have an edge over others in almost every field. They are noticeably creative and dynamic.

ROLE OF A MENTOR

A 'mentor' guides and supports the learning process in this context. As Robert Frost said, 'I am not a teacher, but an awakener.'

Teaching a foreign language presents several challenges, varying depending on the language being taught, the educational context, and the specific group of students. Here are some common challenges:

Students often have varying levels of language proficiency, making it challenging to design lessons suitable for everyone. Accurately assessing and placing students at appropriate proficiency levels can be difficult. Keeping students motivated and engaged, especially when they face difficulties or lack immediate practical use of the language, is yet another challenge for language teachers. Addressing negative attitudes or lack of interest in learning a new language is the primary role of teachers. Students might need more exposure to the target language outside the classroom, hindering their ability to practice and reinforce what they learn. Therefore, creating enough meaningful practice opportunities, especially for speaking and listening skills, should be initiated by the language teachers. They are teaching students cultural nuances and ensuring that they understand the cultural context of the language, which can be complex and subtle. It also addresses and corrects cultural stereotypes or misconceptions that students may have. Access to adequate teaching materials, technology, and resources can impede effective language instruction. Large class sizes can limit individual attention and personalized instruction. The next aspect is teaching complex grammatical structures and ensuring students understand and apply them correctly. Teachers must help students retain and correctly use a broad vocabulary, often requiring repeated exposure and practice. Students may struggle with pronunciation, especially if the target language has sounds that do not exist in their native language. Correct accents and intonation patterns, crucial for fluent and natural-sounding speech, should be practiced with learners.

Teachers may also address students' anxiety about making mistakes, which can inhibit their willingness to speak and participate. Teachers must encourage students to build confidence in their language skills through positive

reinforcement and supportive teaching strategies. Teachers may design assessments that accurately measure language proficiency and practical usage. Giving constructive feedback helps students improve without discouraging them. Integration of language learning with other subjects to create a more holistic educational experience can be challenging. Instructors may collaborate with teachers of different subjects to reinforce language learning across the curriculum. Staying updated with the latest language teaching methodologies and adapting to new pedagogical approaches must be practiced by language instructors. Effectively using technology to enhance language learning requires both technical skills and pedagogical knowledge, and addressing the digital divide, where some students may have limited access to technology or the internet, are some areas to focus on and work on diligently.

HOW TO OVERCOME BARRIERS TO EFFECTIVE FOREIGN LANGUAGE TEACHING

All instructors should design a comprehensive curriculum that includes grammar, vocabulary, pronunciation, listening, speaking, reading, and writing skills. Engaging and practical lesson plans that cater to different learning styles and proficiency levels should be created. Diverse teaching methods such as direct instruction, interactive activities, multimedia resources, and real-life context applications to teach the language must be practiced. Demonstrating correct and fluent language usage to serve as a model for students is critical to several problems learners face. An instructor should provide ample opportunities for students to practice the language through conversations, role-plays, and group activities. Teaching students about the culture, traditions, and social norms associated with the language to enhance their understanding and appreciation is essential for their grooming and overall development. Organizing cultural activities, such as cooking classes, music sessions, and cultural festivals, to immerse students in the language environment will assist them in gaining firsthand information about the language. Designing and administering tests, quizzes, and oral exams to assess students' progress and proficiency may be conducted occasionally. Offering constructive feedback on students' performance and areas for improvement will guide them to growth paths. Adapting new teaching methods to meet the needs of students with different learning abilities and backgrounds becomes the primary role of teachers in this case. Offering additional support and resources for students who need extra help or are struggling with certain aspects of the language will help the weaker students. Creating a positive and motivating learning environment to keep students engaged and interested in learning the language, building students' confidence in their language abilities through positive reinforcement and encouraging risk-taking in language use, incorporating technology and digital tools such as language learning apps, online resources, and virtual classrooms to enhance learning, these responsibilities lie on the shoulders of the instructors. A language teacher must utilize videos, audio recordings, and interactive software to provide varied and dynamic learning experiences. A few more helpful tools may be participating in professional development workshops, conferences, and language teacher associations to share knowledge and learn from peers. An instructor must create a supportive learning community where students can collaborate and help each other improve their language skills.

As a service provider and facilitator, it becomes essential that we convert our contact hours into an awakening session. Robert Frost rightly said that the role of a teacher is not to deliver the lecture but instead encourage and motivate the students towards learning, which would have a long-lasting impact on their lives. Once the learners are motivated, they feel comfortable with the new language and are willing to explore new prospects concerning their novel interests. The role of a mentor in this process is crucial, as they can inspire and guide students to overcome their challenges and excel in their language learning journey.

Power dressing makes one comfortable and confident in presenting positively to the students. The informal approach will easily distract the student's mind. The ideal is expected to be close to perfection. Making an entry with a smiling face, a polite wish, and a positive remark will do wonders for the upcoming classroom activity. Remember to start the class with a small warm-up session to help the learners focus on the target language.

Some vague examples in probable languages have been presented for reference, such as in German, "Guten Morgen, meine liebe Studenten. Das Wetter ist schön,heute. – Wirklich".

We can start the session in English with, "Good morning, my dear students. Today's weather is lovely".

In French, "Bonjour à tous…. Comment allez-vous? Je suis fatigue(e)".

In Spanish, "¿Cómo era la semana pasada?

This will direct their mind and psychologically motivate them to learn a new language. It gives the student and teacher time to relax from the previous stressful class. Expectedly, every student would react differently, providing more space for interaction in the desired language.

Knowing each student by name is a positive sign for the knowledge imparter to maintain the ideal classroom environment. It also makes the bonding between students and the teacher more amicable. Calling each student by name also encourages their confidence. Faith in the students is a positive sign for the teacher and the students.

The activity in the classroom should be thoroughly planned as the teacher is the main character and, thus, the center of attraction, who each student will keenly observe. Students and teachers are partners in the teaching-learning process. It is suggested that the participants refrain from behaving like leaders in the classroom. To complete the topic within the stipulated time and, at the same time, make the class interactive, one must regulate the class environment. He is expected to respond to the queries raised by the students and support to calm the students' eagerness.

Learning by doing is a proven teaching method that may include playing games, songs, video clips, activities, or acting out in a theater. The author feels that theatre is the best way to express and enhance the vocabulary in the language of interest.

He must be an active and patient listener. This would allow the students to express their thoughts and thus enhance their language skills.

The teaching methodology should be improvised occasionally to cultivate and enhance the students' curiosity towards participating and contributing to the language learning process. Each student has a different inherent set of qualities from which to imbibe the experiences coming to him from varied sources. Thus, a teacher should understand the mindset of each student's learning, and he should opt for appropriate pedagogy as per the requirements of the accomplices. The service provider's friendly nature helps the students overcome their hesitation and promotes them to table queries. The tact of being suitable to the students should be combined with a firm attitude to maintain the difference between respect and nuisance. Any undesired activity would distract the students and disorient them from the expected behavior.

The gap between the education provider and acceptor has been reduced with the advancement of education policies and bylaws. This makes it difficult for the provider to distinguish between misconduct and liberal behavior. The involvement of the entire class is possible only when the provider provides a situation where he can occasionally question the aspirants and clarify their doubts.

Not to be in a hurry to complete the lesson—The students' pulse should be felt, and the teacher should make the

moves accordingly by keeping the group focused on the subject discussion.

Eye-to-eye contact between students and teachers makes the student alert and bound to respond to the queries raised by the concerned faculty.

Avoid an unorganized and cluttered classroom to avoid the stress of your teaching skills. The teacher should come well-prepared before entering the class.

Teaching is not confined to delivering lectures; it provides the platform, resources, atmosphere, and encouragement for learning. Developing an interest is effortless if the class is in a lighter mood. Teaching is a learning institution. Self-evaluation is a very influential part of learning and teaching.

Language needs practice. The provider should encourage them to revise the lesson often and complete the assignments. Indulge in the grammar-based classroom. Grammar teaching is fundamental at school in facilitating communication. Grammar-based teaching is, moreover, the instruction that will increase the level of the learners.

Language learners are advised to emphasize communication in the target language. To accomplish this task, the learning mode should be closer to communication, such as storytelling, text reading, and writing, and they should always be ready to speak in front of everyone without worrying about errors.

Language learners might make mistakes but, under the guidance of their teacher, improve their target language proficiency.

The classroom environment must be learner-centric, decreasing anxiety about learning a foreign language. Participation of the learners in the task-based activities will improve their communication skills and motivation and create a positive atmosphere in the classroom. Always link the teaching with live examples so learners can easily connect and start communicating in the target language. The activities that will be held in the classroom have to have a cooperative approach based on group activities rather than individual. Language learners need partners to communicate to improve their listening and speaking skills in a group activity, which can be met concurrently.

Some sets of roles can be defined as classroom activities for communicating in the target language, such as restaurants, the market, and the office. Some dialogue forms, like an interview in the tourist office or telephone conversations, could also help achieve the communicative approach in the target language.

A provider should maintain his calm and should be temperamental. The language teacher should be aware that the students are learning the language as a helping tool

along with their professional courses, which is their prime interest. Language learning is being taught to enhance their skills and professional courses. Occasionally, communicative events in academic or professional situations should be organized to encourage their performance. This will provide a platform to show their talent in the target language with expressions.

Describing an introduction, narrating a story, and daily routine practices should be revised often in the class so that the learners can quickly adopt the target language without much hesitation. Writing daily about your successes and struggles is how to find your teaching reflection and plan novel strategies. Always feel free to discuss with your colleagues for better learning. More experienced people, more ideas. It will also help to reduce stress and rectify the problems.

CONCLUSION

When followed, the imperative points discussed in the article can always niche the space for foreign language learning in young minds and help them improve their personality. The diverse aspects covered in this article help the service provider and the young aspirants to overcome their hitch and motivate them to be more attentive and achieve ahead of their thoughts. It is not simply knowing a new language; the other aspects of personality are also well-groomed. It will help them to boost their confidence and explore the limitless world. It is an excellent idea to deal positively with the situation and take curative measures to create a favorable environment. However, the outcome may not be under our control.

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Level of Use of *Conyo* Language among AB-EL Students

Pychine Cabellon, Jhon Steven C. Espenido, Nikki Kylene B. Paco

College of Arts and Sciences, Surigao del Norte State University, Surigao City, Philippines
Email: espenidojhonsteven@gmail.com

Abstract— In the Philippines, Conyo language is a type of code-mixing where people speak Taglish, a combination of the English and Filipino languages. To use this language may mean that speakers have limited knowledge of the English language. Since ancient times, the Philippines has been recognized for its linguistic diversity, this study aimed to find out the level of use of the Conyo language among first-year and second-year AB-EL students in Surigao del Norte State University, Surigao City, Philippines. Specifically, it sought the profile of the respondents as to age, sex, year level, and socio-economic status. It also investigated the significant difference between the level of use of the Conyo language as to conversation with peers, conversation at home, and classroom engagement of the respondents when grouped according to their profile variables. This study used a descriptive research design. The first-year and second-year AB-EL (Bachelor of Arts in English Language) students were the respondents of the study. A questionnaire was utilized to gather the data from the 64 respondents. The gathered data were analyzed using frequency count, percentage, average mean and Analysis of Variance (ANOVA). The data revealed that majority of the respondents were female, 20 years old below, first-year level, and had a 10,000 below as socio-economic status of their family. The study observed Conyo language usage among peers, at home, and in classrooms, finding no significant differences based on profile variables. It recommends further research to uncover the very underlying reasons for this usage, despite varied profiles.

Keywords— Use of Conyo language, Conversation with peers, Conversation at home, Classroom engagement

I. INTRODUCTION

The *Conyo* language is a historically established language in the Philippines, and its influence can be concretely observed in users who have dedicated time to using it in conversation with peers, with family members, and as classroom engagement. As a result, Filipino speakers are classified as bilingual speakers who speak more than one language (Jose et al., 2019), which correspondingly illustrates the phenomenon of language mixing.

As defined by Alexiadou and Lohndal (2018), language mixing is a feature of bilingual speakers' capacity to use two languages. It is when two words of different languages are combined, showing how tightly interwoven the two grammars are. One relevant question in an article by De Bot (2019) is, "Why is someone bilingual or multilingual?" He acknowledged that one language is not enough. Thus, to have socio-economic competence, a person must have knowledge of more than one language.

According to Mangarin and Tagadiad (2021), bilingualism exists because of language diversity and social impacts that lead to language mixing. Specifically, English and Tagalog or English and Bisaya were the two pairs of languages used.

Since ancient times, the Philippines has been recognized for its diversity. It has 7,641 islands (Barile, 2017), making it one of the countries worldwide with the broadest linguistic diversity as well as rich in culture.

In the Philippines, *Conyo* is a type of code-mixing where people speak Taglish, a combination of the English and Filipino languages. To use this language may mean

that speakers have limited knowledge of the English language. Language learning has become a challenge among language students in expressing their thought process in formal English with the advent of *Conyo* (Valdeavilla, 2023).

This study aimed to find out how often first-year and second-year AB-EL students in Surigao del Norte State University, Surigao City, Philippines use the *Conyo* language when conversing with peers, family members, and during classroom participation. The researchers assumed that using *Conyo* language fosters individuality among students as they alternate between languages. Moreover, it must be said that there are opportunities for speakers who often use *Conyo* language significantly.

II.   REVIEW OF LITERATURE

This section contains the literature and studies found by different researchers concerning the use of *Conyo* language, which form the foundation of the present study.

Conyo as person vs. *Conyo* as language

Conyo is viewed as the modern version of the Taglish speaking Filipino-mestizo elite, which enjoys the traditional benefits of money but is vapid, young, and consumerist. The usage of the word *Conyo* in the country can be traced back to the colonial period of the 19th century when the term referred to the wealthier members of Filipino society. The term "conyo" can have several meanings. *Conyo* (also spelled konyo, coño, cono, or conio) is common, stemming from the Spanish word coño, which is also a term for female genitalia and a well-known swear word, particularly in metropolitan locations such as Manila. *Conyo* refers to both a type of person and language. It pertains to affluent, status-conscious youth from esteemed schools who speak a distinct form of Taglish (Reyes, 2017).

Similarly, the term "conyo" denotes a style of language characterized using Taglish, spoken in a manner that is perceived as pretentious (Valdeavilla, 2023).

Conyo variation: English-Tagalog

The languages of the Philippines have been shaped by Spanish and English, which have had impact on Filipino life in areas such as education, law, business, economics, international trade, and governance (Espino, et al., 2021).

Furthermore, the 1987 Constitution (Art. XIV, Sec. 6) states that Filipino is the evolving national language of the Philippines. In the process of its evolution, it is used as the country's lingua franca, a code or language by which Filipino people from different regions of the country can communicate (Rubrico, 2011).

Filipino vs. Tagalog

Betts (2020) wrote in her article entitled "Filipino vs. Tagalog: What Is the Philippines Language?" that there is an avalanche of confusion between the Filipino and Tagalog languages when some think that they are completely interchangeable and some think of the Filipino language as evolving from Tagalog. Moreover, she explained that in 1937, Tagalog was the official language of the Philippines; it was changed to Filipino in 1987. Not only did Tagalog have certain "aesthetically unpleasing" vocabulary, but Cebuano speakers disputed Tagalog as the official language. As a result, Filipino was formed as an improved version of Tagalog. Nonetheless, 20 million Filipinos in the Philippines still speak Tagalog. Since the languages are similar, people who speak Filipino and Tagalog are frequently not differentiated.

In connection, English-Tagalog or Taglish is nurturing its influence among a variety of speakers and spreading across generations. Tangco and Ricardo (2002) stated that Taglish has been described as widespread spoken "mixed" language variety, whose phonology, morphology, syntax, and semantics have been greatly influenced by English and Tagalog.

Here is an example of an English-Tagalog combination by Rubrico (2011) in the study entitled "Filipino Variety of Davao: A Linguistic Description": English-Tagalog: *Nagpapakaserious sa* work and *naglilibang sa* net *kung bakit pa kasi ako na*inlove.

English: Pretending to be serious at work and keeping busy at the internet, why did I have to fall in love.

The context of the above-mentioned example is about someone who is inspired to work because he or she is in love. Thus, it makes his or her use of the *Conyo* language to show some expression of preciseness.

Conyo variation: English-Bisaya

The Bisayan or Visayan languages are an Austronesian language group spoken in the Philippines. They are closely linked to Tagalog and Bikol, both of which are Central Philippine languages. The majority of Bisayan languages are spoken throughout the Visayas and Mindanao regions. Likewise, people in Metro Manila also speak one of the Bisayan languages (Adelaar, 2005).

In Mindanao, speakers usually speak a variety of the Bisaya language as a means of effective communication, which includes Cebuano, and a branch of Mindanaoan Cebuano in Davao, also known as Davaoeño. Another language, Surigaonon, is the language spoken in the district of Surigao del Norte and some parts of Surigao

del Sur. Moreover, Surigao was previously part of the historic province known as "Caraga" in Northern Mindanao, named after "Calagnus," who was thought to be a Bisayan and who lived there at the time. Surigaonon's application is relatively limited, and the overall number of speakers could not be easily determined because the language is intermixed with Cebuano (Dumanig, 2015).

Surigaonon Language (2021) wrote sample phrases in Surigaonon:

Marajaw na buntag = Good morning

Kumusta kaw? = How are you?

Marajaw = Fine

Sin-o imo ngayan? = What's your name?

Mangaon ta! = Let's eat!

Salamat karajaw = Thank you very much

English-Surigaonon combination:

1. *Marajaw na* morning!

2. *Kumusta* you?

3. Thank you *karajaw.*

Similarly, given that people who speak Surigaonon also speak Cebuano, as a result, speakers of Surigaonon are shifting to speaking Cebuano, and there is a large amount of Cebuano vocabulary in Suriganon (Surigaonon Language, 2021).

Also, here is an example of an English-Bisaya combination - a branch of Mindanaoan Cebuano in Davao, also known as Davaoeño by Rubrico (2011) in the study entitled "Filipino Variety of Davao: A Linguistic Description":
English-Bisaya: Let's go *na, sa paborito nato!*

English: Come now; let's go, to our favorite (place)!

Conyo: Impacts on socio-economic background

People who frequently speak *Conyo* are regarded as financially stable, are believed to come from prominent families, and are treated with high regard in the country.

Valdeavilla (2023) noted that the *Conyo* language is prevalent among the youth in the upper class. It is commonly used in everyday conversations among high school and college students attending expensive educational institutions. Beyond being a mere language, the term *Conyo* is employed to categorize individuals who often belong to socially rich circles. These individuals, characterized by their proficiency in this language, also exhibit specific traits: staying up to date with the latest gadgets, lacking familiarity with public transportation, and possessing valuable possessions.

Likewise, according to Militar and Sierras (2015), in an article from De La Salle University, when students were asked to describe *Conyo*, many of them seemed to agree that it is more than just a way of speaking but also a certain collection of qualities; thus, *Conyo* speakers were frequently described as having costly possessions such as designer clothes, being concerned about their social position, being born into a wealthy family, and being more proficient in English than the ordinary Filipino.

The Students in the Three Social Context

It has been observed that students' backgrounds including socio-economic status contribute to their needs and goals. With language students, the main factors such as peer pressure, parental influence, and the classroom environment can affect the ability to learn a second language (L2) (Rathod, 2012).

According to a study conducted by Pascasio (2011), she found out that Filipino bilinguals use English in school when interacting with people of higher status, such as school administrators and teachers, and tackling about formal topics such as historical events or scientific concepts. On the other hand, during casual conversation, local vernacular, Filipino and the like, are employed at home when speaking with family members, and across the social spectrum when speaking with peers.

Conversation with peers

Students understand the need to have peers around them. Given the micro and macro culture of relationships in which they and their peers exist, peer pressure may encourage them to use vernacular when speaking in a way that is understood.

Peer pressure has proven to undermine the goals set by parents and teachers in second language (L2) learning. Conversely, a student using a second language (L2) when speaking to a group of peers who speak the native tongue may cause unpleasant circumstances and be rejected (Rathod, 2012).

Conversation at home

Home is defined as a place of comfort, a place where students can freely express their thoughts, and it is essential for both first language (L1) and second language (L2) learning when family members further support student progress. When it embraces support, it incredibly inculcates a sense of pride and belonging among family members, thereby promoting unity and understanding between each other.

Furthermore, the home environment fosters interaction among students and family members, and so language as a social or civil process at home provides a foundation for developing early language and literacy

skills as well as the manner and motivation needed by a student in an educational setting (Mushtaq and Khan, 2012).

Classroom engagement

A classroom is a learning environment composed of student and teacher interactions. Language learning takes place when the student or teacher uses the desired language or the target language for learning in discussions.

Significantly, Havighurst (2018) delineated the role of teachers as helping students learn by creating a vessel for transmitting knowledge and by establishing an environment in which students can learn as much as possible. In that sense, language learners' academic success is influenced by their level of intellect and how they are exposed to the learning environment. Hence, if a learning environment is provided, along with sufficient desire to learn the second language (L2) as well as successful scaffolds from teachers and classmates, the student will learn the target language in an engaging and interesting way (Bakhsh, 2016).

The above-mentioned literature and studies indicate that the *Conyo* language exists, can be determined by bilingualism and second language (L2) learning, and has information on the level of use of the *Conyo* language but is not particular to the three social contexts considered variables or criterion in this research. Furthermore, in the use of *Conyo* language, there are social structures that involve such use. First, peer pressure means having conversations with peers. Second, the home environment means having conversation at home. Lastly, a learning environment means having engagement in the classroom.

Moreover, this study differs from the previous studies since it focuses only on the level of use of the *Conyo* language among first-year and second-year AB-EL students in areas of conversation with peers, conversation at home, and classroom engagement in Surigao del Norte State University during the first semester of academic year 2023–2024.

Conceptual Framework

This study was anchored on the study of Sevillano (2022), who studied the profiles of 269 senior high school students in the national high school in the division of Cebu Province, Philippines, in terms of their age and sex. The study investigated the levels of use of the *Conyo* language among students based on conversation with peers, conversation at home, and classroom engagement. It revealed that the level of use of the *Conyo* language by the respondents in areas such as conversation with peers and conversation at home revealed a "very

high" remark; while, in classroom engagement, it revealed a "low" remark.

This study aimed to determine the frequency at which first-year and second-year AB-EL students in Surigao del Norte State University use the *Conyo* language when conversing with peers, family members, and during classroom participation.

Profile of Respondents	Level of use of the *Conyo* language
• Age • Sex • Year level • Socio-economic status	• Conversation with peers • Conversation at home • Classroom engagement
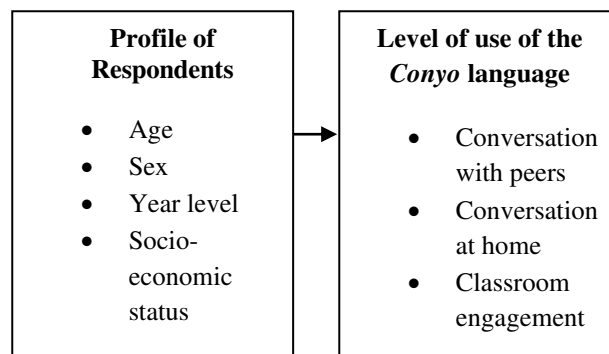
Fig. 1: Research Paradigm of the Study

Figure 1 shows the research paradigm of the study. The first box contains the profile variables of the respondents as to their age, sex, year level, and socio-economic status. The second box shows the frequency level of the use of the *Conyo* language in conversation with peers, conversation at home, and classroom engagement.

Statement of the Problem

This study aimed to find out the level of use of the *Conyo* language among first-year and second-year AB-EL students in Surigao del Norte State University during the first semester of academic year 2023-2024.

Specifically, it answered the following questions:

1. What are the profiles of the respondents in terms of:

1.1 age;

1.2 sex;

1.3 year level; and

1.4 socio-economic status?

2. What is the level of use of the *Conyo* language in terms of:

2.1 conversation with peers;

2.2 conversation at home; and

2.3 classroom engagement?

3. Is there a significant difference in the level of use of the *Conyo* language of respondents when they are grouped according to their profile?

Scope and Limitation

This section covers the scope and limitation of the study. It presents the focus, the participants and the setting.

This study is focused on the level of use of the *Conyo* language by first-year and second-year AB-EL students in Surigao del Norte State University in terms of conversation with peers, conversation at home, and classroom engagement. The respondents of this study were the first-year and second-year AB-EL students of the College of Arts and Sciences in Surigao del Norte State University. Moreover, this study was conducted at Surigao del Norte State University, Surigao City, Philippines on the first semester of academic year 2023-2024 in Surigao del Norte State University, Surigao City.

III.   RESEARCH METHODOLOGY

This chapter covers the research design, the research environment, the population and sample of participants, the research instrument, ethics and data gathering procedure and data analysis.

This study used the quantitative descriptive method of research design to find out the level of use of the *Conyo* language among first-year and second-year AB-EL students in Surigao del Norte State University, grouped together with variables such as age, sex, year level, and socio-economic status as well as the level of use based on conversation with peers, conversation at home, and classroom engagement.

This study was conducted in the AB-EL program of the College of Arts and Sciences of Surigao del Norte State University – Surigao City Campus, a state-run higher education institution located in Surigao City, Philippines. The college was recently converted into Surigao del Norte State University (SNSU) pursuant to Republic Act 10600 approved on June 4, 2013.

The respondents in this research study were the first-year and second-year AB-EL students of the College of Arts and Sciences in Surigao del Norte State University, Surigao City, Philippines.

Table 1. Distribution of Respondents

Year Level	Population	Sample
AB-EL 1	49	**33**
AB-EL 2	41	**31**
Total	**90**	**64**

Table 1 shows the population of the target respondents, with 49 first-year AB-EL students and 41 second-year AB-EL students, resulting in a total of 90 AB-EL students from both year levels. Only 33 first-year students were able to respond, along with 31 second-year students, making a total of 64 respondents.

A researcher-made survey questionnaire was developed and utilized to collect the needed data for the study. The questionnaire contains two parts. Part 1 is the profile of the first-year and second-year students as to their age, sex, year level, and socio-economic status. Part 2 provides the level of use of the *Conyo* language in terms of conversation with peers, conversation at home, and classroom engagement among first-year and second-year AB-EL students in Surigao del Norte State University.

Furthermore, a 4-point Likert scale was utilized to determine the level of use of the *Conyo* language among first-year and second-year AB-EL students and indicate how often they use the *Conyo* language in areas such as conversation with peers, conversation at home, and classroom engagement, with corresponding descriptions.

Scale	Parameters	Qualitative Interpretation
4	3.51 - 4.00	Highly Observed (HO)
3	2.51 - 3.50	Moderately Observed (MO)
2	1.51 - 2.50	Observed (O)
1	1.00 - 1.50	Not Observed (NO)

To ensure the validity of the research, observations and questions sought to assess the desired outcomes needed for the study were validated by the panel of examiners in the proposal defense. Corrections were made and the results were consolidated to come up with a valid instrument. The questionnaire was reproduced and administered to the respondents of the study.

The research questionnaire was subjected to a reliability test, specifically a dry run by the non-participants, to ensure its comprehensibility. To measure reliability and internal consistency, the most commonly used method is Cronbach's alpha.

To test the reliability of the questionnaire, researchers conducted a pilot test on 30 AB-EL students in Surigao del Norte State University, was subjected to a reliability test using Cronbach's alpha correlation, which yielded a coefficient of 0.97, indicating that the test was

highly reliable. In terms of the measure of the test, an internal consistency of $1.00 > a \geq 0.90$ was considered excellent.

A written permission was sent to the Dean of the College of Arts and Sciences. After approval was secured, the researchers conducted a survey by distributing the survey questionnaires to the respondents, coupled with explanations as to the purpose of the research study. Additionally, a confidentiality clause was included in the first part of the questionnaire for the respondents to know that their personal information is concealed for data privacy.

In analyzing the data gathered, the following statistical tools were used:

Frequency Count and Percent. These were used to determine the profile of the respondents.

Mean and Standard Deviation. These were used to determine the level of use of the *Conyo* language among first-year and second- year AB-EL students.

Analysis of Variance (ANOVA). This was used to test the significant differences on the level of use of the *Conyo* language of respondents when they were grouped according to their profile variables.

IV.   RESULTS AND DISCUSSION

This chapter presents, interprets, and analyzes the data from respondents. The results and discussions of the gathered data followed the sequence of the problem posted in chapter one.

Table 2. Profile of the Respondents

Variables		Frequency (n=64)	Percentage (%)
Sex	Male	24	37.50
	Female	40	62.50
	TOTAL	**64**	**100.00**
Age	20 - below	36	56.25
	21 - above	28	43.75
	TOTAL	**64**	**100.00**
Year Level	First Year	33	51.56
	Second Year	31	48.44
	TOTAL	**64**	**100.00**
	30,001 – above	3	4.69
Socio-economic status	25,001 - 30,000	7	10.94
	15,001 - 25,000	6	9.37
	10,001 - 15,000	4	6.25
	10,000 – below	44	68.75
	TOTAL	**64**	**100.00**

Table 2 shows the profile of the respondents in terms of age, sex, year level, and socio-economic status.

The results present a sex disparity, with a higher percentage of female participants (62.50%) compared to males (37.50%). This suggests a potential connection between sex and *Conyo* language usage. This aligns with previous study by Garcia (2023), who also found a higher prevalence of female participants in studies examining language usage among university students. Such findings suggest a potential connection between sex and *Conyo* language usage, warranting further investigation into gender-related linguistic behaviors.

In terms of age, the majority falls in the age of 20 – below (56.25%), indicating that younger students may be more inclined to adopt *Conyo* language, possibly influenced by contemporary linguistic trends while the 21

– above had only a percentage of (43.75%). This result closely resembles the study of Sevillano (2022) in which her respondents were mostly 20 – below. These results imply that younger students may be more inclined to adopt *Conyo* language, possibly influenced by contemporary linguistic trends. In terms of year level, the predominance of first-year students (51.56%) likely implies an association between early university education and a higher prevalence of *Conyo* language use. On the other hand, the second-year had a percentage of (48.44%) not so far from the other year's level. This observation is supported by the research of Martinez (2022), who found that language acquisition and socialization processes in university settings heavily influence linguistic behaviors among freshmen.

In terms of socio-economic status, the majority falls into the 10,000 - below category (68.75%), pointing towards a potential link between lower socio-economic status. Conversely, students in the highest socio-economic category (30,001 - above) exhibit the lowest percentage (4.69%). Examining the mid-tier socio- economic categories (10,001 - 15,000 at 6.25%, 15,001 - 25,000 at 9.37%, and 25,001 - 30,000 at 10.94%), these figures indicate a moderate level of *Conyo* language use among students falling within these income brackets. Valdeavilla (2023) claims that while the *Conyo* language is commonly used in daily conversations among high school and college students, she concluded that settings like expensive universities or private schools are more particular in using the *Conyo*. This result aligns the fact that Surigao del Norte State University is not a private school, so the level of use of the *Conyo* language may not be that highly observed among first-year and second-year AB-EL students.

2. Level of use of the *Conyo* language

This section shows the level of use of the *Conyo* language in terms of conversation with peers, conversation at home, and classroom engagement.

2.1 Conversation with peers

The average mean is 2.37 (SD=0.69) with a qualitative interpretation of observed. This suggests that, on average, the respondents observed that *Conyo* language is frequently used in their conversations with peers. This observation aligns with previous research conducted by Santos (2020), who found a similar trend of frequent *Conyo* language usage among university students in urban settings. Additionally, the study by Perez (2021) reported comparable mean scores, suggesting a consistent prevalence of *Conyo* language in interpersonal communication contexts.

Moreover, the highest mean score of 2.72 (SD=0.98) is associated with the statement "I enjoy being with them without being judged by what I say." This indicates that respondents reasonably observed a sense of enjoyment and lack of judgment when using *Conyo* language in conversations with peers. This statement reflects a positive and accepting social atmosphere when employing *Conyo* language. Such findings resonate with the research of Lopez (2020), who observed a similar sentiment of social acceptance and non-judgmental attitudes among *Conyo* language speakers in interpersonal settings. Furthermore, the study by Hernandez (2022) provides additional support for this interpretation, as their findings highlighted the role of *Conyo* language in fostering inclusive and supportive social environments among young adults.

On the other hand, the lowest mean score of 1.59 (SD=0.98) corresponds to the statement "I intentionally use *Conyo* language to make them feel that I am rich." This suggests that, on average, respondents observed that infrequent engagement of using *Conyo* language with the intention of conveying wealth. As noted by Valdeavilla (2023), the *Conyo* language is commonly heard or used in everyday conversations among high school and college students attending expensive universities or institutions. This stands in contrast to the linguistic environment at Surigao del Norte State University – Surigao City Campus, a public university likely characterized by a distinct linguistic profile among its students.

2.2 Conversation at home

The average mean score for this category is 1.84 (SD=0.63), indicating that respondents observed *Conyo* language in their domestic interactions. For instance, Garcia's (2020) documented the prevalence of *Conyo* language among family members, highlighting its role as a linguistic marker of shared identity and social belonging within domestic spheres. Similarly, Martinez (2021) conducted a comparative analysis of language usage patterns across different social contexts and found that *Conyo* language features prominently in intrafamilial communication.

Furthermore, the highest mean score of 2.36 (SD=0.96) is associated with the statement "I understand the demands and limitations of speaking *Conyo* at home," implying that the respondents observed the different aspects of using *Conyo* language within the family setting. Garcia (2020) highlighted that family members often navigate specific sociolinguistic expectations and constraints when employing *Conyo* language at home. The study emphasized the adaptive strategies individuals use to balance traditional linguistic norms with contemporary language trends. Similarly, Martinez (2021) noted that the use of *Conyo* language within households often involves negotiating generational language preferences and cultural expectations. Martinez's research illustrated how younger family members typically adopt *Conyo* language more readily, while older generations may place different linguistic demands and expectations on communication practices.

However, the lowest mean score of 1.61 (SD=0.84) corresponds to the statement "I use the *Conyo* language more than my native language to make my family feel that I am educated." This suggests a slightly lower observance level with intentionally using *Conyo* language for educational impressions at home. Santos (2020) found that while *Conyo* language is often associated with social prestige and modernity, its use

within the family is typically influenced by practical communication needs rather than the desire to convey educational status. Santos's study highlighted that family interactions tend to prioritize clarity and cultural resonance over social signaling.

Similarly, Reyes (2021) investigated the sociolinguistic factors that drive language choices among young adults in domestic settings. The research indicated that while *Conyo* language can serve as a marker of social identity outside the home, within the family, native languages often take exposure or precedence to maintain cultural continuity and familial bonds.

2.3 Classroom engagement

The average mean score for this category is 2.25 (SD=0.65) suggesting that, on average, respondents regularly observed the use of *Conyo* language during classroom interactions. In support, Reyes (2022) provided insights into the dynamics of classroom interactions, noting that the use of *Conyo* language is prevalent among students who seek to blend academic and social identities. This study found that students use *Conyo* language to foster a sense of inclusivity and relatability among peers, which enhances collaborative learning experiences.

Further, the highest mean score of 2.83 (0.99) is associated with the statement "I like to listen to my teacher when he or she speaks in *Conyo*," indicating a moderately observed preference for *Conyo* language in the learning environment. In connection with language learning, Cruz (2021) found that students often feel more connected and engaged when teachers incorporate *Conyo* language into their instruction. The study emphasized that the use of *Conyo* language by educators can make the learning experience more relatable and accessible, particularly for younger students who regularly use this language in their daily lives.

Conversely, the lowest mean score of 1.81(SD=0.81) corresponds to the statement "I constantly speak in *Conyo* to give the impression that I am privileged," indicating that the respondents less observed the use of *Conyo* language in conveying a sense of privilege in the classroom. Santos (2020) found that while *Conyo* language is sometimes associated with social status and modernity, its use in educational contexts is more often driven by practical and communicative needs rather than a desire to project privilege. Also, Santos (2020) emphasized that students typically use *Conyo* to facilitate understanding and relatability, rather than to signal socio-economic status.

3. Significant Difference

This section shows the significant difference between the level of use of the *Conyo* language and profile of the respondents in terms of age, sex, year level, and socio-economic status.

In terms of age, in conversations with peers, the p-value of 0.33 indicates an insignificant result, suggesting no substantial difference in *Conyo* language use among various age groups.

Similarly, in conversations at home, the p-value of 0.70 results in a non-significant outcome, indicating that age does not contribute significantly to variations in *Conyo* language use within familial settings. With regards to classroom engagement, the p-value of 0.31 signifies non-significant result, suggesting a lack of noteworthy differences in *Conyo* language use across different age groups in this context.

Thus, the findings suggest that age has no significant effect on the level of *Conyo* language use within the specified contexts — conversations with peers, conversations at home, and classroom engagement. This implies that the null hypothesis is Accepted. Moreover, age is a crucial consideration yet not dominant factor in language learning. Karavasili (2017) suggests that both adults and children experience advantages and disadvantages in the process. Individual differences, influenced by personality and talent, play a significant role, as evidenced by the varied perceptions of the language learning journey among people of all ages.

Additionally, Martinez (2021) conducted a comparative study on language use among university students and found no significant gender differences in the adoption of *Conyo* language in informal social contexts. Similarly, Lopez (2022) analyzed language preferences among young adults and reported comparable levels of *Conyo* language usage between males and females in peer interactions.

Moreover, Garcia and Rodriguez (2023) conducted a longitudinal analysis of language dynamics in educational settings and found that gender was not a significant predictor of *Conyo* language use in classroom engagements. Their study emphasized the influence of social factors and peer interactions on language acquisition and usage patterns, regardless of gender.

Thus, while gender differences may exist in language learning processes, particularly in second language acquisition, the present study's findings suggest that sex does not significantly influence *Conyo* language use in the specified contexts.

In terms of sex, in conversations with peers, the p-value is 0.90, indicating a non-significant result. This implies that there is no substantial difference in *Conyo* language use between males and females in social interactions with peers. Similarly, in conversations at home, the p-value is 0.36, signifying a lack of significant difference. This suggests that the level of *Conyo* language use is comparable between genders within familial settings. In classroom engagement, the p-value is 0.08, which is interpreted as not significant.

Hence, sex does not significantly influence the level of *Conyo* language use in the specified contexts. This means that the null hypothesis is Accepted. Meanwhile, for further consideration, Wightman (2020) found numerical evidence supporting the gender gap in second language learning, attributing female success to greater brain activation in language areas, including abstract thinking and speech production, compared to boys who activate auditory and visual areas. The study emphasizes the efficiency of females as language learners.

In terms of year level, in conversation with peers, the p-value of 0.01 is below the conventional significance level of 0.05, indicating a significant result. This suggests a difference in *Conyo* language use across various year levels in peers. This means that the null hypothesis is Rejected.

Similarly, in conversations at home, the p-value of 0.02 implies a significant result. This indicates a significant difference in the level of *Conyo* language use based on year level within familial settings which means that the null hypothesis is Rejected.

Conversely, in terms of classroom engagement, the p-value of 0.31 exceeds the 0.05 threshold, resulting in a not significant relationship. This indicates that there is no significant difference in *Conyo* language use across different year levels within the classroom setting. This means that the null hypothesis is Accepted.

These findings are consistent with previous research conducted by Hernandez et al. (2020) on language dynamics in educational settings, which found significant differences in language use across different year levels among university students in informal social contexts. Similarly, Martinez (2022) conducted a longitudinal study on language preferences among young adults and reported significant variations in language use patterns based on year level, particularly in familial interactions.

Furthermore, Garcia and Rodriguez (2023) examined language dynamics in classroom settings and found no significant differences in *Conyo* language use across different year levels. Their study emphasized the influence of peer interactions and social factors on language acquisition and usage patterns within educational contexts.

Therefore, the significant results in conversations with peers and at home, but not in classroom engagement, suggest that year level may influence *Conyo* language use in certain contexts.

Post-Hoc Analysis on the Differences of the Level of Use of the Conyo Language in terms of Year Level

Table 3. Post-Hoc Analysis on the Differences of the Level of Use of the Conyo Language in terms of Year Level

Dependent Variable	Year Level	p-value	Interpretation
Conversation with peers	First Year	0.983	Not Significant
	Second Year	**0.006**	**Significant**
Conversation at home	First Year	0.157	Not Significant
	Second Year	**0.004**	**Significant**

Table 3 shows the results of a post-hoc analysis on the differences in the level of use of the *Conyo* language based on year level, focusing on two contexts: conversation with peers and conversation at home.

For conversations with peers, the post-hoc analysis shows a p-value of 0.983 for first-year students, indicating that the differences in the use of the *Conyo* language in this context are not statistically significant. This suggests that first-year students do not exhibit a significant variation in their use of *Conyo* language when conversing with peers. In contrast, the second-year students have a p-value of 0.006, which is below the typical significance threshold of 0.05. This indicates that the differences in the use of *Conyo* language among second-year students in conversations with peers are statistically significant. Thus, second-year students exhibit a notable variation in their use of *Conyo* language when interacting with their peers.

When it comes to conversations at home, the first-year students have a p-value of 0.157. This value is above the significance threshold, indicating that the differences in the use of *Conyo* language at home among first-year students are not statistically significant. Therefore, there is no significant variation in the use of *Conyo* language at home for first-year students. For second-year students, the p-value is 0.004, which is statistically significant. This suggests that the differences in the use of *Conyo* language at home among second-year students are significant, indicating that their use of *Conyo* language at home varies more noticeably compared to first-year students.

Hence, the post-hoc analysis reveals that the level of use of the *Conyo* language differs significantly based on the year level, particularly among second-year students. In both contexts—conversation with peers and at home—

second-year students show significant variation in their use of *Conyo* language. For first-year students, the differences are not statistically significant, implying a more consistent use of the language across different contexts. This analysis highlights that the transition from first to second year may bring about changes in how students use *Conyo* language in different social settings.

In terms of socio-economic status, in conversations with peers, the p-value of 0.36 rendering a not significant result. This implies that there is no significant difference in *Conyo* language use across various socio-economic statuses in conversations with peers. The decision to Accept the null hypothesis, suggests that socio-economic status does not play a significant role in shaping the frequency of *Conyo* language use in peer relations.

Similarly, in conversations at home, the p-value of 0.58 leads to a not significant result. This means that there is no significant difference in the level of *Conyo* language use based on socio-economic status within kinship. The decision to Accept the null hypothesis emphasizes the absence of a discernible influence of socio-economic status on *Conyo* language use at home.

In terms of classroom engagement, the p-value of 0.30 falls above the conventional significance level. This result is not significant, suggesting that there is no significant difference in *Conyo* language use across different socio- economic statuses within the classroom setting. This means that the null hypothesis is Accepted, implies that socio- economic status does not significantly impact *Conyo* language usage during classroom engagement. In the Philippines, particularly in Luzon, *Conyo* as language is used to describe the combination of English and Filipino languages, otherwise known as Taglish (Tagalog and English), which is commonly associated with Filipinos who have lighter skin, have expensive belongings and are of higher socio-economic status (Balao, 2023).

Moreover, Hernandez (2021) examined language choices among young adults and concluded that socio-economic status did not significantly influence *Conyo* language use in peer relations. Likewise, socio-economic status was not a significant predictor of *Conyo* language use in familial interactions.

V.   CONCLUSION

The data was gathered, tabulated, and interpreted. It reveals that:

1. Majority of the respondents were female, 20 years old below, first year level, and had a 10,000 below as socio-economic status based on their family's background.

2. The conversation with peers had a mean average of 2.37, conversation at home had a mean average of 1.84, and classroom engagement had a mean average of 2.25, which corresponds to a qualitative description of "observed".

3. There was a significant difference in conversation with peers and conversation at home under the category of year level. On the other hand, the rest of the results revealed that there was no significant difference between the levels of use of the *Conyo* language of the respondents when grouped together according to their profile variables.

It is hereby concluded that the purpose of this research was to find out the level of use of the *Conyo* language among first-year and second-year AB-EL students in Surigao del Norte State University during the first semester of the academic year 2023-2024. Based on the analysis, it can be concluded that the profile variables of the respondents which are age, sex, year level, and socio-economic status does not necessarily affect their level of use of the *Conyo* language since, in general, there was no significant difference between the profile and the level of use of the *Conyo* language.

RECOMMENDATION

Based on the findings and result of the study, the researchers recommend the following:

1. English Language Instructors. English language instructors should strengthen their language interactions and understanding with their students as well as form a rational basis and judgment for them to improve English language teaching.

2. Students. Language learning development is not exclusively based on the effectiveness of the teacher's instruction but also on the student's willingness to learn. Accordingly, it is recommended that English language majors should put emphasis on English language learning, just as they put emphasis on other languages.

3. Family Members. There is no place like home, so it is recommended that family members should understand and support the language learning and development of their children or siblings at all costs.

4. Peer Groups. Aside from family and teachers, friends should motivate their English-major friends towards language learning and development as much as possible and in doing so, understand them, and not bully them.

5. Researchers. For deeper discussion on the use of the

Conyo language, it is recommended to further research to uncover the very underlying reasons for this language usage and also to find out the level of use of the *Conyo* language of other programs and/or year levels for comparison.

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Anita Heiss' *Tiddas* – A Story of True Friendship and Sisterhood: A Critical Study

Mr. Santosh Saha

Research scholar, University Department of English, Ranchi University, Ranchi, Jharkhand, India.

Abstract— *Dr Anita Heiss' Tiddas (2014) is one of the best chick lit novels ever written by any Aboriginal writer in Australia. The very name "tiddas" is an Aboriginal term which is used specially by the Northern Australians. So it is a general term used among the Aboriginal people which meant sisters or exceptional women in life. As a grammatical particle the word "tiddas" is the plural form of "tidda". In most of the novels, written by Dr Anita Heiss, women are the major protagonists. In Avoiding Mr Right (2006) Alice Aigner is the main protagonist who represents the whole Aboriginal society and the condition of the Aboriginal women in the White centric culture. In Not Meeting Mr Right (2007) she confirms that because of the contemporary cultural miserliness and social degradation the Aboriginal women were absolutely exploited. Even they were unable to choose a Mr Right as their permanent life partner in their real life situation. Even the novel Tiddas acclaimed a huge popularity which the author herself admitted in the Author Note of the novel that she was extraordinarily energized about the edition of Tiddas which corresponds with the premiere of the stage adaption of the novel. Even she herself admits that I've still got lots of friends there and family. I've never had a bad time in Canberra, I love it there. It even featured in one of my books,* Manhattan Dreaming.*" However, as far as the name of the novel Tiddas (2024) is concerned it absolutely a story of true friendship and sisterhood. It is the most enjoyable and human story dealing with historical and contemporary Aboriginal issues.*

Keywords— *Tiddas, Aboriginal, Friendship, Cultural miserliness, Exceptional woman.*

INTRODUCTION

The novel *Tiddas* (2014) is a story of five women who are sisters, best friends, and very close to each other. They share their experiences and complicacies of personal lives they face in their real life situation in the state of Australia. These five women may be treated as the best friends of the decade, meet and talk to each other once in a month to discuss the recent books, loves, sex, dates, pregnancy, their marital life, even their menstruation, their personal lives with their husbands and boyfriends, experiences in their job area and including many other private and personal issues freely and frankly.

The novel *Tiddas* is basically female centric like her previous novels – *Avoiding Mr Right* and *Not Meeting Mr Right*. It centers on five women – three Wiradyuri women and two non-Indigenous women. The three Wiradyuri women are Izzy, Xanthe, and Ellen and the two non indigenous women are Veronica and Nadine. But in spite of their apparent racial differences they have been best friends for decades after going to school together in central New South Wales in Australia. These five sisters cum friends shift to Brisbane over the course of their twenties, and congregate monthly to discuss books, relationships and other aspects of their lives. Actually they are not shy at all in discussing anything in their lives. They are such close and free and frank that they discuss the multidimensional aspects of their lives which focus on the context of cultural identity and their indigenousness and many other contemporary political and historical issues. Interestingly, women have often been treated simply as someone else's wife or mother. But the indigenous women are ready to establish themselves as self sufficient and independent.

Therefore, they have left their home to create their own identity apart from the cultural wretchedness established in the male dominated White society in Australia. Thus the authoress Anita Heiss rightly does comment on the novel:

> "I use the book club as a setting to look at particular themes and issues around identity, fertility, infidelity, and relationships between husbands and wives and brothers and sisters," says Heiss. "There are also references to Black Lives Matter, and Aboriginal identity in terms of how we define ourselves as First Nations peoples."

So the authoress Anita Heiss AM has very clearly mentioned the purpose of her writing the novel, *Tiddas* (2014). The depiction of Indigenous communities particularly the Koori community in the wider society in written form may be considered as the major elements of the fiction. Heiss's Tiddas is full of indigenous and Aboriginal elements. But before going to describe those elements it should be mentioned the major incidents and plots of the novel. The protagonists of the novel are Izzy, Xanthe, Ellen, Nadine and Veronica. They all were at a high school in Mudgee in Australia. Among all other protagonists Izzy was the first Black woman having her own television shows. In the novel *Tiddas* the narrator had described her as:

> … the first blackfella to host a mainstream talk show on free-to-air television. She was going to be Australia's Oprah. She held her dream carefully in her hands, and her nightmare unwillingly in her belly.
>
> She did slowly into the red leather bucket chair she'd bought herself when she lnded the Brisbane-based contract to host the news channel for Queensland Arts and Culture. Her stories specifically focused on Brisbane's cultural precinct and events, and artists associated with the Queensland Performing Arts Centre, the state Library, the Queensland Museum and the nearby art galleries. The show was broadcast on Art's Queensland own online station. It was a valuable stepping stone for Izzy and she loved it. So proud of her achievement in simply landing the job, she ordered the chair and had it shipped from the US as a gift to herself. It was where she sat to read scripts, her research notes, the newspaper and books

> for her book club. She'd been known to nap in the chair too (P 3)

She had signed a contract that she would like to work as professional. She had wanted to start her own show, her own brand having her own audience. She always maintained a good relationship with the rest of the tiddas. She loved her tiddas very much and respected them also. Actually they were her closest friends. It is absolutely true that they were her actual sisters in the Aboriginal sense of the term. But in real life situation all of them were not Black. Nadine and Veronica were White as far as their class is concerned. The rapport among them was very sound and healthy:

> She had supported them, and vice versa, since school, and theirs was a bond stronger than words could define. And yet today Izzy wanted to move the sisterhood boundary a little because she knew Nadine would be urging her to drink so she wasn't the only lush, would unknowingly be making her feel guilty about having the 'luck' she didn't, Ellen would be complaining about the lack of eligible men in Brisbane and Veronica would be talking about her three perfect sons. Izzy didn't want to talk about children or men *at all*. And she was fairly sure she wasn't supposed to drink either. She just wanted to be alone. She wasn't ready to talk to the girls about it yet. That would only make 'it' more *real* (P 7).

Again, she loved the Aboriginal people particularly the Koori community as well as Torres Strait Islanders very much. In Chapter nine of Tiddas Izzy and Asher, her fiancée "sat at the bar picking at the herbed polenta" (P 180). She was looking at the Hong Kong Phooey cocktail which she ordered. She did not taste it then. This was going on for a while but Izzy had no interest for food and drink. Asher could not understand what had happened with Izzy. Meanwhile Izzy confessed her that she is going to give birth a baby as she was pregnant then. After their long conversation is over Asher jokingly said that their baby would be as clever as Izzy and as calm and funny as him. Now comes the interesting point. The class division within the aboriginal community people becomes clear as it is found among the Indian Dalits. In India there are so many divisions of caste and sub caste among the Dalit people particularly Scheduled Caste and Scheduled tribe people. S G Ghuriye in *Caste and Race in India* (2006) also admitted these divisions in Indian society. Here the question of identity crises arises. Both Izzy and Asher were quarrelling

between them about the identity of the baby that clever, sexy and would be mother Izzy was going to give birth:

> Asher: You (Izzy) are a very clever woman. We are clever. We made a Murri baby.
>
> Izzy: Koori baby.
>
> Asher: Go the Maroons.
>
> Izzy: Go the blues.
>
> Asher: Don't be giving our kid an identity crisis before it's even born. (P 188)

So there are always clashes among different sections of the Aboriginal community.

However, "tiddas" means sisterhood in the context of aboriginal phraseology. Other tan Izzy there were two female Aboriginal characters. They were Xanthe and Ellen. Xanthe is a married woman who is very desperate for a baby. She liked conjugal life so much that she would not even think of anything even at the expense of her marriage. Both Xanthe and her husband maintained a kind of healthy relationship with each other. To impress her husband she always maintained her physique. In chapter two called 'Addictions, Obsessions and Delayed Confessions' of the novel *Tiddas* the narrator gives a short description about her physique as well as the conjugal life of Xanthe and her husband:

> Xanthe's dark green eyes popped thanks to her smoky eye make-up and blood-red lips. It was 7 p.m. on a Tuesday and she sat in a hip-hugging black Thai silk frock waiting for her husband to arrive. Although they'd both promised to keep the date free to celebrate, she was still grateful that neither had cancelled due to work, as often happened, which was why they were celebrating four months late. They were both workaholics, but still very much in love, and they remained committed to adding to other's happiness in life…. Her (Xanthe) perfect white teeth looked bright against her dark skin. The eyes she got from her Greek father, the skin from her Wiradjuri mother. As a child she was her dad's 'Delphorigine Princess' (Pp 25 - 26).

So they were responsible and devoted to each other regarding their social and marital life. In Bruce Pascoe's *Dark Emu: Black Seeds: Agriculture or Accident?* (2014), the author challenged the colonial concept that the native people before the arrival of the settler Europeans were only hunter gatherers. But he pointed out that some European and White men's accounts and data proved that the Australian Aboriginals had love for agriculture and aquaculture and in real life situation they would practice it. So since the beginning of their lives the Aboriginals were devoted to works. Here also in the quoted text one of the sisters Xanthe and her husband were very workaholics and active persons. Thus following the traditions and cultures of their predecessors is one of the indigenous elements. Both Xanthe and her husband were following that tradition which the Australian Aboriginal people had been maintaining approximately for the last fifty thousand years..

Xanthe had fallen in love with Spencer when she first saw him in the month of June. It was simply love at first sight. They also believed that they had extreme cultural differences as 'someone' belonged to upper strata of the society. But in spite of so many hindrances they were very, happy and content in their orbit' which was not only very admirable but also very up to date and well timed. She was such a kind of fiancée that she had never expressed her high brow about her social status. This is clear from the following statement by the narrator herself:

> Xanthe hadn't thought much about status before, and certainly not in recent times with her work and ongoing obsession with getting pregnant. But the truth was she had a mortgage worth more than many would see in a lifetime. She only bought organic produce, and she and Spencer ate regularly at the fancy restaurants along La Trobe Terrace. She wasn't embarrassed about her lifestyle, but she didn't like being labeled as 'upper'. Just as she hadn't liked being labeled 'boong' and 'abo' back in Mudgee as she walked to and from school and the kids from the rival public school hurled abuse at her from across the road. It was bad enough she was Koori, they'd say, but she was part-wog too. Xanthe sighed deeply, recalling the pain of a young child who did not understand the racism that was rife in the late 1970s, or the senseless labels that came with it. Labels she now worked hard to explain to her clients were archaic and socially unhelpful. Labels of any kind rarely served a purpose, and she rejected them all. (Pp 34-5)

Still Ellen as an Aboriginal woman had a kind of inferiority complex as far as complexion is concerned. By the time she

reached at the steps of kangaroo Point where the highest population of the Brisbane were living in the flats. Here again she noted down that the most of the people were "pale". She then realized the actual fact that all her predecessors were dark skinned. So quite naturally her family members will be different from the rest of the tiddas in the text. This is also reflected in the statement of the narrator:

> As both her parents were Wiradjuri, Ellen and her siblings were all much darker skinned than the other tiddas, including Xanthe, whose father was a Greek. Hanging out in Kangaroo Point Ellen had realized that she was also darker than many of the locals she passed in nearby streets (P 93).

Now in Ellen's mind Brisbane is still a very 'white city in many ways'. She sometimes considered that her lineage was the largest populace in New South Wales in Australia. This concept of lineage created a sense of respect for her own predecessors who belonged to Wiradjuri community. She also preferred living with her own mob because she had an inherent interest for her own people. In fact this desire for living, her love and respect for her community instilled in her a strong and sturdy sense of 'Aboriginal Identity'. Ellen's parents had six kids whom they had bred well there. Her mother was a very gorgeous lady. Now Ellen is also beautiful but she is old enough to propose to date. It may be that the she did not get the fittest boy for her or the boys did not find her good looking and fit enough to be considered as fiancée. Besides, she was also a Koori lady in Mudgee. The narrator of the novel, *Tiddas* (2014) has rightly does comment:

> …Ellen was old enough to date, it was different. The boys didn't seem as good looking as the women, or maybe it was that they just didn't appeal to her. Apart from that, she was related to every second Koori in Mudgee. It was simply too small a town for the life she wanted. She missed out so much in her teens helping to raise her siblings, but she knew enough to know she had to get to the city to not miss out on anything in her twenties (P 94).

Ellen had a curious career which was a blessing to her. Even the women in Wiradjuri aboriginal society had no barrier to end up as a 'funeral celebrant'. Here Ellen had been playing the role of a funeral celebrant. Every Wiradjuri people would attend the Aboriginal funerals of family and friends. Even they would not get the opportunity to make plans to conduct the funerals as deaths were very regular. In the novel when Ellen's cousin died she pronounced and delivered a few eulogies for the peace of his cousin's soul. From then in the area of Mudgee Ellen became well acquainted as 'eulogy giver'. It was not at all time taking for Ellen to learn what the Black Aboriginal men would perform during funeral ceremonies.

CONCLUSION

Thus it may be concluded that there might have some differences of opinions in different issues but still they had a deep and intimate friendship among the sisters in the novel *Tiddas*. They all were worried about the present conditions of both the Aboriginal men and women. The sisters were so close and intimate they would share everything with each other including their private lives. Thus they may be considered as the best friends for the decades. The five 40s women were so cultured that they would meet once in a month to discuss about the books which had been published. As best friends they would tell each other everything what they would face in their real life as well as personal life situation. So naturally trustworthy and honesty was the best policy to them. They would respect, love, castigate, joke with each other. In every weekend everything would come disclosed. Thus the novel must be considered as a story of "generous, witty, a paean to BrizVegas, friendship, and sophisticated urban Aboriginal life".

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AI-Driven Machine Translation and Human Creativity: A Collaborative Model for the Future

Cheng Jinyi

School of Foreign Studies, Yangtze University, Jingzhou, Hubei, 434100, China

995879036@qq.com

Abstract— With the rapid development of artificial intelligence (AI) and neural machine translation (NMT) technology, the translation industry is undergoing a profound transformation. AI excels at processing standardized texts quickly and maintaining terminology consistency. However, in areas such as emotional expression, cultural nuance, and literary translation, AI still faces significant limitations. This paper explores future collaboration models between human translators and AI, particularly in post-editing, cultural adaptation, contextual understanding, and emotional conveyance. By combining human creativity with AI's efficiency, higher-quality translations can be achieved. In the future, human translators will take on roles as cultural mediators and creative translators, providing flexible and deep solutions for complex cross-cultural translation tasks through collaboration with AI.

Keywords— machine translation; human translation; human-AI collaboration

I. INTRODUCTION

Machine translation (MT) is the process of using computers to convert a source language into a target language. research in machine translation focuses on utilizing computers to achieve automatic translation between natural languages and is one of the significant research directions in artificial intelligence and natural language processing (Liu Yang, 2017). The development of artificial intelligence is generally characterized as a progression from mechanical learning to machine learning (Yin Fenglin & Zhao Yixin, 2021). In general, machine translation can be divided into four stages: rule-based machine translation, statistical machine translation, example-based machine translation, and machine translation based on different application methods (Hu Kaibao & Li Yi, 2016).

The development of machine translation has spanned several decades, reflecting the powerful driving force of deep learning algorithms behind AI technology. In the 1950s, machine translation was first proposed, with early systems relying on preset grammar rules and dictionary-based translations. However, this approach was too rigid to handle the complexities of linguistic context. In the 1990s, the rise of statistical machine translation (SMT) brought a significant improvement in translation efficiency and accuracy by analyzing large bilingual corpora. Yet, SMT still faced limitations in dealing with complex syntax and semantic consistency. Entering the 21st century, the

advancement of deep learning technologies led to the emergence of neural machine translation (NMT). By simulating the human brain's language processing through neural networks, NMT has made translation more natural and fluent, excelling particularly in long sentence processing and contextual understanding.

Despite the significant progress of NMT in translation speed and accuracy, it still encounters challenges in handling complex content such as cultural context, metaphors, and emotional expression. This provides a new opportunity for collaboration between human translators and AI, highlighting how human creativity and cultural sensitivity can further enhance translation quality on top of AI-generated translations. This paper explores the collaborative model between AI and human translators in the translation process and suggests potential workflow transformations for the future translation industry.

II.   THE PROGRESS AND LIMITATIONS OF MACHINE TRANSLATION

In recent years, the rapid development of Neural Machine Translation (NMT) technology has brought significant transformations to the translation industry. NMT leverages deep neural networks, learning from large-scale bilingual corpora, to efficiently handle complex linguistic structures, thereby significantly improving the fluency and accuracy of translations. AI systems such as Google Translate and DeepL have demonstrated clear advantages in translating technical documents, standardized texts, and news reports. By accurately capturing sentence structures and semantic relationships, these systems can generate translations that better align with the norms of the target language.

The core strength of NMT lies in its self-learning capability, which allows it to process long and complex sentence structures more effectively through extensive data training. This technological advancement not only enhances translation efficiency but also increases the practical value of machine translation in real-world applications. For instance, in translating specialized documents in fields such as law and medicine, NMT ensures consistency and accuracy in terminology, which is difficult to achieve

through traditional translation methods.

However, despite its strong performance in handling standardized texts, NMT exhibits significant limitations when it comes to literary translation, emotional expression, and cultural nuances. Machine translation often struggles to grasp and reproduce the subtle emotions and cultural connotations embedded in literary works. For example, metaphors, puns, and colloquialisms are frequently misunderstood or directly translated by machine translation, leading to a loss of richness and depth in the translated text. These limitations not only affect the quality of the translation but may also result in the target audience misinterpreting the text.

Additionally, the limitations of machine translation are also evident in its inadequate sensitivity to context. Many expressions in language rely heavily on specific cultural and situational contexts, which NMT often finds difficult to handle. When translating texts that contain regional characteristics or cultural symbols, machine translation tends to fail in capturing these specific cultural meanings, resulting in translations that lack cultural adaptability.

"Although the currently popular NMT systems have made considerable progress, with a certain capacity to simulate the internal structure of human language, their ability to simulate the external world as well as social and historical contexts remains quite limited. In essence, the intelligence possessed by NMT is not yet equivalent to fully developed human intelligence but rather a rudimentary stage of human-like intelligence" (Feng Zhiwei & Zhang Dengke, 2022).

III.   THE ADVANTAGES OF HUMAN TRANSLATORS

Despite the significant progress made by machine translation, it still falls short when dealing with certain types of texts, such as literary works, highly specialized texts, and advertising slogans. In these cases, human translators become indispensable.

(1) Handling Cultural Differences in Machine Translation vs. Human Translation

Cultural differences play a crucial role in determining the effectiveness of a translation. Every language is

embedded within a unique cultural background and historical context, elements that cannot simply be conveyed through word-for-word translation. For instance, certain idioms, proverbs, historical allusions, and religious symbols in the source text may be completely unfamiliar to readers from the target culture or may carry entirely different connotations. In such cases, direct translation could lead to misunderstandings or result in a loss of the text's original flavor.

In the following section, the author will examine the shortcomings of machine translation when handling cultural differences, using two of the most popular translation engines, Baidu Translate and DeepL, as examples. This analysis will highlight the importance of human translators in dealing with such sentences and texts.

Example 1:

例 1：

Source text：He's all hat and no cattle.

Translation (Baidu Translate)：他只戴帽子，没有牲畜。

Translation (DeepL)：他只会戴帽子，不会放牛。

Human translation：他光说不练。

He's all hat and no cattle is an idiom originating from the American West, meaning someone who is "full of talk that is more impressive than what one actually possesses or is able to do." In the American West, cowboys typically wear large hats as symbols of their identity and status. However, owning cattle is the true mark of a cowboy's identity and success. Thus, this phrase suggests that a person may dress like a cowboy (hat), but without actual cattle (representing real power or capability), their image is hollow and pretentious. As can be seen, machine translation struggles with this idiom, often rendering it as a literal translation without conveying its true underlying meaning. In such cases, human translators are needed to conduct research and revise the translation to ensure it accurately reflects the idiomatic meaning.

(2) Emotional Expression in Machine Translation vs. Human Translation

While machine translation excels in terms of speed and efficiency, it faces significant limitations when conveying emotional expression. Machine translation tools typically rely on literal translation, failing to fully grasp the emotional nuances present in the context, which leads to the loss of emotional content. For example, when translating sentences with sarcasm or humor, machine translation often fails to recognize the underlying emotional tone and may interpret the sentence literally, resulting in a distorted translation. This lack of contextual awareness makes machine translation inadequate for handling complex emotional and cultural content. To illustrate this, the author will analyze the subtitles of the American sitcom The Big Bang Theory in China, showcasing the shortcomings of machine translation in emotional expression and the unique advantages of human translators in this aspect.

Example 2：

Source text：

Sheldon: You know, I am very disappointed that I won't be able to celebrate Howard's accomplishment tonight.

Amy: Me, too. But we'll see him tomorrow.

Sheldon: Yes, it's just that in all the years I've known him, he's never had the opportunity to receive my admiration. I was excited to see the look on his face when it finally happened.

Penny: You're unbelievable.

Sheldon: I know.

Lenard: All right, Pictionary, what are the teams?

Penny: How about boys versus girls?

Sheldon: Oh! That hardly seems fair. But I guess any team that I'm not on has a decided disadvantage.

Penny: Once again, unbelievable.

Sheldon: Once again, I know.

Machine translation (Baidu Translate)：

谢尔顿：你知道吗，我很失望今晚不能庆祝霍华德的成就。

艾米：我也是。但我们明天会见到他。

谢尔顿：是的，只是在我认识他的这些年里，他从来没有机会得到我的钦佩。当事情最终发生时，我很高兴看到他脸上的表情。

佩妮：你真是难以置信。

谢尔顿：我知道。

莱纳德：好的，Pictionary，有哪些团队？

佩妮：男孩和女孩怎么样？

谢尔顿：哦！这似乎不太公平。但我想任何我不在的球队都有明显的劣势。

佩妮：再一次，难以置信。

谢尔顿：我知道了。

Machine translation (DeepL)：

谢尔顿：知道吗，我很失望今晚不能为霍华德的成就庆祝了。

艾米：我也是。不过我们明天就能见到他了。

谢尔顿：是的，只是我认识他这么多年，他从来没有机会接受我的钦佩。我很想看看他脸上的表情。

佩妮：你真是不可思议。

谢尔顿：我知道。

莱纳德：好吧，猜字游戏，有哪些队伍？

佩妮：男生对女生怎么样？

谢尔顿：哦！这似乎不太公平。但我想，我不在的队伍肯定处于劣势。

佩妮：又一次难以置信

谢尔顿：我知道。

Human translation（by Fansup group）：

谢尔顿：我好失望哦，今晚不能给霍华德庆祝他的成就。

艾米：我也是，但明天就能见他啦。

谢尔顿：只是我认识他的这些年来，他从未有机会得到我的赞赏。本来还期待看他得到赞赏时脸上那表情呢。

佩妮：你真是奇葩。

谢尔顿：人中龙凤是谓奇葩。

莱纳德：你画我猜，怎么分队？

佩妮：男女分队如何？

谢尔顿：这会不会不太公平，我加入任何一队都是对其他队伍的不公平。

佩妮：再次觉得你奇葩。

谢尔顿：再次回应你，鹤立鸡群是谓奇葩。

Subtitle translation is crucial to the dissemination of films and television shows. A well-done subtitle translation not only enhances the audience's immersion but also provides a better aesthetic experience. The example above is taken from the opening scene of Season 6, Episode 4 of The Big Bang Theory. In this scene, Howard returns to Earth after completing his space mission, while Sheldon, Amy, Leonard, and Penny prepare to play a game of Pictionary in the apartment. The key points of the dialogue

are highlighted. Both "unbelievable" and "I know" were translated literally by machine translation, while human translators performed much better in comparison.

Firstly, translating "unbelievable" as "奇葩" (qí pā, meaning "eccentric" or "odd") is directly related to Sheldon's character. Due to his extraordinary intelligence, Sheldon often appears different from others. He is meticulous, insists on following strict routines, lacks understanding of humor or sarcasm, and often flaunts his intelligence—something that frequently annoys the other characters. This trait is also a key source of humor in the show. "Unbelievable" typically means "incredible" or "amazing," but in this context, it carries a touch of sarcasm. Therefore, the subtitle team translated it as "奇葩," which both fits the context and adds a humorous element.

The most impressive part, however, lies in the handling of the two instances of "I know." Unlike the literal translation provided by machine translation, the subtitle team used an explanatory approach to interpret "奇葩." For the first "I know," the team translated it as "人中龙凤是谓奇葩，" which means "an extraordinary person, a true oddity." For the second "I know," the subtitle team opted for another metaphor: "鹤立鸡群," meaning "a crane standing among chickens," to indicate someone who stands out from the crowd due to their exceptional qualities. These translations fit Sheldon's personality, while also making the humor clear to the audience. Sheldon's lack of understanding of sarcasm led him to respond with "I know," and the use of "人中龙凤" and "鹤立鸡群" reflects his self-confidence and tendency to boast about his intelligence. This level of understanding of the plot, character development, and emotional nuance is something machine translation currently cannot achieve, underscoring the irreplaceability of human translators.

(3) Creativity in Machine Translation vs. Human Translation

Translation is a creative activity, and one of the areas where creativity is most required is in advertising translation. In the global market, advertising translation is vital, as it not only involves converting content from one language to another but also ensuring that the message aligns with the target market's culture and customs.

Effective advertising translation can enhance brand image, maintain consistency across different markets, and reflect the characteristics of the local culture. This cultural adaptation fosters a sense of connection and familiarity among consumers. Additionally, advertising translation directly impacts market competitiveness. As businesses expand into international markets, the quality of advertising translation can determine the success of marketing efforts. Successful advertising translation helps brands stand out among competitors, thereby driving sales growth. Next, the author will compare Apple's official website in China with its U.S. counterpart to examine how machine translation performs in advertising translation and compare it with human translations.

Example 3:

Official website (US) original text: So fast. So fluid. Get a feel for the all-new Camera Control.

Machine translation (Baidu Translate): 这么快。如此流畅。感受一下全新的相机控制。

Machine translation (DeepL): 如此快速。如此流畅。感受全新的相机控制功能。

Official website (China) target text: 又快又顺手，全新相机控制功能超带感。

Example 4:

Official website (US) original text: Customize. Stylize. Mesmerize.

Machine translation (Baidu Translate): 定制。风格化。令人着迷。

Machine translation (DeepL): 定制。风格化。让人着迷。

Official website (China) target text: 可定制，有风格，着迷就对了。

Example 5:

Official website (US) original text: Lock in your look.

Machine translation (Baidu Translate): 锁定你的外观。

Machine translation (DeepL): 锁定你的造型。

Official website (China) target text: 锁定你的美一面。

The primary characteristic of advertising is its commercial nature. Advertising is a competitive activity aimed at persuading potential buyers, making the buyer the focal point of their work. Advertisers capture consumers'

attention, cultivate their interest, stimulate their desire, and ultimately lead to purchasing behavior. The same applies to advertising translation. Therefore, when translating advertisements, catering to consumer satisfaction is more important than anything else. Sometimes, entertainment is also necessary. A good advertisement translation should be natural, easy to understand, precise, and appealing (Shuna, 2014). Advertising translation requires the translator to fully mobilize their creativity, using concise and attractive language to promote and drive consumption.

As seen in the examples above, machine translation falls far short of human translators in terms of creativity, linguistic conciseness, and appeal. First, when faced with translating individual words into sentences, machine translation opts for a direct, word-for-word approach, while human translators transform them into short phrases. In Example 4, all machine translations rendered it as "Customize. Stylize. Mesmerize." in three separate sentences. In contrast, human translators fully utilized their creativity, combining the three individual words into a complete sentence: "可定制，有风格，着迷就对了". This translation not only avoids a sense of disconnection but also flows smoothly, clearly showcasing the product's features.

In Example 5, the human translator cleverly used a homophone in Chinese, changing "每" (every) to "美" (beautiful), which not only highlighted the camera's function but also cleverly appealed to female consumers, achieving the goal of promoting the product.

Successful advertisements often rely on emotional resonance, and human translators can flexibly adapt the content according to the cultural customs of the target market, thereby enhancing the brand's appeal. In contrast, machine translation frequently struggles to capture these subtle cultural differences, leading to distortions in the translated text. Additionally, advertising language is highly creative, filled with metaphors and elements of humor, all of which require human creativity for skillful handling. Human translators can not only accurately convey emotions but also continuously refine translations based on market feedback, improving the effectiveness and acceptance of the advertisements. Therefore, in the process of translating advertisements, the role of human translators remains

irreplaceable by machine translation.

IV. COLLABORATIVE MODELS FOR HUMAN AND AI TRANSLATION IN THE FUTURE

In the future, there are two key aspects worth noting in the collaborative model between human and AI translation. First, AI will take on the task of initial translation, efficiently processing large volumes of standardized texts to improve productivity, thereby allowing human translators to focus on more complex tasks, such as cultural adaptation and emotional expression. Second, as AI technology continues to evolve, the role of translators will shift towards becoming more creative and strategic cultural mediators. They will perform in-depth revisions and optimizations based on AI-generated translations to ensure the final output is both accurate and culturally appropriate. This human-AI collaboration model will push the translation industry towards greater efficiency and flexibility, better meeting the demands of the globalized market. The author will now explore two models of human and AI collaboration in translation.

(1) Post-Editing

As technology continues to advance, human-machine collaboration has become the mainstream working model in many fields, and the translation (language services) industry is no exception. The combination of machine translation and human translation has already become a dominant working mode (Fan Zirui & Yang Wendi, 2024). "Although machine translation technology has made significant progress, the overall quality still needs improvement and is not yet at a level where it can fully replace human translators" (Wang Huashu & Chen Niao, 2021). This is particularly true for literary works. When translating literary texts, an initial translation can be done using machine translation, followed by human translators revising and refining the machine-generated content to enhance readability. This process can improve efficiency and save time. The following is an example of collaboration between machine translation and human translators.

Example 6：

Source text："Ze great Beess-he stan' up-he beat his bres' wiz hees beeg feests-he roar—I shoot—CRASH! He fall dead at my feet-I have keel my gorilla."

Machine translation: "伟大的比斯——他站了起来——他打败了他的兄弟，他用脚踢了他的兄弟——他咆哮——我开枪了——崩溃！他倒在我脚下死了——我已经把我的大猩猩弄倒了。"

Human translation: 那个巨型野兽站起来了，拍打着胸脯，跑得飞快，大声咆哮，我开枪了干掉了它，它就死在我脚边，我杀死了那个大猩猩。

The excerpt above is from Charles Knight's Life Through the Ages, a beautifully written account of the evolutionary journey of prehistoric animals. The original dialogue carries distinctive accents and a dramatic tone, but machine translation rendered it stiff and overly detailed, making the sentences less fluent. In contrast, the human translation simplified the dialogue by turning "the great Beasts" into "that giant beast," removing redundant details and improving the narrative's coherence, making the sentences more concise and easier to understand.

Additionally, the human translation omitted overly colloquial and repetitive details from the original, such as "he defeated his brother," which lacks substantive information. Instead, phrases like "pounding its chest, running fast, and roaring" were used to retain the fierce image of the beast while making the expression more vivid and natural, in line with Chinese narrative style. Finally, "I shot it dead" directly conveys the action's result, enhancing the narrative's rhythm and tension, fitting the dramatic scene.

This illustrates that while Neural Machine Translation (NMT) technology is highly efficient in handling standardized texts, it often fails to capture and convey the essence of original literary works, particularly their complex emotions, cultural metaphors, and stylistic nuances. Literary works rely not only on literal translation but also on a deep understanding of emotional depth, cultural context, and authorial intent. Through meticulous post-editing and cultural adaptation, human translators ensure that translated works are both fluent and artistic, making the translation accurate in language and emotionally resonant. Furthermore, translators can adjust the translation according to the cultural habits of the target audience, using expressions that better resonate with readers, thereby

enhancing the work's acceptance and impact. Studies show that when translating classic literary works, the creativity and judgment of human translators are key factors in ensuring translation quality, a task that machine translation cannot fully replace.

(2) Augmented Translation

Augmented translation, first introduced by the Common Sense Advisory (CSA), is a concept that refers to the enhanced collaboration between human translators and machine translation tools. CSA is a renowned consulting firm specializing in research on the language services, translation, and localization industries. It provides market research, industry trends, data analysis, and consulting services to the translation and localization sectors. According to CSA's official website "Augmented translation is a new approach to combining the strengths of humans and machines to address growing needs for multilingual content. In contrast to traditional post-editing, which leaves translators at the end of a process and asks them to clean up garbage machine translation (MT) output, augmented translation places linguists at the center of a constellation of technologies that support them and extend their capabilities: enhanced translation memory, adaptive neural machine translation, automated content enrichment, next-generation terminology management, lights-out project management, and microservices-based translation management systems. The results increase the productivity and value of human linguists by providing relevant information and letting them focus on those aspects of translation that require their attention".

Augmented translation's real-time feedback mechanism optimizes translation quality by integrating human translators with AI in an interactive environment. In this model, AI generates an initial translation, and human translators then perform immediate revisions and corrections within an interactive translation system. The machine learning model records these adjustments and learns from them, gradually adapting to the translator's language style and cultural preferences. Through the real-time updating of translation memory, AI can provide more accurate translation suggestions in future similar tasks, significantly improving translation consistency and

adaptability. This human-AI collaboration enables augmented translation to strike a balance between speed and quality, delivering efficient and precise translation outputs.

V.   CONCLUSION

AI-driven Neural Machine Translation (NMT) technology is rapidly transforming the landscape of the translation industry, and the collaborative model between human translators and AI will be a key trend in future translation practices. AI excels in handling standardized texts and improving translation efficiency, particularly in large-scale, repetitive, and terminology-heavy content, where machine translation can significantly boost productivity. However, human translators continue to have irreplaceable advantages in areas such as emotional expression, cultural adaptation, and creative reproduction. AI still falls short when dealing with complex literary works, advertising copy, and content requiring nuanced cultural understanding.

Through collaborative models like augmented translation or post-editing, human translators and AI complement each other, each playing to their strengths to achieve efficient and high-quality translations. In the augmented translation model, AI generates the initial translation, while human translators perform real-time revisions and edits to ensure high standards in cultural adaptability and emotional expression. In the post-editing model, human translators deeply review and adjust AI-generated texts to ensure that the language is natural, fluent, and culturally appropriate for the target audience. This cooperative model not only greatly improves translation efficiency but also preserves and enhances the quality and cultural depth of the translated content.

In the future, the role of translators will focus more on cultural mediation and creative tasks. They will take on greater responsibility for cultural adaptation and emotional expression, using precise language choices and deep understanding of the source text to ensure that translations resonate emotionally and are culturally relevant to the target readers. Moreover, the collaboration between human translators and AI will address increasingly complex cross-cultural translation tasks, providing high-quality language

services to audiences from diverse cultural backgrounds. This collaborative model not only drives the translation industry towards higher quality and deeper levels of work but also strengthens the bond between humans and AI, enabling them to complement each other's strengths and jointly expand the depth and breadth of translation.

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You too turned out to be just like the Gurus, Galav, Living document of patriarchy conspiracy: Madhavi

Dr. Meena Kumari

Assistant Professor, Dept. of Hindi & Modern Indian Languages, University of Allahabad, Uttar Pradesh, India
drmeena.au@gmail.com

Abstract— *'Madhvi' is an age-old story of women living and dying in traditional cultural-moral confines, whose consciousness, intelligence, thinking-vision, thought-conscience have been deliberately pushed to the margins by the patriarchal system. The purpose of this paper is to understand the cruel story of the transformation of Madhavi, who is gifted with unique and divine qualities (Possessing intact virginity and becoming the mother of Chakravarti sons) by a father and lover dyed in the dark hues of idealism and greatness, and then the conceptual journey and development process of her becoming an idealist woman in the context of motherly role.*

Keywords— ***Drama, Mahabharata, Women's Identity, Intact virginity, Everlasting youth, Patriarchy***

I. INTRODUCTION

'Mahabharata' depicts the narrative of *'Madhvi'* from the 106th chapter of *Udyogparva* to the 123rd chapter. Madhavi was the daughter of *Yayati*, the fifth king of the Chandra dynasty born in *Nahushkul*. The basis of the plot of the play is this *Madhavi*, which *Yayati* donated to Galav, the disciple of Vishwamitra, so that by the virtue of her unique qualities he could be freed from the debt of his *Gurudakshina* and the demon arrogant Yayati would not get discredit. Unable to repay it on his own, a failed and frustrated *Galav* is inclined to commit suicide. But, at the last moment, *Vishnu* sends *Garuda* as a *Brahmin* to save him, who advises him to go to the buckler of munificent *Yayati*, who has taken *Vanaprastha*. In such a situation, when it was impossible to find 800 black hued (Shyamkarni Ashwamedhi) horses with any one king in the whole of *Aryavarta, Yayati*, in the arrogance of his magnanimity and greatness, he donated his only daughter Madhavi to fulfil this impossible task. *Madhavi* had a boon that the son born from her womb would be the Chakravarti emperor and more than that, after childbirth, Madhavi could regain her appearance and youth by taking 'virginity' by performing some religious rituals again. The guarantee of Chakravarti sons and the boon of perpetuity are the yardsticks of Madhavi's evaluation. She

lives in the abode of three kings, gives them sons and sexual pleasures, and in return Galav gets two hundred *Shyamkarni Ashwamedhi* horses from each king respectively. For the last two hundred horses, *Madhavi* herself decides to leave *Galav* and stay with *Rajarshi Vishwamitra* because the remaining 200 horses are with *Vishwamitra.* Thus, Galav is liberated from *Gurudakshina*, honoured at the convocation. Yayati's charity is hailed and Vishwamitra is also hailed for putting such a difficult test to his disciple. But, Madhavi... There is no one to mention her name even. The *Galava* for whom she gives her best without any personal purpose, like the mashed grapevine (Dalit Draksha), is also unwilling to accept it as the really is. And on realizing such a cruel truth, she makes a stern decision not to attain virginity and youth again by performing rituals before the swayamvara and departs to the forest as an ascetic.

II. DISCUSSION

Without raising the theoretical flag of feminism in this play, the playwright has tried to understand all the issues of marginalized women, their character and mentality through his creative intervention in conventional story of Madhavi depicted in Mahabharata . He has tried to establish those women with Madhvi's interest who continue to strengthen

and make their human dignity and life-struggle strong and necessary by developing their understanding and fearless mould *('anbhai-sancha')* even in many deviations like patriarchy, pseudo-idealism, fame-indulgence, lust-thirst, love-hypnosis, religion-loyalty, consumer-culture. At the beginning of the play, Madhavi seems to represent a woman in the quagmire of social beliefs whose self-esteem has been absorbed by the smouldering personality of a man, who does not know how to resist and, repeatedly compromises her self-respect to maintain the status quo. But, in the latter half of the play, *Bhisham Sahni* has put the patriarchal system in the dock by making this Madhavi created by the cultural organizers his spokesperson, hanging the selfish behaviour of the men who claim to be her absolute self in the paling of dangerous questions and discussions. They also go to the root of traditional feudal ideas and look for the causes which are the main factors for the pathetic agony and exploitation of a woman like *'Madhvi'*.

In the story of Mahabharata, the humiliation of *Agnigarbha* (who is born from the womb of fire itself) *Draupadi* who is independent, confident, free from male supremacist power, in a crowded and coward assembly had become one of the root causes of war; What would have been the intention of *Rishi Vyas* behind the drawing of a unique woman like *Madhavi*, this is a big question. The bigger question is, why did Vyas, the creator of women like *Ganga, Gandhari, Kunti, Draupadi* become so dull at the time of the creation of Madhavi's personality? A woman united with such rare qualities neither questions nor does Vyasa's writings expend a sentence or two of sympathy for her austerity and exploitation. Was Maharishi Vyas trying to point out that by the time of Mahabharata period, woman was being transformed into an object by being touched by her human form. Was she now a stock or bond that could be redeemed again and again, mortgaged?

The incident of *Draupadi* being defeated by her husbands in gambling and strip naked also indicating to this fact. All the men around her want to exile not only her body, but also her mind, memory, consciousness, identity, and enjoy her fibre. What was the result of this insult of *Draupadi*, it is well known to all. But, for *Madhavi*, Vyasa was so ruthless and cold, that Sahni ji was so irritated and awestruck that this anxiety and exasperation became main transfusion in creation of this play. *"I was returning from a convention in Madhya Pradesh with my writer brothers of the Progressive Writers' Association. The train compartment was packed when Trilochan Sastri, sitting next to me, began to narrate the story of Madhvi. The story was really poignant and met all the demands of the play. I was so impressed that I sat in a corner during the train journey and sketched out it. On returning to Delhi, the first thing I did was to pick up the book of 'Mahabharata' in the library of the Sahitya Akademi*

which contained the story of Galav-Madhavi and read it end-to-end. There was not a word of sympathy for Madhavi in the story. Nor was it condemned that Madhavi approached Vishwamitra with an offer of cohabitation. I wasn't convinced.[1] Therefore, *Sahni* (Playwriter) as the second Prajapati actively intervene in such an inhuman condition by proposing a twist in this play and make her an antagonist against the umbilical forces of feudal society.

It is important to note that according to the story of this play and *Arshagrant Mahabhabharat, Madhavi* shares her body with four men, but does not wreak any kind of ravage. Dogmatic questions are not raised about her modesty, purity, sanctity etc., because for Madhavi, the path of abrogation from human dignity is chosen by her so-called immediate guardians and leaves no option for her but to go to the sacrificial altar for her. This kind of dogmatism is found not only in the Indian scriptures, but also in Christianity in *Jerome (340-420 AD)* The theory that we invent in *'Letter to Pammachius'* is more or less the same. *"It is better for a woman to know only one man than to know many. In other words, she presents herself as a prostitute for just one rather than pleasing several men at once.*[2] It is also mentioned in the *Qur'an* that self-righteous women will be considered as excellent as those who give themselves 'hiba' for the Messenger. *"O Prophet, We have made lawful for you all the believing women who dedicate themselves to the use of the Messenger.*[3] The Arabic word *hiba* means to give something to others for use, hiba can be for some time and forever. The cheese found in Hiba can be used as you like; Whether it is a woman or an object. What a contemptuous attitude Christianity, which considered itself modern, to woman, this can be gauged from Father *Tartullian's* words, *"O woman! You are Satan's demon. You destroy even that which even Satan does not attack directly. It was by your fault that the Son of God was destroyed, you must always be miserable and miserable. Paul the Prophet*, who spread the Christian *Shari'ah,* wrote in his first letter to *'Ahadnama-e-Jadid' Temutas* – *'Men alone are the reflection of God, and guileless men are victims of the deceit and evils of women. Therefore, they are not educated, educated or even spoken upon.'*

In fact, irrespective of the religious beliefs or geographical regions, the woman is 'treated' like a creeper or a shadow, she has to depend on her immediate male relatives for her identity and beingness. Glorifying one's own subjugation is considered a certificate of her being a virtuous woman. Therefore, despite being at the axis of creation and action, independent women are often considered treacherous and weak. The Madhvi on whose shoulder Galav crosses the splinter of his impossible ordeal; The way he talks about Madhavi to his friend for the last

two hundred horses makes his (even among the men) innermost impurities clearer. *"God has made a man patient, but there is a fickleness in the nature of a woman. That is why it has been said that the control of man on the fickleness of women should always be maintained. It is ultimately the woman's benefit.*[4] *Origen* is also a proponent of this idea. He believes that the moral strength of man is far greater than that of women and that women are betrayed because of their special inclination towards the senses.

No matter how misogynistic and cruel the male ideology may be, it is impossible to demolish it. Our scriptures are littered with misogynistic words and adjectives and by converting them into objections, this ideological system of patriarchy controls the entire public mind. How cruel and ferocious this society can be towards its own women in order to maintain and preserve its *talismanic* power, is evident in the story of Madhavi. How and how long can 'stigmatized, abused, raped and beaten women stay in the family'? They are bound to leave by home by themself or be chased away by family members – what difference does it make. In today's context, the relevance of this story can be understood by reading the narrative of the terrorist organization ISIS of Central Asia making Yazidi women sex-slaves. The difference is that in this play Madhvi, a woman is donated by her father, and these Yazidis women were kidnapped from the father-brother's house for sexual servitude for being heretic.

The pain of *Yazidi* women in Central Asia can also be understood in the context of Madhvi's story. These women have not only gone through the torture of ISIS's sexual slavery, but are now facing a new turbulent situation. The condition of reunion with one's society and people are the abandonment of their infants whose fathers are ISIS fighters. What can be a bigger fear for a mother than to have to throw her innocent child out of the breast & life. Madhvi's dialogue is the dialogue of every woman who has been cheated, deceived and persecuted by her own people. The only assurance for Madhavi is that her child's father is the protector, but these Yazidi mothers are not relieved either. The authentic document of the struggle to become a sex slave is The Last Girl by Nadia Murad, which was also awarded the Nobel Prize, but all the reports scattered on the Internet, the stories of those unfortunate mothers, the guardians of those innocent sent to the orphanage, all have suffered this tragedy not only on the body, but their souls also bled because of these inhuman *fatwas* and decrees. However, the majority of the public is aware of this inhuman and barbaric treatment of Yazidis, and now even *Afghans*, who are included in this list because of their desire to remain confined to their limited scope, many of whom have been handed over to couples who have succeeded in reaching another country for the safety of their children. So

many women like *'Nadia'* were crushed, some were returned to the country, so the decree was that their return is possible only by abandoning the children born to these fighters. Their freedom is at a great price and who to choose between the child? The same question was evident to Madhvi. *"Independent? What freedom, Galav? Behind those gigantic walls my little boy is looking for my nipples with his mouth open, and you are saying, I'm free? Galav, do you really think me free? The mother who is not able to hold her child to her breast is free?.''*[5] Perhaps this is the reason why, despite of this state of mind, some Yazidi women returned, some mothers embraced a lifetime of suffering, sobbed and accepted their fate for the sake of their children, and lost their identity and beingness as they were bought and sold and raped every day. Men who only want their women to be happy see their bold decision as a galav, *"I didn't know you would be so weak when you had children. Therefore, perhaps women cannot do risky work, cannot discharge the responsibility of any big work.*[6] The memory of Madhavi, who has come after abandoning her milking child, seems to Galav a mere imagination and a palsy sentiment, he would in a moment remove Madhavi from her motherhood and make her *Haryashcha's* son, and the mere mention of her spontaneously annoys, *"(Galav) Vasumana, who Vasumana? (Madhavi) Vasumana, my son. (Galav) O... Not yours, Madhvi, the son of King Haryashcha! Yuvraj of Ayodhya!"* [7] The sober and disciplined *Galav* could not resist admiring the horses (in whose attainment he had no contribution), mesmerized by the beauty, speed, and brilliance. Man nourishes only his ego in every means, in every way, in every purpose. The whole of woman's life seems to him to be without purpose against his own petty desires, and so the mere discussion of the subject dictated by the emotion of the woman becomes a reflection of her impatience and incontinence.

In fact, no matter the time, situation, country, religion, place, in the case of women, male and feudal society behave alike. *Zahida Hina* describes this philosophy in a very accurate manner, *"There is no need to go into detail, be it the life of Razia binte Iltutmish doing Sultani in the Delhi court or the agni pariksha of Sita, the tales narrated by Shahrzad or the life of today's woman, this maze, ritual, society, is tied to the chains of politics, The tales of women breathing in the life of life are raigneous*.[8] The situation of women in the West can also be understood from the Pope's confession during a visit to Central Asia, in which he expresses his anguish at the abhorrent act of sexual exploitation and sexual slavery of nuns by priests in 33 countries.

In fact, whoever controls the means of production and employment governs the society and the system. *Madhvi* is the story of this compassion. *Ranendra* has also

highlighted this fact from the interest of the play Madhavi, "The story of Madhavi is a gruesome example of the dehumanization of women in ancient times, but this process started at the same time when the concept of personal property appeared. The idea arose in the mind of the man that his acquired property, his cows, his land should be inherited by his own son. This hypothesis overturned matriarchy. This change was one of the most decisive changes mankind has ever experienced. A man knows the woman to be the body and the body to the womb for the gratification of his ego, the growth of offspring, the temptation to make impermanence eternal, and sexual pleasure. *Prof. Krishnakumar's* remarks in other contexts will further help to open it up. He says.*"The irrefutable concentration, founded amidst the diversity in feminist laws, customs and adult behaviours, is striking that a radical change in a girl's temperament is necessary," The deep scepticism in the culture about her nature is understandable from many aspects. But these aspects can be seen in three categories: first, the unreliability of the woman, the second, the indelible impurity, and the third includes the tricks of safely exploiting the mechanical utility of the girl.[9]* Moreover, a man does not want to understand, nor to explain. The beauty of the female body has been prescribed for pleasure. From contraceptive research to surrogacy, scientific advances give women the illusion of sexual freedom. In fact, the whole mess has been created to keep it completely under control. The question is also why so much micro manipulation for the child? The answer is clear that through a woman, a man wants his brilliant offspring (man) to whom he can transfer his power and property, make his successor(son): that is why both the boons received by Madhavi became a curse for her. She gave birth to four sons one after the other, but could not become mother of anyone's, became the medium of sexual pleasure of four men, but could not become the wife of anyone.

Actually, feminization is an inhuman system under which men created women according to their ideology and concepts and in this order her consent was never taken, her own feelings, history, desire-reluctance were not identified but pushed on the path of man's good work. Beauty and virginity came to be recognized as the foundation of her existence. Galav's request to Madhavi *"Madhavi, but you have got a groom. If you can remain a girl, why not... Why didn't you perform the ritual? First of all, you..." And Madhvi's reply (I want to appear before you as I am now. What to hide from you, Galav...... I don't want to perform rituals anymore. I want to be the way I am)[10]* Galav's loving and romantic personality was dissolved and the male character was exposed. Because of Madhavi's disfigurement, her lover Galav also starts making shallow arguments to abandon her, *"I am an pauper (akinchan)... I*

don't want to stand in your way.... I cannot violate religion and moral norms, I am helpless... How can I consider a woman who has lived in my guru's ashram as my wife. [11] Madhvi is not accepted to him as she was now…. youth has gone…disfigurement is her new physical identity…. Youth and virginity are the only basis of his attachment. The true colour of Galav leads Madhavi to the decision from which her liberation is possible only by marching. *"What did you yearn for? I was just an instrument for you. You were lying even when you were pleading in front of me. You have only loved one person and that of yourself. But I didn't recognize you. I thought all the time that Galav was a man of true spiritual practice and loyalty. You too turned out to be just like the gurus, Galav...[12]* This feeling, derived from unpleasant life experiences and struggles, was Madhavi's personal truth. *"The dysfunction of the body can go away, Galav, I can become a girl again by performing rituals, but now I am not a young woman at heart, am I. I am the mother whose lap has been filled and emptied... Youth and physical beauty will be restored, but what will I do with this heart that has been shattered!"[13]*

III.   READINGS AND CONCLUSION

From where the drama's inspiration was adapted, the most flabbergasting thing is that Bhishma Sahni found, is *Maharishi Vedvyasa's* utter silence on the mental and physical abuse of Madhavi. And, even more shocking, there was not a single word of condemnation against this exploitation. This trap stuck in Sahni's mind. He changed the tone of the play by creating a truly progressive woman who represented a actual ameliorative woman while interacting with patriarchal mindsets and traditional stereotypes. Leaving Galav in the dark night, she hold herself to *Vishwamitra's* hostage for the last two hundred horses and not to perform the Abhaya ritual that re-create her a virgin in the *Swayamvara* proposed by her father and finally the abandonment of the beloved Galav is indicative of the process of developing this human dignity and hence she has emerged as a key protagonist for the adjustment of tradition and progressiveness.

Bhisham Sahni has not only created this woman from the perspective of *Mahabharata* from a critical perspective but has also identified the various dimensions of the conscious ruthless hegemony structure of man. The most powerful voice of *Sahniji* that has emerged in *'Madhavi'* play and which is in fact the focal of 'Madhavi's consciousness' is that, first, the emergence of woman as a commodity whose buyers and sellers are her own guardians. Second, the passionate and pneumatic love of *Galav* and *Madhavi*, in the environment of which they have adopted a progressive approach. The play also attempts to confront

and find answers to the questions that the protectors of society, tradition, etc. are at once feels uncomfortable to face. In fact, *Madhvi* eloquently raises questions of women's consciousness, not merely deliver 'academic speech' of women's discourse. How conservative, feudal and reactionary is the patriarchal attitude of men towards women (whether *Mahabharatakar, Yayati, Galav* or *Vishwamitra*) is raised by the playwright in a very powerful and sensitive manner and so it makes its presence felt as a highly impactful and poignant masterpiece.

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[3] Mentioned in Surah-al-Ahjab 33:50 on 'Quran': Available on February www.quran.com/,02, 2024 (O Prophet! We have made lawful for you your wives to whom you have paid their ˹full˺ dowries as well as those ˹bondwomen˺ in your possession, whom Allah has granted you. And ˹you are allowed to marry˺ the daughters of your paternal uncles and aunts, and the daughters of your maternal uncles and aunts, who have emigrated like you. Also ˹allowed for marriage is˺ a believing woman who offers herself to the Prophet ˹without dowry˺ if he is interested in marrying her—˹this is˺ exclusively for you, not for the rest of the believers. We know well what ˹rulings˺ We have ordained for the believers in relation to their wives and those ˹bondwomen˺ in their possession. As such, there would be no blame on you. And Allah is All-Forgiving, Most Merciful.)

[4] Bhisham Sahni, 'Madhvi' (1999), Rajkamal Prakashan, New Delhi: 91

[5] 'Madhvi': 48

[6] 'Madhvi': 54

[7] 'Madhvi': 54

[8] Zahida Hina, 'Pakistani Women: Torture and Conflict' (2010) Translation from Urdu by Shakeel Shidki, Vani Prakashan, Delhi: 65

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[11] 'Madhvi': 92

[12] 'Madhvi': 94

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The Influence of Bhagavad Gita on the Literary Works of Sri Aurobindo Ghosh

Purushattom Bhattacharjee

B.A.(Hons) English, (AU, Silchar, Assam); M.A.(English) First Class (AMU, Aligarh, UP); PhD Research Scholar, NU, Jaipur, Rajasthan, India.

Abstract— *This article examines the influence of the Bhagavad Gita on Sri Aurobindo Ghosh's literary and philosophical works. The Gita's teachings on karma, bhakti, and jnana shaped Aurobindo's philosophy of Integral Yoga, emphasizing spiritual growth through the integration of life's physical, mental, and spiritual dimensions. His writings, especially* Savitri *and* Essays on the Gita*, reflect the Gita's themes of selfless action, divine will, and spiritual struggle. By reinterpreting the Gita's message as a call for spiritual activism, Aurobindo created a modern path for seekers, extending the text's relevance to contemporary spiritual and social transformation.*

Keywords— *Influence, Bhagavad Gita, Sri Aurobindo, Integral Yoga, spiritual transformation*

INTRODUCTION

Sri Aurobindo Ghosh, one of the most prominent spiritual leaders, philosophers, and poets of modern India, was deeply influenced by the Bhagavad Gita, a classic text of Hindu philosophy. The Gita, known for its exploration of karma (action), bhakti (devotion), and jnana (knowledge), plays a significant role in shaping the spiritual and literary landscape of India. Sri Aurobindo not only interpreted the Gita through his writings but also integrated its core principles into his philosophy of Integral Yoga and his literary works. This article aims to explore the influence of the Bhagavad Gita on Sri Aurobindo's major literary works, examining how he incorporated the Gita's teachings into his prose and poetry, thereby creating a unique synthesis of spirituality and literature.

Sri Aurobindo's Philosophical Background

Sri Aurobindo's evolution as a spiritual thinker was shaped by various influences, including Western education, Indian classical texts, and his own spiritual experiences. Initially drawn to nationalist activities, he shifted towards spirituality following profound mystical experiences during his imprisonment in 1908. The Bhagavad Gita became one of his primary sources of spiritual guidance. His understanding of the Gita extended beyond traditional religious interpretations; he viewed it as a comprehensive guide to achieving self-realization and spiritual growth.

Sri Aurobindo saw the Gita not merely as a scripture to be studied but as a living philosophy to be applied in daily life. In his view, the Gita's teaching of performing selfless action without attachment to results served as a foundation for spiritual growth. He interpreted the Gita as a message of integrating the physical, mental, and spiritual dimensions of life through what he called Integral Yoga, aiming for the divinization of life itself.

The Role of the Bhagavad Gita in Sri Aurobindo's Thought

Sri Aurobindo's interpretation of the Bhagavad Gita can be found extensively in his writings, most notably in "Essays on the Gita." He saw the Gita as a synthesis of various paths to liberation, harmonizing karma yoga (path of action), jnana yoga (path of knowledge), and bhakti yoga (path of devotion). According to him, the Gita presented a balanced approach to spirituality, where selfless action leads to self-realization, and devotion to the Divine leads to the highest knowledge.

Sri Aurobindo's notion of Integral Yoga reflects the influence of the Gita's teachings. Integral Yoga seeks the

transformation of all levels of being—physical, vital, mental, and spiritual—towards the realization of the Divine Consciousness. In the Gita, Sri Krishna advises Arjuna to rise above dualities and realize the Eternal Self. Sri Aurobindo interpreted this teaching as the foundation of a spiritual life that embraces the world rather than renouncing it.

Influence on Sri Aurobindo's Literary Works

The Bhagavad Gita's influence on Sri Aurobindo's literary works is evident across his poetry, prose, and philosophical writings. In his epic poem "Savitri: A Legend and a Symbol," the Gita's themes of spiritual struggle, divine intervention, and the realization of a higher purpose resonate deeply. The central character, Savitri, embodies the path of karma yoga as she performs her sacred duty to bring back her husband, Satyavan, from death. Her journey mirrors Arjuna's spiritual awakening in the Gita, where she overcomes despair and realizes her divine potential.

In his philosophical writings, particularly "Essays on the Gita," Sri Aurobindo reinterprets the scripture to suit his vision of spiritual evolution. He contrasts the idea of renunciation in the Gita with mere withdrawal from worldly life, advocating for a spiritual activism where individuals actively participate in life with the consciousness of the Divine. This is evident in his emphasis on karma yoga, which encourages selfless action dedicated to the Divine, and jnana yoga, which leads to the realization of the unity of the self with the Supreme.

The Gita's concept of dharma (duty) also finds a prominent place in Sri Aurobindo's writings. He interprets dharma as a dynamic principle, urging individuals to realize their true nature and act according to their higher calling. This idea of dharma transcends mere social roles and responsibilities, encompassing the deeper spiritual duty to manifest the Divine on earth. His literary works often reflect this profound understanding, encouraging readers to engage with life as a battlefield for spiritual growth.

EXAMPLES FROM LITERARY WORKS

1. "Savitri: A Legend and a Symbol"

In "Savitri," the influence of the Bhagavad Gita is profound, as the poem captures the essence of spiritual struggle and

transformation. The character of Savitri exemplifies the Gita's teachings on karma yoga and the power of divine will. Just as Arjuna was guided by Sri Krishna to fulfill his dharma without attachment to success or failure, Savitri undertakes her mission with steadfast determination, embodying the spirit of selfless action. Her inner dialogue reflects the Gita's emphasis on rising above the ego,

embracing the Divine Consciousness, and overcoming the limitations of human life.

An example from the poem illustrating this is: *"A vast surrender was his only strength."* Here, Sri Aurobindo echoes the Gita's message of surrendering to the Divine as the highest form of spiritual practice, where the individual will is united with the Divine will.

2. "Essays on the Gita"

In "Essays on the Gita," Sri Aurobindo provides a reinterpretation of the Gita's key concepts, presenting them as a guide for modern spiritual seekers. For example, in discussing the Gita's teaching on the nature of the self (Atman), he elaborates on the idea of the individual self being one with the Universal Self, a notion that aligns with the Upanishadic philosophy expressed in the Gita. He emphasizes that true self-knowledge involves realizing the oneness of all existence, a theme that permeates his other writings as well.

Sri Aurobindo writes: *"The Gita is not a book of dry philosophical theory but a spiritual revelation that aims to arouse the soul to its spiritual possibilities."* This view reflects the way he integrated the Gita's teachings into his literary work as a call to action and spiritual transformation.

The Gita's Impact on Sri Aurobindo's Vision of Life and Society

Sri Aurobindo's vision of social and political transformation was deeply influenced by the Gita's call to action. He saw the Gita not only as a personal spiritual guide but also as a blueprint for shaping society according to higher spiritual principles. In his writings, he advocates for "spiritual nationalism," where India's resurgence is linked to its spiritual heritage, especially the teachings of the Gita. He believed that the Gita's vision of a life dedicated to the pursuit of the Divine could serve as a foundation for building a spiritually awakened society.

Sri Aurobindo's concept of life as a battlefield, where one must constantly engage in inner and outer struggles, echoes the Gita's setting of the Kurukshetra war. In his view, life's challenges are opportunities for spiritual growth, and true progress comes not from escapism but from overcoming obstacles with a higher consciousness. This perspective aligns with Krishna's teaching in the Gita, where Arjuna is advised to rise above his doubts and fight for the sake of righteousness.

CONCLUSION

The Bhagavad Gita has significantly influenced Sri Aurobindo's literary legacy, providing a framework for his spiritual philosophy and a source of inspiration for his

poetic and prose works. Through his reinterpretation of the Gita, Sri Aurobindo emphasized the integration of various spiritual paths, advocating for a life where action, knowledge, and devotion are harmoniously blended. His writings, especially "Savitri" and "Essays on the Gita," reflect the Gita's timeless teachings on self-realization, divine will, and the pursuit of spiritual growth through life's challenges.

Sri Aurobindo's engagement with the Bhagavad Gita offers not only a literary homage but also a transformative spiritual message that resonates in contemporary times. By merging the Gita's teachings with his own vision of Integral Yoga, he created a new path for spiritual aspirants, one that embraces the world rather than renouncing it. This integration has left a lasting impact on spiritual literature, ensuring the relevance of the Gita's wisdom in modern-day spiritual quests.

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Vietnamese EFL teachers' approach in employment of Communicative Language Teaching (CLT) via synchronous online learning

Ngoc Hong Nguyen

School of Education, University of Hull, Hull, United Kingdom
allison.ng281@gmail.com

Abstract— With the advent of technology-enhanced learning, research emphasizes the pivotal role of teachers' beliefs in shaping their implementation of Communicative Language Teaching (CLT), whether in traditional or virtual classroom. Nevertheless, little investigation has been conducted concerning Vietnamese EFL teachers' beliefs, especially those working in language centres and private teaching, with regards to CLT and their implementation of this approach in online contexts. This research aims to explore the universal beliefs towards CLT among Vietnamese teachers as well as their methods to apply the approach into their virtual classrooms. A mixed-methods approach, with a combination of an online questionnaire and semi-structured interviews, was adopted to generate both generalised and in-depth data from Vietnamese EFL teachers. Findings showed that Vietnamese teachers have positive beliefs towards the principles and characteristics of CLT despite certain misconceptions regarding the importance of teaching grammar and a preference for teaching speaking skills. Moreover, they demonstrated a noticeable dedication as they apply certain teaching strategies and activities associated with CLT during their virtual classes. Accordingly, the research revealed a strong link and alignment between teachers' beliefs and their implementation of the approach in virtual classrooms. The research also highlighted the relevant obstacles faced by Vietnamese teachers when adopting CLT online and potential solutions to these problems.

Keywords— CLT practices, Communicative Language Teaching, online learning, Vietnamese EFL teachers, teachers beliefs

I. INTRODUCTION

Traditionally in Vietnam, EFL students tend to prioritise learning grammar over communicative skills and working individually; this is due to the national English curriculum set by the Ministry of Education and Training (Anh, 2013). As a result, CLT appears as a potential solution to this problem in the context of EFL teaching in Vietnam, as it offers significant benefits in reinforcing learners' communicative competence as well as classroom interactions.

Moreover, with the emergence of the Covid-19 pandemic in late 2019, the education field witnessed a considerable shift from face-to-face to online teaching and learning. In response to the pandemic outbreak, educational institutions in Vietnam started to operate online classes to meet the high demand for remote learning. Specifically, synchronous online learning has been widely implemented due to its simulation of simultaneous interactions between teachers and learners (Midkiff & DaSilva, 2000). As a result, the implementation of CLT within the context of synchronous online learning has gained great attention in the field of language education in Vietnam (Nguyen, 2010; Hieu et al., 2022). Technological tools and platforms like video conferencing apps can facilitate learners engagement in interactive and collaborative language tasks (Nguyen, 2010; Kamiri & Aziz, 2022).

Furthermore, a number of studies reveal the influential role of teachers' attitudes towards CLT in determining the effectiveness of its implementation.

Specifically, teachers' process of lesson planning and decision-making in class is considerably regulated by their beliefs (Teh, 2021; Gloriez, 2022; Jeong, 2018; Nguyễn, 2012). These investigations provide insights on teachers' beliefs, practices and challenges when adopting CLT, with the aim of offering recommendations on relevant training to enhance effective communicative teaching practices in language classes operated by universities or public schools. However, this field of research has not gained much recognition in Vietnam, particularly in the context of synchronous online learning within language centres and private language classes.

The paper aims to investigate Vietnamese EFL teachers' common beliefs of CLT and their employment of this approach in virtual classrooms organized either by private English language centres or independent teachers. The study will address the following research questions:

1. What are the demonstrated beliefs of CLT among Vietnamese EFL teachers?

2. How do teachers employ CLT in their synchronous online English classes?

3. What challenges do teachers encounter when using CLT to teach English in their synchronous online classes?

II.   LITERATURE REVIEW

2.1   Communicative language teaching

According to Ellis (2003), CLT allows learners to acquire language knowledge through the understanding of broader concepts, notions, and language functions that facilitate real-life communication, as opposed to learning language in isolation, such as individual grammar structures or vocabulary. Nunan (1991) emphasised that CLT encourages language learning with interaction in the target language, authentic materials, linking classroom learning with outside language-related activities and incorporating learners' personal experiences for language competence development. This approach aligns with the central theory of CLT, which proposes that communicative competence is the primary aim of language teaching (Larsen-Freeman & Anderson, 2011; Dörnyei, 2009; Sauvignon, 2002).

To understand how teachers can implement the CLT approach and ensure learners develop communicative competence, Savignon (2002) proposed a model highlighting the interrelation of grammatical competence, sociocultural competence, discourse competence and strategic competence, all of which contribute to learners' ability to communicate the target language effectively. Specifically, grammatical competence is about the ability to use a language rule to communicate rather than to explain the usage of that certain rule. She also explained that discourse competence, referring to text coherence and cohesion, concerned with the interrelation of utterances or words or phrases in written form to create a meaningful speech or text. Like Hyme's (1996), Richards' (2006) and Canale & Swain's (1980) ideas of sociocultural competence, learners need to be well-informed of the setting that the target language is applied including "the roles of the participants, the information they share and the function of the interaction" (Savignon, 2002, p.9). Savignon (2002) did not emphasise the importance of strategic competence as other scholars; however, she mentioned that effective use of different coping strategies helps enhance the comprehensiveness of communication despite the lack of linguistic knowledge. Overall, teachers should consider all four components when teaching communicative language so that each development contributes to the increase in learners' overall communicative competence.

2.2   CLT practices in the classroom

By looking at the various techniques and activities that teachers use, we can better grasp how CLT can foster a dynamic and engaging language learning environment for students. Specifically, CLT emphasises the role of learners in classroom activities. With a greater emphasis on learner-centredness, the teacher's role has shifted towards a facilitator who establishes an effective language learning environment and provides their learners with opportunities to use and practice the target language (Richards, 2006). Furthermore, teachers also act as advisers or counsellors helping learners improve their errors and learn from their mistakes in communicative activities (Larsen-Freeman & Anderson, 2011).

According to Richards and Rogers (1986, p.76), learning activities that reflect the CLT approach need to "engage learners in communication", focus on developing their fluency rather than accuracy and require them to share information, negotiate meaning and interact with others. Therefore, there are two main types of CLT activities, namely functional communication which refers to information gap and problem-solving activities and social interaction including meaningful conversations based on various contexts (Richards and Rogers, 1986; Richards, 2006). Other typical activity types are also considered to help promote learners' opportunities to communicate in the target language such as task completion, information gathering, opinion sharing, information transfer, reasoning gap and role plays (Richards, 2006).

To develop learners' communicative competence, most of the activities in CLT emphasise pair and small

group work in which learners can gain several perks regarding peer-learning, maximised opportunity for communicating, increased learning motivation and fluency development (Richards, 2006; Larsen-Freeman & Anderson, 2011). Another major attribute of CLT is the use of authentic materials as the basis for a communicative classroom to facilitate practical language learning. According to Martinez (2002), using authentic materials not only helps increase students' learning motivation by aligning with their needs and interests but also raises their awareness of cultural appropriateness and exposure to practical use of the target language.

2.3 CLT approach in synchronous online learning

According to Midkiff & DaSilva (2000), synchronous online learning refers to the situation where teachers and learners engage in simultaneous interaction through the internet, despite their learning locations. With Zoom Meetings being one of the effective video conferencing platforms for synchronous online learning, Anggraheni et al. (2020) revealed that the collaboration between CLT and the platform resulted in indirect improvement of learners' ESL vocabulary. Teachers can utilise different tools and online sources via Zoom easily to diversify their teaching and learning activities such as sharing video links or incorporating online quiz platforms to gamify the lessons (Anggraheni et al., 2020). Furthermore, the success of an online class via Zoom or similar platforms depends on teachers' proficiency in designing lesson plans that align with the characteristics of synchronous online learning, along with their appropriate time allocation for both learning activities and online classroom management (Lukas & Yunus, 2021; Kamiri & Aziz, 2022).

Despite the availability of strategies to employ CLT in virtual classes, teachers and learners face various obstacles, such as technological issues, distractions or learners' lack of self-regulation and independence (Savenye, 2005; Wasdahl, 2020). Nevertheless, teachers continue to implement CLT online, as it results in the same learning outcomes to face-to-face classes despite the differences in synergy and the way teachers deliver the lessons (Ng, 2020).

2.4 Teachers' beliefs in teaching

Researchers in the field of English language teaching (ELT) have demonstrated increasing interest in investigating the notion of teachers' beliefs in relation to their teaching practices (Khader, 2012). For instance, Johnson's (1992) study indicated that teachers designed lessons and conducted teaching based on their predetermined beliefs regarding how teaching and learning should occur in the classroom. Similarly, Jones and Fong (2007) showed that regardless of exposures to different teaching methods, teachers tended to bind themselves to their initial beliefs of some certain teaching methods for their students. Moreover, teachers' beliefs also create a substantial impact on the development of teachers' teaching practices and their learners' language learning progress and abilities under their instruction (Gilakjani & Sabouri, 2017).

In general, teachers' beliefs have a crucial impact on how they decide to teach in the classroom. Regarding CLT, teachers' practices in implementing this approach depends on their ideologies toward the principles and characteristics of CLT.

III.   METHODOLOGY

3.1   Research methods and design

This study adopted a mixed method approach with the combination of both quantitative and qualitative methods. In this research, the quantitative phase aimed to address the first two research questions, which focus on the common beliefs of CLT and the universal practices of this approach online among Vietnamese teachers. Additionally, it sought to identify whether there was any potential connection between these two factors. The qualitative phase, through interviews, investigated further this connection along with teachers' perceived challenges of employing CLT online, addressing research question 3.

3.2   Data collection

3.2.1   Sampling

The chosen sampling method for this research was convenience sampling as it was a practical, time-saving and cost-efficient method (Dörnyei, 2007). The participants were approached via announcement posts including a brief research introduction and target participants on Facebook groups of Vietnamese EFL teachers across Vietnam. These participants were experienced in teaching English online either through private English language centres or independent lessons. There were a total of 47 participants answered the online questionnaire and 4 of them joined the interviews.

3.2.2   Quantitative instrument

A 6-point Likert scale with first-person statements was used to help participants reflect on their actions and thoughts, ranging from 1 (strongly disagree) to 6 (strongly agree). Using this scale without a neutral point required participants to truly think, reflect and pick the exact option for each statement (Garland, 1991). The questionnaire, designed on JISC online survey platform, comprised two main sections. Items 1 to 14 in section 1 aimed to answer research question 1, which were based on Savignon's

(2002) Communicative competence model and Richards' (2006) Assumptions of current CLT. Items 15 to 26 in section 2 focused on research question 2 following Richards' (2006) chapter of classroom activities in CLT and Ko and Rossen's (2010) guide on online activities and communication tools for teachers. Moreover, information sheet and consent form were included in the online survey to ensure the ethical perspective of the research.

3.2.3   Qualitative instrument

Sub-sequential to the questionnaire, 4 participants went through a one-to-one semi structured interview conducted through Zoom, where their interviews were audio-recorded. An online consent form was also sent to all four teachers, asking for their voluntary participation prior to the interview. The interviews were organized in two sections. Section 1 included an introduction consisted of greetings, introduction of the interviewer, the aim of the interview and reassurance for participants that the interviews were not a test. Section 2 addressed the three research questions where teachers provided their further explanation on their beliefs of CLT, ways and challenges of teaching communicative English online.

3.3   Data analysis

Regarding the analysis of the quantitative data, the items were measured using descriptive statistics which provided summary of the collect data via visual demonstrations (Marshall & Jonker, 2010). The questionnaire data was analysed directly on the JISC website using the "Analyse" feature due to its convenience and diversity in presenting

the data. In addition, Excel was also used to calculate means and to generate charts and tables pertaining to the constructs.

Qualitative content analysis was used to analyse the participants' interviews. The teachers' responses were transcribed, familiarised, coded, categorised and interpreted thematically.

IV.   RESULTS AND DISCUSSIONS

4.1   Results

4.1.1   Findings from the questionnaire

Teachers' beliefs of CLT

Fourteen questionnaire items addressing research question 1 were based on four sectors of Savignon's (2002) Communicative competence model and three main characteristics of CLT from Richards' (2006) study, with two items for each construct. Table 1 below presents the results, showing the percentages and overall mean scores of each construct.

Table 1. Mean scores of teachers' beliefs towards CLT

Principles and characteristics of CLT	N	SD %	D %	SL D %	SL A %	A %	SA %	Mean (M)
Importance of teaching grammar	47	1.00	7.00	9.00	21.00	37.00	25.00	**4.59**
Meaningful language use in social contexts	47	0.00	0.00	0.00	6.40	36.10	57.50	**5.51**
Teaching spoken and written texts to learners	47	2.15	7.45	7.45	13.80	42.55	26.60	**4.67**
Emphasizing fluency over accuracy in communication	47	1.05	12.75	17.00	22.35	39.35	7.50	**4.08**
Teachers' role as facilitators	47	0.00	1.05	6.40	15.95	36.15	40.45	**5.08**
Learner-centred approach	47	0.00	1.05	2.15	21.25	38.30	37.25	**5.08**
Collaborative activities foster communicative language learning	47	0.00	0.00	3.20	23.40	45.75	27.65	**4.98**

SD: Strongly Disagree, D: Disagree, SL D: Slightly Disagree, SL A: Slightly Agree, A: Agree, SA: Strongly Agree

It is evident from the table that the mean scores of teachers' beliefs for each principle or characteristic of CLT are consistently above 4.0. The results indicate that the teachers especially agree that the following aspects of this approach are significant: *meaningful language use in social contexts*, *teachers' role as facilitators in CLT classroom* and *CLT as a learner-centred approach*. This finding is supported by the highest mean score (M=5.51), with a considerable 57.50% of participants who strongly agreed with the importance of meaningful communication in the target language across different contexts. The next two characteristics of learner-centred approach and teachers as facilitators received the same mean score (M=5.08). Ranked with the third highest mean score (M=4.98), nearly half of the teachers agreed that learners predominantly learn through group and pair work in communicative language classrooms, as these activities foster meaningful communication between them.

Notably, the next three factors, including teaching spoken and written texts, emphasis on fluency and importance of teaching grammar, had higher percentages of teachers expressing disagreement compared to other factors. Specifically, 30.80% (summed disagreement percentages SD%, D%, SL D%) of teachers' answers disagreed emphasizing fluency over accuracy in communication (M=4.08). Despite the similarity in the summed percentage of disagreement for the last two factors, which are the importance of teaching grammar (17.00%) and teaching spoken and written texts to learners (17.05%). It is still apparent that Vietnamese teachers considered teaching students effective written and oral communication (M=4.67) as more important compared to teaching grammar (M=4.59).

Teachers' online practices of CLT

In the second section of the questionnaire, participants responded to 12 items addressing 6 practices of CLT in online learning. Each of the two items were summed and the average mean of usage was calculated for each online practice of CLT, as shown in Table 2 below.

Table 2. Mean scores of teachers' practices of CLT in synchronous online learning

Online practices of CLT	N	Mean of usage (M)	Rank
Role plays	47	**4.92**	2nd
Prioritizing fluency tasks over accuracy	47	**4.56**	5th
Discussions	47	**5.01**	1st
Use of authentic materials	47	**4.69**	4th
Implicit grammar teaching	47	**4.52**	6th
Pair and group activities	47	**4.88**	3rd

Similar to the overall mean scores of teachers' beliefs toward CLT, all 6 online practices of CLT obtained their average mean above 4.5. Considerably, the three most frequently employed activities by teachers are discussions (M=5.01), role plays (M=4.95) and pair and group activities (M=4.88). Following closely, the technique of using authentic materials in online communicative classes ranked in 4th place with a mean score of 4.69. The last two online practices of CLT implemented by teachers are prioritizing fluency tasks and implicit grammar teaching with similar mean scores (M=4.56, M=4.52). To investigate further participants' responses, the top three activities were grouped into a category of communication engaging activities, while the rest were categorised as teaching techniques, as shown in Fig. 1 and Fig. 2.

Fig. 1 shows that the majority of teachers agreed on using the three activities to foster communication among learners. Specifically, the usage of role plays in online English classes achieved the highest amount of teachers answering "Agree", which is approximately 55%. Meanwhile, the largest portion of teachers, nearly 30% strongly favoured incorporating discussions into their online communicative teaching. The percentages of teachers that slightly agreed are approximately equal for three activities. However, there is a small percentage of teachers who expressed disagreement on adopting these communication-engaging activities in the online context.

Specifically, when compared to the other two factors, most of the teachers indicated a tendency to Slightly disagree

with the incorporation of pair and group activities in online classrooms.
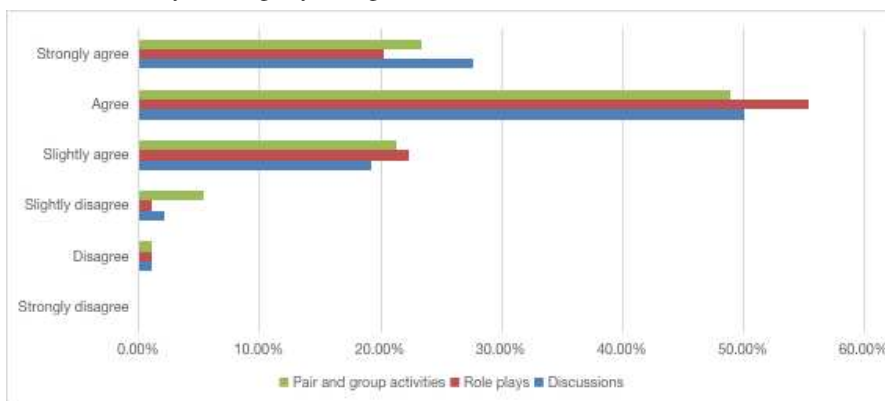
Fig. 1: Teachers' employment of communication engaging activities in online classes
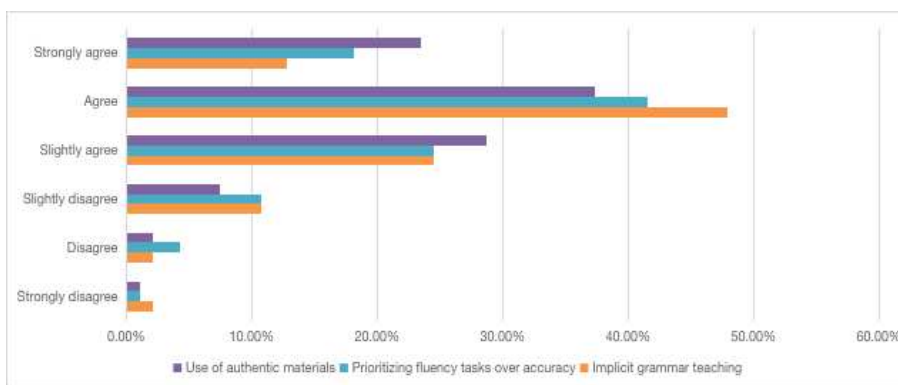
Fig. 2: Teachers' teaching techniques in online classes

Regarding the choice of teaching techniques, most of the participants expressed their agreement on the technique of implicit grammar teaching, with approximately 50% of them in agreement (as shown in Fig. 2). Meanwhile, the technique of using authentic materials for teaching communicative language online obtained the highest percentages of Strongly agree and Slightly agree responses from participants. As demonstrated in the figure, a higher percentage of teachers showed inclination towards disagreement regarding their application of the three teaching techniques in online CLT classes, in comparison to the three communicative activities mentioned above. Notably, implicit grammar teaching received the highest percentage of Strongly disagree answers from teachers.

Comparison of mean scores between teachers' beliefs and online practices

After separate analysis of teachers' beliefs and online practices, this section will focus on comparison of the two aspects. Particularly, the means of seven common beliefs will be compared with the means of six online practices of CLT, as demonstrated in Fig. 3 and Fig. 4 below. All constructs from both aspects received notably high mean

scores, exceeding 4.00. These results suggest that Vietnamese teachers held positive beliefs about CLT and were quite committed to implementing certain CLT practices in their online English classes. Regarding their beliefs in Fig. 3, four CLT characteristics addressing meaningful communication, teachers' and learners' roles and the communicative benefit of collaborative work attained the top four mean scores, all above 4.

Fig. 3: Mean scores of teachers' beliefs of CLT

In addition, teachers' online practices of CLT, including discussions, role plays, pair and group

activities, as well as the use of authentic materials, which reflect the four aforementioned CLT characteristics achieved nearly similar mean scores, generally surpassing 4.6 (shown in Fig. 4). Moreover, the mean score for Vietnamese teachers' beliefs towards the importance of teaching grammar in CLT was 4.59 while the score for the technique of teaching grammar implicitly in online classes was 4.52. However, in terms of the construct of emphasis on fluency in CLT, teachers' beliefs received a lower mean score (M=4.08) compared to its practice in online learning (M=4.56).
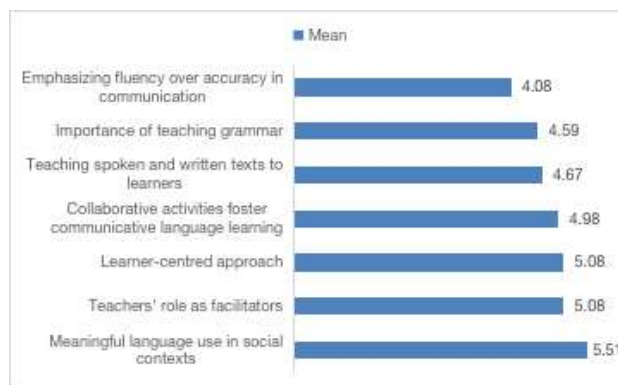

Fig. 4: Mean scores of teachers' practices of CLT in synchronous online learning

4.1.2   Findings from the interviews

Teachers' beliefs and online practices of CLT

To provide further insights for the qualitative data, four individual semi-structure interviews were conducted with four teachers who showed interest in participating after completing the questionnaire. When asked about their opinions toward using pair and group work as in-class activities, it was obvious that the teachers established positive attitudes towards the benefits of collaborative work in the CLT classroom. From the teachers' responses, four main themes were established, including: (1) increasing student interaction and speaking opportunities, (2) fostering meaningful communication in different contexts, (3) boosting students' confidence and (4) facilitating teachers to design authentic tasks. Accordingly, these themes indicate an alignment between the interview and survey data, both disclosing Vietnamese teachers' strong agreement on the effectiveness of collaborative activities and the need to promote meaningful language use in various contexts in CLT.

Regarding the degree of learner-centred of CLT, all the teachers expressed their decisive opinion that CLT is a learner-centred approach. Specifically, two of them described their beliefs on the communicative purpose for learners in CLT, while the other two teachers emphasized their opinions that CLT should prioritize student talking time. Specifically, Teacher 3 pointed out that "*the purpose of communicative teaching is for students to produce a meaningful conversation or a meaningful speech*". Meanwhile, Teacher 2 added, "*the teacher just plays a very simple role to assist them*". This result implies that all teachers demonstrated a supportive mindset towards both learners' and teachers' roles, as well as the overall purpose of CLT.

There were three primary themes in teachers' responses relating to teaching grammar. Two teachers expressed a perspective of low importance for teaching grammar, while the other two considered this aspect of great importance. They also believed that teaching grammar in contexts is important. Furthermore, there is a similarity in two teachers' opinions regarding the focus on spoken texts only in CLT; whereas the other two agreed that teachers should focus on both spoken and written texts. In response to the question about the degree of emphasis on learners' fluency, two teachers agreed with greater focus on fluency than accuracy, with Teacher 2 specifically explained that "*accuracy is not important when you really want to learn communicative English*". In contrast, the other two teachers stated that the emphasis depends on the activity or the stage of the lesson.

Focusing on teachers' online practices of CLT, the analysis of interview data revealed four main themes from teachers' responses for their chosen activities that encourage learners' communication. These themes included discussions, role plays, pair/group work and gamification. Among the four teachers, three incorporated discussions and pair/group work into their online English lessons, while only two of them utilized role plays. Two teachers shared the same idea as they both employed the technique of gamification into their lessons. Moreover, all four teachers answered that they paid more attention to speaking and listening skills, especially speaking when teaching communicative English online.

In relation to the questionnaire results of teaching techniques, the interview data encompassed three specific practices within the major theme, including: (1) grammar homework, (2) fluency and accuracy tasks and (3) teaching grammar and vocabulary in contexts. Among the four teachers, Teacher 3 designed learning tasks that focus on both fluency and accuracy, such as "*writing a letter using some grammar points and vocabulary",* while another teacher employed teaching the target language implicitly to the students. Interestingly, only one teacher incorporated all three teaching techniques in their online English classes. When asked about teaching materials, all four teachers mentioned their preference for utilising a combination of authentic materials and textbooks as the main sources for online communicative English classes.

To examine further the similarity in mean scores between their beliefs and online practices, all four teachers were asked to reflect on whether their perspectives on CLT might have influenced the way they teach communicative English in their actual online classes. One major theme emerged as all of them confirmed the presence of a connection between their beliefs and practices of CLT in online teaching.

Teachers' challenges in online communicative English classes

Regarding teachers' challenges, Table 3 below presented all the themes coded from the four teachers' responses.

Table 3. Teachers' responses on challenges encountered in synchronous online CLT classes

Responses	Primary themes	Major themes
(T1) students don't have a chance to communicate directly with each other (T2) The hard part for me is the interaction (T3) lacks face to face interaction and the use of gestures	Lack of direct interaction	Classroom interaction & engagement
(T1) hard to keep the students engaged (T4) keep the students engaged	Student engagement	
(T2) not turn on their cameras or microphone (T4) don't want to turn on their camera	Students not turning on cameras or microphones	
(T2) monitor the class effectively (T3) classroom management	Classroom management	Classroom management & communication
(T2) don't really understand the meaning of the activity ... trouble explaining this	Trouble giving task instructions	
activity (T4) student may not fully understand my instruction		
(T3) not enough room for error correction	Lack of room for error correction	
(T3) tech related issues	Tech-related issues	Technical challenges

As shown in Table 3, all four teachers claimed that they experienced issues relating to classroom interaction and engagement, which encompass three specific challenges. Specifically, three out of four teachers reported that teaching CLT online was difficult due to the lack of direct interaction. On the other hand, only one teacher had difficulties with student engagement and students not turning on cameras or microphones during their virtual classes. In addition, three teachers revealed that they had to cope with classroom management and communication issues. Particularly, they had trouble giving task instructions and monitoring their students when teaching communicative English online. Meanwhile, only one teacher encountered both lack of room for error correction and tech-related issues in their online classes.

When asked about the roots of their difficulties, the first major cause that arose from three teachers' responses was the nature of online teaching. Particularly, according to one teacher's statement, attention span and distraction when learning online significantly affected his teaching experience. Furthermore, another teacher mentioned that the lack of in-person interaction was another major cause of difficulties in their online teaching practice.

Teachers' suggested solutions to their challenges

They all suggested two solutions that relate to adaptation and professional development and three solutions regarding student engagement and classroom management. Three teachers claimed that they would have to adapt to online teaching to solve their problems. In addition, teacher training is also needed as a professional development on their teaching practice. Regarding student engagement and classroom management, teachers believed that they need to motivate students, create ground rules for students and build rapport with them, to improve the overall online teaching and learning experience.

4.2 Discussions

4.2.1 Research question 1: What are the demonstrated beliefs of CLT among Vietnamese EFL teachers?

The research results reveal that Vietnamese EFL teachers seem to hold positive beliefs about CLT. This finding resonates with the study of Gloriez (2022), which established favourable attitudes towards CLT among Indonesian EFL teachers. Specifically, Vietnamese teachers believe that the most important aspect of CLT is the consistent involvement of meaningful language use in various social contexts in the classroom. Furthermore, the quantitative results reflect a positive outlook among teachers regarding the efficacy of collaborative work, such as pair and group activities, in encouraging communication in the classroom. This aligns with Savignon's (2002) identification of sociocultural competence as one of the key components of learners' communicative competence.

Despite some minor disagreement in teachers' questionnaire responses, it is evident that Vietnamese teachers equally support the roles of both teachers and learners in the CLT classroom. This belief correlates with the studies by Larsen-Freeman and Anderson (2011) and Richards (2006), which emphasise the learners' role as the main communicators in classroom activities, while teachers focus on providing speaking opportunities and establishing a meaningful language learning environment.

Although Vietnamese teachers acknowledged the necessity of grammar instruction, it was not considered as important as other factors of CLT. This result, to some extent, contradicts with Gloriez's (2022) finding, which reveals that the majority of EFL teachers either denied or were unaware of the necessity of teaching grammar in CLT classes. Specifically, the research results among Vietnamese EFL teachers display a range of opinions regarding the importance of teaching grammar, with a considerable number expressing agreement on its significance. These beliefs are in line with many researchers' idea of incorporating grammatical competence to develop a learner's overall communicative competence (Richards, 2006, Savignon, 2002, Hyme, 1996, Canale & Swain, 1980). Although CLT approach places emphasis on meaning in communication, it is crucial to understand that effective communication also requires a foundation of structures, which includes the proper use of grammar (Savignon, 2002).

Regarding discourse competence, which concerns the ability to produce different types of texts for both spoken and written communication (Richards, 2006), a substantial number of Vietnamese teachers concurred on the need of integrating both text types into their teaching. This emphasis reflects their commitment to ensuring a learner-centred environment that aims to enhance learners' proficiency in effective communication. In addition, Vietnamese EFL teachers tend to prioritise fluency over accuracy. This mindset, to some extent, reflects Richards' (2006) description of fluency development as one of the goals of CLT. However, it overlooks the contribution of accuracy to maintaining the flow of meaningful communication, which both Savignon (2002) and Hyme (1996) refer to as strategic competence.

4.2.2 Research question 2: How do teachers employ CLT in their synchronous online English classes?

It can be inferred from the participants' responses that Vietnamese EFL teachers are fairly committed to applying certain CLT techniques and activities to engage their learners in communication and collaboration in synchronous online learning. This finding is in line with Richards and Rogers' (1986) belief that learning activities reflecting the CLT approach should involve learners in communication and aim to develop their fluency as well as promote interaction with others. Similarly, Nguyen (2010) confirmed that the employment of CLT can be improved by incorporating collaborative activities, such as role plays, discussions, pair and group tasks, within virtual classrooms to simulate real-time interactions.

Beside communication engaging activities, Vietnamese teachers are likely to favour the use of various websites and online media as the main resources for their class activities. This finding associates with Jeong's (2018) discovery that technology-integrated classrooms facilitate the implementation of CLT by providing access to a variety of authentic language materials. However, Vietnamese teachers also favour the combination of both authentic materials and text books that are provided by the school or language centre. While the majority of teachers prioritize fluency over accuracy when designing online tasks, some teachers value a combination of both factors in their activities. Moreover, Vietnamese teachers seem to endorse the technique of implicit grammar teaching during their online communicative English classes. Their practices follow Savignon's (2002) recommendation to replace direct grammar instruction with a self-discovery approach that allows learners to focus on grasping the meaning and appropriate usage of grammar within authentic contexts.

Connection between Vietnamese EFL teachers' beliefs and implementation of CLT in synchronous online classes

As previously discussed, Vietnamese teachers express their acceptance of CLT principles and characteristics. In addition, they also show considerable dedication to including activities as well as teaching methods associated with CLT in their online classes. It is evident that the

teachers' responses reveal a connection between their beliefs regarding CLT principles and characteristics and their implementation of the approach within the virtual classroom setting. This finding supports Choi's (2000) exploration on the positive relationship between teachers' beliefs about CLT and their application of its techniques in teaching. Furthermore, Richardson (1996) and Johnson (1992) claim that teachers design lesson plans and conduct teaching based on their established beliefs regarding effective classroom teaching and learning strategies, which is reflected in this context through Vietnamese teachers' online application of CLT.

4.2.3 Research question 3: What challenges do teachers encounter when using CLT to teach English in their synchronous online classes?

Even though Vietnamese teachers demonstrate their determination to apply various CLT techniques into their real-time online English classes, their interview responses, as analysed in the previous chapter, reveal multiple challenges that dispute their practices within this context. The most common challenges that teachers encounter relate to the interaction and student engagement within the online learning context. Teachers indicate that online learning usually derives from direct interactions between the teachers and their students as well as among the students. This issue is also revealed in Ng's (2020) study that despite the simulation of real-time communication and similarity in learning outcomes, the interactions within virtual classroom is certainly different from the traditional one. Specifically, online classes conducted on video conferencing platforms limit interactions between students and teachers to a video screen, restricting their expressions. Furthermore, Kamiri and Aziz (2022) state that teachers experience major difficulties while conducting speaking tasks online like poor engagement among students. This is resulted from the "limited access to direct interactive communication" when teaching online (Kamiri & Aziz, 2022:777). Regarding decreased student engagement in online class, the issue tends to be derived from their lack of learning motivation (Savenye, 2005; Kamiri & Aziz, 2022). This challenge is considered common among EFL teachers within the traditional CLT teaching context as well (Nguyễn, 2012; Pitikornpuangpetch & Suwanarak, 2021; Maestre & Gindidis, 2016). This emphasizes the importance of motivation in enhancing student engagement and interaction in the online learning environment.

According to Hieu et al. (2022), one of the dilemmas of adopting CLT techniques in the online learning setting is the high demand for teachers' classroom management ability. Ng's (2020) research illustrates the complexity of online classroom management, especially during breakout room activities. It is apparent that these mentioned difficulties are also encountered by Vietnamese teachers when teaching communicative English in online classes. Another identified issue associated with online classroom management and communication is Vietnamese teachers' struggle in giving effective task instructions. Kamiri and Aziz (2022) elaborate that students find it challenging to engage with the learning materials due to the confusion in online task instructions, in contrast to the clarity in face-to-face classrooms. Some teachers from the research also recognised the lack of room for error correction as one of the greatest challenges encountered during their implementation of CLT in online sessions. Despite the tolerance on errors in communicative activities, teachers should provide error correction as well as feedback on students' target language use at the end of the activity to improve their communication (Richards, 2006). This issue is believed to derive from the time-consuming nature of online classroom management, which may require teachers to spend a considerable amount of time assigning tasks and giving instructions.

To overcome the mentioned challenges, Vietnamese teachers suggest teacher training as one of the key solutions to develop their professional online teaching practices. In addition, they believe that creating a clear online classroom procedure between students and teachers improves student engagement and classroom management. Teachers also attempt to motivate their students as well as build rapport and understand students' interests and needs to enhance the interaction and learning progress.

V. CONCLUSION

The research investigated Vietnamese EFL teachers' beliefs about CLT and their adoption of certain CLT techniques in synchronous online teaching. The study found that teachers hold positive beliefs towards CLT, recognising its core principles and characteristics, such as meaningful language use in social contexts, the communicative outcomes of incorporating collaborative activities and learner-centredness. Despite some teachers' misconception of neglecting grammar instruction, it is widely recognized as crucial for effective communication, though many tend to prioritize developing learners' fluency over accuracy. As for teachers' employment of CLT in online class, the majority of them prefer incorporating communicative activities that foster collaboration among learners, including discussions, role plays and other pair and group activities. They also employ implicit grammar teaching and use a variety of authentic online materials, alongside textbooks, to tailor lessons to learners' needs and ensure meaningful grammar use. It is clear that

Vietnamese teachers' beliefs towards CLT significantly influence the way they teach communicative English in their online classes. Furthermore, the study identified teachers' common struggles revolve around the lack of in-person interactions, decreased students' engagement, difficulties in classroom management and technical issues. Accordingly, teachers emphasised some solutions to overcome their challenges like professional development to gain essential online teaching skills and classroom management skills.

Regarding pedagogical implications, the research results may contribute to the enhancement of language teaching practices for Vietnamese EFL teachers, while also providing insights on how to improve students' communicative competence through online platforms. Specifically, the findings on CLT principles and online teaching methods can be a beneficial resource for guiding other Vietnamese EFL teachers, especially novice teachers, in grasping the nature of CLT and effectively applying it into their online sessions. Furthermore, given the substantial impact of teachers' beliefs on their online teaching practices, as well as the challenges regarding CLT, language schools and organizations in Vietnam are recommended to provide EFL teachers with comprehensive training programs to rectify any misconceptions and ensure teachers' efficient implementation of CLT in online classes.

The main limitation of the study is its small sample size which may result in the lack of sufficient generalizability of the data. As a result, the findings might not entirely represent Vietnamese EFL teachers in this research context. This indicates that any further research should consider mitigating this limitation by adopting a larger sample size. Additionally, future investigations could consider examining further the connection between teachers' beliefs and their online teaching methods. A qualitative research approach that conducts interviews prior to classroom observations could verify whether teachers' implementation of CLT in synchronous online sessions truly reflects their attitudes towards CLT.

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Dream, Reality and Fantasy: A Psychoanalytic Reading of *Sucker Punch*

Dr. Henry Lalmawizuala

Department of English, Pachhunga University College, Aizawl, Mizoram

Email: hvpl37@gmail.com

Abstract— *This paper explores the 2011 movie Sucker Punch directed by Zack Snyder through the lens of psychoanalytic criticism. The movie projects the many worlds of the protagonist Baby Doll in an attempt to mitigate the on-going psychological battle within her psyche. Utilizing the psychoanalytic theory the main character's journey within the movie will be analyzed. Baby Doll's projection or interpretation of her reality in other worlds where she sees her desires manifested in a character which differs absolutely with her reality is the crux of this paper. Using the theories propounded by Sigmund Freud, Carl Jung and Jacques Lacan an attempt will be made to situate and redefine the characters and their stories to understand them in a different light.*

Keywords— Dream, Fantasy, Reality, Archetype, Asylum, Conscience.

I. INTRODUCTION

"*Everyone has an angel, a guardian who watches over us; we can't know what form they'll take, one day old man, next day little girl. But don't let appearances fool you. They can be as fierce as any dragon. Yet they're not here to fight our battles, but to whisper from our heart, reminding that it's us. It's every one of us, who holds that power over the worlds that we create.*"

These are the opening lines of the movie *Sucker Punch* directed by Zack Snyder released on March 2011. The last sentence of the quoted lines mentions that there is a world that we create and that we, as the creator, have the power to do what we want within that world that we create. It is in this world that we become who we choose to become, a hero, a superhero, or sometimes a villain. This creation of a world where we become the supreme being is a direct manifestation of our *id* governed by the pleasure principle according to Sigmund Freud and thus is extraordinary in its existence. The angel or the guardian that is spoken of seems to be our conscience i.e., our *superego* the force that controls the *id* under the morality principle.

Dreams and fantasies sometimes seem necessary and useful for a temporary escape from life's harsh, painful, and unsympathetic realities. But some dreams and some fantasies have the potential of ultimately becoming an alternate reality for the person who is dreaming and fantasizing, thereby narrowing the gap between that which is real and which is not, pushing them to the limit. Differentiating between a dream, fantasy, and reality can become an impossible task sometimes. This paper will attempt to study the nature of dreams, reality, and fantasy and how they operate in the realm of the real world in *Sucker Punch* using psychoanalytic criticism.

II. SUCKER PUNCH

Sucker Punch is about a girl named Baby Doll, who has lost her mother and her sister, and who is now admitted to a mental asylum by her evil stepfather who wanted to inherit all the wealth of his late wife. The stepfather also bribed Blue, one of the orderly of the asylum to make arrangements to perform lobotomy on Baby doll so that she forgets everything. Baby Doll befriended four girls in the asylum - Rocket, Amber, Blondie, and Sweet Pea-

whom she convinced to aid her in her attempt to escape from the mental asylum. Baby doll identified four items needed to escape from the asylum namely a map, fire, a knife, and a key. The mental asylum has a psychiatrist named Dr. Gorski who is trying her best to help the patients. Through a series of events, it is suggested that Blue and his associates have been physically assaulting and molesting the patients in the asylum, and as such everyone is afraid of Blue. Baby Doll to escape her reality in the mental asylum transports herself to another world where she becomes a dancer in a brothel. In this fantasy world, she has not fully achieved mastery over her world and therefore she again is under the evil brothel owner Blue, dancing for him if and when he pleases. So, Baby Doll transports herself yet again from this alternate reality to a deeper level of fantasy where she is in total control of her surroundings i.e., she becomes a sword-wielding super warrior who is undefeatable in her newly constructed world. Here she battles giant samurais, a dragon, lifeless Nazis, etc.…. all these battles that she fought are direct representations of her dancing scene in the second world which is yet again a direct representation of her sessions with Dr. Gorski and their attempts in recovering those items needed to run away from the mental asylum. Eventually, in the course of their attempts to escape from the mental asylum, three of her newfound friends died and, in the end, she sacrificed herself so that Sweet Pea could escape from the mental asylum.

III.   BABY DOLL'S DREAMS

Sigmund Freud in his interpretations of dreams said dreams are '*wish fulfillment'* and '*gratification of unfulfilled wishes and longings'*. He also said Dreams are, "…*royal road to the unconscious*". So, our unconscious desires are manifested in the form of dreams. We dream of being in that reality where there is no limit, where the impossible disappears and the possible is distorted to our liking. Dreams allow us to become what we are not in reality. Therefore, dreams are sometimes created, it may not be a conscious effort but we do create our dreams through our wishes which remain to be fulfilled through our dreams. Baby Doll in the movie *Sucker Punch* had to go through a lot of hardship, losing her mom, losing her sister, being accused of being mentally sick, and then being thrown into a mental asylum where she had to face the orderly Blue Jones. In short, Baby Doll's life was a misery. She wanted release, a world where she could be a superhuman being, where she could defeat all her enemies and opponents. And so, she dreams of this world where she and her friends in the mental asylum all become dancers, belonging to Blue, dancing for Blue. But here in this Dance Club she again does not have full control over her world, she is still owned by Blue. Baby Doll therefore dreams another dream, a dream within a dream, where she now is fully in control and where she is indestructible. In this dream, she and her friends become warriors ready to take on anything. Baby Dolls' dream became her reality. There is a connection between these three worlds that she has created. Whenever something happens in the third world, e.g., the death of Rocket becomes a reality in the real world, but still is manifested or represented only in the second world. Baby Doll loses control of her fantasies or dreams. The desire to dream away the realities of life could be due to many things but for Baby Doll, it's the lobotomy and the doctor who is going to perform it out that she dreads.

Baby Doll's dream within the movie can be explained as having different levels. The different levels are representations of the real-world situations faced in multiple situations or places.

III.1, <u>The Mental Asylum (*Ego*)</u>: "…*the rational governing agent of the psyche*" (Guerin, 130). This is Baby Doll's first reality. This reality is painful for Baby Doll. Therefore, this world has become a sort of fantasy for her. Reality has forced her to be in this fantasy world. Reality was the death of her loved ones, her mother, and her sister. She did not retaliate when she was admitted to this asylum nor did she protest in any way. This could be because she could not grasp this reality that has dawned on her properly. Everything seems to be a fantasy for her in this world. This stage or level of reality can be seen as the *Ego*, the *reality principle* of Sigmund Freud at work. This stage helps Baby Doll realize her reality, no matter how much she dreads being in it.

III.2, <u>The Dancers Club or the Brothel (*Super Ego*)</u>: "*The superego is the moral censoring agency, the repository of conscience and pride*" (Guerin, 130). When reality becomes too much for her to cope with, she retreats into a world where she and her friends are beautiful and talented. And in some way freer. This is Baby Doll's second reality and her first escape from reality. But this again became her alternate reality and somehow controlled her. This stage becomes the *Super Ego*, the morality principle. Here in this world, she is confronted by what is right and wrong, her desire to do good prevails and she even helps Rocket, risking her own life, who was physically assaulted by the cook.

III.3, <u>The Warrior's World (*Id*)</u>: "*The Id is, in short, the source of all our aggressions and desires. It is lawless, asocial, and amoral*" (Guerin, 130). In this world, Baby Doll and her friends became ultimate warriors. In this world, reality is distorted and nothing seems to be normal anymore. Baby Doll and her friends defeated samurais, dragons, Orcs, lifeless Nazis, and most importantly Blue in

this world. This world therefore is a manifestation of the *id* or the pleasure principle. Baby Doll becomes what she wants to become in this world. She no longer is a victim of suppression nor is she afraid anymore. Instead, she wields her sword and always manages to fulfill her desires to overcome the many obstacles that lie before her.

IV. DREAM SYMBOLS

The message our unconscious expresses in our dreams, which is the dream's underlying meaning or latent content is altered so that we don't readily recognize it through processes called displacement and condensation.

IV.1, Condensation: "*Condensation occurs during a dream whenever we use a single dream image or event to represent more than one unconscious wound or conflict*" (Tyson, 18). The baby dragon in the warrior's world is a representation of the Mayor in the Brothel world. The Baby dragon lies on the bones of his victims, which represents all the victims the mayor has abused. The mother dragon again is the representation of Blue he is the one who has been feeding the baby dragon.

IV.2, Displacement**:** Baby Doll portrays her stepdad as a priest who is giving away a child when in reality her stepdad is no priest and does not care for her well-being at all.

IV.3, Projection: Rocket is the projection of Baby Doll's Desire to escape. According to Sigmund Freud, projection is a psychological defense mechanism whereby one "projects" one's undesirable thoughts, motivations, desires, and feelings onto someone else. Rocket's desire to escape from the mental asylum is enormous just like Baby Doll. This strong desire of Baby Doll to escape from the mental asylum is directly reflected in Rocket's desire to escape from the asylum. Rocket seems infatuated by the idea to run away from the asylum much to the dismay of her sister Sweet Pea.

IV.4, Resignation and sublimation**:** Baby Doll identifies herself with the character of Sweet Pea both having baby sisters and both sisters no longer alive. Baby Doll's resignation from life is seen in her decision to let Sweet Pea escape from the asylum. Sublimation occurs in that same instance when Baby Doll's desire to take revenge is sublimated in her effort to do good by sacrificing herself to let Sweet Pea escape from the asylum.

V. CHARACTER INTERPRETATION

The different characters in the movie can also be seen in a different light when Freud's theory of psychoanalysis is applied:

V.1, Amber who is an action-seeking go-getter, can be construed as the representation of the *id* of Baby Doll because Amber is the one controlling the robot fighting machine in the fight against the Nazis in Baby Doll's dream world. She is also the pilot, flying a World War II bomber plane and a chopper. She enjoys action and fights and is portrayed as a fearless girl who just enjoys danger. The *id* according to Freud is a part of the unconscious where urges, impulses and libido resides. This interpretation justifies her survival instincts and irrationality. The *id* operates on the pleasure principle; hence, Amber's actions can thus be vindicated through this angle.

V.2, Blondie is a compassionate and scared little girl who could be seen as the *super ego* of Baby Doll. Blondie is the reason why Blue manages to catch Baby Doll and her friends. The morality principle is at work here when Blondie refuses to act against the rules laid down by Blue. According to Freud, the *super ego* contrasts with the *id's* desire and leans towards moral righteousness and internalized societal values. Blondie's actions or inaction clearly illustrates this interpretation.

V.3, Sweet Pea is the voice of reason and responsibility, the *ego* of Baby Doll. Sweet Pea though initially teamed up with Baby Doll realizes the danger that they have embarked upon and constantly reminds her friends that they should abort their mission. She speaks on behalf of her sister mostly. Sweet Pea acts as a mediator between Amber (*id*) and Blondie (*super ego*) following the reality principle.

VI. ARCHETYPAL IMAGES

Carl Jung's archetypal images can also be seen manifested within the movie. Some of the character in the movie can be identified as such:

VI.1, The wise old man: Baby Doll is assisted in her dream world by a wise old man who sometimes is shown as a martial arts master, a commander, and at the end of the movie as a bus driver. This old man advises Baby Doll and her friends regarding how they should work together and about their missions. He was the one who told Baby Doll about the four items needed to escape from the asylum. He is also the conscience of Baby Doll. He is the father figure Baby Doll never had in her real life. He offers guidance, encouragement, and life lessons that she desperately needs during these dark times. He cares for her, wanting nothing more than for her to succeed.

VI.2, The mother figure - Dr. Gorski: Dr. Gorski is a psychiatrist in the mental asylum. But apart from being just a psychiatrist, she acts as their friend and their mother. Someone who looks out for them and their well-being. She is the perfect mother figure. She helps them overcome

their fear, and she also helps them face their problems through her sessions as a psychiatrist. She even told Blue that she teaches the girls how to survive him.

VI.3, <u>Evil - Blue</u>: Blue is represented as the typical bad guy. The personification of evil. In both the mental asylum and the dancer's club, he is portrayed as an evil man, corrupting the girls for his good. He even forges the signature of Dr. Gorski to let lobotomy be performed on the poor patients. There is no good in Blue. He has no feeling of remorse. Towards the end of the movie when he and his associates are trying to abuse Baby Doll, he is the one who insists even though his friends no longer want to take part in it. He does not feel bad about whatever he has done to the girls in the asylum.

VII. LACAN'S OBJECT PETIT 'A'

"… the universal lost cause of human desire, something from which the subject, in order to constitute itself, has been separated…"(Waugh, 286). The object petit 'a' stands for the unattainable object of desire. For Baby Doll her object of desire is freedom, which comes at the price of a lobotomy being performed on her. She thought she was going to be able to escape from the mental asylum, but she realized that the fifth object that was told to her by the wise old man of her dream world deemed necessary for an escape from the asylum was her. She had to sacrifice herself for Sweet Pea to run away from the asylum. She gained her freedom still, but not physically but mentally. The paradox is that her freedom comes at the price of her losing her memory.

VIII. CONCLUSION

In movies such as *A Beautiful Mind*, *Fight Club*, *The Truman Show* and *Inception*, reality takes another form for all the main characters. The character of John Nash as portrayed in the movie *A Beautiful Mind* suffered from hallucinations. His reality is, therefore, altered and shaped by his imagination. He sees what others don't see. Consequently, reality to him is something different from what others perceive. He later learned how to cope with his hallucination thereby suggesting that he gains control over his reality. In the *Fight Club* the narrator of the movie Edward Norton who also is the main character in the movie, creates his alter ego in the form of Tyler Durden. Tyler does anything and everything that Edward Norton could not do. Reality therefore is again manipulated by the existence of Tyler Durden, Edward Norton refuses to understand the reality that Tyler Durden is him. For Truman in *The Truman Show* his reality is constructed. What he thinks is real or what was his reality is rather a television show through which the producer gains money. So, for Truman, there is no reality. Cobb on the other hand

in *Inception* recreates memory, thus altering his reality and merging it with his past. So, his reality is therefore, designed to fit his need, a reality which in itself is dreamlike. Reality for some can be something else for others. When Baby Doll decides to live in her second world, she is substituting her reality with something else, a different world. It's her conscious choice, a wish fulfillment. She, deliberately, like Edward Norton chooses to forget her existence in the mental asylum, maybe because of the abuse that the orderlies used to inflict upon the inmates. Baby Doll, however, designs her other world or fantasy like Cobb in *Inception*. The ambiguity of the movie *Sucker Punch* is what makes it interesting. The director and writer of the movie Zack Snyder succeeded in mesmerizing his audience with his obsession with seeing and portraying scantily clad beautiful and gorgeous girls with guns and swords fighting and winning impossible battles. On a deeper level, the movie has been interpreted in many different ways and this paper is one among many interpretations.

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Exploring the Development of a Diasporic Female *Bildung* in Monica Ali's *Brick Lane*

Nitisha Seoda[1], Devendra Kumar Sharma[2]

[1]Research Scholar, Department of English & MELs, Banasthali Vidyapith, Rajasthan, India
nitishasharmajsk@gmail.com
[2]Assistant Professor, Department of English & MELs, Banasthali Vidyapith, Rajasthan, India
devendra999iitr@gmail.com

Abstract— *Throughout millennia, the synchronic and diachronic study of South Asian literary writings has been predominantly written by male writers, reflecting the social and religious traditions in the region. But, since the late 20th century, women's artistic abilities have gained significance. Their writings have reached the mainstream cultural imagination and have had significant impact on deconstructing the Britishness and the South Asian diaspora. The present study examines Monica Ali's magnum opus Brick Lane (2003) as a Diasporic Bildungsroman about a female immigrant, navigating the problems of reassembling autonomy, individuality, and South Asian British identity. Further, this paper may also underscore how Ali realistically questions the traditional notion of South Asian womanhood and offers an alternative to living in an ethnic ghetto, while sexual and political seizures continue to be considered forbidden in Islamic traditions.*

Keywords— ***Bildungsroman, Diaspora, Identity, Self, Subjectivity***

INTRODUCTION

Human existence has always been fluid, with people experiencing countless incomparable changes that have altered their behaviour on spatial, temporal, psychological, social, cultural, and economic levels. And these shifts are intricately linked to the complex cusp of human life. They have consistently travelled between syntagmatic and paradigmatic domains, a phenomenon termed diaspora. The voyage of these human subjects from home to their new foster home instils nostalgia, belonging, and longing in the diasporic subject, effecting their survival in resettling. The most unique aspect is what they bring from home to the host country. Throughout the process of becoming diasporic, the self undergoes a number of modifications. Due to geographical, cultural, and psychological adaptations, the subjugated self in this case continues to negate and negotiate which becomes the *prima mover* of the current study.

The poetics of diaspora according to Sudesh Mishra in *Diaspora Criticism* (2006) is "the meta-critical art, the

technique, of witnessing the witnesses of the event called diaspora criticism" (14). Diaspoetics addresses the journey of the arborescent (rooted) and the rhizomorphic (routed). Thus, the literature of diaspora engages with the discourse of affected psychology, geography, culture, economy, and politics in the routed journey of the uprooted subjects. The Diaspora, often noted as a worldwide trend, refers to individuals who have been forced to leave their native lands, seeking refuge in new countries. These people move for various reasons, including psychological, economic, political, and social factors. The term Diaspora is associated with feelings of being exiled, longing for the past, feeling out of place, leaving one's homeland, facing difficult times, mixing cultures, experiencing a deep desire for home, feeling a sense of belonging, and so on. It is also constantly changing in what it represents and how it is interpreted. As a result, the discourses instigated by postcolonial studies have fostered examination and microscopic re-visioning of the modified individual in the process of Diaspora. Countless conversations and studies have been conducted to untangle and unravel the delicate relationship between

diaspora and the identity it structures. According to a multitude of such study, the occurrence of Diaspora, derived from the Greek terms *diaspeirein* and *diasperio*, dates back to the fifth century B.C. and has been utilized by Sophocles, Thucydides, and Herodotus in a variety of ways and interpretations. Diaspora is a term that has been traditionally defined over time. Ian Buchanan in *The Oxford Dictionary of Critical Theory* (2010) describes the concept of Diaspora as "scattering of seeds" which most exclusively refers back to the "Jewish peoples' forced exile from Israel in the pre-Christian era. . ." (133), and thus all other forms of Diasporic experiences are elucidated by the primal evocation of the disturbing and sinister Jewish Diaspora being the primary and elemental ethnic prototype for Diaspora theory. Makarand Paranjape in the introduction chapter of *In Diaspora: Theories, Histories, Texts* (2001), negotiates with the pristine description of Diaspora, enunciating, "The Diaspora of the OED refers only to the dispersion of the Jews almost 4000 years ago. Even the examples of the usage of the word cited in the dictionary stop at 1889; in all these sentences barring the first one, Diaspora refers exclusively to the Jewish experience" (3). The emerging postmodern theorists like Jean Francois Lyotard, Jacques Derrida, Michael Foucault, Felix Guattari, and Giles Deleuze confront the belief system of modern society which is characterized by stability, universality, doubt, flux, fluid identities, and fragmentation. This epistemological condition of diaspoetics meets the English Cultural Studies movement in 1980s which on an onset studies postcolonial experiences and interpretation (subalterns, immigrants, minorities, self and other, and so on). The vision of Diaspora is seen as a radical event departing from both open and categorical definitions. Thus, the Oxymoronic definition of diaspora instead celebrates the paradoxical identity and gives pride to hybridity and the condition of non-center. The postmodernist vision of diaspora is majorly established by three authors: James Clifford, Stuart Hall, and Paul Gilroy. The cultural theorist and political activist Stuart Hall in "Cultural Identity and Diaspora" (1990) explains that:

> I use this term metaphorically not literally: Diaspora does not refer us to those scattered tribes whose identity can only be secured in relation to some sacred homeland to which they must at all costs return, even if it means pushing other people into the sea. This is the old, imperializing, hegemonizing form of 'ethnicity'. … The diaspora experience as I intend it here is defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of 'identity' which lives with and through, not despite, difference; by hybridity.

> Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference. (235)

Thus, Hall presents a poststructuralist view of diaspora which favours multiplicity and nonuniformity as against the structuralist notion of oneness and boundaries. Paul Gilroy, British academic and historian, stands somewhere along a similar view. He, too, believes that the experience of diaspora does not imply fixed and static concepts of identity. Instead, he focuses on Leroi Jone's concept of the "changing same", which is close to neither the absence nor the essence of oneness. Correspondingly, James Clifford, American cultural anthropologist, in his work "Diasporas" (1994) juxtaposes the medieval Jewish diaspora with the modern African diaspora also defined as black Atlantic by Paul Gilroy. He also opposes the two versions of diaspora: a territorial, centered, and modern vision, versus a deterritorialized, decentered and postmodern one. The historical and conceptual analysis of diaspora gradually realizes a shift from pejorative to positive enabling a released and liberal application of the term. Hitherto Diaspora marked association with Jewish, Greek, and Armenian displacement however the wave of the 1980s widened the semantic domain of the umbrella term "Diaspora" gathering other terms like exile, refugee, expatriate, immigrants, guest-worker etcetera. Thus, Diaspora is defined as any type of migration, voluntary or forced, that manages cultural practices despite contact with the surrounding alien culture, and the neutral use of diaspora has been distinguished by adherence to fundamental diaspora models, such as Jews, Armenians, Greeks, or Chinese.

Diaspora as an event has given immense rise to diaspoetics that greatly deals with the study of the unsettled epistemological construction of a diasporic self. As discussed earlier, the rubric of self and subject are interwoven with the winding empirical, cognitive, and pragmatic realities and 'diaspora' is one such event that influences a subject in all his/her realities. There have been varied discourses to unknot and unwind the complicated link between diaspora and the subject fashioned through it. In the entire discourse of diaspora, the dialectics of self and subject play an important role. The transcendental self is seen to undergo a ruptured, fractured, and bricolaged plurality. Diaspoetics here, explores and examines the subtle (and sometimes blatant) transformation of a subject in respect to his/her geographical and cultural displacement. The generic event of diaspora is much to do with the individual invasions of foundational diasporic critiques namely, Walker Conner, William Safran, Gabriel Sheffer, Paul Gilroy, Stuart Hall, James Clifford, Daniel and Jonathan Boyarin, Avtar Brah, Vijay Mishra etcetera.

Walker Conner in his exemplar article, "The Impact of Homelands Upon Diasporas" (1986) broadly addresses diaspora as a group of people living outside their homelands and talks about the identification of homelands which he terms as 'homeland psychology'. He asserts,

> In such an environment, diasporas are viewed at best as outsiders, strangers within the gates. They may be tolerated, even treated most equitably, and individual members of the diaspora may achieve the highest office. Their stay may be multigenerational, but they remain outsiders in the eyes of the indigenes, who reserve the inalienable right to assert their primary and exclusive propriety claim to the homeland, should they so desire. (Conner 18)

Diaspora links directly with the theory of self and many writers and theorists have captured the nuanced relationship between the two. The literature of Diaspora also provides a syntagmatic and paradigmatic structure of Diaspora within the world. There are different Diasporas that has spread its course in the theory as well as literature like African-Black Diaspora, Australian Diaspora, British Diaspora, Chinese Diaspora, Indian Diaspora, Sri Lankan Diaspora, etc. The present research concentrates on the South Asian Diaspora in general and Bangladeshi Diaspora in particular. British being the most crucial impetus of spreading South Asians to abroad in the nineteenth and twentieth century are responsible for "massive communal schizophrenia"(1) as remarked by Vijay Mishra in his book *Literature of the Indian Diaspora* (2007). Susheila Nasta in her book *Home Truths: Fictions of the South Asian Diaspora in Britain* (2002) seeks to project the belated acknowledgment of black and Asian writings in Britain. She manages to evaluate both the famous as well as the lesser known South Asian writers. The book studies the cultural traveller of the late modern period who traverses the national, ethical, and political boundaries of the local to become the part of the global. Nasta scrutinizes how "cultures and literary representations of those cultures are to be located in an inherently fluid and transnational global world" (1). The narratives of South Asian Diaspora plunge into the journey of the subaltern self who travels from the once colonized and exotic land to the technologically advanced and capitalist first-world countries. This displacement begets the most intriguing part of the traveling: a hyphen. Authors like Shyam Selvadurai lament about the insularity they suffered from their mother country Sri Lanka due to the hyphen. In the introduction to his book, *Many Roads through Paradise: An Anthology of Sri Lankan Diaspora* (2014) Selvadurai talks about the unseen and unrecognized Sri Lanka that he had left unknown and untouched of its ethos. Similarly, Nayeem Sultana in "The Bangladeshi

Diaspora in Malaysia: Organisational Structure, Survival Strategies and Networks" (2008) talks about how Globalisation and migration have led to cultural mobility and how even then the migrants try to maintain transnational contacts. *Geographies of Muslim Identities: Diaspora, Gender, Belonging* (2012) a book by Peter E. Hopkins describes how a Muslim Diaspora is constructed as other and the way there is an increase in incidents of 'Islamophobia'. The unprecedented upsurge in South Asian literature of Diaspora by writers like Michael Ondaatje, Amitav Ghosh, Salman Rushdie, Hanif Kureishi, M.G. Vassanji, Bharati Mukherjee, Monica Ali etc. promote the idea of adaptation of English, the language of the colonizers. Peter Barry in *Beginning Theory: An Introduction to Literary and Cultural Theory* (2002) enlists three phases: 'Adopt', 'Adapt', and 'Adept'. He says that the writers of the colonial and postcolonial period "begin with an unquestioning acceptance of the authority of European models (especially in the novel) and with the ambition of writing works that will be masterpieces entirely in this transition" (189). Thus, these writers cite the sight of disturbed relationship between self, nation, and the world in the language of the masters who with their hegemonic interference hindered the world at large. The sum and substance of Diaspora can be attained by what Jasbir Jain mentions in her article, "The New Parochialism: Homeland in the Writing of the Indian Diaspora" (2001) "The "immigrant" or the "diasporic" self is simultaneously open to two epistemologies, two histories and two social realities. There is the history (and the memory) of the colonial past and the racial discrimination, which jostles with the native history of resistance and freedom struggle. Two systems of knowledge and two sets of cultural influences construct identity and socio-economic reality of both the societies confronts self" (80). The narratives of self in the literature of Diaspora traverses through the phenomena of "deterritorialization" to" re-territorialization", concepts created by Felix Guattari and Gilles Deleuze in *Anti-Oedipus* (1972), encapsulating the journey of self. Diasporic literature has been looked at as a chronicle of migration from the old and familiar to the new and unfamiliar. In narratives as such few common threads connect each Diaspora.

Mourning for home and resettlement in the host country is segmental in diasporic narratives. As in the novel *Brick Lane* (2003) in spite of his stay in England for more than ten years, Chanu still believes in the Bangladeshi values and hence recommends that his wife stay at home and bear children. Very early in the novel, after migrating to London, Nazneen overhears her husband's telephonic conversation and is absolutely mortified: "What had she imagined? That he was in love with her? That he was grateful because she,

young and graceful, had accepted him?…Yes. Yes. She realized in a stinging rush she had imagined all these things. Such a foolish girl" (Ali 23). Hence it goes without saying that Nazneen's married life is marked by monotony. Though Chanu is never violent towards his wife, he cannot be the loving, caring and romantic husband which his eighteen year old wife desires him to be. Nazneen however never complains about anything. She makes desperate attempts to compromise with her unfulfilled longings as a young girl. Though while attending to Chanu's hair, corns and nails, she sometimes thinks of revolting, her idea does never materialize: "She razored away the dead flesh around his corns. She did not let the razor slip" (Ali 30). She cooks aromatic dishes for her husband, and eats all by herself at midnights just to avoid sharing the table with Chanu. Steeped in domestic chores, Nazneen's life therefore becomes mechanized to a great extent: "Life made its pattern around and beneath and through her. Nazneen cleaned and cooked and washed… Then she ate standing up at the sink and washed the dishes… And the days were tolerable, and the evenings were nothing to complain about" (Ali 40-41).

The monotony of Nazneen's married life is finally broken with the birth and death of her son Raqib. At the birth of the boy, both Nazneen and Chanu are naturally very happy. Nazneen puts all her personal needs aside to take care of the baby. The child brings enormous joy as well as responsibility in her life. She feels "the baby's life [is] more real to her than her own" (Ali 83). On the other hand, for Chanu the baby "was a set of questions, an array of possibilities, a spark for debate and for reflection. He pondered on Raqib. He examined, from a distance, his progress and made plans for his future. The baby opened up new horizons and closed others; he provided a telescope and a looking glass" (Ali 83). Hence for both the parents, having the baby is surely an amusing experience. But unfortunately, Raqib soon falls ill and is taken to the hospital, and just when Nazneen and Chanu plans to bring their son home, he dies unexpectedly. Ali poignantly describes their sense of tremendous loss in the novel and one can only imagine the enormous pain resulting from the loss of a child. This situation however leads Nazneen to confront the question, whether everything should be left to destiny, or one should take the initiative to find solutions to one's problems. She realizes that, what she has done for her son is in absolute contrast to what her mother had done for her: "Amma did nothing to save her. And she lived. It was in God's hands" (Ali 135). But then, after a while she thinks differently: "At once she was enraged. A mother who did nothing to save her own child! If Nazneen ... had not brought the baby to hospital at once, he would have died" (Ali 135). Truly, the baby's death was inevitable, but as a mother, Nazneen has

at least tried to save him, while her mother had left her to 'fight against death' all on her own. Much later, Nazneen's mother appears in her dream and criticizes her actions: "You thought it was you who had the power. You thought you would keep him alive. You decided you would be the one to choose ... When you stood between your son and his Fate, you robbed him of any chance ... Now say this to yourself, and say it out loud, 'I killed my son. I killed my son'" (Ali 432). Hence Nazneen is once again left wondering whether she has done the right thing by interfering in the 'matters of fate'. Her mother had not done so, and she has lived.

The death of Raqib changes both Nazneen and Chanu to a great extent. Due to the baby Nazneen's otherwise empty days jostled with activity. But with his unfortunate demise, she once again is left deserted. Chanu too cannot bear the death of his son and consequently, his gentleness gives way to aggression. Hence, when his daughters Shahana and Bibi are born, Chanu behaves like a very stern father and even beats them occasionally. However it is also noteworthy that Raqib's death leads to the first emotional attachment between his parents. Ali beautifully hints at this occurrence in the following lines:

> Raqib was still asleep. Sometimes he opened his eyes but they were not seeing eyes… Chanu sat on the other side, arms folded across his chest. Whenever a nurse walked by he half unfolded them and looked up. Abba did not choose so badly. This was not a bad man… She could love him. Perhaps she did already… now she understood what he was, and why. (120)

But, in spite of such growing compassion for Chanu, Nazneen's early life in Tower Hamlets is still characterized by tediousness and alienation. She describes how lonely she feels after migrating to Britain. She greatly misses her family as well as her familiars. While her stay in Bangladesh, people surrounding her were quite inquisitive about the happenings in her life. But in Britain, life seems to be quite the opposite. Indeed, the two settings of the novel, i.e. London and the Mymensingh District, are placed in sharp contrast to one another. Evidently the description of Nazneen's native village is fraught with vitality, colourfulness and humour, while Brick Lane appears to be dull and sordid to the readers of Ali's novel. While portraying Bangladesh, Ali uses images like "children playing" (11), the "scent of fried cumin and cardamom" (12), mango trees and wide green fields. On the other hand her depiction of England comprises of such ugly images like "dead grass", "broken paving stones", and the smell from communal bins (18) etc. Again descriptions such as "sick orange light of a lamppost" (Ali 468), "a desolate building" (Ali 468), and "children ... behind bars" (Ali 468) too build

up a negative image of Nazneen's hostland. Consequently, she feels claustrophobic while being in Brick Lane. But as a remedy to this Nazneen closes her eyes and smells "the jasmine that grew close to the well, heard the chickens scratching in the hot earth, [and] felt the sunlight that warmed her cheeks and made dancing patterns on her eyelids." (Ali 76)

Now, Nazneen and Chanu, along with their family dwell in a small and cramped flat in Tower Hamlets. The inhabitants in such flats feel trapped as they do not even have enough space to move freely. To Nazneen, who has been brought up in a village and amid ample space, the distinction between the constrained flat and vast meadows of the village is even more stupefying. The furniture makes the flat look even smaller, and the sense of immurement is apparent from the following lines:

> [Nazneen] looked at the brown carpet, at the patch worn through to the webbed plastic that held it together. She looked at the ceiling light that lit up the dust on the shade and bent shadows across the walls. She looked at her stomach that hid her feet and forced her to lean back to counter its weight. She looked and she saw that she was trapped inside this body, inside this room, inside this flat, inside this concrete slab of entombed humanity. They had nothing to do with her. (Ali 76)

Nazneen's sense of confinement and suffocation is explicit in the phrase "concrete slab of entombed humanity" (Ali 76). Overcrowding in their respective houses often cause discomfort to the young diasporic inhabitants, as they (especially the boys) are forced to stay out of their flats. Consequently, they gather outside and "roam around like goats" (Ali 388). While the young men (many of whom even become anti-socials) occupy the streets, the women are confined within their households. Nay, even without men wandering outside, they are not permitted to go out alone. Thus we find, though Chanu takes pride in being educated and liberal, says to his wife:

> If you go out, ten people will say, "I saw her walking on the street." And I will look like a fool. Personally, I don't mind if you go out, but these people are so ignorant. What can you do? ... I don't stop you from doing anything. I am westernized now. It is lucky for you that you married an educated man ... And anyway, if you were in Bangladesh you would not go out. Coming here you are not missing anything, only broadening your horizons. (Ali 45)

Chanu's comment here highlights the extent to which he is steeped in the conservative patriarchal Bangladeshi culture. Evidently, he is concerned only about his own reputation in the community which may be harmed if Nazneen goes out of the flat alone. Hence in spite of Chanu's big claims of being westernized and open minded, in reality he imprisons Nazneen by adhering to the imported Bangladeshi taboos.

Nazneen's physical confinement within the flat in Tower Hamlets along with her inability to communicate with the foreigners (as she does not know English) causes depression in her. Now, there is no denying of the fact that spaces are gendered, and in patriarchal societies, women are allowed to exercise influences in only those spaces which are assigned to them by the society at large. A woman's domain is generally the domestic space where she is expected to carry her duties as a 'responsible' daughter, wife and mother and Nazneen's case is not an exception. Her imprisonment is further accentuated by the symbol of the wardrobe. Throughout the novel, the black wardrobe in the bedroom agitates her. She keeps on dreaming about it. In one of her dreams, she sees herself locked in it, and then it falls down and crushes her. The closet bears resemblances to a coffin and represents death. Nazneen hates the wardrobe but Chanu is not affected by her pleas to remove it. Hence this piece of furniture remains standing in Nazneen's bedroom in spite of all her protests. Thus, being a woman she does not have any power even in own her flat, where she is the one who is assigned all the domestic responsibilities.

In this regard it is important to mention that, though the Bangladeshi society assigns subordinate and inferior status to the woman in comparison to their male counterparts, the women too are responsible in upholding such unjust discrimination, especially in closed diasporic communities. The gossiping within the community, especially by the women, reinforces patriarchal values and discourages the women from transgressing their limits as determined by their homeland society. Ironically therefore, the women themselves become the preservers of gender inequality within the community. They keep an eye on one another, and hence everyone is obliged to abide by the social codes for the fear of being condemned, scorned or excommunicated.

Nazneen however adjusts to such circumstances without complaint, which in turn is due to her Bangladeshi upbringing. In Bangladesh, women are characterized by "modesty, shame, and the avoidance of behaviours that might threaten the good name of the family" (Gill 475). They are expected to comply with their husband's wishes, without stating their personal choices and opinions. Nazneen too, tries to conform to such ethnic dictates in her early years of migration. Even when she feels the bed to be too soft and uncomfortable, she urges Chanu to express his opinion instead of stating directly that she wants a new

mattress. Again, whenever she wants to go out, she takes permission from him, and never argues even if Chanu refuses to grant her wish whimsically. Traditionally, Bangladeshi women are also expected to accept domestic violence. Hence in spite of all adjustments which she has to make after her marriage with Chanu, Nazneen feels fortunate to have a husband who at least does not beat her up. She considers it to be a blessing and remains thankful to Chanu for his non-violent attitude towards her.

Gradually, when the yearning to transgress the line of decency and decorum, drawn for the women by the patriarchal society, grows profound in Nazneen, she reminds herself of the omnipotence of fate. She also reads incomprehensible passages from Quran, to mollify her mind temporarily. Nazneen always experiences solace and peace of mind after reading Quran. She often cites suras from the holy text, which are in Arabic and though she does not know the meaning of the words, the rhythm of their recitation soothe her. Nazneen has learned the suras in school, in her childhood, and the very memory of that time used to give her the strength to endure a monotonous and lonely life. Thus she prays whenever her mind is filled with restlessness. Mere cooking and cleaning does not satisfy Nazneen, it gives her enough time to pray, and reciting Quran comforts her to a great extent. Here it is implicit that Ai's protagonist turned to religion in order to pacify the surge of resentment and rebellion, which often grew high in her mind. Again, we find that she also associated her faith with her destiny. In other words, Nazneen believed that her life in Tower Hamlets is the outcome of God's will. And just as her individual efforts could not save Raqib from death, she too couldn't be saved from destitute without the will of God. In other words, Nazneen was consoled by a sense of powerlessness over destiny. No power meant no responsibility and hence nothing was required on her part to do in order to change her circumstances, as everything was predestined. One of the most significant passages which highlight such a conviction of Nazneen is: "Regular prayer, regular housework ... She told her mind to be still. She told her heart, Do not beat with fear, do not beat with desire" (Ali 51).

Apart from the psychological comfort which she draws from religion, watching iceskating on TV also provides Nazneen with a means to evade the monotonous reality of her life. When she watches what she calls ice e-skating on television, she is completely flabbergasted. Nazneen has always wanted to do what the female skater did in reality: "She stopped dead and flung her arms above her head with a look so triumphant that you knew she had conquered everything: her body, the laws of nature, and the heart of the tight-suited man who slid over on his knees, vowing to lay down his life for her" (Ali 36). But, where on the one hand

the show kindles her dormant desires, it also makes Nazneen aware of her the apparent impossibility of transcending her domestic borders:

> Nazneen stared at the television. There was a close-up of the woman. She had sparkly bits around her eyes like tiny sequins glued to her face. Her hair was scarped back and tied on top of her head with plastic flowers. Her chest pumped up and down as if her heart would shoot out and she smiled pure, gold joy. She must be terrified, thought Nazneen, because such things cannot be held, and must be lost. (Ali 37)

In Nazneen's life, happiness has always been transitory. And hence, in spite of being awestruck, she gradually begins to consider ice skating as something artificial, just like the skater's flowers. Yet, she continues to watch the show as she feels exalted while watching it:

> For a whole week it was on every afternoon while Nazneen sat cross-legged on the floor. While she sat, she was no longer a collection of hopes, random thoughts, petty anxieties and selfish wants that made her, but was whole and pure. The old Nazneen was sublimated and the new Nazneen was filled with white, light glory. (Ali 41)

Indeed, while watching ice-skating Nazneen feels herself to be a different being altogether. The image of the sport is used by Ali to indicate her protagonist's fantasy to escape from her entrapped life. But then, Nazneen has methodically tutored her heart not to beat with desire, and hence feels glad when the program is broadcasted no more on television:

> But when it ended and she switched off the television, the old Nazneen returned. For a while it was a worse Nazneen than before because she hated the socks as she rubbed them with soap, and dropped the pottery tiger and elephant as she dusted them and was disappointed when they did not break. She was glad when the ice e-skating came no more. (Ali 41)

In this way Nazneen desperately endeavours to fashion herself in the mould of an 'obliging housewife' like the other women within her community. Sukhdev Sandhu points out that the South Asian women often suffer from 'Begum Syndrome', which is a medical condition involving pain, burning sensation and extreme tension among the sufferers. It is perceived to be a form of somatisation, an internalisation of the women's depleted resources and cramped dwellings. Nazneen too in the course of the novel becomes a victim of similar illness, which the doctor terms as "nervous exhaustion" (Ali 325) and prescribes bed rest.

The turning point in Nazneen's life comes when she ultimately decides to come out of the cocoon of her secure domestic life and participate in the omnipresent hostland society. One day she decides to take a walk to temporarily elude her feeling of claustrophobia. Nazneen walks without any destination in mind and even gets lost. Apparently, she was trying to run away from her flat, her husband and even her ethnic identity. Her act of getting lost in the milieu of the host society is also indicative of the loss of direction, comfort and even certainly in her life. But then, Nazneen manages to find her way back home through the heavy traffic of the city and even exchanges few words and looks with strangers. This isolated incident alights the first ray of confidence in her. Ali eloquently depicts the state of Nazneen's mind when she returns home after her first solitary encounter with the city:

> She was cold, she was tired, she was in pain, she was hungry, and she was lost. She had gotten herself lost because Hasina was lost… She, like Hasina, could not simply go home. They were both lost in cities that would not pause even to shrug… It rained then. And in spite of the rain, and the wind which whipped into her face, and in spite of the pain in her ankle and arm…and in spite of the fact that she was lost and cold and stupid, she began to feel a little pleased. She had spoken, in English, to a stranger, and she had been understood and acknowledged. It was very little. But it was something. (58)

Nazneen's act of getting lost and then returning home all alone also leads her to expostulate against Chanu's convictions. So, when Chanu ridicules her suggestion of going back to Dhaka in order to find her sister Hasina, Nazneen feels the initial spark of rebellion in her mind:

> Anything is possible. She wanted to shout it. Do you know what I did today? I went inside a pub. To use the toilet. Did you think I could do that? I walked mile upon mile… And to get home again I went to a restaurant. I found a Bangladeshi restaurant and asked directions. See what I can do!… [H]er heart…was ablaze, with mutiny. (62-63)

This simple yet significant incident of homecoming after temporarily getting lost leads Nazneen to realize, perhaps for the first time in her life that, she could actually frame her life without the help of a man and that there was no need for her to feel lost like most of the women in Brick Lane.

Stuart Hall in Cultural Identity and Diaspora has commented that, "Identity is a production which is never complete and always in process" (224). Hall's observation corresponds to Nazneen's gradual transformation from being an insecure girl from a Bangladeshi village to an independent native of London's Brick Lane. The longer she stays in London, the more she gets distanced from her past memories. As the novel records:

> The village was leaving her. Sometimes a picture would come. Vivid; so strong she could smell it. More often, she tried to see and could not. It was as if the village was caught up in a giant fisherman's net and she was pulling at the fine mesh with bleeding fingers, squinting into the sun, vision mottled with netting and eyelashes. As the years passed the layers of netting multiplied and she began to rely on a different kind of memory. The memory of things she knew but no longer saw. (217)

The passage emphasizes the reality that Nazneen no more wanted to go back to Bangladesh. Rather she craved for the carefree state of her childhood. To quote the lines from the text, "by now she knew that where she wanted to go was not a different place but a different time" (Ali 45). And, finally towards the end of the novel we found Nazneen realizing: "This is England, [and here] You can do whatever you like." (Ali 492)

CONCLUSION

Nazneen's attainment of the *Bildung* experience is the result of the moments of realization that one experiences while undertaking the odyssey of life. All aforementioned deliberations are explicitly or implicitly associated with the journey of becoming of Nazneen as a diasporic *Bildung*, who has been found to be deeply embedded into social, cultural, and diasporic reality. But gradually by experiencing the stark reality in Brick Lane, she unveils that the order of the world is transient, contingent and flitting. The paper thus traces the way Nazneen unveils her conflicting self under the prevailing pull within the framework of the theory of diaspora, Self, and Bildungsroman. Throughout the process of self-exploration of Nazneen, subjectification and interpellation perform as a catalyst in the process of her becoming. In essence, Monica Ali recounts the change and transformation in Nazneen's character further redefining her development as a diasporic *Bildung*.

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Analysis of the Causes of Tess's Tragedy from Multi-perspectives

Jianjun Zhang

Shandong University of Technology, China

Abstract—Thomas Hardy (1840-1928) is one of the greatest rustic novelists as well as a great poet in English literary history. He is very good at looking at life in a tragic way and describing the human suffering in the tragic sentiment and a unique manner, so he is regarded by critics as " Shakespeare in English fiction ". His representative masterpiece, Tess of the d'Urbervilles, tells the tragic fate of Tess, a very pretty rural girl who is seduced by one man, then deserted by the other and finally propelled to murder for which she is hanged as a miserable consequence. Any tragedy is not isolated or accidental, but the result of many factors. Tess's tragedy happens with a lot of causes. This paper aims to analyze the causes which lead to Tess's tragedy from three perspectives: characters' factors, social factors and writer's factors.

Keywords—Tess ; Tragedy; Characters' factors; Social factors; Writer's factors

I. INTRODUCTION

Tess is a beautiful, innocent rural girl who is vividly portrayed with realism in *Tess of the d'Urbervilles* by Thomas Hardy , the famous British writer in the late 19th century.

Tess of the d'Urbervilles describes a tragic story that took place in the nineteenth century in England. One night in May, on his way home, the rural haggler Jack Durbeyfield was told by a priest that he was descended from the noble family of the d'Urbervilles. He was so excited and believed it definitely. He wanted to get rid of the poverty of his family, so he asked his daughter Tess to go to Trantridge to claim kinship with a rich family with an assumed name of d'Urbervilles. Tess, 17 years old, simple and beautiful, with no life experience, finally went to the " family " to help there. But the young master of the

d'Urbervilles, Alec seduces and impregnates her. Tess has to return home in disgrace and later gives birth to a baby, who dies soon. She is then rejected by the society around her as a fallen woman. People's gossips force her to leave home to work on a dairy farm at Talbothays as a dairymaid. There she meets Angel Clare, the son of a clergyman, and then they fall in love with each other.

But Tess was full of inner conflict: the lingering love for Angel often let her forget the past, but her sober rationality reminded her of the past. The history of grief seemed to weigh heavily upon her like a cross, and she repeatedly hesitated. In Clare's strong pursuit, the two finally got married. On her wedding night Tess resolved to tell Clare all her sins. But Clare opened his mouth first, confiding in Tess his own past absurdity, and Tess instantly condoned him with sincerity and magnanimity. However,

Tess did not receive the same forgiveness when she confided her misfortunes to him. Clare left her coldly on the grounds that " status is different, morality is different " and that " country women do not know what decency is ". Then, in order to feed her family, satisfy her parents' vanity and uphold the dignity of her husband, Tess had to endure the constant humiliation of having to work on a farm as hard as a man and waited for her husband to return from Brazil. It did not take long for Alec to haunt her again, when her father died, her mother was seriously ill, the landlord forced them to pay the rent, and the whole family was expelled from their cottage and fell into the street. Forced by the pain of losing her father and the embarrassment of her life, despairing Tess again accepted Alec's protection and promised to live with him. But misfortune always befell poor Tess. Just then, Clare hurried back from Brazil, being chastened and repented of his cruel treatment of Tess, but now Tess's relation with Alec stops her from living with Clare happily. In strong despair, Tess stabs Alec to death, the man who is considered the source of all her miseries. After a short happy life with Angel, Tess is arrested and Finally hanged.

Tess's fate was full of tragedy. What was it that led to her tragedy? Who is the culprit? This paper posits that Tess's tragedy is not an isolated incident but rather the culmination of a complex interplay of factors. Through a multi-perspective analysis, I delve into the human factors that define Tess's character, the social factors that shape her world, and the writer's factors that reflect Hardy's own philosophical outlook on life.

II. CAUSES OF TESS'S TRAGEDY FROM THREE PERSPECTIVES

1. Characters' factors

1.1 Tess

Tess was a dutiful, kind, pure, self-respecting, responsible, defiant English country girl, but it was her filial obedience, kindness, purity, self-respect, responsibility that brought her disaster. That is, it was her personality that caused her own tragic fate, which seemed a great injustice.

1.1.1 Tess's filial obedience and responsibility. Tess could help her parents in any way. She was deflowered twice in succession, both of which were for her family's livelihood. Tess's first fall was for her family: Due to the death of her

old horse, the pressure of life and the guilt toward her parents, she agreed with her parents to go to "claim kin" from a wealthy branch of the D'Urbervilles and helped there, but misfortunately it was there she was raped by Alec. Tess's second fall was also for her family: Her new marriage had been abandoned by her husband Angel Clare, she had been working around for her life so as to maintain her husband's dignity. She had taken part in extremely hard work, even though her life was extremely hard, she was still madly awaiting her husband to change his mind and come back. Then Tess's family changed again: her father died suddenly and their house was taken back by the owner, so the family had no place to live in. At this time, Alec was again engaged with her, and the fierce rich farmers deliberately made trouble for her, but Clare was nowhere to be heard from. In order to help to settle her family, Tess had to give up her love and sacrifice herself again as Alec's mistress. It was in this situation that miserable Tess was driven to her doom step by step.

1.1.2 Tess's simplicity and self-respect. After she was seduced, faced with Alec's economic temptation, Tess resolutely chose to leave with the contempt and disgust of Alec. Her simple pride made her unable to get along with the brute Alec. Tess's choice is in essence a denial of the traditional conception of chastity by simple logic, which shows the purity of her nature. It was also because of simplicity that Tess revealed her " stain " to her beloved on her wedding night, despite her mother's dissuasion. Knowing that Tess had lost her virginity, Clare's grief was at its extreme, and he even sleepwalked on the wedding night. Tess could have told him the love of dreams, so as to awaken the tenderness in his heart, and caused a turn for the better. But her purity, self-respect, did not let her exert the charm of women to soften him vigorously, nor did she make a scene to overwhelm him, but her self-esteem is behind the inferiority and guilt of the psychological strange. Tess was willing to divorce or die for Clare's benefit. Tess refused to ask Clare's parents for help at the end of her life because of her pride. If Tess gave up her pride and asked Clare's parents for help, she would not be Alec's prisoner. It would not have happened.

1.1.3 Tess's resistance and compromise. She struggles bravely against her destiny and the conventional morality. She desires for happiness and true love. She dares to hate

Alec, also dares to love Angel Clare. Tess is skeptical on moral and legal norms of the existing system. She asks herself "Was once lost always lost really true of chastity?", "The recuperative power which pervaded organic nature was surely not denied to maidenhood alone."To a certain extent, she has the courage to resist the hypocritical ethics. However, she cannot completely get rid of social conventions and standard of that time, which makes her believe that she has to pay for what she has sinned. When Tess falls in love with Angel, she still cannot do away with her sense of guilt. As their courtship continues, Tess feels nervous and contradictive. She knows that a woman's virginity is regarded as supremely important by most of her society, and that Angel does not see her as anything but completely pure. She understands in her heart that she must tell Angel about her past. But she fails to do so for fear of losing him. She feels that the moral sin that she experienced will most certainly drive Angel away from her. Later on, when she knows a similar error of Angel, she securely makes her confession and hopes to get Angel's forgiveness. However, Angel takes Tess's transgression as a personal attack on him. His idealized, pure vision of Tess is destroyed. Tess becomes depressed as she realized the distance between him and herself. What is worse is that she does not accept that as Angel's disadvantages. Although she is wrecked by Angel's prejudice that leaves her in total darkness in her life, she never complains about Angel's feelings, and she only criticizes and blames herself. She loses her strength and wishes to submit to her husband, "I will obey you like your wretched slave, even if it is to lie down and die." Tess's deep sense of guilt makes her submit to Angel's maltreatment without resistance, thinking she deserves it.

In a word, apart from fierce Alec and hypocritical Angel, it is the weakness of her character that leads her to go far on the way to her tragedy.

1.2 "Satan" Alec

In the novel, Alec is described as a bourgeoisie gilded youth, a spoiled and vicious incarnation, who directly causes Tess's tragic life. The young Alec is the son of a rich merchant who adds the name of d'Urbervilles to his own name, Stoke. He is a fraud as well as a morally corrupt person. His viciousness is revealed completely when he meet Tess for the first time. In Chapter 3, he calls

Tess "beauty" and intends to show her around his mansion. When he picks strawberries up, he puts them into her mouth in person regardless of Tess's refusal. While Tess has her meal, he watches her all the time. As soon as Tess leaves, he plans how to get her. In Chapter 4, when Tess has to work for his family, he does everything he can to seduce her. Tess is innocent and has no social experience, and her living environment is so dark that no one comes to help her and no law to protect her. So Alec takes advantages of Tess's helplessness, setting a trap to seduce her. Consequently, Tess becomes a "fallen woman", the object of ridicule and rejection. This is the first blow Alec made to Tess.

The second blow happens four years later. When Alec comes across with Tess after four years, he seems to have undergone a remarkable transformation from a villain into a religious man, a preacher. But his wickedness comes to life at once when he sees Tess again. He deceives Tess that her husband will not come back forever. He even pesters and threatens her, "Remember, my lady, I was your master once! I will be your master again. If you are any man's wife you are mine!" He further enhances the deceit by telling her that even if her husband returns, she should never look upon him as a husband. After waiting a long time without Angel's reply, Tess gives up all her hope and becomes Alec's mistress for the sake of her starving family. But soon, Angel returns with his repentance for Tess. Tess cannot bear Alec's insult anymore and puts all her anger on him, stabbing him to death, as well as going to her own end—finally, Tess is punished by hanging for the murder, destroyed completely by Alec.

1.3 Angel Clare

It can be said that Alec represents evil force which is the direct reason to cause Tess's tragedy, whereas the traditional ethics morality surviving on Angel Clare devastates Tess invisibly, and much more severely spiritual injures her. He not only has enlightened thought, but also remains the traditional moral prejudice. It is Angel who kills Tess indirectly but more cruelly.

Angel Clare, the youngest son of a provincial parson, is the direct opposite of Alec. He is educated, reserved, subtle, sad and differing. He looks down on the material distinction of rank and wealth. He determines to go to the countryside to study the agricultural skills instead of going

to Cambridge like his conformist brothers. He is a secularist who yearns to work for the "honor and glory of man" rather than for the "honor and glory of God" in a more distant world. Because, as a typical young nineteenth-century progressive, Angel considers human society as a thing to be improved, and he firmly believes in the nobility of man. Angel, a freethinking youth, rejects the value handed to him, and set off in search of his own. It can be showed that he loves Tess who is a mere milkmaid and enjoys inferior social status, and does not suit him both socially and culturally. However, it must be pointed out is that he departs from this social class extremely limitedly, he does not really jump out of his area against the old moral values. On the wedding night, Tess tells him all her past with Alec, thinking that Angel would forgive her as she does, but she is disappointed. Angel cannot accept the fact, for him, the lover who is beloved has been transformed in his mind from the embodiment of purity into the tarnished reality of an "fallen woman". He judges "purity" with the conventional value and moral standard that are inculcated into him when he is a boy. Although he claims to have independent judgment opinion, once the thing is very crucial, he is still upholding the decadent bourgeois social customs and moral hypocrisy. His love for Tess may be abstract. Tess may be more an archetype or ideal to him than a flesh and blood woman with a complicated life. He says to Tess "the woman I have been loving is not you, but another woman in your shape." The next day, he leaves for Brazil, leaving Tess in hot water again. Enduring the abandoned life, Tess struggles against the hardship, exhausted both physically and mentally. The worse is that, after her father died, her family are evicted. Tess has no other means to choose, only to turn back to the wicked man, Alec. Angel's hesitation is unbearable in the crucial moment. Alec destroys Tess physically, while Angel makes a fatal blow to Tess's mind. The loss of chastity does not kill all Tess's desire for love and hope, but Angel's desertion and her hopelessness of love for him make her lose courage to live on. Because of her innocence and helplessness, she is seduced. But because of Angle's moral callousness, which totally comes from the cruel social conventions and moral standards of that time, she is forced to come back to Alec for the second time. Eventually, out of love for him, Tess

murders Alec at the cost of ending her own life. It is said that as an accessory, Angel preserving the traditional ethics morality pushes Tess to the tragic abyss.

1.4 Parents

The poverty and decay of the family are the most direct factors leading to the beginning of the tragedy. For a person, the family is very important. Most people's personalities and attitudes are largely inherited from their parents. The opening of the novel reads: There is a middle-aged man with thin legs, all the way to the west, holding an empty basket for holding eggs, the hat is old and broken, walking in the evening at sunset. This person is Tess's father - a lazy, ignorant and vain haggler. As the pillar of the family, he has the responsibility to shoulder the heavy burden of family life, but he is addicted to alcohol and laziness. Her mother was a milkman first and then a launderer. She was vulgar, shallow and unsophisticated. Two incompetent people had seven children. Tess is a good girl. She understands the hardships of her parents, loves her siblings, and is willing to share the sorrow for her parents, so she bears the heavy burden of her family. Tess's home is in the countryside, but they are not engaged in agricultural labor. In addition, her parents have many children and live in poverty, so they are very unpopular with the local people. One day, her father heard from the talkative priest that his family had "noble blood", so he was carried away and became even more lazy at work and got drunk every day. The responsible Tess was afraid that her father was in danger, so she went to deliver the goods, causing the old horse "Prince" to be killed by a car, making the family's economic crisis more serious and life more embarrassing. Forced by the helplessness of life, Tess had to obey her parents and go to claim a wealthy relative. At the moment she left home, she was completely unaware that bad luck was quietly approaching. As a result, she was simply seduced by Alec, the young master of the d'Urbervilles' family, and was doomed to a tragic fate in her life. The Hunter house incident was caused by her ignorant parents. For parents, they understand that claiming kinship means that they want to marry their daughter into a good son-in-law. It is sad to be out of financial trouble at the expense of daughter's happiness. But parents were also forced by life out of helplessness, and it was also their ignorance that led

to the death of their daughter. In a sense, her family had pushed her to the depths of tragedy. If her family were well fed and clothed, if her parents were aware of the danger of sending a teenage girl out, even if Tess was a particularly confused and especially uncaring child, none of this would have happened. However, all of these 'ifs' do not exist, so Tess's tragedy is inevitable. As Hardy said, " The family is part of her body and her life . " She could not get rid of the family, nor could she get rid of her miserable fate.

2. Social Factors

2.1 Socioeconomic factors

In Tess's time, the British society is full of tremendous changes in almost every respect. The industrial revolution continues to develop in spite of the social evils that accompanied. The emergence of locomotives throws Britain into a frenzy of railway building. Agriculture is further mechanized. Trade and commerce grow rapidly, driving more peasants, hand spinners and weavers to the crowded factories of the smoky cities. The great transformation transformed England from an agricultural base to an industrial one under the process of industrialism and the disintegration of peasantry. More and more peasants become impoverished and live a miserable life. Wessex is not immune from destruction. Capitalism brings a great harm to this old, rural and agricultural region. The self-supporting peasants are displaced and impoverished and live an extremely poor life. In the countryside, too, Tess's plight was a true reflection of the life of the rural poor.

Tess's family belonged to an unpopular and precarious class in the countryside, and by the time she appeared in the novel, it was on the verge of collapse. Tess lives in a remote mountain village, her father is a lazy, incompetent, greedy haggler, and her mother is a simple rural housewife. The two incompetent parents have seven children, among whom Tess is the eldest daughter of the family, whose heavy family burden had cast a shadow over her fate from the start. As a result of an accident, Tess killed the old horse on which the family lived on her way to deliver the goods for her father. After the death of the family's sole economic source, the horse, the family lost its economic support. Good Tess bravely shouldered the burden of feeding the whole family. In order to make a living for her family, she was forced to abandon her pride

to recognize her " family " and work on a chicken farm, which led to her loss to Alec. Alec, the representative of the new bourgeoisie, is a playboy and a famous expert in the pursuit of beauty. He used Tess's poverty and lack of social experience to trap her and rape her. As for Tess's tragic life, the former Soviet literary critic Anix said: " The real cause of Tess's destruction is entirely realistic, the poverty and helplessness of the heroine, and the prevailing social hypocrisy. All these circumstances directly determine the woman's tragic fate . "

2.2 Social ethical and moral factors

Tess, a beautiful and pure rural girl, suffered misfortune as soon as she stepped into society. Instead of receiving social sympathy, she was ridiculed and criticized. This was mainly due to the influence of social ethics and chastity at that time. The "Victorian golden age" is a society centered on patriarchal ideology. In a patriarchal society, men regard women as their appendages and private property. The most obvious manifestation is the so-called "chastity" problem of women. The traditional concept of women's chastity believes that the wife's chastity is the husband's privilege, and women's loss of chastity is a sin. Tess was the victim of this thought. After Tess lost her life, the concept of social chastity profoundly affected her life, and finally became the ideological root of her tragedy. She always harbors a sense of guilt, guilt, and inferiority complex, which makes her shy away from her loved ones when encountering such problems.

Clare is the most important person in Tess's life. Their first meeting was at the ball after the parade. Tess fell in love with Clare at first sight when she was a girl. Tess was "a lost woman" when they met again at the Talbothays Dairy. Clare was attracted by Tess's beautiful appearance and extraordinary temperament, and they soon fell in love. Tess's thoughts are very contradictory. She loves Clare deeply and laments that she is unworthy of being his wife. Because of Clare's hard pursuit, Tess overcame the mental pressure and agreed to his marriage request. Although Clare is a cheerful young man, there is still a deep-rooted traditional theory in his heart. In Clare's mind, Tess is the ultimate of material and spiritual beauty, and the "embodiment of poetry", but on the wedding night, after Tess truthfully confessed her past humiliation, he could not accept the cruel reality in any case, and his beauty idol

collapsed, and he felt fooled. Although he also had a dissolute life, he could not get rid of the shackles of the concept of chastity and ruthlessly abandoned her. Their love tragedy is the bitter fruit of Clare's deep-rooted traditional morality. In the Victorian age when men were superior to women, the status of men and women in marriage and love could never be equal. After Clare abandoned Tess, she forgave him, blamed her sin on herself, found various reasons to defend him, and looked forward to his return fondly. All this shows that the concept of chastity and the moral concept that men are superior to women in the society at that time had a deep poison on people. Clare is a slave of custom and tradition. The hypocritical bourgeois morality embodied in him pushed Tess into the abyss of tragedy.

2.3 Hypocritical religion and unfair legal system

Alec, the "evil" incarnation, raped the pure Tess. Tess could only come back to her parents with the trauma of heart and body, silently bearing the contempt of bourgeois hypocrisy. On the contrary, young villain Alec still dominated the countryside, committing crimes with impunity. Even more ironically, when she saw Alec convert to religion, Tess pointed to the sins and hypocrisy of the religious impostors and scolded him, "You, and those like you, take your fill of pleasure on earth by making the life of such as me bitter and black with sorrow; and then it is a fine thing, when you have had enough of that, to think of securing your pleasure in heaven by becoming converted! Out upon such - I don't believe in you - I hate it!" When Tess took the knife and killed Alec, the devil who had tortured her, bourgeois law responded quickly, and a few days later the police put her to the gallows to uphold the so-called " justice ". The law of the bourgeoisie serves exclusively the possessors of assets; it protects the interests of the bourgeoisie and imposes only merciless oppression on the people of the poor.

3.The writer's factors

Hardy likes to think about life from the height of philosophy. He feels painful and confused about all kinds of suffering in life. He has been trying to find answers all his life. Therefore, his works are full of interpretation and hesitation of suffering. He emphasized the inevitability of tragedy, and showed the loneliness and desolation of life as well as the powerlessness of individuals in the world and

the helplessness of being manipulated by fate when portraying characters and nature. In *Tess of the d'Urbervilles*, Hardy's fatalism and pessimism in his philosophy of life are clearly visible.

3.1 The writer's fatalism

Tess' tragic fate comes from the writer's fatalism, which is the expression of the limitations of Hardy's world outlook and social outlook. As an excellent realist writer, he was able to depict the reality of the late Victorian era in crisis; As a thinker, he did not understand the law of social development. Hardy was deeply influenced by Schopenhauer's voluntarism, Darwin's theory of evolution and Huxley's agnosticism, forming skepticism and nihilism. He believes that the crisis and contradiction in reality come from the mysterious and unpredictable cosmic will. Human beings are small and weak in front of the powerful cosmic power, and are powerless to compete with it. They can only passively submit to the environment and be dominated by fate. This fatalism makes his characters subject to the will of the universe, and accidental misfortunes often come at the critical moment of life. Tess's misfortune is the portrayal of the writer's fatalism. Although Tess was unwilling to be manipulated by fate and fought again and again, she still could not avoid the end of destruction, as if there was an invisible hand of fate pushing her into a tragic situation step by step at every critical moment of her life. This arrangement is not due to the writer's random nature, but is inseparable from his own inherent ideas and ways of thinking. This is in line with Hardy's world view - to look at life from an idealistic perspective and use this to explain the changes in social development and the causes of tragedy.

3.2 The writer's pessimism

Hardy lived in an era of transition from liberal capitalism to imperialism. Capitalism not only brought economic prosperity to British society, but also deepened the plight of the lower class people. Especially in the late Victorian era, the capitalist mode of operation invaded the countryside and completely collapsed the social foundation of rural patriarchy. Hardy witnessed the tragic situation of the small-scale peasant economy bankruptcy caused by the invasion of capitalism into the countryside. In his works, he described the disaster brought by the capitalist industrial civilization to the countryside, and

expressed deep feelings for the tragic situation of farmers.

Hardy tried to find a way to solve these problems. *Tess of the d'Urbervilles* "is not a general ancient Greek tragedy of fate, but a social tragedy that contains the author's profound rationalism and reflection on the logical contradictions of human history. It is a great work of critical realism". However, in the end, Hardy did not find a way to solve the problem. On the contrary, he eventually became a pessimist. The reason why his series of "Wessex" novels are all tragedies has something to do with his pessimistic thoughts. In Hardy's view, the world is full of sorrow and pain, and there is no way to happiness or even to avoid misfortune; The survival of people in the real society is a great sorrow in itself. Although Hardy did not cater to the subsequent "Zola style" naturalistic aesthetics in his creation, naturalism has undoubtedly affected his creation. In *Tess of the d'Urbervilles*, in the face of adversity, the reason why brave Tess "failed repeatedly" is inseparable from Hardy's pessimistic world outlook.

III. CONCLUSION

Thomas Hardy's *Tess of the d'Urbervilles* presents a profound exploration of the intricate web of factors that contribute to Tess's tragic fate. By examining the character's, social, and writer's factors that converge in Tess's life, this paper has illuminated the complexity of her story and underscored the universality of human suffering. Hardy calls Tess " a pure woman " in his work and sympathizes with her deeply, which is undoubtedly a mockery and ridicule of the decadent social system and the stupid ethic of morality. Through Tess's tragic fate, the author criticizes and castigates openly the marriage system, the brutal and cruel religious etiquette law, the moral morality and so on, which killed human nature in the Victorian era, aroused people to hate all kinds of social evil forces and reactionary ethics, and let people understand the hypocritical nature of bourgeois law more clearly.

In summary, Tess's tragic fate in *Tess of the D'Urbervilles* serves as a powerful testament to the complexity of human suffering and the need for empathy, understanding, and social progress. By analyzing the character's, social, and writer's factors that contribute to Tess's downfall, this paper has deepened our appreciation

for Hardy's masterpiece and its enduring relevance in the annals of English literature.

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Eliot's Remains; An Enquiry into the Architectural ruins in The Waste Land

Pooja Singh

Research Student, MA in English Studies, Mumbai University, India

Abstract— The research paper aims to examine the architectural ruins presented in the poem, The Waste Land by T.S Eliot. The scope of architecture and its destruction in the poem builds itself on the theoretical framework of Heterotopia given by Michel Foucault where the spatial structures and normative forms are challenged using figurative language. By advancing and applying Hauntology theory given by Jacques Derrida, it informs about Eliot's created spaces that haunt of historical past and cultural myths which furthers the poem's nuance. To reveal dislocated modernist spaces, the paper critiques on cultural collective memory, historical trauma and acknowledges how fragmented identities, memories, moral and spiritual failure places itself in the poem through physical destruction of architecture.

Keywords— Architecture, Hauntology, Heterotopia, Ruins, The Waste Land.

I. INTRODUCTION

T S Eliot's obedience and his vision for modernist sensibility allowed him to create The Waste Land. Like Milton and Chaucer, Eliot was able to space in and make an appropriate name for himself only to be titled as the 'Father of Modern Poetry'. Furthermore, it would be of no wondrous thinking that Eliot wasn't respected with a Nobel Prize in Literature in 1948. A critical reader and reviewer of literature, he published his strong opinion under the essay titled as "Tradition and Individual Talent", where he assertively writes about how poetry examination needed to form a detachment from the poet's biographical and historical context. The rooted argument comes from a notion that poetry is impersonal and must not objection much on the poet's vision. To counter T.S Eliot's insight, The Waste Land relies heavily on metaphors, repository myths, trails and architectural ruins left behind. How shall one remain disillusioned to the rich historical backdrop and read the poem in fragments? Is it fair to remain devoid of the meaning of what the Grail legend serves in the poem or must we challenge our own understanding without the safety net of history?

II. ANALYSIS

Our favorite modernist poet, Eliot, uses his creative tactics of visionary imagery, symbolism, metaphorical imagination, fragmented sentences to play with the decays of the modern world. Is it important that we conclude it to physical architectural ruins or must we think metaphysically to match with our poet's vision?

 "Unreal City,

Under the brown fog of a winter noon,

Mr. Eugenides, the Smyrna merchant,

Unshaven, with a pocket full of currants,

Cured the Saturday night fever."

The descriptive usage of the "unreal city" as a communicative ploy has been intelligently used by Eliot to account for the ruined space. It has been spinned into decay and confusion where the modern urban landscape is devoid of sentiments. This architectural raze has emotions of disconnect, and stands as a testimonial of societal collapse where people suffer from the robbery of collective communal identity. The civil industrial sites have built themselves into a mere physical entity and have robbed down the symbols of moral and cultural integration. Eliot

furthers himself to describe the unreal city with elements that of crowded streets, brown fog, and disoriented structures where people are fragmented and isolated in the urban space. They are mere spectators of architectural ruins where the modern landscape has falsely brought their identity. The rich historical cultural narrative is disturbed, and set in the backdrop of World War 1, Eliot's unreal city has scars of traumatic ruins and historical destruction.

Our poet's far sightedness of an unreal city has been infectious as the postmodern world has no structural elements that speak of our cultural background reflecting our collective beliefs and morals. The modern and postmodern architecture that of Vanna Venturi House, Philadelphia, USA built by Robert Venturi or the city spaces of London built by Zaha Hadid where she designed famously the London Aquatics Center for 2012 Summer Olympics, and the Roca London Gallery has disregard for historical narratives. There is no dialogue between the transformation from old to new and often the fabric of the city feels alienated. The possible assumption of dislocation can be felt where very often people are participants in the experimentation with design. The Avant-garde juxtapositions itself against the Roman architecture where it concerns itself with cultural insensitivity. Alienation of the space has been created when it has been stripped down from its natural historically rich environment. This perception creates dissonance where people feel foreigners and spectators in their habitual landscape. Kenneth Frampton, an architectural critic and historian discusses about the neglect for local and historical references in modern architecture in his seminal essay, "Towards a Critical Regionalism". He writes, "the more we can hold on to the specific nature of a place, the more we can have a structure that can become a kind of landmark." Therefore, this kind of unreal and out of place elements because of the displacement and the aftermath of war has been observed not on in architecture but also in its interdisciplinary fields.

A prominent scholar, historian and philosopher whose name knows only merit, i.e. Michel Foucault talks about the concept of "heterotopia" in his lesser known book called, Of Other Spaces, Heterotopias. A heterotopic space can be made specific by understanding and pushing the boundaries of realness. There is collapse of time, geophysical boundaries and cultural borders. Such space exists in a society but does not operate on what the normative structures ask for. They are therefore labelled as the 'other' because of the abandonment of it from reality and disruption of conventional systems.

This heterotopic space can be studied carefully and be applied to our text, The Waste Land because throughout the long poem, the architectural ruins and urban landscapes that

Eliot has presented to us is crowed with collapses of time, fractured spaces where there are multiple cultural and historical meanings embedded in one space.

"What are the roots that clutch, what branches grow / Out of this stony rubbish?"

"I sat upon the shore / Fishing, with the arid plain behind me"

The Fisher King's Kingdom in the poem, serves as a myth taken from Arthurian legend, where the mythical figure's land becomes barren due to his infirm nature and failure as a king. In context to The Waste Land, the space serves as a mythical and metaphorical place to convey the barren, decayed lands of post-World War 1. The mythical past and the present disillusioned situation after the war have created a heterotopic space. Through the depiction of barren land which surpasses the boundaries of time, the mythical barrenness conveys that the king's broken body could only be recovered through a ritualistic act that of redemption (the Grail quest). However, Eliot uses this myth to write about the grave situation in Europe. There is literal destruction, psychological malfunction and the infertile land of the myth talks to us as a metaphor for spiritual and cultural barrenness in people's lives that Eliot observed. There was no meaning in traditional values, duties and structures, henceforth, everything had collapsed. This disintegration of space and multiple timelines have collided in one imaginary place representing the idea of heterotopia. The Fisher King although not explicitly mentioned in the poem, Eliot writes in his footnotes to give us clarity. Footnote to lines 218–219 (from *The Fire Sermon*): "I sat upon the shore / Fishing, with the arid plain behind me", Eliot writes, "The Fisher King. See Miss Weston's book. From Ritual to Romance: chapter on the Fisher King."

The Waste Land and the ruins of Europe further can be studied through the idea of Hauntology to push our investigation. French philosopher Jacques Derrida is held responsible for the publication of his 1993 book titled as Spectres of Marx where he introduces us with the term Hauntology. The idea mentions of the return of the social and cultural past in the form of a ghost. The word combines haunt and ontology (the study of being) which comes to our understanding of how the past can never be erased but therefore be reshaped because of its lingering tendencies in the present. The mentions of physical spaces, architectural ruins and the ghostly existence of the past has been mourning throughout the text of The Waste Land. Eliot's poem has been haunted by mythological figures, spiritual dislocation and high cultural history that has been collapsed into barren lands due to the destruction caused by the World War 1. Although the poem has its setting after the crash of World War 1, the past cannot be forgotten as it is haunts the earlier civilians who built monuments, churches and places of worship. The

failure to continue the tradition serves as a phantom through the poem where people are possessed by its haunting nature.

"Falling towers / Jerusalem Athens Alexandria / Vienna London".

The above mentioned lines suggest us to read and grieve for the dead. Once great cities with great buildings and architectural spaces has been now reformed to ruins and has been lost to history. Traditionally, these cities known for their intellectual and culturally thriving environment, the community is now dead. The careful use of "falling towers" suggests the crumbled of the central power ie. heritage that ruled the livelihoods of people. The decline of western civilisation haunts present landscape and the people devoid of emotions.

"In this decayed hole among the mountains / In the faint moonlight, the grass is singing / Over the tumbled graves, about the chapel".

The symbol of a worn out, dead chapel gives us an image in the mind to think of how a sacred space once, lies in destruction, rounded by graves. The chapel is holy space for renewal, hope and salvation, no longer serves its function but presents itself as a haunting structure. Liminal in description, a space that occupies between life and death, past and present. The mention of "tumbled graves" enhances the imagery of destruction where history has been forgotten, the dead have been put to ultimate sleep, and their graves are no longer considered sacred.

III. CONCLUSION

The intelligent use of architectural motifs by T.S Eliot in the poem, The Waste Land is applaudable and when understood through the nuances of Hauntology and Heterotopia, the physical space, memories and cultural events all combine together to form an integral place where a desperate attempt has been made to make sense of the present. By the usage of vivid images, metaphors, repetitions, the Unreal City, The Chapel Perilous and the Fisher's Kingdom are all symbols that are haunting and echoing the voices of the dead to the present empty shelled people. The Waste Land, is not just about architectural spaces but about a world that stresses in tension of the ghosts of the pasts and on how to rebuild a paralysing future.

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Exploring the Root Causes of Child-Soldierhood in Ahmadou Kourouma's *Allah Is Not Obliged* and Ishmael Beah's *A Long Way Gone: Memoirs of a Boy Soldier*

Ousmane Traore[1], Dr. Mansour Gueye[2]

[1]Doctoral student, African and Postcolonial Studies Laboratory, English Department, Cheikh Anta Diop University, Dakar-Senegal
traorousmane88@gmail.com
[2]African and Postcolonial Studies Laboratory, English Department, Cheikh Anta Diop University, Dakar-Senegal
gueyemansour2@gmail.com

Abstract— *Conflicts usually turn upside down the norms of societies, and as such, young people lack references. Since family units and social tissues are severely damaged or even broken, children are left to themselves without any guidance and safety. So, the destruction of social entities is fully accompanied by the total demise of customarily living standards where children are protected and considered to be innocent and defenseless people. That being said, it can be argued that it is the changing nature of conflicts that has brought children into its core as indispensable fighters. Since most countries were wrecked internally in the last two centuries, this collapse set communities within these territories against one another, as no social component was spared of the wrath of war.*

Keywords— *conflict, civil war, child soldier, Sierra Leone, Liberia.*

I. INTRODUCTION

The phenomenon of children fighting during conflicts and wars as soldiers is a recent phenomenon that began during the 20th century and went all the way to the 21st century. This unusual newness during conflicts has extensively been covered and condemned by media, writers, decision-makers, and policy-makers because it went against children's rights as human beings. The exploitation of children as fighters was and continues to be denounced and criticized worldwide by people defending children's rights as this fact constitutes a serious abuse of their rights. The fact of using children as cannon fodders, untold violent perpetrators, and blood-coldly killers is believed to go against social norms, standards, and state laws. Thus, voices have arisen from global, regional, and national institutions to publicly declare this practice wrong in all its aspects as innocent children are coerced to do things they do not wish to do such as torturing and killing innocent and defenseless civilians. It is this strong international and public

disapproval of this praxis that made Ahmadou Kourouma argue that "*Child soldiers are the most famous celebrities of the late twentieth century.*" (Kourouma, 2007, p.87)

The presence of children in the war arena has to do with the changing face of the war, that is, the very idea of war as conceived traditionally changed completely. Before the 20th century, most wars throughout human history took place between different countries. In this case, countries were obliged to deploy state soldiers trained for this purpose. These soldiers were trained to defend their countries and fellow countrymen. This kind of war was qualified as an inter-state war since it opposed two countries that did not share the same political and ideological stances. However, the deployment of children as combatants began with the shift from inter-state conflicts to intra-state ones. Danso corroborates this shift from interstate to intrastate conflicts and attributes it to the increased use of children as fighters, a phenomenon that was almost unpopular in the past centuries:

The end of the Cold War, which has dominated regional and world politics from the 1950s to the early 1990s, raised hopes for an end to superpower conflict and its attendant proxy wars in various parts of the world. However, in reality, it signified the intensification of the modern conception of civil wars, which tend to be fought internally, within the boundaries of a state, and between one or more insurgent groups and the ruling government. In this new environment, civilians bear the brunt of the violence as the statistics clearly illustrate: 90% of victims are non-combatants – mainly women and children. (Danso, 2000, p.7).

It should be known that the use of children during conflicts is intimately related to the wrecking of conflict-ridden societies. If communities are at war, individuals belonging to these communities sustain enmity relationships as well. No individual, no matter what their age and gender, is spared due to their belonging to a particular group. Children usually find themselves in this chaotic situation where they feel trapped by the course of events. Unconsciously and involuntarily, they are dragged into a conflict they did not trigger nor wish for. During these moments of tension between neighboring communities, children become vulnerable and easy preys due to precarious living conditions. As Afua Twum Dan says:

> The problem of child soldiers appears as incomprehensible and aberrant breakdown of civilization; the norms and values that protect children seem to have vanished, or worse, never existed. Within a historical and universal context, however, a picture emerged in which families', communities', and states' ability to protect and nurture children is chronically undermined. Children have become the object of predatory rebel movements and governments alike, for a lack of adult manpower, and for the ease with which they can be politically and militarily mobilized. The recruitment of children is a symptom of socio-economic and political instability. (Danso, p.5)

In this paper, we discuss the different pull factors of child soldierhood in Liberia and Sierra Leone. Ahmadou Kourouma and Ishmael Beah pay closer attention to the various modes of child-soldier conscription, that is, how they are indoctrinated to join the ranks of rebel groups or

state armed forces. A particular attention is also drawn to the different survival techniques and strategies of child soldiers in the battlefields.

II. MAKING OF CHILD SOLDIERS: FRUITS OF THE CIVIL WAR?

It is significant to provide an extensive explanation of what a child soldier is before covering the different reasons that transform innocent children into soldiers. A child soldier is, firstly, a child who is forced to take guns and use them to commit atrocities against innocent people. The age of these children oftentimes ranges from seven (7) to eighteen (18) years old. Most of the children enrolled as child soldiers are teenagers who are unable to make critical decisions by themselves. They are not mature enough to go to that length. The decisions generally made by them are enforced upon them, and they undergo these decisions instead of being their own decision-makers. Any child enrolled in armed groups, whether they are insurgents or state army, is automatically considered a child soldier since they do not have the legal age to make decisions by themselves regarding the law. In many countries, children become legally entitled to take actions and decisions only when they reach 18 years old or older. Since countries do not have the same legal status regarding the turning age of a child from adolescence to adulthood, this relatively complicates the qualification of some children as child soldiers in some countries.

Although these are some issues as regards the delimitation of the age of child soldiers across countries, the commonly accepted and agreed age group for a child soldier is between 7 and 18 years old. Danso notes that a child as defined in the United Nations Convention on the Rights of the Child is considered as "*every human being below the age of 18 years unless under the law applicable to the child, majority is attained earlier or after*". (Danso, p.9). In addition, she also provided a clear definition regarding who a child soldier is based on the Cape Town Principles, which was an agreement adopted during a symposium organized by UNICEF in Cape Town in April 1997. In this agreement, it is stipulated that a child soldier is:

> Any person under 18 years of age who is part of any kind of regular or irregular armed force in any capacity, including but not limited to cooks, porters, messengers, and those accompanying such groups, other than purely as family members. It includes girls recruited for sexual purposes and forced marriage. It does not, therefore, only refer to a child who is carrying or has carried arms. (Danso, pp.8-9)

This definition covers multiple aspects of child soldierhood that contrast the traditional conception of the function of a child soldier. Traditionally, child soldiers were only considered to be children who took up guns, whether voluntarily or coercively, to kill innocent and defenseless people and commit monstrous crimes. Children who used to carry ammunition, spy on the other warring side, and cook were not seen as child soldiers. These were perceived as lesser roles compared to children who participated in actual killings and went to the front. Also, in the past, whenever scholars talked about child soldiers, they generally referred to boys instead of girls while overlooking the fact that girls were also used as child soldiers in many conflicts occurring after the end of the Cold War. Girls' experiences as child soldiers were then undermined, and were thus invisible or ostracized. But this definition brings to the fore the full and active participation of girls as child soldiers during conflicts. It puts an end to the invisibility status of girls as child soldiers. Based on this definition, we can argue that both boys and girls were and are still being used as child soldiers in conflict theaters across the world.

The use of children as combatants is due to the shortage or lack of adult manpower during the war. At some point in the war, all the warring sides are likely to run out of valid and committed fighters. And the only social component available at this particular moment of the war is children since adults are busy fighting at the front. It is this scarcity of fighters that drives both the state army and armed groups to recruit these children. In many African countries, children were recruited as fighters in the national army when these countries were atrociously afflicted by civil war. Among these countries, are Sierra Leone, Liberia, Angola, DRC, and Somalia. Regarding insurgent groups fighting against the state army, the majority of fighters enlisted in their ranks are children from mostly poor and uneducated backgrounds. Most of them also originate from rural areas where there is endemic poverty and where parents have difficulties taking care of their own children.

However, it is also possible to find some fairly educated children in armed groups. Because of their vulnerability and obedience, rebel groups recruit children as they tend to submit themselves to the authority of their commanding officers without much protestation. Instructors also find it easy to brainwash these children to rally them to their destructive and life-annihilating agenda. These are some reasons why children are the favorite fighters for armed groups and the state army as well. But it is significant to clarify here that the state army tends to use children less than armed groups. The survival of most armed groups depends entirely on these innocent child soldiers. In Sierra Leone, child soldiers constituted more than 80 % of the warlord Foday Sankoh's Revolutionary United Front.

In Liberia, the different warlords mainly relied on child soldiers to fight against the state army. In Somalia, the Shabaab also uses child suicide bombers to attack and inflict serious damage to governmental forces and civilians as well. In these three countries, child soldiers were always deployed on the frontline while entrusting them all impossible missions. It is the pervasiveness of the phenomenon of child soldiers in these conflicts that pushed the authors, whose works are being explored, to extensively address this critical question. In fact, the depiction of child soldiers is a way for them to warn people about the dangers of exploiting children as fighters and the short and long-term consequences that such a practice may have on society during and after the war. Ahmadou Kourouma and Ishmael Beah purpose to question the moral grounds upon which children are deployed as fighters and its collective and individual consequences on people, especially children.

Indeed, the novels under study covering civil wars in Liberia and Sierra Leone provide us with insightful information about the recruitment process of child soldiers. These novels closely "*examine the methods of recruitment of child soldiers, reasons behind their recruitments by both the government forces and armed groups, the treatment they receive and their contributions to armed forces and opposition groups.*" (Danso, p.34)

Various factors push children to join either the armed forces or armed groups as fighters. The decision to be a child soldier is always rooted in a particular precarious life situation during the Civil War. These fragile situations are usually multiform since child soldiers are animated by different reasons when they decide to be part of armed groups. The various reasons that force children to be child soldiers depends surely on their personal life stories and experiences as each child soldier follows a unique life trajectory. Children generally decide to become members of armed groups when war takes away everything valuable to them, that is, their families, relatives, friends, and any means of survival. They find themselves trapped in precariousness without any life assistance offered to them. It is the basic survival instinct amid a chaotic environment that motivates desperate children to become child soldiers as they strongly believe that armed groups will compensate for the loss of their loved ones. It is the feeling of not belonging that usually guides these already broken children into child soldiering. In a devastated war-ridden environment, the only means of survival available for children seeking safety and security is through either being part of the state army or armed groups which constitute their new safety net. Joining either of these groups enables them to live through wartime until truce is reached.

Nurrudin Farah illustrates this case by leaning on the strategies used by the Shabaab to recruit children. He points at frail and vulnerable children as the main targets of the Shabaab as these children do not sustain any hope during wartime. Their vulnerability originates from the destruction of the social leverage aimed at protecting them. Due to this total absence of social security, they find themselves at the mercy of armed groups like the Shabaab. Farah expounds that most of the suicide bombers used by the Shabaab are handpicked from these bewildered youngsters. Put shortly, the Shabaab use hopeless and poor young people to do their dirty operations: "*That's why they look for orphan kids from broken homes to draft into Shabaab. They rely on the ill-informed and ill-supported to do their bidding*". (Farah, p.136).

III.   DISINTEGRATION OF SOCIAL TISSUE AS A DRIVING FACTOR OF CHILD-SOLDIERHOOD

When war breaks out in a given country, it disintegrates the social, political, and economic structures of this country. All the foundations of the country collapse. Therefore, war brings the country to a standstill. Citizens become exposed to the wrath of warlords and insurgent groups who torture and brutalize them to the fullest extent. This violence inflicted on civilians results in the destruction of family units and social components. Consequently, civilians live in total precariousness, and their very existence is threatened. During this hectic and unruly period, parents are usually decimated with their offspring by rebels who seek to inflict the most painful evils on civilians. In some instances, some children are spared or escape killings. But what is common during these lawless and dreaded moments is that most children are separated from their parents when their cities or villages are brutally attacked. Some children never see their parents or their relatives again in their lives. The luckiest ones may fall upon a relative somewhere at the end of the war, but this possibility is forever remote. After being separated from their relatives, these children fall prey to recruitment for both armed groups and the state army. In light of this argument, Afua Twum Danso contends that "*choices facing child soldiers are to join the military, become a street child, or die.*" (Danso, p.38)

A great majority of children predominantly opt for the first choice which is to be part of the military. Neither of the last options was considerable because this would mean instant death. Children, who generally decide to remain in the street, run the risk of being abducted by rebel forces and coerced to join their ranks. Any refusal of being a child soldier and fighting for their interests is a signature of one's death warrant. Rebel groups kill rebellious children who

choose not to join on the spot. The only way to make it through the war alive is to ultimately join an armed group willingly or coercively. Danso argues that "*in the case of Sierra Leone, a substantial number of child soldiers joined the RUF because they had no other means of survival.*" (Danso, p.26)

The above argument implies that some children join armed groups voluntarily whilst others are forced to become child soldiers unwillingly. This idea stipulates that child soldiers can be categorized according to their willingness and unwillingness to join armed groups. Children belonging to the first category are conscious of their decision to become child soldiers. They do not undergo any external pressure to become child soldiers. Even though they are not pressured to make such a decision; nonetheless, it is the stress and insecurity resulting from the war that impose the decision of joining armed groups upon them. This situation supposes that their choices are not free. No matter what, these children's decision to be killers is forced upon them by the unexpected and inexplicable social changes engendered by the war that takes everything dear to them and ruin their lives.

Even though some scholars advocate the idea of 'free agency' regarding the choice of children engaging in armed groups, this agency is nonetheless influenced by wartime brutal realities. This willingness to be a child soldier is triggered by the sad and savage unfolding of war atrocities. Without the breaking out of war, the total collapse of the society and state apparatus characterized by the incapacity of the state to protect people and their belongings, and the loss of their relatives, these children would not perhaps engage in such a child soldierhood journey. They do it against their own will even if they voluntarily join armed groups.

"*A desire of revenge, adventure, fun-seeking, a sense of belonging and peer-pressure, but most of the evidence points to survival as the primary reason for enlisting.*" (Danso, p.25). In addition, another reason why children voluntarily join armed groups stems from self-pride, i.e., the mere desire to have a gun in their hands which they probably think provide them a sense of security against abusers. Still, arguing about the factors that drive children into child soldiering, Peters and Richards come up with two main reasons. They stated that children are more likely to enroll as child soldiers when the family unit is wreaking havoc and the education system of the country fails. It is this collective social failure that provides a gateway for the militia to take hold of these children. What the society could not offer them, this is what militia groups promised them during and after the war. They indoctrinate children by giving them false hopes which include: the pursuit of their halted

education, the promise of a better future in the aftermath of war, the provision of survival and safety during the war, and above all, their social ascension and political and economic empowerment through their guns.

The second category of child soldiers consists of children who are abducted by rebels to increase the number of their combatants. Rebels usually recruit forsaken children during the war. Most parents run away for safety when rebels start pulling the trigger before entering a city. During a civil war, to herald their arrival, armed groups generally fire shots at people and randomly. They also launch RPGs against runaways to stop them from escaping, but the end goal is to kill them. As soon as a city's dwellers hear rounds of gunshots from a distance, they are dreaded and thrown into panic. As a result, people try to run away to save their lives, and in this general commotion, many adults leave their children behind. It is these children that are kidnapped and forced to join rebels. In Sierra Leone, for instance, the ranks of the RUF were swollen by abductees. This implies that forced enrolment was the favorite recruitment strategy used by the RUF. In light of this argument: "*One of the tactics used by the RUF when it invaded Sierra Leone was to capture youngsters as they attacked the village.*" (Danso, p.26)

Children are not simply abducted by rebels during their attacks. They are kidnapped after their parents and relatives are blood coldly murdered in front of them. To make these children homeless and without any sense of family, rebels decide to eliminate their family members before their very eyes. The luckiest ones are made to witness these atrocities directed towards their parents in front of them. However, the unfortunate ones among them are persuaded to murder their parents and relatives by force and at gunpoint. This form of abduction and recruitment is the worst scenario that can happen to these children because this implies that they have cut all ties with their communities and remaining relatives. They are condemned to live as child soldiers in the remaining days of their lives. Even in the aftermath of the war, these children are not likely to be accepted by their communities. They are systematically ostracized for life. "*They killed my parents in front of me, my uncles' hands were cut off and my sister was raped in front of us by their commander. After all this happened, they told us, the younger boys, to join them.*" (Singer, 2006, p.14)

Rebel groups are not the only people who recruit youngsters as fighters. Most of the state armies have also recourse to the same recruiting technique when they run out of manpower or when they are overwhelmed by insurgent groups. In these troubled moments, they go down the same path as the rebels by selecting and training children to become child soldiers. Usually, in countries where there is a large recruitment of children as child soldiers, most of the fiercest fights take place between them since they fight for different camps. These young combatants are mostly sent to the forefront. They carry out all the intelligence-gathering missions and are used by adult soldiers as cannon fodders given that the most endangered tasks are confided in them. The clash between youngsters is common in places where both armed groups and state armies deploy them.

> Opposed to the RUF/SL was an ill-equipped government army, the Republic of Sierra Leone Military Force (henceforth RSLMF). Inexperienced war-front junior officers quickly learned to survive by copying RUF/SL guerrilla tactics, including the recruitment and training of underage irregulars. Much of the fighting was done by these locally recruited irregulars, less daunted than RSLMF soldiers by RUF/SL cadres prepared for combat with fear-inhibiting drugs. (Singer, 2006, p.14)

The authors emphasized the open exploitation of children by both the state army and armed groups. Both groups used them to serve their purpose to the fullest extent by indoctrinating them with hate speech against one another. Besides, they all lured these children with false promises such as safety, security, the pursuit of their education, a better future after the war, and inner satisfaction by killing the murderers and torturers of their dead relatives. All these words are used to lead and trick children into a deadlock, which some of them never escape. Only a few of them come out of the war alive. A great number of them are either killed or impaired for life. Brooke Breazeale in his insightful essay also addresses the question of the exploitation of child soldiers during conflicts in Africa. He evokes the fact that children are threatened or enticed to participate in killings in what follows: "*Utilizing extreme indoctrination and fear tactics, warlords have been able to transform impressionable, dependent youth into loyal, ferocious armed forces capable of overtaking comparatively powerful, well-equipped governmental forces. Governmental forces have followed suit, placing young children on the front lines to fight against their peers.*" (Breazeale, p.25).

The thereof stated arguments about the recruitment processes of children lead us to consider them as both victims and agents. On the one hand, they show some agency, i.e., they join the armed forces deliberately. On the other hand, a great number of underage combatants are persuaded to enter the world of child soldiers by force and through threats. This double standard in the recruitment process drives Danso to affirm that: "*recruitment methods*

vary from the brutally coercive to the subtler and political form. From any approach, children are forced to make decisions beyond their years, whether facing the barrel of a rifle or facing exclusion, hunger, and hardship. Children become simultaneously victims and perpetrators of violence." (Danso, p.5). Arguing in the same direction, Peters and Richards evoke the fact that a majority of participants in the Sierra Leone war can be considered 'victims' of military manipulation despite a growing branch in the literature about children's owning free agency during their recruitment. Whatever decisions children make under 18, are considered null and void before the law and such decisions are mostly enforced upon children. If they are not coerced by rebels, they are tossed into child soldierhood by unfavorable circumstances where they have limited options. They do not have many alternatives from which to choose other than give in. That is the reason why many scholars argue that child soldiers cannot possess and enjoy any form of agency during their recruitment process. They are labelled the status of 'victimhood' because they are forced or manipulated to execute abominable tasks and missions they are not ready for. Paradoxically, some of them begin to like their new status of "young soldiers" as time goes on due to the power their guns confer upon them.

A major cause of child soldiering in Africa brandished by scholars is the large-scale availability of weapons to insurgent groups. During the Cold War, Africa was a continent where the Eastern and Western blocks waged a proxy war against one another as each of them wanted to extend its influence upon African countries. The enmity relationship that existed between these two ideologically opposed camps hurt the internal security of many African countries. Many African countries saw their sovereignty deteriorating drastically due to the antagonistic relationships that existed between components of the same country because of their ideological opposition. It happened that within the boundaries of single countries, there were strong advocates of the Western democratic and capitalistic ideology and Eastern socialist ideology as well. Countries like Angola, Uganda, and Mozambique fell victim to such ideological war between the East and the West. When such a situation occurred in a country, each block provided financial, military, and political assistance to its Ally. The military support was mainly materialized through the delivery of weapons, ammunition, fighters, instructors, and intelligence. During this period, millions of weapons were poured into African countries without knowing their final destination during and after civil wars. There was no control over what these weapons would become and used for during the war. The only thing that mattered for each block was to assist their allies by equipping them.

It is these weapons that ended up in the hands of insurgent groups in many African countries. These same weapons were used to destroy countries in the African continent by various power-hungry political entrepreneurs. So, the accessibility of these cheap and easily used weapons gives rise to the conversion of a great number of vulnerable and disconnected children from their families and communities into low-cost and expandable soldiers. Breazeale affirms that:

> The widespread availability of small arms has also contributed to the increase in child soldiering. Hundreds of thousands of weapons that flooded into Africa after the Cold War have proven to be a timely asset for fighting factions. In addition to the surplus of small arms circulating in the global market, excessive manufacturing and technological improvements have yielded accessible, lightweight, inexpensive machines that can be easily by young children. This dangerous trend has allowed even small rebel groups to emerge as powerful forces, mainly by tapping into the abundant supply of early accessible and expendable fighters – child soldiers capable of terrorizing, displacing, and murdering hundreds of thousands of citizens within their own states. (Breazeale pp.24-25)

Another overlooked factor regarding the recruitment of child soldiers is the existence of unsecured refugee camps. During a civil war, people tend to run away from war atrocities for safety. Some of these internally displaced people find refuge in displacement camps with these children. However, due to the scarcity of available manpower in the state army, no protection is provided to these camps. These camps are badly secured because there are not enough soldiers present to keep guard. When these camps are attacked, soldiers protecting them are oftentimes outnumbered, and they are therefore forced to retreat to save their own lives leaving the refugees at the mercy of rebels. When rebels usually take possession of these refugee camps, they generally turn them into training camps for youngsters they recruit. Unsafe refugee camps are ideal places for rebels to recruit child soldiers and train them on the spot.

> Unprotected displacement camps have also contributed to the increased number of young combatants. The surge in armed conflicts and widespread violence in sub-Saharan Africa have caused an estimated 15.2 million people, with the majority

consisting of women and children, to seek refuge in protected camps within or outside their homelands. Although these new settlements have been intended to provide a haven for vulnerable populations, the lack of camp protection has inadvertently resulted in ideal training and recruitment camps for armed factions preying on vulnerable young transients. (Breazeale, p.26)

In *Allah Is Not Obliged*, Kourouma demonstrates that children have become an integral part of the fighting during African civil wars, mainly in Liberia and Sierra Leone. To show this fact, he uses Birahima to highlight the conditions of child soldierhood through characterization. Being a child soldier, Birahima takes it upon himself to orate the circumstances that pressured his companion child soldiers to join the ranks of rebels after their deaths. Although this narrative style seems to be sadistic, it is a viable means through which the narrator, Birahima, reaches this goal. In ensuring the funeral oration of his dead companions, Birahima takes the reader to explore the multiple conditions for which children become composed murderers and factors which contribute to the prevalence of the phenomenon of child soldierhood. He leans on the experience of each child soldier as each of them has a unique experience and life trajectory proper to himself. In his long and thorny journey, Birahima met many young soldiers fighting for their survival. He also got acquainted with child soldiers who deliberately joined rebel groups. To alert the underage status of these children exploited as fighters, Birahima labeled them as '*small soldiers*' due to their young age. Child soldiers, with whom he came together, were all teenagers who were manipulated by warlords to fulfill their own personal financial and political interests.

But before telling the reasons that impelled other children to join rebel groups or armed forces, Birahima started the narration by relating the factors that got him into child soldierhood. It is significant to mention that Birahima is not originally from either Liberia or Sierra Leone. He is a stranger who is introduced into these civil wars through Yacouba, a money multiplier, whose duty is to help Birahima find his aunt Mahan in Liberia. This is how Birahima discovered the brutal Liberian and Sierra Leonean internal civil strife. Before heading to Liberia in search of his aunt, Birahima was parentless. He was an orphan and

given into custody to his aunt whom he never succeeded in finding in Liberia and Sierra Leone. Birahima was a hopeless street kid coupled with his orphan status. That made him easy prey for rebels even if he showed some agency in joining the RUF when he arrived in Liberia. Rebels are predominantly keen on recruiting children who have nothing to lose in their lives. These children are fearless, and above all no longer care for human life. They are emotionless, and it is this total despair that warlords exploit to turn them into killing machines.

In general, rebel groups utilize economic benefits to trap young people who are naïve and mostly attracted by easy financial gains. The same method is used by terrorists in the Sahel region. All insurgents play on the leverage of material profits to seduce young people and lead them to commit atrocities against their own communities and countrymen. Insurgent groups indoctrinate systematically and radically these already fragile, disoriented, and uneducated children from poor family backgrounds. Poverty is considered as one of the many causes of child soldier recruitment.[1] Because of their vulnerability due to their poor living conditions, children like Birahima are easily taken into the heart of rebellions as fighters without much resistance. According to UNICEF, many children *"are driven by poverty because compelled to generate income for their families and themselves*."[2] The World Vision asserted that the push factors that facilitate the phenomenon of child soldierhood can be among many others: "*extreme poverty, hunger, lack of access to education, and lack of hope for the future.*"[3]

IV. GIRLS' EXPERIENCES AS CHILD SOLDIERS

The majority of novels addressing the question of child soldiers in Africa do it from an exclusively male perspective, that is, the storylines in these novels are shaped around boy soldiers. Not many authors mention the presence of girl soldiers in their novels. This phenomenon is not only perceived in literature only. The oblivion of girls' experiences as child soldiers is pervasive in child soldiers' narrative accounts. Most reports and books generally tend to emphasize boy soldiers' experiences only, thus leaving girls behind. Over the last few years, it has been demonstrated that like boys, girls have also been recruited by armed groups as fighters, cooks, porters, sexual slaves, and caretakers. Their duties tend to overtake those of boys

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[1] https://www.researchgate.net/publication/292491800_Poverty_and_child_soldier_recruitment_A_disaggregated_study_of_African_regions on July 17, 2023 at 11:56 pm.
[2] https://www.unicef.org/protection/children-recruited-by-armed-forces on July 17, 2023 at 00:08 am.

[3] https://www.wvi.org/stories/child-protection/child-soldiers-facts-and-foundations on July 17, 2023 at 00:16 am.

because boys mostly only participate in fighting. But girls play many overlapping roles as cited above.

As a result, it is more than necessary to also highlight the many experiences of these girl soldiers during conflicts and civil wars. Talking about this non-representation of girl-soldiers' experience in the mainstream literature about child-soldiers, Coulter and al. claim that "*women are combatants in contemporary African wars. They also participate in a whole of different roles. However, by and large, they remain invisible to us.*" (Coulter and al., p.5). In their essay, they extensively underscore the massive participation of women and girls in conflicts in various African countries, and these conflicts were different. "*Women have been actively involved as fighters in African countries as diverse as Angola, Eritrea, Ethiopia, Liberia; Mozambique, Sierra Leone, South Africa, Uganda and Zimbabwe.*" (Coulter and al., p.8). In these countries, women have fought on all sides from the state, armed forces, and insurgent groups to militia forces.

Many young female fighters join armed groups for their own protection as the family and community security nets are broken by the war. And when such a thing happens, they are left to themselves. To survive in this chaos where girls are the primary targets for both army soldiers and rebels, many girls decide to be part of an armed group to be safe from gang rape. Although the fact of joining armed groups does not prevent the girls from being raped, it considerably lessens this possibility. There is strong evidence that commanders of armed groups usually rape girl soldiers. Many of these situations are usually frequent during the war. Girl-solders can also be raped by their own mates. But the main reason why many girls choose to be child soldiers is related to the security and safety that the AK-47 will provide them. They are likely to feel safer with their weapons in hand because it confers them some power. Many girls also affirm that "*their reasons for joining armed groups were to escape domestic violence, abuse, and poverty.*" (Kourouma, pp.10-11)

In *Allah Is Not Obliged*, Kourouma put forward the story of a girl soldier named Sarah who was a member of the NPFL led by Colonel Papa le Bon. The uniqueness of Kourouma's novel is that it addresses the experiences of both boy and girl soldiers, unlike many African novels where the narrative is gender-based. In Kourouma's novel, Birahima, who was also a companion of Sarah, explains the conditions that landed her into child soldierhood. Like Birahima himself, Sarah was an unprotected and forsaken child who went through a terrible childhood full of multiple mistreatments and abuses. From a very younger age, Sarah's mother was knocked dead by a drunk driver in Monrovia, and his father was an unsteady traveler. Sarah's father handed her to his cousin in a village when her mother died. Sarah's aunt gave her to Madame Kokui who used her as a seller and house-girl. Sarah was badly treated by Madame Kokui as she beat and severely punished her for any misconduct. One day, when Sarah's bananas were stolen by a gang of boys, she started to beg in the streets to collect money and reimburse Madame Kokui for fear of being punished violently and repeatedly. As a result, Sarah became a street roamer begging for money and doing menial work to survive. During this survival journey, Sarah has been spotted by a man who lured and raped her violently. The violence inflicted on her was so much that she passed out and was left for dead. (Kourouma, pp.83-86)

Many young girls generally experience the same fate as Sarah when a country embarks on a civil war. It is estimated that children and women are the most vulnerable during the civil war, especially young girls. They constitute the object of adult men's sexual desire. As a result, they become exposed to multiple dangers such as rape, abduction, and corporal violence. Because of this prevailing dangerous situation, it is their very survival that is at stake. They are tracked and kidnapped by both armed groups and armed forces as sexual toys. Sarah's case is the epitome of the dangers that girls are usually subject to when a country is afflicted by civil war. War breaks all the social safety and security levers and nets created to protect girls from abuse. Once this safety net is totally broken, girls' existence is in total jeopardy.

During the Liberian civil war, orphanages run by nuns were not spared. Rebels attacked religious places with unprecedented violence and a high level of brutality. Many of the nuns were massacred during these multiple and unpredictable attacks. When these safe places were raised to the ground and their leaders assassinated publicly, children, who took refuge there for safety reasons, ran for their lives. For instance, Sarah was placed at an orphanage when she was raped. When the place was assaulted, she fled with other girls. Since they did not have any social assistance and they had to live, and therefore they began to prostitute themselves out of survival strategy: "*Sarah and four of her friends had been prostitutes before they joined the child soldiers, so as not to starve to death*" (Kourouma, p.86). It is therefore this lack of any form of social assistance that drives and forces young girls to engage in early sexual activity for survival. On the whole, young girls join armed groups for survival as they are dramatically exposed to all sorts of social abuses during the civil war. Most of them believe that they will find protection and safety in making this decision. Kourouma evokes here the circumstances of Sarah's willful conscription to armed groups.

V.   FEAR AND FEELING OF REVENGE AS OTHER KEY DRIVING FACTORS

Birahima decides only to narrate the story of his companion child soldiers who died on the front irrespective of their gender. He gives the reasons why a particular child soldier has chosen to join armed groups or armed forces only when the latter passes away during combat. This funeral oration is a way for Birahima to celebrate and praise the bravery of these child soldiers by paying a special tribute to them. This particular narrative technique allows the reader to get detailed insights into the push factors of child soldierhood. He retraces the life experiences of all his companions fallen in the front during combats against either governmental forces or other rebel groups. It is in this respect that Birahima, being a child soldier, chooses to tell the story of Captain Kik, the Cunning who is a fellow child soldier. The reason why Kik's story is narrated by Birahima is due to the fact that Kik stepped on a mine during an ambush in a village.

Birahima explains the difficult conditions that propelled Kik into the world of child soldiers. Kik's village was attacked by rebels during which his whole family and relatives were massacred leaving him alone in a chaotic world. When his village was brutally assaulted, he and many other children were at school. They were heading for the forest for safety when they heard gunshots. After the gunshots died down, Kik and his comrades came back home to check on their families, where they only found the dead bodies of their parents and relatives bearing the signs of atrocities inflicted on them before their murder "*Kik went back home to his family hut and found his father's throat cut, his brother's throat cut, his mother and his sister raped and their heads bashed in. All of his relatives, close and distant, dead*." (Kourouma, 2007, p.90).

Undoubtedly, it is this kind of grievous situation full of hopelessness and grudge that pushes teenagers towards rebel groups to avenge their relatives by inflicting the same and merciless atrocities upon countless innocent people. Like Birahima, Sarah, and Kik, the great majority of child soldiers are parentless and have nobody to support them in life. For Kourouma, such a child "*Who've got no one left on earth, no father, no mother, no brother, no sister, really young, just a little kid, living in some fucked-up barbaric country where everyone is cutting everyone's throat becomes a child soldier. What does he do? [He] becomes a child soldier, of course, a small-soldier so [he] can have lots to eat and cut some throats yourself; that's all [his] only option.*" (Kourouma, 2007, p.90)

In *A Long Way Gone: Memoirs of a Boy Soldier*, Beah also exhibits how likely it is for children, who are separated from their parents or whose relatives are murdered, to join either armed groups or armed forces depending on the side that killed members of their families. Children, whose kins are tortured and assassinated by the RUF militia group, associate with armed forces out of revenge. Their only purpose in doing so is to avenge their relatives' deaths by killing RUF rebels atrociously to satisfy their desire of vengeance. When enrolled in the armed forces, all their actions are geared towards inflicting the most inhumane pain possible on child soldiers enlisted in the RUF armed group. In light of this argument, we can affirm that revenge, loneliness, hopelessness and the desire for survival constitute some of the main reasons that throw children into the ranks of child soldiers.

For instance, Ishmael and his friends joined the Sierra Leonean Armed Forces after their homes were destroyed and families and communities massacred by RUF rebels. Ishmael and his friend took on a survival journey in the hope of finding their lost parents during the RUF attacks. But none of them ever met with a single relative until the end of the novel. Tired of always running away from death and public lynching as children were feared because considered to be monsters, Ishmael and his surviving companions joined the SLAF for survival although many of them perished during fights with the RUF child soldiers. Beah and his friends faced only one choice, that is, either take up arms on the side of the national army and fight or perish under the blows of the RUF or even be victims of public lynching from community self-defense groups: "*Being in a group of six boys was not to our advantage. But we needed to stay together because we had a better chance of escaping the day-to-day troubles we faced. People were terrified of boys our age. Some had rumors about young boys being forced by rebels to kill their families and burn their villages. These children now patrolled in special units, killing and maiming civilians.*" (Beah, 2007, p.34)

Forsaken in a maddened environment where there is only death and suffering, these children are obligated to get into either armed forces or rebel groups for their safety because the war has already taken their childhood innocence away. Instead of being seen as defenseless beings, the war gives people another way of perceiving them as dangerous criminals capable of inflicting all kinds of atrocities on people. Civil war demonizes children, hence the end of their childhood innocence. They are left to themselves, everything and everyone seems to be against them. In short, civil war creates a chaotic environment where unharmed children are considered outcasts and social thugs people should rid of.

Like *Birahima in Allah Is Not Obliged*, Beah also explains to the reader the reasons that motivates each of his friends and child soldier companions to throw themselves

into the "jaws of the alligator". As the writer-narrator, he looks into the various modes of children conscription as child soldiers and how they navigate in war settings. The first method of child soldiers' recruitment in Sierra Leone during the war consisted in destroying villages and abducting children. These children were enrolled in the RUF rebel group by force at gunpoint. To cut all links with their relatives and communities, the RUF forced them to murder their family members or members of their communities. This way, they could never escape to return to their communities as they were banned from these communities for life. This was one of the brutal recruitment strategies deployed by the RUF which made the re-habilitation and re-integration difficult in the aftermath of the civil war. For instance, Beah narrated how he, his brother Junior, and his friends were about to fall victim to such a forced conscription that was not an common practice during the Sierra Leonean war.

Contrary to the brutal recruitment of the RUF, the Sierra Leonean Army Forces' recruitment method was based upon instilling numbing fear in the hearts of children to force them to take up arms against rebels. This fear-instilling process is materialized through a long-planned indoctrinatination process. The SLAF used subtle techniques based on manipulating children by showing them that their only means of survival through the war was to join them. For it to work properly, they lectured children about how RUF rebels viciously tortured and assassinated their parents, relatives, and friends. The purpose of this brainwashing lecture was to frighten and blackmail them by telling them that the same things would happen to them if ever they refused to fight on their side. They brandished fear, panic, and the possibility of death as viable means of ensuring the enlistment of children in their ranks. In short, due to their youngness, children usually backed off and decided to fight for their so-called survival, not knowing that they were fighting for the very survival of their own army officers.

To ensure the participation of reluctant children in this vile endeavor, soldiers did not hesitate to kill some of them or people under their protection and impute the responsibility to rebels. It was a way to make hesitant children envision what would happen to them if they tried to escape or refused to take part in combats. Army officials triggered a psychological war against children to ensure their faithfulness and unwavering commitment to their new life, that of a child soldier:

> "In the forest men are waiting to destroy all our lives. We have fought them as best as we can, but there are too many of them. They are all around the village." The

lieutenant made a circle in the air with his hands. "They won't give up until they capture this village. They want our food and ammunition." He paused and slowly continued: "Some of you are here because they have killed your parents or families, others because this is a safe place to be. Well, it is not that safe anymore. That is why we need strong men and boys to help us fight these guys, so that we can keep this village safe. If you do not want to fight or help, that is fine. But you will not have rations and will not stay in this village. You are free to leave because we only want people here who can help cook, prepare ammunition, and fight. There are enough women to run the kitchen, so we need the help of able boys and men to fight these rebels. This is your time to revenge the deaths of your families and to make sure more children do not lose their families." (Beah, 2007, p.88)

To take their fear to the next level and encourage them to participate in the fight against rebels, the lieutenant keeps reminding children about the kinds of atrocities rebels inflicted on their dead relatives and the humiliation they underwent before dying. It is for children to take up their courage and avenge their loved ones. That is to be their duty as survivors to honor the memory of their murdered relatives by killing their murderers. It is supposed to be the only means through which they could satisfy their desire for vengeance. To galvanize and mobilize fearing victim-children of rebels' atrocities efficiently, army officers crown their speech with the demonization of child soldiers involved in armed groups. The sole purpose of this speech delivered by Lieutenant Jabati is to merely drag children into his ranks but also to turn them into bloody murderers with no respect for human life and dignity:

> The lieutenant went on for almost an hour, describing how rebels had cut off the heads of some people's family members and made them watch, burned entire villages along with their inhabitants, forced sons to have intercourse with their mothers, hacked newly born babies in half because they cried too much, cut open pregnant women's stomachs, took the babies out, and killed them… The lieutenant spat on the ground and continued until he was sure that he mentioned all the ways the rebels had hurt every person in the gathering. They have lost everything that makes them

human. They do not deserve to live. That is why we must kill every single one of them. Think of it as destroying a great evil. It is the highest service you can perform for your country. The lieutenant pulled out his pistol and fired two shots into the air. People began shouting: "We must kill them all. We must make sure they never walk this earth again." (Beah, 2007, pp.89-90)

VI. CONCLUSION

The RUF and SLAF in Sierra Leone and the NPFL in Liberia used violence, fear, and indoctrination to bend young people and force them into joining their ranks to use them as fighters. Kourouma and Beah extensively discuss the different recruitment methods deployed by armed groups to capture children and turn them into little monsters who are dreaded by all social components. By addressing the thorny question of children, they demonstrated in their literary works that the socio-politico-economic realities of each country are to be considered when examining the factors that thrush children into child soldierhood. These realities create and define the factors that push children into the hands of armed groups and state armies, which questions the issue of sustainable development in Africa, especially in war zones. The civil war and the impressment of child soldiers tread on human rights. When the guns that are used during the civil war are silenced, it takes a heavy toll on people and the environment as well. Today, the successful rehabilitation and reintegration of child-soldiers is the biggest problem that West African countries such as Liberia, Sierra Leone, Mali, Burkina Faso, and Niger are facing. Overall, the question of child-soldiers has become a thorn under the feet of African countries plagued with terrorism and civil wars.

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A Socio-Economic Analysis of Bamnoli Village of Jhajjar District: A Case Study

Ashish

M.A, NET & JRF in Geography, Baba Mastnath University, Rohtak, Haryana, India

Abstract— Despite noticeable advancements in the social status of villages across Haryana, significant challenges persist for a substantial portion of the population, particularly in accessing higher education and essential amenities. While the government has made strides in extending basic facilities to rural areas, many residents still face obstacles in obtaining adequate healthcare, education, and sanitation services. A detailed case study was conducted in Bamnoli village, located in the Jhajjar District to better understand these ongoing issues. This study aimed to evaluate various indicators of education levels and socio-economic statuses within the rural Households. Key parameters examined included household amenities, educational attainment, occupational levels, and income levels. The objective was to comprehensively analyze the village's socio-economic landscape and educational dynamics. The research relied on primary data collected from 110 households, encompassing a total of 300 respondents. Through this data, the study sought to understand the Households' access to fundamental resources and the overall impact of infrastructural improvements on their daily lives.

Keywords— Socio-Economic, Higher Education, Development, Household Amenities.

I. INTRODUCTION

Rural livelihoods are the foundation of economies worldwide, supporting millions of households through a range of agricultural and non-agricultural activities. Understanding rural livelihoods is crucial to understanding the complexities of communities that rely on agriculture, non-farm industries, and traditional vocations for their subsistence. Through an analysis of a case study, we delve into the complex dynamics of rural livelihoods to reveal the intricate interactions between socio-economic, environmental, and cultural factors that influence rural life (J.V. Meenakshi & Ranjan Ray, 2002). Rural livelihoods are a core component of global socio-economic systems, characterized by their adaptability, diversity, and unique challenges. Understanding the complexities of rural livelihoods is essential for developing effective policies and initiatives aimed at reducing poverty, fostering sustainable development, and promoting equitable progress. In this context, case studies serve as an invaluable tool for examining the intricacies of rural livelihoods, offering insights that can inform policy, practice, and theoretical frameworks (Sitakanta Panda, 2015).

The Education Commission (1964–1966) emphasized that "education determines the level of prosperity, welfare, and security of the people in a world based on science and technology." In India, the best way to determine a region's socioeconomic standing is to look at its top education system. Significant geographical differences exist in India's human development and economic growth indices, which is a cause for great worry. Even within states, there is a clear disparity between the rural and urban sectors. Any region's ability to understand different socioeconomic elements is a prerequisite for economic growth (K. M. Singh, 2014). The goal of this article is to outline the research area's socioeconomic features and the livelihood of households.

Significance of the Study: -

Bamnoli Village, like many rural areas in India, is a microcosm of broader socio-economic trends and

challenges. Haryana, a state known for its agricultural productivity, has seen significant changes over the past few decades. These changes include shifts in agricultural practices, rural-to-urban migration, and evolving socio-economic dynamics. Analyzing a specific village within this context provides valuable insights into how these broader trends manifest at the local level.

The significance of this study lies in its potential to inform policy-makers, development practitioners, and researchers about the specific needs and opportunities within Bamnoli. By understanding the socio-economic landscape of the village, stakeholders can better design and implement interventions that address the unique challenges faced by rural communities in Haryana and similar regions.

Study Area: -

Bamnoli village, located in the Jhajjar district of Haryana, India, is an excellent example of rural life. Located close to Rohtak City, Bamnoli is a prime example of rural life with its rich agricultural heritage, diverse socio-economic structure, and vibrant culture.

The Village is situated geographically in the center of the Bamnoli District and occupies an area of around 844 hectares (Census of India, 2011). This village has an excellent agro-climatic environment that is ideal for developing a range of crops, including rice, wheat, mustard, and vegetables. It is surrounded by beautiful fields and fertile farmland. Homesteads and farmlands are scattered throughout the countryside, accompanied by public areas like marketplaces, schools, and temples that operate as hubs for trade and social interaction. Bamnoli Village's population is heterogeneous, representing a range of caste, religious, and socioeconomic backgrounds. The research area included 983 households in total. 5141 people are living in Bamnoli village overall, 2847 of them are men and 2294 of whom are women. The number of total literates in the village is 3665, of which 2219 are males and 1446 are females (Census of India, 2011). Families involved in agriculture make up the majority of the population, and traditional farming methods are passed down through the years. The local economy is also significantly bolstered by many skilled laborers, craftsmen, and small-scale business owners. The village demonstrates a strong sense of Households, with familial and social ties significantly influencing its social dynamics.

Table 1: - Study Area

State	District	Tahsil	Village (Study Area)
Haryana	Jhajjar	Bahadurgarh	Bamnoli

Source: Census of India, 2011

Objectives: -

i. To evaluate the study area's socioeconomic status.
ii. To investigate why the respondents' enrolment in higher education in the study region is so low.

II.   RESEARCH METHODOLOGY

The study is based on both the data source such as primary as well as secondary data information. Which Secondary data has been collected from the Census of India, 2011, and published and non-published documents of the Govt. of Haryana, and Primary data was collected in the study area by an extensive door-to-door survey. Various pie diagrams and bar graphs were created using Microsoft Excel, and ArcGIS software was utilized for all geographic information system (GIS) activities. After the data was analyzed, a logical evaluation of the socioeconomic conditions of the research area was drawn. For the primary survey in this study, 110 families totaling 300 respondents were selected from the Bamnoli village.

III.   ANALYTICAL FRAMEWORK

Although determining a household's socioeconomic status is a complex task, it is nonetheless necessary for a thorough examination. Although it may not always be possible to obtain such data directly, academics frequently use asset indices as proxies. To determine socioeconomic status, these indices consider various variables, including income level, employment, home comforts, and educational achievement. Ownership of televisions, refrigerators, automobiles, bikes, and tractors, as well as access to gas connections and sanitary facilities, are examples of indicators that fall under the category of domestic amenities.

Details about each household member are collected, including the number of family members overall, gender, age, relationship to the household, marital status, level of education obtained, and highest degree attained. The following lists the particular indicators that were used: -Profession

- Vehicles Used
- Education-Level attained
- Home Appliances used
- Income-Level
- Household Amenities

IV.   RESULTS AND DISCUSSIONS

An important point in the research process is the analysis and interpretation of data. This crucial stage entails analyzing survey data to glean insightful information—a

procedure known as analysis. But interpretation and analysis are intrinsically linked, producing a symbiotic connection in which one cannot advance without the other.

The first phase is analysis, in which unprocessed data is carefully examined to identify trends, patterns, and correlations. However, in the absence of interpretation, this analytical exercise is left unfinished, devoid of the contextual knowledge required to draw meaningful conclusions.

Table 2 provides data on the usage of various home appliances among 300 respondents, expressed in terms of both the number of users and percentages. It shows that the most commonly used appliance is the fridge, with 108 respondents (36%) indicating its use. This suggests that refrigeration is a key priority in households. The use of gas cylinders follows closely, with 92 respondents (30.66%) relying on this essential source for cooking and heating.

Television ownership is less widespread, with 54 respondents (18%), which could indicate evolving preferences in entertainment or access to other media forms.

Table 2: - Respondents using Home Appliances

Sr	Home Appliances	No. of Respondents	Percentage
1.	Use of Gas Cylinder	92	30.66
2.	Computer	46	15.33
3.	Fridge	108	36
4.	Television	54	18
	Total	**300**	**100**

Source: Field Survey
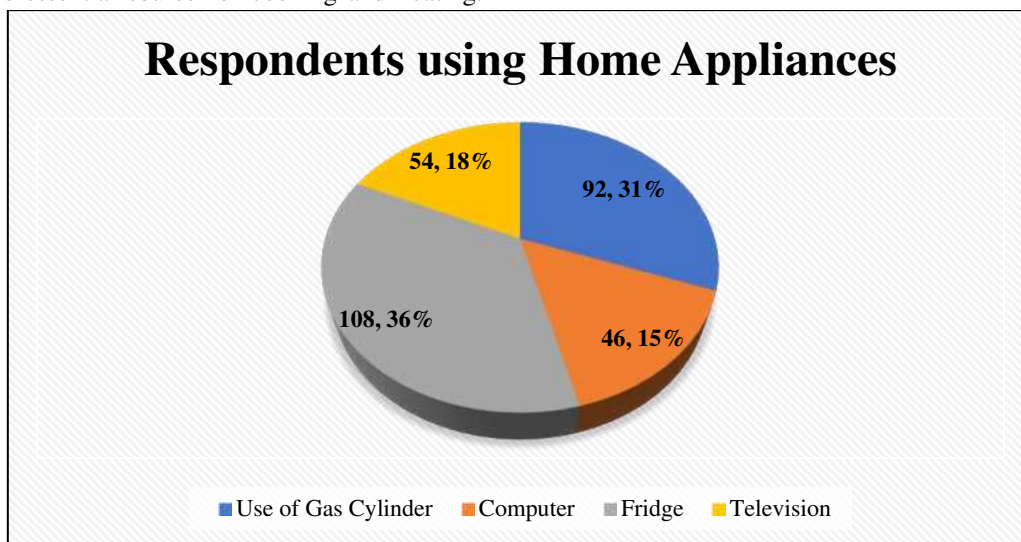
Fig 1
Source: Table 2

Table 3: Vehicles Used by Respondents

Sr	Types of Vehicles	No. of Respondents	Percentage
1.	Tractor	69	23
2.	Car	49	16.33
3.	Cycle	103	34.33
4.	Motor Cycle	68	22.66
5.	No Vehicle	11	3.66
	Total	**300**	**100**

Source: Field Survey

Finally, computers are used by 46 respondents, representing 15.33% of the sample, reflecting the growing yet limited penetration of technology in households. The

total of 300 respondents ensures a balanced representation, with the percentages summing to 100%. This table highlights the varying levels of access to different household technologies, showing that basic needs like cooking and refrigeration are more commonly met compared to entertainment and computer usage.

The above table provides data on the ownership of different types of vehicles among respondents, revealing their transportation preferences and economic conditions. The most commonly owned vehicle is the cycle, with 103 respondents (34.33%) owning one. This high percentage suggests that bicycles are a popular and accessible mode of transportation, especially in communities where affordability and convenience are key factors. Cycling is often used for short-distance travel and requires no fuel, making it a practical choice for many.

Tractor ownership is reported by 69 respondents (23%), indicating that a significant portion of the population is likely to engage in agricultural activities. Tractors, essential for farming, suggest that the respondents might live in rural areas where agriculture plays a crucial role in their livelihoods. This high ownership also reflects the importance of farming equipment in these regions. Moreover, Motorcycles are owned by 68 respondents (22.66%), demonstrating their popularity as a motorized mode of transportation.

Motorcycles are more affordable than cars and are often preferred for both personal and work-related travel, particularly in areas with rough or narrow roads. They offer a fuel-efficient and practical means of transport. Car ownership, on the other hand, is less common, with only 49 respondents (16.33%) reporting ownership. Cars are more expensive to purchase and maintain, indicating that only a minority of respondents can afford this luxury, reflecting economic differences among the population.
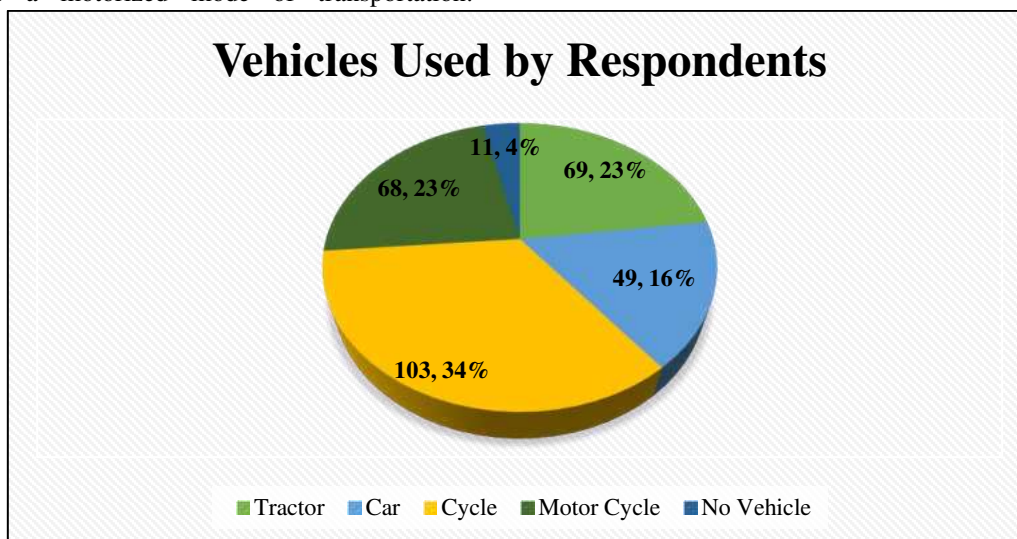

Fig 2

Source: Table 3

Lastly, 11 respondents (3.66%) reported having no vehicle at all, possibly relying on public transport or walking. This lack of vehicle ownership could reflect financial limitations or a lifestyle that does not require personal transport.

Table 4: Educational Level of Respondents

Sr	Educational Level	No. of Respondents	Percentage
1.	Illiterate	36	12
2.	10th	113	37.66
3.	12th	75	25
4.	B.A.	60	20
5.	M.A.	12	4
6.	Any Other/Diploma	4	1.3
	Total	**300**	**100**

Source: Field Survey

Table 4 presents data on the educational levels of respondents, providing a snapshot of their academic achievements and distribution across different stages of formal education. The data gives insight into the educational landscape of the group, highlighting the various levels of schooling attained and possibly reflecting the socio-economic and cultural factors influencing education in the community.

The largest segment of respondents has completed the 10th grade, with 113 individuals (37.66%) falling into this category. This significant percentage suggests that basic education, at least up to secondary school, is widely pursued and achieved by many. Completing 10th grade is often considered a crucial educational milestone, as it typically marks the end of compulsory schooling in many regions and opens doors to further academic or vocational training. The high percentage in this category may reflect both the accessibility of schooling up to this level and the societal emphasis on obtaining at least a foundational level of education.

Following this, 75 respondents (25%) have completed 12th grade, indicating that a quarter of the population has pursued education beyond the basic level. The 12th grade is typically associated with the completion of higher secondary education and is a stepping stone for entry into higher education institutions. This data reflects that a

significant portion of the respondents have shown an interest in continuing their education beyond the minimum requirement, likely to improve their career prospects or gain entry into more specialized fields of study. The relatively lower percentage compared to the 10th grade might be due to economic barriers, early workforce entry, or limited access to higher education in certain regions.

The table also shows that 60 respondents (20%) have achieved a Bachelor of Arts (B.A.) degree, representing a notable portion of individuals who have pursued higher education at the university level. B.A. degree indicates that these respondents have invested time and resources into specialized academic studies, possibly in fields such as humanities, social sciences, or other non-technical disciplines. This achievement suggests a certain level of economic stability and access to higher education institutions. However, compared to the total sample, the percentage of respondents with a B.A. is relatively smaller, possibly reflecting challenges related to affordability, accessibility, or the need for some individuals to prioritize work over further education.

Interestingly, only 12 respondents (4%) have completed a Master of Arts (M.A.) degree. This low percentage suggests that pursuing postgraduate studies is not as common among the respondents, possibly due to the higher financial costs associated with advanced degrees, a lack of necessity in their professional aspirations, or limited access to postgraduate programs. Those who have attained an M.A. have likely pursued further specialization in their fields, potentially seeking higher-level professional or academic positions. However, A small number of respondents, 4 individuals (1.3%), reported having obtained other forms of education, such as diplomas. Diplomas are typically vocational or technical in nature and often represent a more targeted approach to education, focusing on specific skill sets required in various industries. The low percentage could suggest either limited availability or recognition of these programs or that such qualifications are less commonly pursued compared to more traditional academic degrees.
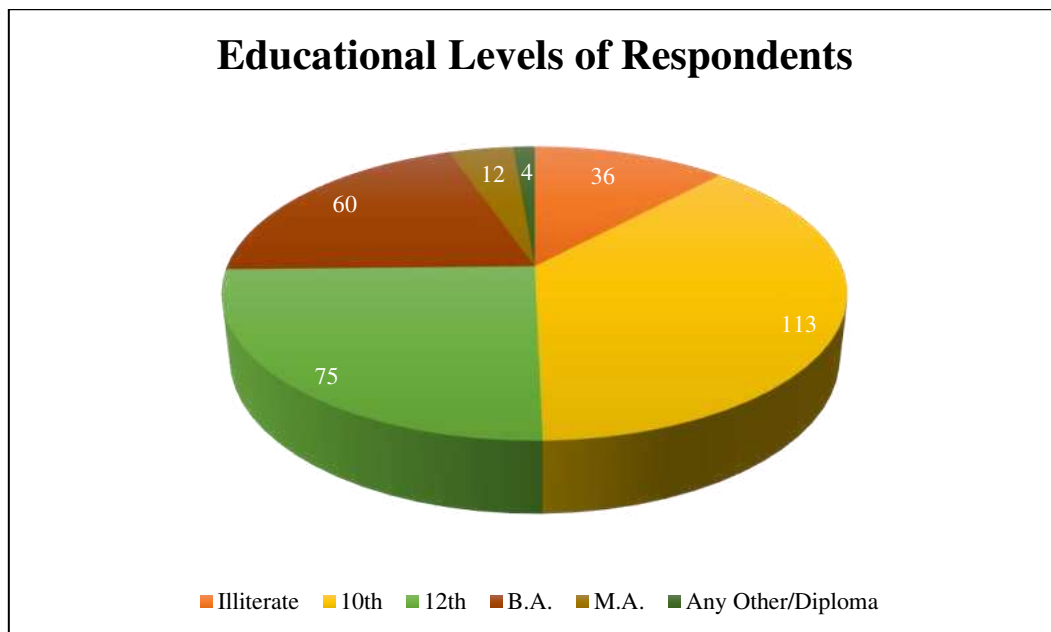
Fig 3
Source: Table 4

Lastly, 36 respondents (12%) are illiterate, representing a significant portion of the population that has had no formal education. This percentage highlights the ongoing challenges related to access to education, which could be influenced by factors such as poverty, geographical barriers, or cultural norms that deprioritize formal schooling, particularly in rural or marginalized communities. The presence of illiteracy in this sample underscores the importance of continuing efforts to improve educational accessibility and literacy programs.

In summary, the table reflects a diverse range of educational achievements among the respondents, from illiteracy to postgraduate degrees. While a majority have at least completed secondary education, there are noticeable gaps in higher education attainment, with a small proportion pursuing university degrees and postgraduate studies. This distribution points to a mix of opportunities and barriers within the educational landscape, shaped by socio-economic, cultural, and infrastructural factors.

Table 5: Availability of Sanitation Facility

Sr	Sanitation Facility	No. of Respondents	Percentage
1.	Toilets Available	266	88.66
2.	Toilets under construction	30	10
3.	Not Constructed/ Available	4	1.33
	Total	**300**	**100**

Source: Primary Survey

The table presents data on the availability of sanitation facilities among respondents, specifically focusing on the presence of toilets. It provides a clear picture of the sanitation infrastructure in the community and highlights the progress made, as well as the gaps that still exist.

A vast majority of respondents, 266 individuals (88.66%), report having toilets available. This high percentage indicates that significant strides have been made in ensuring access to proper sanitation facilities. The availability of toilets is crucial for maintaining public health and hygiene, preventing the spread of diseases, and promoting a cleaner living environment. The data suggests that efforts to improve sanitation, possibly through government schemes or community initiatives, have had a positive impact on this population. The widespread availability of toilets also points to an improvement in the quality of life and a shift towards better living standards. It reflects the community's growing awareness of the importance of sanitation and its role in ensuring dignity, safety, and health, particularly for women and children who are disproportionately affected by the lack of such facilities.

However, 30 respondents (10%) indicate that toilets are currently under construction. This percentage represents an encouraging sign that efforts are ongoing to expand access to sanitation facilities. The construction of new toilets suggests that there is still a segment of the population that has not yet benefited from full access but is on the path to receiving these essential services. It highlights a transitional phase where improvements are actively being made to close the gap in sanitation coverage. The respondents in this category may soon join the majority with fully available facilities, which would further enhance the overall sanitation landscape of the community. This group signifies progress in development and investment in basic infrastructure, which is crucial for public health and well-being.

A small minority, 4 respondents (1.33%), report that no toilets have been constructed or are available. This group represents those who still lack access to sanitation facilities, a serious issue that requires attention. The absence of toilets can lead to open defecation, which poses significant health risks, including the spread of infectious diseases, contamination of water sources, and environmental degradation. The lack of facilities for these respondents may be due to various factors, such as extreme poverty, remote geographical location, or infrastructural challenges. Addressing the needs of this group is essential for achieving universal access to sanitation and improving overall health outcomes in the community.
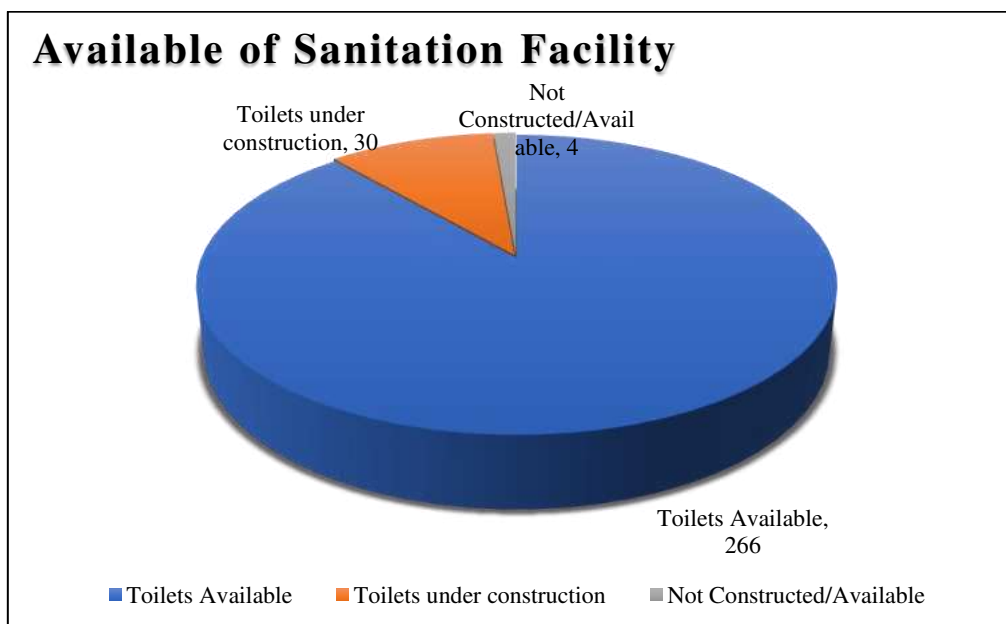

Available of Sanitation Facility

Fig 4
Source: Table 5

The table reflects a positive trend in sanitation development, with the majority of respondents having access to toilets, while a small proportion is still awaiting the completion of facilities.

Table 6: Different Occupations of Respondents

Sr	Different Occupations	No. of Respondents	Percentage
1.	Govt. Job	56	18.66
2.	Private Job	59	19.66
3.	Agriculture Worker	110	36.66
4.	Industrial Worker	36	12
5.	Labor	29	9.66
6.	No Profession	10	3.33
	Total	**300**	**100**

Source: Field Survey

The Above table provides data on the occupational distribution among respondents, offering insight into the types of work and employment patterns in the community. It highlights the various sectors in which people are engaged, reflecting a mix of formal employment, agricultural labor, and other forms of work.

A significant portion of respondents, 110 individuals (36.66%), work as agricultural workers. This indicates that agriculture plays a central role in the economy and livelihood of the population. The dominance of agriculture as an occupation suggests that the community is likely located in a rural or semi-rural area where farming and related activities are primary sources of income. Agricultural work, often characterized by seasonal fluctuations and dependency on climatic conditions, may involve tasks such as cultivation, harvesting, and tending to crops or livestock. This high percentage also reflects the traditional reliance on farming in many communities, where a large portion of the population may not have transitioned to industrial or urban jobs.

Private sector jobs account for 59 respondents (19.66%), making it the second most common occupation. This reflects the growth of private businesses and industries, possibly in nearby towns or cities. Private jobs may include roles in companies, service industries, or small enterprises, offering more diverse employment opportunities than agriculture. The private sector's presence indicates economic development, with people increasingly finding work in more formalized settings. These jobs often provide a steady income but may lack the job security and benefits associated with government employment.

Government jobs are held by 56 respondents (18.66%), a close third in terms of percentage. Government employment is typically seen as stable and secure, offering benefits such as pensions, health coverage, and job security. This percentage suggests that a good number of individuals have access to such opportunities, possibly through education and competitive examinations. The availability of government jobs often reflects the development level of a region, where public administration, education, health services, and infrastructure require personnel.
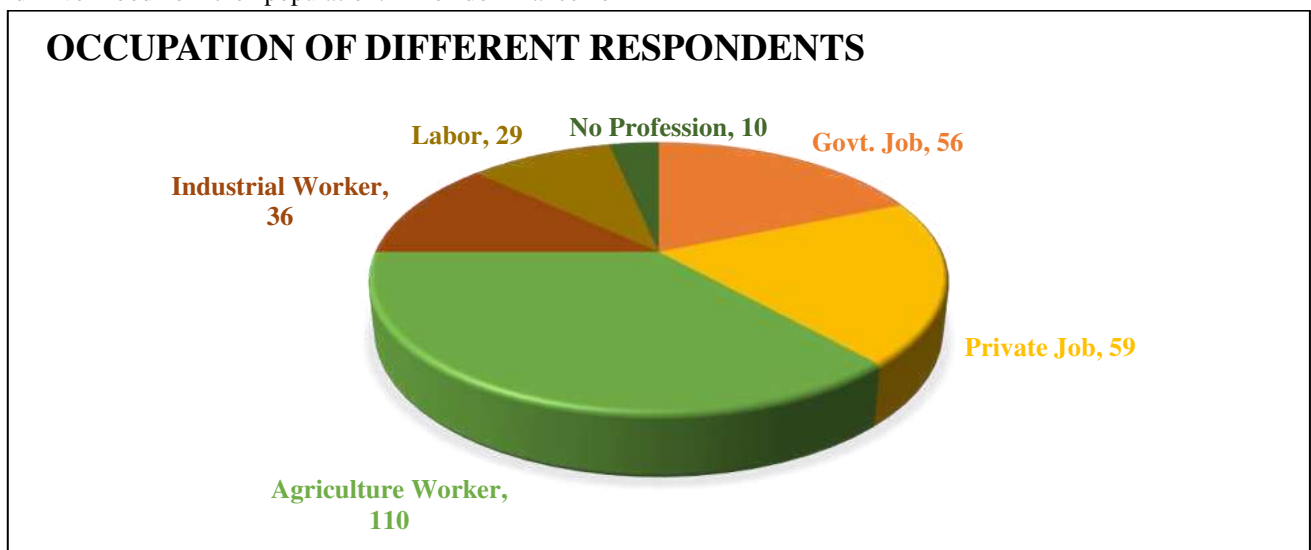

Fig 5
Source: Table 6

Industrial workers make up 36 respondents (12%), representing those employed in manufacturing, production, or other industrial sectors. This sector often involves work in factories or plants, with tasks ranging from machine operation to assembly line work. The presence of industrial workers indicates some level of industrialization in the region, contributing to economic diversification beyond agriculture.

A smaller segment, 29 respondents (9.66%), are engaged in general labor. This category likely includes unskilled or semi-skilled workers who perform manual tasks such as construction, transportation, or maintenance. Labor work is often physically demanding and may offer lower wages and less job security compared to other forms of employment. The presence of laborers points to the need for basic infrastructure and development work within the community.

Lastly, 10 respondents (3.33%) report having no profession, reflecting a small group of individuals who may be unemployed, retired, or dependent on others for their livelihood. This group could include students, homemakers, or those who are unable to work due to health or other reasons.

Overall, the table reflects a diverse range of occupations, with agriculture being the dominant sector, followed by private and government jobs. The mix of agricultural, industrial, and service sector employment indicates a community in transition, balancing traditional livelihoods with more modern forms of work.

The Table.7 outlining income groups among respondents provides valuable insights into the economic stratification within the community. The largest segment, 38.46% of respondents, falls within the income bracket of 10,001 to 20,000. This suggests that a significant portion of the population earns a moderate income, which is indicative of a stable economic base with reasonable purchasing power the ability to meet basic needs, and some discretionary spending.

Table 7: Income Level of Different Respondents

Sr	Income Groups	No. of Respondents	Percentage
1.	Below 6000	65	21.66
2.	6001-12000	70	23.33
3.	12001-18000	77	25.66
4.	18001-24000	70	23.33
5.	Above 24000	18	6
	Total	**300**	**100**

Source: Primary Survey
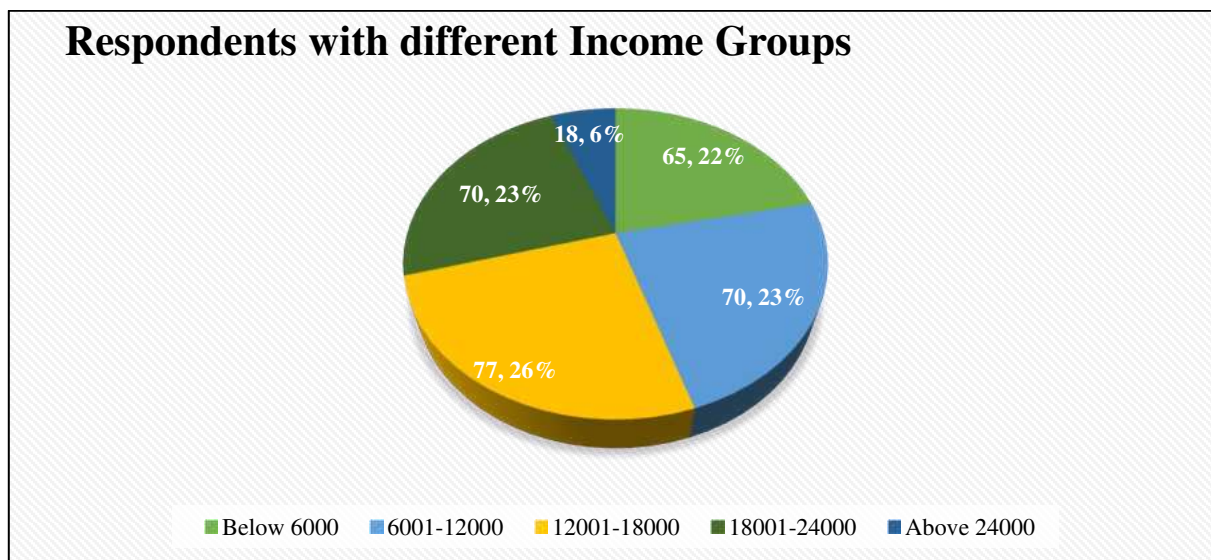
Fig 6
Source: Table 7

Table 7 presents data on the income distribution of respondents, categorized into different income groups, and reveals the economic stratification within the population. It highlights the range of monthly earnings, offering insights into the financial conditions of the community. The largest group of respondents, 77 individuals (25.66%), fall into the income bracket of ₹12,001 to ₹18,000. This middle-income group likely represents moderately well-off individuals, earning enough to meet basic needs and possibly afford some additional comforts. These individuals may be employed in stable jobs, such as in the private or government sectors, or may run small businesses. The relatively high percentage of respondents in this bracket suggests that a significant portion of the population has

achieved a certain level of economic stability, though they may not have extensive disposable income. Moreover, the second largest groups, each comprising 70 respondents (23.33%), fall into two income categories: ₹6,001 to ₹12,000 and ₹18,001 to ₹24,000. The ₹6,001 to ₹12,000 bracket likely includes individuals working in low-wage jobs, such as laborers, agricultural workers, or entry-level positions in private companies. While they earn more than those in the lowest income category, they still face financial constraints and may struggle to save or invest. On the other hand, those earning between ₹18,001 and ₹24,000 are likely in more secure or skilled professions, possibly in industrial or administrative roles. This group may enjoy a higher standard of living, with more financial security and better access to resources.

A notable portion of respondents, 65 individuals (21.66%), earn below ₹6,000 per month. This group represents the lowest income bracket and likely includes those working in unskilled or semi-skilled jobs, such as daily wage laborers, agricultural workers, or those in informal sectors. These individuals face significant financial challenges, often struggling to meet basic needs such as food, housing, and healthcare. Their low earnings reflect the economic vulnerabilities present in the community, pointing to a need for social support or income-generating programs to help lift this group out of poverty.

At the other end of the spectrum, only 18 respondents (6%) report earning above ₹24,000 per month. This small group likely represents the wealthier segment of the population, possibly individuals in higher-ranking positions within companies, successful business owners, or professionals with specialized skills. Their higher income allows them to enjoy a more comfortable lifestyle, with greater access to luxuries, investments, and savings. This group is comparatively small, highlighting the overall limited distribution of wealth within the community.

Overall, the income distribution in the table suggests a community with a significant portion of individuals in the lower to middle-income brackets, with relatively few respondents in the highest-income group. The concentration of people in the ₹6,001 to ₹24,000 range reflects the economic challenges faced by most of the population, while the presence of a smaller, wealthier group highlights the disparities in income levels. Addressing the needs of the lower-income groups could involve creating more employment opportunities, improving wages, and providing access to education and skill development programs.
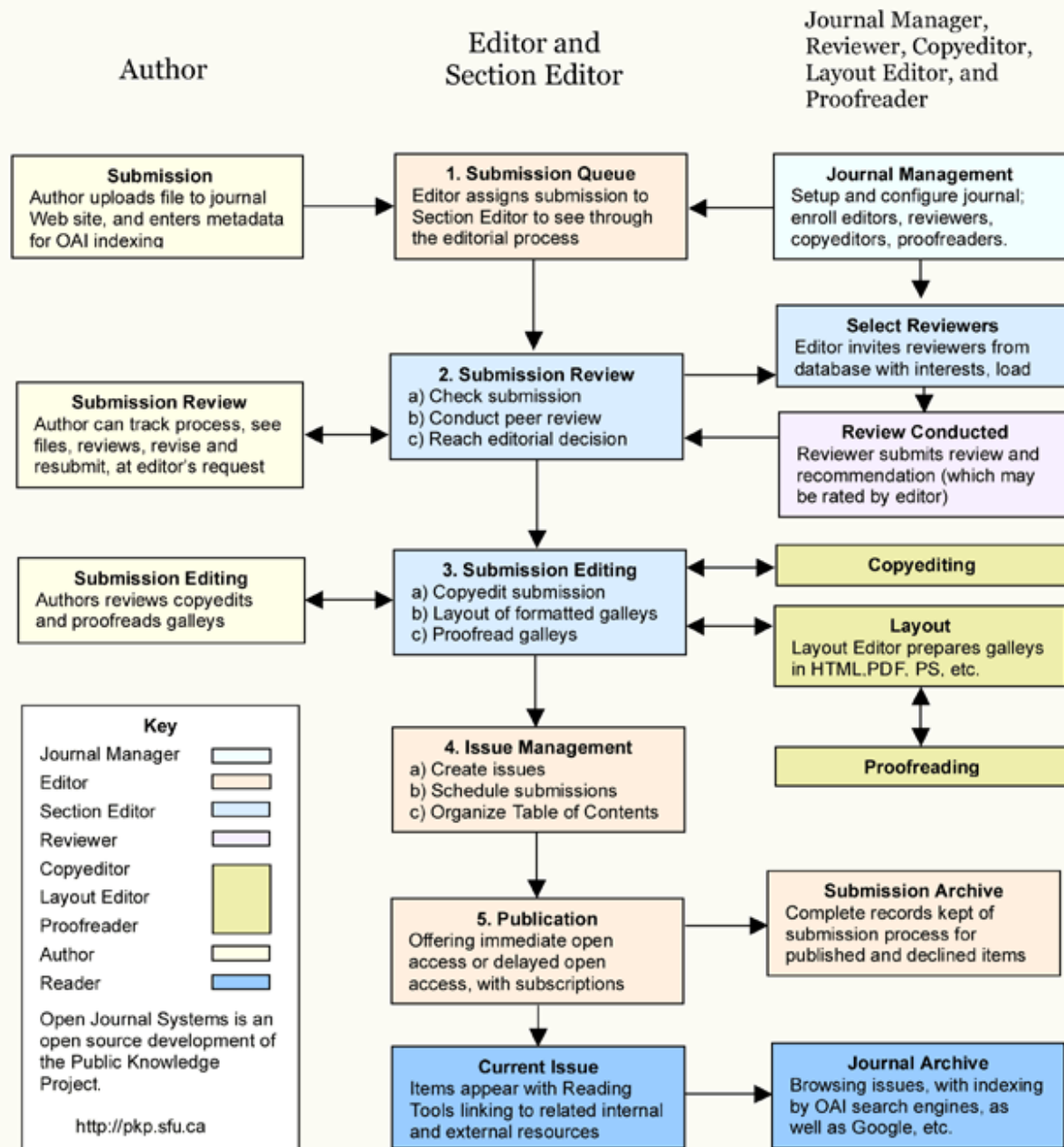
V. CONCLUSION

It can be concluded that economic factors, such as low income and large family sizes, significantly contribute to the low levels of higher education in the surveyed area. Additionally, inconvenient transportation is a major obstacle that prevents students from attending necessary classes. Over three-quarters of household expenditures are allocated to food, followed by other essential costs such as clothing and medical services, leaving minimal funds available for investment in education. Furthermore, the survey identified a social issue: elderly men have high rates of alcohol addiction, leading to financial waste. Among the sampled households, only a few girls from reserved categories are pursuing higher education, likely due to various scholarship schemes provided by both state and central governments. This situation underscores the need for the government to strengthen and effectively implement policies related to education and transportation accessibility. The study also highlights the necessity of providing opportunities for poor households to improve the quality of human capital. Therefore, a thorough evaluation is needed to enhance the functioning of services in rural areas.

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