International Journal of English Literature and Social Sciences
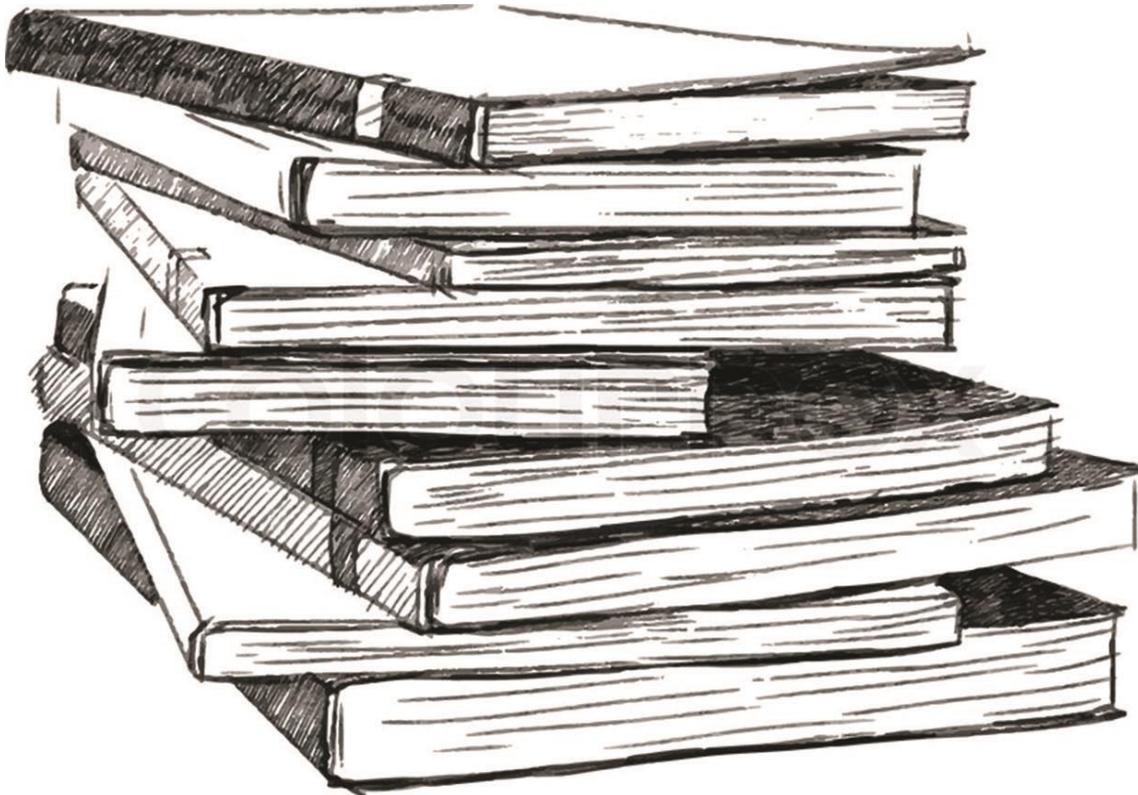
(IJELS)
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IJELS

International Journal of English Literature and Social Sciences (IJELS)

Editor in Chief

Dr. Manoj Kumar

FOREWORD

I am pleased to put into the hands of readers Volume-4; Issue-1: 2019 (Jan-Feb, 2019) of **"International Journal of English Literature and Social Sciences (IJELS) (ISSN: 2456-7620) " ,** an international journal which publishes peer reviewed quality research papers on a wide variety of topics related to English Literature, Humanities and Social Sciences. Looking to the keen interest shown by the authors and readers, the editorial board has decided to release print issue also, journal issue will be available in various library also in print and online version. This will motivate authors for quick publication of their research papers. Even with these changes our objective remains the same, that is, to encourage young researchers and academicians to think innovatively and share their research findings with others for the betterment of mankind. This journal has DOI (Digital Object Identifier) also, this will improve citation of research papers.

I thank all the authors of the research papers for contributing their scholarly articles. Despite many challenges, the entire editorial board has worked tirelessly and helped me to bring out this issue of the journal well in time. They all deserve my heartfelt thanks.

Finally, I hope the readers will make good use of this valuable research material and continue to contribute their research finding for publication in this journal. Constructive comments and suggestions from our readers are welcome for further improvement of the quality and usefulness of the journal.

With warm regards.

Dr. Manoj Kumar
Editor-in-Chief
International Journal of English Literature and Social Sciences (IJELS) (ISSN: 2456-7620)
www.ijels.com
DOI: 10.22161/ijels
Date: March, 2019

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Vol-4 Issue-1 (Jan-Feb 2019)

The Importance of Music in the Cultural Policy of Nigeria: A Focus on Selected Igbo Folk Songs

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Abstract— *Cultural policy is generally regarded as an instrument of promotion of National identity and Nigerian unity. It is also a means of communication and co-operation among different Nigerian or African cultures. Generally speaking, the cultural life in Nigeria is to a large extent marked by tradition and traditional forms of cultural events which are very popular. These include festivals, exhibitions, and performances, playing of music and dancing in the open. Studies in Igbo oral performance include folksongs, folksongs, riddles proverbs, histories, legends, myths, drama, oratory and festivals. These are veritable instruments of education for the younger generations into adulthood. The paper treated in details, five Igbo songs taking into consideration the language translations of the themes through content analysis of surface and philosophical meanings.*

The analysed folktunes are Egwu nwa (maternity songs), Egwu echichi (installation song), Egwu akwamozu (funeral song), Egwu agha (war song) and Egwu onwa (moon-light song). Through these folksongs, the younger generation is educated morally, intellectually, socially and in creativity. Music is most sovereign more than anything else because rhythm and harmony find their ways to the innermost soul and take strongest hold upon it.

Keywords— *cultural policy, folksongs, traditions and language.*

INTRODUCTION

Music culture is a way of life in a country, towns and in rural communities. It is also the attitudes, feelings, thinking and beliefs of the people towards their music. This culture influences their behavioural patterns and by extension their political orientations. One of the greatest mistakes that our former nation builders made was that they saw the cultural activity of a particular society as having no relevance to the political considerations of that society.

Cultural activities especially in a nation like Nigeria with diverse ethnic groups are bound to be different. But there must be a way of forcing unity down the throats of these diverse groups as a way of convincing the Nigerian body politics that there is truly unity in diversity. Music definitely has some solutions to these problems.

Definition of Terms

Encyclopedia American International (1995) defined music as "the art by which a composer, through a performer as intermediary, communicates to a listener certain ideas, feelings or states of the mind". Hornby (2000) on its part defined music as the arrangement of sounds in a pleasing sequence or communication to be sung or played on instruments". The language of music however is not so straight forward as the language of some other disciplines. Besides expressing purely musical thoughts, it is also able to suggest definite emotions. With a little help from words or drama, it can be made to paint pictures and emotions but it is capable of awakening the emotions that had been aroused through music. Therefore, Luther in Glennon (1980) had this to say, "Music drives away the devil and makes people happy, it induces one to forget all wrath, unchastity, arrogance and other vices. After theology, I accord music the highest place and greatest honour".

Music has played an important role in the activities of all people. It further explained that music functions at several cultural levels ranging from simple and direct folk utterances such as children's games to high rituals. It plays a significant role in all societies, and exists in a historical era. A proper consideration of music should involve the musical sound itself, but should also deal with the concepts leading to its existence with its particular forms and functions in each culture and with the human behavior that is producing the sound.

More importantly too, the music of a particular society is by nature dynamic expressing the changed, changing and yet the changeable environment. The physical, natural, social and other environments in Nigeria are literally been diffused with its music. Music in the Nigerian society is

largely functional and has close relationship with the worship of deities, ceremonies and for relaxation. In Nigeria for example, three classes of music exist, namely; the traditional or folk, popular and art or classical (Okafor, 2004a).

The Concept of Music

One may actually express that there is no particular universally accepted definition of music but many schools of thought which include musicians, philosophers and scientists have thought of music from different perspectives. For instance Okpala and Anuforom (1988) had defined music as "a universal language because it has no language or age barrier. Everybody whether young or old understands, plays, enjoys and appreciates good music. Likewise people sing and play music written in other languages such as French, Latin, Portuguese, Hausa, Yoruba, and Igbo etc. In another perspective, music may be defined as a sacred art". We actually employ music in places of worship. The above are by no means exhaustive but we can also explain it as a social process. However, Okpala (1996) in her own ideas posited that:

> Music is a social process by which human beings relate to one another through transmission of information, ideas, emotions, thoughts, norms, concepts and feelings among themselves. Music is the centre piece of life which gives human life a meaning and makes his existence worth its value. Being the heart of life, music functions like the centre of life in man. Music determines man's interactional achievements and all that becomes of it, and also dictates the tune of life as well as characterize the pattern of life and extent of development in any society. It is music that defines an individual group, people and society in general. It is always present in man (from cradle to grave) being omnipresent and ubiquitous. It permeates all human conditions. This means that it is only through music (as a process of socialization), that human beings relate to themselves, interact with one another, share from one another's problems and enjoyment; and organize their environment to make it conducive to living (page 105)

Folk Music

Nigerian music can be broadly classified into three namely; Art or academic, Folk or traditional and popular. The oldest and the most widespread is the folk music with its associated dances.

In Igbo traditional setup, folktales called (akuko ifo/iro) are sung side by side folksongs for moral or social education of the young. Folktales or story telling is an ancient Igbo human art and is usually punctuated with music and song which is filled with word- content, literature- content and other issues that matter. Their music is generally simple but the message contained in the words are deep and profound. They stimulate the imagination of the hearers, tasks their thinking faculty and are filled with philosophical meanings. They play significant roles in Igbo traditional society since through them both young and old are taught good morals, accepted norms and good behavior. (Okafor 1989, Okafor and Ng'andu, 2003).

The moral songs which form the basis of these instructions on right and wrongs in human conduct, may be directed to the younger generation, but it is the commonly expressing its rules of do's and don'ts and the levels of acceptable behavior that passes its verdict. As a result of this, children's rhymes, songs and tales often share the same characteristics and contents with the art forms for the adults. They are told and performed at moonlight nights and the arena is usually the village squares. Many of these traditional stories are about animals and birds and the hero of the animal kingdom been the clever tortoise. Elders had always exhibited their level of intelligence in telling these stories which have philosophical meanings filled with fiction.

> Confirming this, Basden,(1966) said,
>
> The Ibos, have a great fondness for fairy tales. They have a big stock of legends and folklore…. The Ibo is a good story- teller, with a faculty of putting reality into fables. He uses as illustrations, animals and birds in such a way that they seem to be endowed with human powers.

Their music is strictly in short call and response/refrain form and is unaccompanied. Many definitions have been put forward by many professionals but a provisional definition of folk music is the one adopted by the International Folk Music Council in 1955 which runs as follows:

> Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection…it can also be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten, living tradition of a community…it is the fashioning and re-fashioning of the music of the community that gives it folk character (in Schole, 1970:366).

A community's folk music is part of its memory, its life, evolution and history and because it is integral with the continuous existence of that community. Change is part of life and because of that, a community re-shapes or re-models its folk music in line with the changing environment, ideas and social interactions. It is this change that enables it fit into the changing times while its origin, history and very nature stirs the emotions of a community's historical evolution its continuity of being (Cappalletti, 1972).

The basic roots of music which include rhythm, pitch, tone, quality and intensity are found in the music of every culture. What every culture does is to engineer these in its own which is peculiar to their music. Even within each culture, these same raw materials are engineered into different types of music for different uses.

There is still another well versed description of folk music which had been widely accepted and it reads thus:

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are

i.   Continuity, which links the present with the past;

ii.   Variation, which springs from the creative impulse of the individual or the group; and

iii.   Selection by the community, which determines the form, or forms, in which the music survives. The term can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular or art music and it can likewise be applied to music which has originated with an   individual composer and has subsequently been absorbed into the unwritten living tradition of a community… for it is the re-fashioning and re-creation of   the music by the community which gives it its folk character (in Karpeles, 1973:3).

Music is of course, a cultural expression and every culture decides for itself what is music or not (Merriam, 1964, Blacking, 1976). One social characteristic of folk music is that it is functional-integral with life and the rhythms of life. The anthropological works by Meek (1925) and Talbot (1926) show that Nigeria has at least 250 languages and dialects which define their various environments as ethnic groups.

Folk music springs from the real ground or depth of culture and can develop or grow through the years immitating, enlarging, shedding but always maintaining its original genre. In Nigeria and the Igbo area in particular most of the traditional or folk music are found in the rural areas as well as in such situations where the traditional culture operates.

Functions of Music in Africa

a.   In a typical African society, music plays an important part in the lives of the   people and one of the major characteristics of African music is that it is <u>**functional.**</u> The various stages of the life cycle of an individual and that of   the society are all marked with music. For the life cycle of an individual viz birth, childhood, puberty, adolescence and death are marked in music. In the same vein the life-cycle of the society; the change in seasons, the beginning and end of agricultural activities, war and peace, joy and sorrow etc are all marked with music.

b.   **Birth:** Music plays an important role in the life of a child. His birth is announced with singing and dancing and most importantly if the child is the first male or female of the   family. The   child's   naming   ceremony   is   also   marked   by   singing and dancing. The women that had attended that naming ceremony can also be identified because of the appearance of patches of   powder   on their faces.

c.   **Initiation**: The initiation ceremony that transforms manhood or womanhood into adulthood is marked with music. When a person changes his social status by marriage or taking of title, music is a means to achieve this transformation.

d.   **Death:** After the death of an adult, the mortuary ceremonies differentiate the status of the individual and music is one of the symbols used to achieve this differentiation. Music that is used for the mortuary rites, the types of drums and flutes that are rolled during the funeral of a warrior is different from that   of an elderly man (*onye ichie)*. Music is stratified into hierarchies likewise the extensive nature of the funeral rites to reflect the social hierarchies occupied by individuals within the system.

e.   **Means of Communication:** In the traditional African society and Nigeria in particular music announces the dawn and the closing of the day. Here the big village drum (called *Ikoro*) the flute or animal horn sounds its music saluting the rising sun and in the evening. During the day, activities such as laying of foundation of new buildings, farming ceremonies, marriages (*Igba Nkwu*, Ibu *Nmaya* Nwanyi) are graced with melodies or rhythms of music. Similarly each newborn moon heralds a new religious activity signified through the appropriate music to go with it of which the flute (*Oja*) plays a vital role. The

communication code linking the invisible world of deities and the visible world of men is music.

The fact that Africans depend on music as a means of communication within and outside this world has been misinterpreted by some observers as: the merry Africans and recently as lazy singing Africans (Ebighgbo, 2000). All these interpretations are born out of ignorance but the fact remains that the traditional African sees a link in the time past, the present and the future. This link is symbolized by sound of music.

f. **Folk Tale/Literature:** In African folk tale, the main oral literature of many societies, and in traditional myths, is man, spirits, animals, plants the elements, living and non-living things and various forces are brought to the same level of action and interaction through the performance of music.

g. **Commerce and Industry:** The involvement of music in all African social activities is quite striking. Its involvement in food production, distribution and consumption industry, mental and physical health, transport and communication, clothing and body adornment, settlement and housing are all mirrored in their music and dance.

Furthermore, African traditional music is the music of the farmer, the fisherman, the hunter, the craftsman, the trader and the palm wine tapper. All the above mentioned tradesmen and women perform music and dances as they engage in their different trades. They compose music and dance and finally transmit it from one generation to another through an elaborate process of socialization.

h. **Cultural Heritage and Mark of Identity:** Music is a cultural heritage and serves as a mark of identity. In other words it brings about group solidarity which is a significant instrument in the achievement of National Development. As a cultural heritage of a peoples way of life is shared

through music no matter the producer, it is assumed not to be man's property. This is likened to the reference in the Holy Bible Psalm 137:1-4 which says; By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof. For there they that carried us away captive required of us a song' and they that wasted us required of us mirth; saying sing us

one of the songs of Zion. How shall we sing the Lord's song in a strange land?

Actually many communities have built schools, canals, civic centres, etc through monies generated through their dancing musical groups.

i. **For Tourism:** African music is both an image maker and a source of economic venture and development. For example, the All Black African Festival of Arts and Culture (FESTAC 1977) held in Nigeria during the military regine of major General Yakubu Gowon attracted people from many countries thereby turning Nigeria into a tourist centre. It fetched Nigeria huge sums of money for development. Besides, it was during this period of musical exhibition that the FESTAC Village in Lagos was established and up till date had remained a commercial nerve centre.

The Igbo Society

The Igbo land is the home land of one of the dominant ethic groups in Nigeria occupying the forest region of the South-Eastern Nigeria with an overflow across the River to the fringes of the West-Niger Delta. The Igbo people are basically farmers, traders craftsmen whose social life flows with the rhyme of festival, ceremonies, rituals and work.

Some anthropologist trace the root of Igbo to the "Kwa" suffix for forest, so that according to one theory, Igbo means "people of the forest belt"? This forest environment has affected the nature of Igbo settlements which usually are scattered and small. The people in these settlements seems to be fiercely independent and regard themselves as citizens of a complete world which can interact with others only on mutually agreed principles. An Igbo settlement generally is a republic and in principle live an egalitarian life. (Okafor, 2005)

Igbo communities are in most cases made up of families and family groups which make up villages, towns and clans. Every community has a central place used for meetings, ceremonies, rituals or festivals. This place generally known as the village square provides the space of every community theatre (Basden, 1921). The Igbo has dialectical differences within the same group that speak the same language. The distinctiveness of the Igbo as a people within a broad linguistic group is known by the most dialects today, such as Wawa Igbo, Awka Igbo, Onitsha Igbo, Aro Igbo, Afikpo Igbo, Owerri Igbo, Bende Igbo, Rivers Igbo and West Niger Igbo.

Music in Igbo life.

Several types of music dominate the Igbo life which is basically rhythmic and danceable like other types of African music. Social music used for entertainment,

didactic tales, narration of topical events, transmission of clan chronologies, social control and work music are some of the types available within the Igbo society. The Igbos looks for more than melody and rhythm in their songs and dances. They look for those things which express their collective experience and desired goals (Nnamani, 2009).

"To every Igbo, life has a melodic and rhythmic orientation, and again" no event happens that is not associated with music. The Igbos has an ardent personal felling for it" (Echezona, 1963:12). Also expressing his views on the importance of music among the Igbos, Okafor (1989) said the Igbos cannot do without music and one of the most important attributes of Igbo music is that it is not only to listen to, but also to learn from. Thus, music retains a permanent value and relevance in the Igbo society.

In a typical Igbo society, traditional education is a continuous and life-long event and music is not only an aid but an integral part of Igbo traditional system of education. Thus, music will indicate or express a ceremony and at the same time, be more than an external symbol and actually a *sine qua non* to its consummation. For example a ritual dance not only signifies that a ritual is taking place; but is necessary if the ritual is the be considered to have been performed or complete. Some Igbo ceremonial music requires select or closed audiences or performers. The ability to know how to relate to a specific ceremonial music or dance is an essential part of traditional education: Furthermore, skill in pre-requisite songs and dances is part of the social qualifications of an Igbo cultured man (Okafor, 1988). With respect to this assertion Herndon (1976) said;

> What I may think does not in any way affect another group of people's ideas   about their music. What they think of as music, and how they manipulate and develop those ideas, however, affects the form and substance of that music (pages 222-223)

Music in Culture

Culture is the sum total of a nation's customs, rituals, norms and values that regulate the people's way of life. A society is distinguished from another as a result of culture.

Music can as well claim to be the expression or art that is most accessible to human beings in any situation in their lives may be in times of crisis or calm, work and worship, play or war, recreation or reflection. Music is implicated in life and people go all out to use music to communicate, move, express emotions and ideas and to mobilize and rally people for solidarity. The national music of any people is a rallying point a marshalling point for expression of solidarity.

This takes place not only in the larger countries which have national anthems but also in the smaller ones, schools and communities. Schools have anthems; churches have anthems and likewise do age groups and occupational groups. These group are known by these music and dances and which they express their personality and identity and whenever the music typical of the group is sounded people rally round it expressing their solidarity. This is one reason why music is taken seriously in religious communities, social groups occupational groups, military and in national development.

Role of Music in Cultural Development

Folk or traditional music plays important parts in the cultural development of both the adult and younger generation of the society. The potentials of the children are developed from birth while the adolescents and adults are nurtured to full maturity through music and other aspects of culture. Okafor (2005), notes that "the Igbo child is a product of nature and nurture". This is seen in traditional Igbo music by the way the child is exposed to different musical activities he engages in at different stages of his growth and development.

i. **Physical Development**: Traditional music education involves physical activities where with psychomotor actions, the brain and other parts of the body are developed for physical fitness. This involves dancing, exercising and acrobatic shows of different forms.

ii. **Intellectual Development**: Music through folktales and songs help to develop the intellectual abilities or potential in children. Infact what the child sees or hears at this early period forms the foundation of his/her education to be utilized later in life. The child's first lessons in music are thus given by its mother before the father, siblings, peers and other people within the environment. Through the mother, the child learns to develop its sense of pitch

iii. **Social Development:** Music is a means of socialization for the child within the society. From childhood, the child gets acquainted with the members of the society. The musical activities involved in children's games are designed to generate and foster the spirit of *espirit decorps* which is a vital element in Igbo societal life in which there is competition, socialization with individuals and other members of the group.

iv. **Vocational Training:** Through drumming, dancing and singing, good singers, dancers and drummers

are developed. This type of training is not a formal type in which they are organized in a formally recognized institution. The training her is by rote, practice and immitation. Supporting this Okafor (1980:129) said;

> the music training is by rote, since that aspect of Nigerian culture is still an oral tradition. The technique of rote teaching is supplemented by imitation, repetition and slow absorption.

Cultural Policy

Cultural Policy is the area of public policy-making that governs activities related to *the arts and culture*. The idea of cultural policy was first created at UNESCO in the 1960s. Generally this involves fostering processes, legal clarifications and institutions that promote cultural diversity and accessibility, as well as enhancing and promulgating the artistic, ethnic, sociolinguistic literary and other expressions of all people, especially those of the indigenous representative of cultural heritage.

At the international level it include hosting of corporate-sponsored art exhibitions, community dance classes, establishment of ministries of culture and National Endowment for the Humanities and the Arts. Similar significant organizations that exist in the United Kingdom and other developed countries include the Department for Culture, Media and Sports and Arts council. Throughout the 20th century period, much of the activities that are now regarded as cultural policy were governed under the title of "*arts policy*".

Nevertheless according to Mulcahy, (2006)

> Cultural policy encompasses a much broader array of activities than were addressed under arts policy. Whereas arts policy was effectively limited to addressing aesthetic concerns, the significance of the transformation to cultural policy can be observed in its demonstrable emphases on cultural identity, valorization of indigineity and analyses of historical dynamics such as hegemony and colonialism.

A cultural policy is necessarily made up of a broad array of activities and typically involves public support for the following.

- ❖ Heritage, battlefield and historic preservation sites.
- ❖ Zoos, botanical gardens, arboretums, aquariums, parks

- ❖ Libraries and Museums (fine arts, scientific historical)
- ❖ Visual arts (film, painting, sculpture, pottery, architecture)
- ❖ Performing arts (symphonic, chamber and choral music'; jazz, hip-hop and folk music; ballet, ballroom and modern dance; opera and musical theatre circus performances, rodeos and marching bands.
- ❖ Public humanities programs (public broadcasting, creative writing, poetry)

Since culture is something of public value and something that is "good for you" governments have pursued programmes to promote its greater accessibility. Consequently various types had emerged viz cultural democracy or democratization of culture cultural, capital, cultural patronage etc.

Scope of cultural Policy

At the international level *UNESCO* is in charge of cultural policy. The contact information for the ministries of culture and national arts councils in 160 countries is available from the international federation of Arts councils and culture Agencies (IFACCA).

International Cultural policy.

Cultural cooperation of Nigeria and others are carried on the basis of the signed agreements, either bilateral or multilateral. The coordinating agency for cultural cooperation is the Federal Department of culture.

Regional African Cooperation is mostly based on the common developmental experience and some similar characteristics of African cultures. It is motivated by the need to work on the emancipation of African cultures. The Black African arts and civilizations tried to establish mutual links and exchange, which is not very easy as the authentic values and types of communication do not normally bring them closely together. Pan-African festivals offer an occasion for over-all presentation of arts and crafts and the Nigerian government had hosted such manifestation as that of FESTAC 1977. (FGN, 1982)

Cooperation with the western world is mostly based on the presentation of Nigerian arts and crafts or Nigerian music to the western audiences and on the transfer of knowledge of cultural institutions and activities from the west. Cooperation with the United Nations and particularly UNESCO is here of special concern. Apart from the support for festivals, exhibitions etc UNESCO pays particular attention to relevant cultural issues such as copyright information management and enforcement, collection, analysis and documentation of the oral traditions,

restoration and conservation of national monuments, creative writing education training in Specialized National Institute for cultural orientation etc. It is also through this organization that the Nigerian cultural institutions or associations joined Specialized international associations and organizations. (FGN 1982)

Cultural Policy in Nigeria

Simply defined;

> A cultural policy is a body of operational principles and administrative and budgetary practices which form the basis of cultural action or non-action by the state. Thus a cultural policy would facilitate or impede the management rational selection and determination of cultural programmes with emphasis on specific areas of government participation (Okafor, 2004: 29).

A National cultural policy is generally regarded as an instrument of promotion of national identity and Nigerian unity as well as of communication and cooperation among different Nigerian or African cultures, while the federal states' cultural polices stand for the affirmation and development of a particular ethnic cultures.

Agencies Involved in Promotion of Cultural Policy

The National council for Arts and Culture encourages and develops all aspects of Nigerian cultures and interacts with the private and public organizations in these directions. Other federal bodies partly involved in cultural life and policies are Ministry of Information and Ministry of Education. Also other cultural sectors involved at the Federal level include; National Commission for Museums and Monuments, National Library of Nigeria, Centre for Black and African Arts and Civilization, National Gallery of Modern Art, Federal Radio Corporation of Nigeria, Nigeria Television Authority, Film Corporation of Nigeria. The various State Art councils are also involved at the state levels.

Objectives of Nigerian Cultural Policy

The *cultural policy for Nigeria* (1988) provides for the following objectives: The policy shall serve to mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness.

> The policy shall serve to evolve from our plurality, a national culture, the stamp of which will be reflected in African and world affairs.
> The policy shall promote an education system that motivates and stimulates creativity and draws

largely on our tradition and values, namely, respect for humanity and human dignity, for legitimate authority and dignity of labour, and respect for positive Nigerian model and religious values.

The policy shall promote creativity in the fields of arts science and technology; ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs as our contribution to world growth of culture and ideas.

The policy shall establish a code of behavior compatible with our tradition of humanism and disciplined moral society.

The policy shall sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and an ordered society.

The policy shall seek to enhance the efficient management of national resources through the transformation of the indigenous technology, design resources and skills.

The policy shall enhance national self-reliance and self-sufficiency, and reflect our cultural heritage and national aspiration in the process of industrialization. (P.6.).

The implementation, promotion and development of these policies is the exclusive responsibility of states although the Federal Government Finances them and offers administrative support for culture. State or provincial authorities have also established State Art Councils backed by law. These art councils have the responsibility to develop, administer and promote state cultural policies.

Theoretical framework

The Traditional Igbo Society was not a literate one but we had our culture, traditions and music before the coming of the Europeans. In the olden days Igbo people did not derive entertainment from books, rather they developed and derived joy from imaginations through oral narratives including traditional/folk music. Specifically according to Emenyonu (1978) he said; Igbo oral tradition or folklore (oral performance) is the foundation of the Traditional Igbo music. Igbo oral performance include such as folksongs, folktales, riddles, proverbs, prayer including incantations, histories, legends, myths, drama, oratory (forensic and others) and festivals from these grow the roots of Igbo life, its culture and its worldview…Traditional Igbo music reflects the

inner characteristics of our culture, beliefs, philosophies and world view. (2)

The young generation of the Igbo society learn to appreciate the basic ideas of life, their people's fundamental values, their system of personal relationship and their sense of humour through folksongs. Through folksongs, emotion and feelings are expressed or elevate after the days hard work in the evenings.

Thus, it is a veritable instrument for education which invariably influences the younger generation for positive change in life and fit into the society. Hence Okafor (1989) observes that women are the first music teachers because they teach children by singing lullaby and folksongs to pacify and they learn by intuition.

To Egonu (2009), music represents anything that is sung, chanted, danced or chorused to project the aesthetics of the human mind. It demands one's cognitive ability, elevates the spirit into a state of ecstatic/nostalgic consciousness leading to a feeling of joy, anger, pity and kindness. Music brings healing to the soul, makes one sober to reflect on the issues of life. This is one of the art forms through which young indigenes are initiated into the society, prepared for adulthood, social responsibility, job orientation, political participation in leadership roles as well as for moral values.

RESEARCH METHODOLOGY

Music is ubiquitous in human society. It permeates all aspects of human life (social, economic, cultural, political, historical, religious etc) and no society exists without one form of music or the other. In Igbo society (southeastern part of Nigeria), different brands of music such as *egwu nwa* (maternity songs) *egwu echichi* (installation songs), *egwu agha* (war songs), *egwu onwa* (moonlight play songs), *egwu ogene* (music played using metal gong), *egwu une* (music played with bowed instrument) etc exist for different ceremonies and festivals. These include childbirth and naming ceremonies, funeral, masquerade, war, new yam, coronations/initiations among others.

Also the poetic justice found in folksongs serves the purpose to reform and instruct the society. Music arouses feelings and the intellect in Igbo culture. Some folktales are structured in a way that they are chanted with imagery messages emerging only with deeper reflections. To these Bascom (1965) says "they play very vital roles in the education of young ones because they serve as vessels used in the transmission of cultural values, customs and moral codes, social and religious institutions". Traditional

Igbo folksongs are adopted even today as a way of expressing opinions on important contemporary issues.

The data for this work comes from five different folksongs of Igbo origin. Each song is purposively selected from the areas of *Egwu nwa* (maternity songs), *Egwu echichi* (installation songs), *Egwu akwamozu* (funeral song), *Egwu agha* (war song) and *Egwu onwa* (moon light song). The lyrics which are in Igbo language are translated into English. The analysis of the themes in the music is done through content analysis (surface and deep structure).

1. **Analysis: A Na-azu Nwa N'ahia - If a child were to be purchased**

   Igbo English

A na-azu nwa n'ahia, If a child were to be purchased from the market

Ona-adi n'obi ndi ogalanya - It would have been found in the homes of the rich

Ma Chineke e mee la ogo -But, God is so benevolent

Onye o mayina ya rie - That He gives it freely to anyone.

For the Igbo, there is great joy and happiness in the birth of a child in the home especially if he is a male child. There is not only joy and thanksgiving but also the appreciation that a genealogy is being expanded and that certain hopes can be fulfilled. They have the philosophical belief that the family lineage will continue unabated. Furthermore, the expression *o na-adi n'obi ndi ogalanya* (it would have been found in the homes of the rich, shows that the rich have the desire that only their families will have access to the good things of life. Nevertheless, it is not so because God is so benevolent that He distributes children freely to the rich and to the poor. There is a strong belief in Igbo society that children are free gifts and therefore when a child arrives in the home, there is usually dancing, singing, happiness and merriment.

Moral Development: It is through these songs that the Igbo child and in fact every African child is nurtured into the tenets of the society. Traditional Igbo music is a steering force to the proper understanding of African culture and it then becomes obvious that adequate attention is given to it to ensure continuity. Therefore a child who is well tutored in the cultural activities of his community will grow up to protect and foster it. Reaffirming this Agu (1990) then said; since all Igbo music including lullabies are affected by the constitution of the societies as well as governed by conventions, children are led to absorb these conventions through music right from the start… through this practice, children become fully acculturated into the music system by the time they grow up (p.50).

2. Analysis: **Egwu Echichi Coronation song**

Igbo English
Obi lele ah –The king is coming
Obi lele ah –The king is coming
Oro ro ma ya ah –The handsome king
Oro ro ma ya ah –The handsome king

African gods are music loving and manifest themselves in musical situations in which ritual activities in festivals and coronations are performed. It is through their human medium that the gods descent to participate in the ceremony. Some special folk songs are used to worship the ancestral gods and sustain their presence. Of a truth, the requests of the worshippers would only be addressed by the gods if they were sufficiently appeased through their folk songs. According to Ehiwario (2005); the gods and spirits demand an atmosphere physically elevated and ionized above human frequencies to become frenzied with men. Folk music is the prime agency through which the bond between the living and the gods and the ancestors is articulated reaffirmed and renewed during and after satisfactory offerings and sacrifices. Remove the functional presence of folk music from the organization of observation festival and what would be left of the conduct of the theme to make a festival? (p 101). It is music that brings the Natural Rulers (*Eze; Onyeisi or Onyeze*) out of the purification house and music takes or leads him back to the palace and with music he goes to the shrine where he worships his gods. This is typical of the example quoted above.

3.   **Analysis: Egwu Akwamuozu Funeral Song**
        Igbo   English
Ugo bere n'oji efeliele – Eagle on the iroko has disappeared
O dikwa onye iwe ji? – Is anyone annoyed?
Ugo bere n'oji efeliele o – Eagle on the iroko has disappeared
O dikwa onye iwe jie? – Is anyone annoyed?
Dede lee owe o – Elder brother go well
O dikwa onye iwe ji?.. – Is anyone annoyed?
Onye umunne ya n'adighi vuru nnie…His brothers are still there
Ahe gala foro ya (2ice) – We will still remain (2ice)
Dede lee, ehee – Elder brother see us
Ahe gala foro ya – We will still remain
Onye umunne ya nadighi vuru nnie – His brothers are still there
Ahe gala foro ya… - We will still remain

Funeral music of special rites are accorded to old people in Igbo traditional communities. Examples of such music are "Ukom" and "Esse" from Ngwa and Mbaise communities respectively. They are used to express their

social values, societal bonds, honour and the level of their achievements in the society. The Ahiajoku Lecture (Onugotu) Colloquim (1991) explained that as, "*Abu Akwamaozu* are funeral rites of any significance in Igbo land is laden with meaning and expression of social values. The music and drama, plain nut pouring of grief, the ugly and beautiful may impress or perplex (p. 21,22).

4.   **Analysis: Egwu Agha War: Song**
        Igbo English
Nzogbu, nzogbu – Trample, Trample
Enyi mba Enyi – Elephant city elephant
Nzogbu, Enyi mba – Trample, Elephant city
Zogbuo Nwoke enyi mba - Trample man elephant city
Zogbuo Nwanyi enyi mba – Trample woman elephant
Nzogbu, nzogbu enyi mba Trample, trample elephant city.

The use of "Enyi *mba enyi"* (Elephant city) is used here as a motivating word that will spur the soldiers to be brave during warfare. It is noteworthy that in Igbo society no other animal is bigger and stronger than the elephant. Therefore when such songs are rendered the soldiers will be motivated to fight gallantly. Igbo elders usually take the title "*Anu ka Enyi"* meaning No animal is greater than Elephant.

5.   **Analysis: Udala Nwa-ogbeye- The Orphan's Apple Tree**
 Udala nwa-ogbeye – Orphan's apple tree
Sobe, sobe, sobe – Grow, grow, grow
Sobelu nwa-ogbeye – Grow for the orphan
Nwanyi jebe afia – The woman goes to the market
Gote udala n'afia – Buys apple fruits from the market
Nyesia umu ya – Shares to her children only
Ma ya enye nwa-ogbeye – And does not give the orphan
Nwa-ogbeye enwe nne – Orphan without mother
Ma ya enwero nna – And orphan without father

The African star apple known as *"udala"* among the Igbo is a tree of life in Igbo culture. It grows in many homesteads but in a special sense is a common property. In some part of Igbo land this tree forms the focal point or venue for a fertility rite. Agukoronye (2000) has this to say about the *udala;* it is a popular fruit tree which for the Igbo symbolizes fertility and the spirit of children… if serval children go to an udala stand and only one of them picks up a fruit, he never eats it alone. He shares it with his mates. This is the spirit of sharing, brotherly love and the innocence of children which the *udala* symbolizes. In some communities, some rites are performed before the *udala* ripens. Children clean the bush around the *udala* tree and till the ground to make it soft for the fruits, to fall on without breaking. On a specified festive day, they bring

food items from their homes and collectively cook them under the *udala* tree. Each child scoops out some food and casts it under the *udala* tree as a kind of libation. They then eat the rest of the food together singing, rejoicing and looking up to the *udala* to reward them (p.10)

Everywhere in Igbo land there are folktales and songs about the tree. It is a tree of hope, petition as was typified in the song stated above. It puts a glow of hope in the eyes of Igbo children from generation to generation.

CONCLUSION

Traditional Igbo folklore is the basis of traditional Igbo music. It includes folksongs, folktales, riddles, proverbs, incantations legends, myths, drama etc. These had been shown in the examples shown in this paper in the types of *"Egwu nwa"* (Maternity songs), *Egwu echichi* (coronation songs), *Egwu akwanuozu* (funeral songs) *Egwu agha* (war songs) *and Egwu Onwa* (folk songs.)

It is through Igbo traditional music that the young ones learn to appreciate the basic ideas of life their people's fundamental values, their system of personal relationships and their sense of humour.

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Violence and Rape: Marginalized Voice in Sadat Hasan Manto's Selected Short Stories

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Abstract— The 1947 Partition of India and Pakistan is one of the greatest catalyst events in the Indian History. It resulted in mass killing, abduction, rape, loss of life and family. Most of the accounts that we find in the form of history are tailored and fabricated according to the "grand narrative" which consciously has marginalized the voices of women. Sadat Hasan Manto attempts to voice these marginalized, silenced and neglected voices through his writings. Manto was a fearless champion of the truth and was disdainful of any kind of hypocrisy. He wrote for marginalized people, openly mocking the system which tried to suppress some voices.

Keywords— Abduction, Marginalized, Partition, Rape, Violence.

I. INTRODUCTION

All nations, all nationalism and nationalist discourses, are made in exceptional (that is to say, particular, if not unique) historical circumstances (Pandey 168)[1] Gerald James Larson considers Partition as a profoundly defining event of modern independent India and Pakistan and it continues to be the defining event of modern nation-states of India and Pakistan. According to him, "Partition was and is a profoundly *religious* event for both sides . . . and most of the agony over religion throughout the South Asian region is to a large extent traceable to it. . . In many ways it is the core plot in the unfolding narrative of modern, independent India. (Larson 182-3) [2]Partition is considered as one of the main colossal tragic events in the history of India which resulted in the huge loss of life and property. Millions of people lost their lives, their relatives, friends, land and property during Partition. Mushirul Hasan writes that as on date it is not known as to how many perished or became homeless and dispossessed in this mayhem. He puts the estimates of death between 200,000 and 3 million (*Partition Omnibus* xxiv) [3]. In what was to remain etched in history as "the largest forced migration of the twentieth century" an estimated 15 million people were forcibly dislodged, approximately 100,000 women were kidnapped on both

the sides of the border and the death toll between 200,000 and an unimaginable 2 million (Talbot and Singh 2) [4]. Perhaps the exact number will be never known. In the words of Hasan, "'Partition cruelly displaced millions, divided India's past, wrecked its civilizational rhythm and unity and left behind a fractured legacy' (Hasan) [5]

Many historians like Alok Bhalla, Mushirul Hasan, Ian Talbot, Partha Chaterjee, Urvashi Butalia, Ritu Menon, Kavita Daiya, Veena Das etc and literary writers such as Kushwanth Singh, Chaman Nahal, Bapsi Sidwa, Ismat Chugtai, Reema Moudgil, Shauna Singh Baldwin, Rajendra Singh Bedi, Sadat Hasan and many more have tried to grapple with Partition and its repercussions but even to this day it remains a "puzzling fact" which challenges human psyche which had failed to come in terms of it. The research paper tries to interrogates how Manto becomes successful in depicting the violence that was incurred on the bodies of women during Partition riots.

Sadat Hasan Manto is one of the prolific writers in Urdu literature, who is known for his realistic, humouristic and humanistic portrayal of characters. His microscopic depiction of both bright and grey shades of the human mind has elevated him as one of the greatest short story writers of 20th century. If we read his biography written by Ayesha Jalal we see how the Partition was a serious and incomprehensible blow which affected him not only mentally but also creatively and physically. Rather than as a creative writer he was associated with the world through humanity. As Ayesha Jalal says, "amidst the darkening shadows of criminality, avarice and lust, he plumbed the psychological depths of his characters in search of some residual goodness that could help to restore faith in human being." (3)[6]Partition not only destroyed the belief that he had in human relationship but also shattered the faith that he had in human beings. Thus through his writings he tried to see the human being in true colours and emotions. His themes varied from depicting different faces of human world like Kama (sensuality), Krodha (anger), Moha, Lobha(greedy),

Madha(ego), Mathsara(jealous or enimity), and Bhaya(fear) and stories such as "Toba Tek Singh" , "The Assignment", "A Man Of God" , "The Dog of Titwal" and many other tries to explore these themes. Writers like Alok Bhalla, Khalid Hasan and few more have translated many of his stories into English. As Sudha Tiwari says "Manto's stories on partition scathingly highlight the physical and psychological impact of violence, abduction, migration and resettlement and most openly narrate the issues of masculinity and vulnerability of sexuality during the phases

on "man" made violence." (50) [7]

Three short stories of Manto are selected for the study. The attempt is to analyse how woman were treated as "object" and how her body was targeted as the center of violence. Manto was a fearless champion of the truth and was disdainful of any kind of hypocrisy. He wrote for marginalized people, openly mocking the system which tried to suppress some voices. Manto's characters are prostitutes and pimps, writer and even madmen. They are often nameless people whose human essence and relentless quest for identity and dignity he sought to explore. As Anwar says, "Manto not only profiles his times but reflects unforgivingly on our collective consciousness. He clearly visualizes the politics of marginalization which disowns the very people that are the real constituents of a civic order."[8] What Manto constantly tries to point out through his stories is that society has failed to provide succor to those who are most in need. It's a dog-eat-dog world; only the fittest survive. Manto's stories shock the reader with their graphic yet humane descriptions. Manto never wrote from a distance. What society considered filth, he considered sacred. He always walked hand –in –hand with his characters. His stories are up close and personal, giving us the feeling that they are not fictional accounts but personal anecdotes. For his detractors, Manto had this to say: "If you find my stories dirty, the society you are living in is dirty. With my stories, I only expose the truth." It is this faith in what he believed makes Manto relevant today. (Ahmar 9) [9]

"Open It" is a short story of a father and a daughter. During Partition riots his wife was killed and both the daughter and father had tried to escape from the place. After a while he realises that his daughter was missing and he goes to the nearby refugee camp to enquire about his daughter but all his attempts, to find his daughter, turn vain. Then he sees a group of soldiers, who are into the rescue of missing people or refugees, and gives them a description of physical appearance daughter, "She is fair, very pretty… About seventeen. Big eyes, black hair, a mole on the left cheek."(15) [10] and requests them to find his daughter. Every day he waits with a keen eye to recognise his daughter in the camp but he fails and when

he enquires of the soldiers whether they say "If your daughter is alive, we will find her." Later one day he sees that a girl is brought to the camp on a stretcher in an unconscious state and looking at her he cries "Sakhina my daughter" and goes along with her to a room where a doctor comes to check her. As the doctor feels the pulse of the girl he points towards the window and tells the father to open it. As these words , "open it", falls on the ear of the girl "Her hands groped for the cord which kept her salwar tied round her waist. With painful slowness, she unfastened it, pulled the garment down and opened her thighs." [11] Looking at this movement the doctor sweats with "astonishment" and he is completely bemused. At the same time looking at the movement in her daughter's body the father exclaims "She is alive. My daughter is alive."

At one point in the story we see that the group of soldiers were successful in finding a girl with "a mole on the left cheek" and one of the soldiers had given his jacket to "cover" herself because she was feeling very uncomfortable without her "duppata" but at the same time we see that she is not brought to the camp on the same day but subjected to rape repeatedly until she becomes unconscious. As Jalal says "The perpetrators and the victims of their oppression interest him only insofar as that help to lay base that all –too –human characterstics that can momentarily turn the gentlest of souls into the most demonic monsters." (24)[12] Men who were regarded as "protectors" turn out "rapist" during partition. Women who were subjected to rape were double alienated, as their body was exploited they became polluted and unwanted for their own people and for the others they remained "unattached" , and "war widows". Women who were regarded as "mothers" and "sisters" became just an "object", a "*mall*" that has to be enjoyed and relished. As Kalpana Sharma says, rape "is the tool men use to assert their power over women. It is a tool men use to assert their power over other men, by rapping "their" women, especially in an arena of war and conflict but even otherwise."[13]

"Cold Meat" is another "reformist" story written by Saadat Hasan Manto. During Partition Ishwar Singh had participated in looting and killing. He had come across a Muslim family that consisted of six men and a beautiful girl. He had killed all the men and had carried the girl, thinking that she was unconscious, to the bushes outside the city. Looking at her physical beauty he felt "I could have slashed her throat but I didn't… I said to myself…. Ishr Sian, you gorge yourself on Kalwant Kaur every day… how about a mouthful of this luscious fruit." In the eyes of Ishwar Singh the girl becomes just an object of desire that has to be relished hence within a second he "threw the thump" on her. After raping her he realises that she is not at all a girl with life but just a heap of

"Cold Meat" As Veena Das says, "The violence of Partition was about inscribing desire on the bodies of women in the manner that we have not yet understood." (*Life and Words* 52). [14]

After eight days he visits Kalwant Kaur who is a prostitute. He has come to her to make love to her but rather than love and passion his mind is filled with "anxiety" and "confusion". He is not the old "Ishr Sian" he used to be. He is more rigid, reluctant, insensitive and dried. Series of sexual gestures and actions made by Kalwant Kaur fail in arousing sexual passion in Ishr Sian. Actions like "biting", "pinching", "slapping", "kneading", etc are done by Ishr Sian on Kalwant's body to make his senses realize that he is with a woman who has life and not just another heap of "Cold Meat"

Manto's another story titled "A Concession" from the collection "Black Margins" is a two line story." 'Don't kill my young daughter right before my eyes.' 'All right, let's agree. Take off her clothes and throw her in with the rest.'"(100) [15]

"Open It" discusses life –in –death situation whereas "Cold Meat" tries to explore death –in –life situation and "A Concession" is a story of a father who is given a concession. His daughter is not killed in front of his eyes but paraded naked and "throw(n)" with the rest. All the characters who are subjected to rape are mute or silent in the stories. Voice is a sign of presence and silence is absence, this binary construction of women as passive, mute and voiceless is what we see in the stories. All the women characters who are subjected to violence don't have a voice to express or resist or revolt against man's atrocities. Thus it remained "unheard", "silenced" history which is erased from national history. In Manto's these voiceless, mute characters are the ones who occupy the centrality.

"Open It" Sakhina gains life through her father's proclamation "My daughter is alive" As Veena Das says "she (*finds*) an existence only in the utterance, he creates through his utterance a home for her mutilated and violated self"(54) [16]and a nameless Muslim girl in "Cold Meat" is just an object of desire. In both the stories the body is subjected to violence. Violence in the form of rape has been variedly argued to be 'the depersonalisation of women, a terror, a perverse objectification' (Winkler, 1991), 'a conscious process of intimidation by which all men keep all women in a state of fear' (Brownmiller, 1975) and as 'terror warfare' (Nordstorm and Robben, 1995). Body was used as a metaphor to define women's identity. Their biological "womb" which was regarded as "domain of culture" and "producers of son" made them the target of men. On the one hand Sakhina's struggle to cover her breast with "duppata" and on the other her unknotting of salwar defines her struggle to find a way of existence through her body. Her movement is the sign of

her existence as a "woman" than as a human being. Veena Das opines "women who were violated and rejected may be said to be occupying a zone between two deaths, rather than between life and death." (79)[17] During Partition women's existence was defined through their body. For men they were just a property that had to be either "protected" or "possessed". All the women who were subjected to rape in the stories are defined with words like "beautiful", "about seventeen", "young", "luscious", "fair","pretty" and etc . This description of the body is what made the women the object of desire. As Jalal says "Three potent factors –Zan (women), Zar (wealth) and Zamin(land) ingrained in the material and patriarchal culture ...played a critical role in shaping the nature of violence …in 1947." (11) [18]

The image of woman there by changed from individual to national icons. Nation was represented through their body, "purity", "virtue" and many such images were used to define their existence. Most of the women during Partition riots were killed by their own family members; they were forced to consume poison or commit suicide because they were the symbols of culture and tradition and such women were portrayed as "brave" "courageous" and their death was considered as "sacrifice", "worthy" and "noble" and the dead were "martyrs". But hundreds of abducted women remained "unattached" because their family members did not accept them. They became "outsiders" all of a sudden. As Butalia and Menon record even today there are many abducted women who are living a life "between two deaths". Thousands of women died ghastly death during Partition. Many were 'martyred' to save the 'purity' of the community/nation and their death beatified. Butalia subverts the notions of 'martyrdom' by underscoring how women were "victims of a patriarchal consensus". The trauma that women were subjected to go through remains unnoticed and there is a huge 'silence' that is maintained in expressing the different shades of violence that they were subjected to.

Hence at last the necessity has arrived to re-write history, to take in to regard these neglected points of view and in this attempt Manto's writing has gained momentum towards narrating history from "silenced" voices.

"Manto, the individual and writer, is ideal fare for the historian of Partition. As astute witness to his time, Manto's drafted stories that give a more immediate and penetrating account of those troubling times than do most journalistic accounts of Partition." (Jalal 23) [19]

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Myths, Beliefs and Practices in the Select Plays of Mahesh Dattani

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Abstract—Oxford Dictionary of Literary Terms defines myth "as a kind of story or rudimentary narrative sequence, normally traditional and anonymous, through which a given culture ratifies its social customs or accounts for the origins of human and natural phenomena, usually in supernatural or boldly imaginative terms. The term myth has a wide range of meanings, which can be divided roughly into 'rationalist' and 'romantic' versions: In the first, a 'myth' is a false or unreliable story or belief (adjective: mythical), while in the second, 'myth' is a superior intuitive mode of cosmic understanding (adjective: mythic). In most literary contexts, the second kind of usage prevails, and, myths are regarded as fictional stories containing deeper truths, expressing collective attitudes to fundamental matters of life, death, divinity, and existence. (Baldick 235)

Myths are the source of one's culture, tradition, rituals, celebrations, beliefs and practices. All information regarding a particular group of people is revealed through myths. The information said in myths cannot be proved; yet it does not give room for suspicion because of the interest that it kindles on reading. Myths find its place even in contemporary writings as it fascinates the readers of all times and ages. As the mythological characters are not found in real life it fascinates the readers. The message which is conveyed through the myths will be very effective. In short, it will be apt to quote Coleridge; "willing suspension of disbelief". We will not use our rational thinking to question it. Myths often help the readers to know the origin of some event. It teaches some virtues, it gives confidence and hope to people who are in grief.

The focus of this paper is to bring out the myths used in Dattani's select plays and also to show the beliefs and practises of the people found in the select plays of Mahesh Dattani.

Keywords— Myths, beliefs, practices.

"Dattani belongs to a generation of writers who use the English language without either pride or guilt. Asked by a journalist why he didn't write in his own language, he replied 'I do'. (Mehrotra 392)

Thus Dattani has not only made English as one of his own languages but also has made Indian myths, beliefs and practices to Western countries through his plays and his language.

In the play *Seven steps around the Fire* the sociology professor Uma Rao investigates the murder of a transgender named Kamla, and finds out the truth that another transgender named Anarkali was not the real culprit, but has been falsely accused of having murdered Kamla. After meeting Anarkali in the prison she reads the origin and the history of transgender. There is a mythological reference to the transgender in the Indian Epic *Ramayana*.

> Another legend traces their ancestry to the Ramayana. The legend has it that god Rama was going to cross the river and go into exile in the forest. All the people of the city wanted to follow him. He said, 'men and women turn back'. Some of his male followers did not know what to do. They could not disobey him. So they sacrificed their masculinity, to become neither men nor women, and followed him to the forest. Rama was pleased with their devotion. (CP I 10)

People treat transgender as though they are not at all human beings. The pronoun "it" is sometimes used to refer them though it is scientifically wrong. Dattani has used the same pronoun even in his plays not only to make an easy understanding by the readers but also to teach them a lesson that it is a fault to refer to the transgender as "it". It gives pleasure to the readers while reading in the terms that they are conveniently used to. It adds flavour to the drama. Though it is not history, it is interesting to read. Phrases like "lowest of the low" (11) denoting transgender; at once gets an honourable place in the reader's heart.

However Dattani breaks the pleasure by introducing the myth in *Ramayana* to bring a religious effect on the transgender. After reading the myth whenever a transgender encounters in any one's life, he will be reminded of this myth and would stop harassing transgender. So in this context, the myth is not unnecessarily thrust into the play. It also becomes the integral part of it. Actually the objective of Uma Rao's

study is to find out the position of the transgender in the society. Through her study Dattani teaches the readers about the degrading position that the transgenders hold in the society.

In the play *Ek Alag Mausam*, Aparna, gets the HIV infection from her husband. But she is not disappointed. She overcomes her destiny by lending her service to the HIV affected children and dying people by joining in JeevanJyoti. While spending her days in the shelter, she takes the children for a picnic along with George who is also a HIV affected person. There she tells the children:

> You see the devas were very happy with themselves. So they ate, drank and slept. They didn't do any work. Soon they became very lazy and selfish. All they did was think of themselves and much they could eat at every meal. God was very angry with them. So he put a curse on them. As a result of that curse, the devas could not bend their elbows. (CP II 521)

She instructs the children to have their food without bending their elbow but they could not succeed. She then continues the story:

> And so they couldn't eat. All the devas were extremely upset. As upset you would be if you could not eat all this delicious food. They begged God to take back his curse. And God said-if you can eat without bending your elbows, then only shall I lift the curse. So they tried and they tried, until finally they succeeded! (CP II 522)

Aparna narrated this story to the children. If they feed the food to others they need not bend their elbows. This story teaches one of the values that one should always lead a selfless life. If Aparna tells the children that they should have concern for others, they should not lead a selfish life, it will not be effective. When this is said through the myth they would not forget. Dattani relates this myth with the day today activities. The moral said in this play is applicable to all ages and all people. So it is universal.

Dr, Machado's Jeevan Jyoti, the shelter for HIV positive and the activities that happen, show the sacrifice of so many people like George and Aparna. One should not spend his time in doing nothing. One must work hard and earn for one's livelihood. Laziness and reluctance to work are not virtues; children should learn this lesson from their childhood days onwards. Otherwise they would prefer to lead their life by making others to work. Life will be boring. And if there is no challenge in life we cannot immortalise it. If we do some remarkable work then we will become immortal beings.

In the play *Brief Candle,* Vikas, the central character takes palliative medicine in the hospital where his former lady love Deepika is a doctor. He is conversing with Mahesh who is assisting Deepika. When Vikas expresses his fear Mahesh says:

> Mahesh: Pray for freedom from the cycle of life and death. Do you know the Hanuman Chalisa? If you recite that a hundred times every day you will be free forever.
> Vikas:But I want to live.
> Mahesh:Hmm. . . Then chant the Maha Mrityunjaya.
> Vikas: Ah! Like Markandeya. Ohmm Trayambakam Yajamahe . . . what was the story?"(*Brief Candle* 19)

Vikas is counting his days. He might not live for a long time, but Mahesh advises him to chant Mahamrittyunjaya if he wants to live for a long period and if he wants to die he has to chant Hanuman Chalisa. He is forsaken by the doctors. But what Vikas says is that by chanting mantras he can come out from the fear of death. His attention will be focussed in chanting the mantra rather than thinking about death. Here one's belief gives life to that person. By uttering such mantras he believes that Vikas's concentration will be diverted from the thought of death. Thus Dattani has introduced Indian beliefs in this play.

Another myth is also referred in this play. Lord Shiva blessed a couple who asked for a child and gave two options. One is they will be blessed by a son with a long life and the second option is they can have a very good son but his life time will be very short; that is he will live for sixteen years .

> The sage chose the good and devout son hence Markandeya, the perfect son, was born. But on his sixteenth birthday, Yamaraj, the God of death, came to get Markandeya. (19)

The story goes like this:

> The boy clung onto Lord Shiva's statue and prayed, Om Trayambakam Yajamahe . . . Shiva was pleased with his devotion, so he made sure the boy never turned sixteen, so Yama could not take him away. . . '(20)

Though Dattani talks about the suffering of cancer patients the message conveyed in the myth gives a lot of self confidence and peace of mind to Vikas. It is a must for people like Vikas who is always thinking about death. This myth is connected with the theme of the play.

There is a belief in Hindu religion that after death the sprit will remain for some period in the house. Dattani uses this belief in the play *Where There is a Will*. The central character Hasmukh's sprit stays in the house and watches each and every action that happens in his family.

> I am dead .I can see my own body lying still on the bed. Looking peaceful, but dead. I never imagined it

would happen so soon. Well it has. (to the audience) Didn't I tell you that if I carried on smoking like that I'd be dead in no time? I didn't believe it myself. I thought I was joking. (CP I 476)

The sprit will stay in tamarind tree is the belief of a group of Hindus. Dattani brings out it in this play. Hasmukh's sprit stays in the tamarind tree in front of their house till the family reunites.

Hasmukh (to the audience) Have you ever swung on a tamarind tree? Upside down? You should try it some time. You can see the world the way it really is. It is important to get a good grip on the branch with your legs. Then you can relax your hands and head. (496)

In the play *Tara* the practice of soaking girl babies in milk is mentioned In Patels community. They do this to kill the girl babies because they have to spend a lot of money for marriage and they have to give dowry to the bride groom.

Roopa:....The Patels in the old days were unhappy with getting girl babies-

you know dowry and things like that-so they used to drown them in milk. (349)

In Dattani's select plays, myths are used in the required places to bring a stronger effect to the chosen theme. It helps to stress the point which Dattani wanted to convey. The belief of the sprit that will stay after death used in the play adds humour to the play and also it serves the motive of the theatre that is to entertain.

Thus Dattani has succeeded in having used the Indian myths, practices and beliefs to propagate his plots and making the societal issues an easy understanding.

"Dattani felt that being an actor, then a playwright, then a director are complementary to each other in the intricate process of producing a play. The secret of his success lies in the fact that the audience is always kept in mind and that he was aware of the significance of entertainment rather than the play being didactic because then it ceases to be 'theatre'. The most credible aspect of Dattani's plays rests on his uncanny ability to communicate with the audience straight from the heart. (Myles 114-115)

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Comparative Analysis of Interest Rates in Western Ballkan Countries, Kosova Perspective

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Abstract— *Interest rates in savings, lending as well as interest rate spread, for years has been the topic of debate in many developed and developing countries.*

Interest rates in Western Balkan Countries, due to major structural, political and economic changes have incited debate within academics, businesses, households, public and even state agencies.

Therefore, in this paper we aim to shed light on interest rates of deposits, loans as well astheir spread in WBC, with a special focus in Kosovo.

Keywords— *Interest rate, deposits, lending, interest rate spread, non-performing loans.*

I. INTRODUCTION

Western Balkan Countries (WBC)[1], despite their distinctive economic, political and social traits they are characterized with sluggish economic recovery rates, trade imbalances, fiscal deficits and dependency from Foreign Direct Investments (FDI). Moreover, the level of remittances in comparison to the GDP is very high.

The financial structure of these countries is dominated by banks, therefore it can be concluded that they are bank-centered. Among the main functions of the banks from WBC is allocating financial resources from surplus units to deficit units. It can be rightfully concluded that the financial system of these countries constitutes for the "fresh meat" of these economies, therefore it is of outmost importance that it is healthy and stable. In financial systems dominated by banks, it is precisely banks that represent the main channel of financing the needs of the economy. Therefore, malfunctions of the banking sector have consequences in both macroeconomic and microeconomic aspects of the economy.

In this regard, interest rates, due to major structural, political and economic changes in these countries have

incited debate within academics, businesses, households, public and even state agencies.

Therefore, in this paper we aim to shed light on interest rates of deposits, loans as well as their spread in WBC, with a special focus in Kosovo and the impact of interest rates on its economy.

1.1 Objective, Approach and Methodology

The objective of this paper is to review, compare and analyze interest rates (on deposits and loans) as well as the interest rate spread in WBC and their impact on the overall economy.

Due to the nature of the research, the only available option to study remains the analysis of the quantitative data collected from secondary sources.

While comparing the yearly statistical data (2008-2015), collected from different secondary sources: World Bank, IMF, annual reports from monetary authorities of respective countries, concrete results and the follow-up recommendations will be generated.

The paper is structured as follows: the second section reviews the literature regarding interest rates and their spread in different countries of the world, as well as WBC where Kosovo lies. The third section provides stylized facts and statistics regarding Kosovo economy and its banking system. Fourth section treats the comparative analysis of interest rates and their spread in WBC and specifically Kosovo. Conclusions are offered in the last section.

II. LITERATURE REVIEW

Interest rates, for years have incited debate at academics, the public, politicians, financial industry and businesses be it in developed or developing nations.

The starting point for analyzing the determinants of interest rate is the model established by Ho and Sanders (1981). They used two-stage procedures for econometrical assessment of the relative impact of indicators relative to micro as well as macroeconomic aspect, in shaping interest rates and their spread. They reviewed a sample of banks

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[1] Western Balkan Countries (WBC): Albania, Kosovo, Monte Negro, Serbia, FYR Macedonia, Bosnia and Herzegovina.

during 1976-1979 evaluating the so called "pure margin"[2] for the first level in the relationship of this margin with a preset number of variables posited by the theoretical background.

A similar approach is used by Brock and Rojas-Suarez (2000) while reviewing interest rates in six countries of Latin America. They conclude that interest margin is dependent from liquidity and adequacy of capital in micro level while in macro level it is dependent from interest rate volatility, inflation and economic growth. The same approach is also used by Muados and Fernandez de Guevara (2004) who review nominal interest margin (NIM) through one and two-leveled empirical approach.

Demirguc-Kunt and Huizinga (1999) examined interest rate margin in 80 different countries of the world during the 1988-95 period. While reviewing different variables regarding bank features, macroeconomic indicators, taxes and financial regulations, they conclude that the interest rate margin is impacted directly in a positive correlation by bank capitalization, the total participation of loans in general assets, participation of foreign capital in banking system, operating cost but also from inflation and real interest rates in a short term financial market.

Angbazo (1997) examined net interest margin in US banks during period 1989-1993, and find out that default risk, opportunity cost of noninterest bearing reserves, leverage and the management efficiency are positively related with interest margin, while likiudity have a inverse impact.

Naceur (2000) while working on interest rate margin in Tunisia during 1988-2000 period, also concludes similar results.

Wong (1999) finds out that interest rates are positively related with the power of the banking sector in the financial market, operating cost, credit risk and interest rate risk. Nevertheless, the increase of bank equity, where bank faces low risk of interest rate, is found out to have a negative impact in the interest rate margin.

Beck and Hesse (2009) review the reasons why interest rates in Ugana, consistently are high and with excessive margins. They found out that T-bill interest rates and the institutional deficiency are the main determinants of high interest rates. Nevertheless, macroeconomic factors: high inflation and exchange rate have a significant impact in interest rate spread.

Moreover, Maudos and Guevara (2004) include operating cost as a determinant of Net Interest Income and evaluate the model for some core European countries (Germany, France, Great Britain, Italy and Spain) during the 1993-

2000 period. Further on, Hawtrey and Liang (2008) examine determinants of Nominal Interest Margin (NIM) in 14 countries of OECD, during the 1987-2001 period.

Rebei (2014) in Solomon Isles, examined determinants of bank interest rates while including banking features, banking sector, macroeconomic indicators and legal indicators. The generated results indicate that the level of activities, income expenditure (overhead cost), level of bank concentration as well as some other macroeconomic variables (such as monetary policy rate, economic growth) significantly impact the Nominal Interest Margin.

Different authors use similar variables, Crowley (2007) for English-speaking African countries, Samuel and Valderrama(2006) and Gelos (2006) for Latin America countries. Gounder andSharma and Gounder (2011) research determinants of Nominal Interest Margin (NIM) of banks in Fiji for the 2000-2010 period, during which they conclude that NIM is positively correlated with implicit interest payments, operating cost, market power and credit risk; whilst NIM is negatively correlated with management quality and liquidity risk.

Cihak (2004) while analyzing interest rates and the spread between them in Croatia during the 1999-2003 period, concludes that interest rate spread is a function of deposit interest rate, total assets, market participation, nonprrforming loans participation in Total Assets, liquidity, capital adequacy, T-bills rate and EURIBOR rate. Empirical results show an inverse relationship of interest rate in one side and total assets (bank size), liquidity and foreign ownership of assets on the other side.

Lepetit et al., (2008), on the other hand, while studying 602 European banks during the .period, finds out that the majority of income is generated by fees and commissions and is accompanied with low net interest margin.

Durguti, Arifi, Tmava and Kryeziu (2014) using the time series for period 2006-2013, investigates empiricaly the main factors (capital adequaty ratio, management efficiency ratio, asset quality ratio, liquidity ratio, investment to asset ratio, loan to asset ratio, and deposit to asset ratio) which have positive or negative impact on interest rate on loans, in Kosovo.

Lastly, Neli (2015) while analyzing macroeconomic and market determinants, in interest rate spread in Albania, by analyzing panel data for the 2005-2014 period concludes that Net Interest Rate Spread is negatively correlated with the level of banking sector development and discount rate while positively correlated with inflation and money supply. Furthermore, Claeys and Vennet (2008) conclude that Nominal Interest Margin in developing nations is higher

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[2] The pure margin, shows the difference between interest rates on loans and deposits.

due to low efficiency and low level of competition in the market.

III. SOME STYLIZED FACTS REGARDING KOSOVO ECONOMY

The following section present a panoramic view regarding Kosovo economy.

Table.1: Some macroeconomic indicators in Kosovo 2008-2015 (mil EUR)

Indicators	2008	2009	2010	2011	2012	2013	2014	2015
GDP nominal (EUR Milions)	3.616	4.070	4.402	4.815	5.059	5.327	5.567	5.807
GDP per capita (EUR)	2.008	2.261	2.446	2.675	2.810	2.959	3.075	3.277
Inflation-deflation % (HCPI)	9.4	-2.4	3.5	7.3	2.5	1.8	0.4	-0.5
Export	0.198	0.165	0.296	0.309	0.276	0.294	0.324	0.325
Import	1.928	1.935	2.157	2.492	2.508	2.449	2.538	2.635
Cover percentage	10.3	8.5	13.7	12.8.	11.0	12.0	12.77	12.33
IHD	0.370	0.287	0.369	0.384	0.229	0.280	0.151	0.309
Remittances	0.609	0.586	0.584	0.492	0.516	0.573	0.622	0.665
Unemployment rate%	47.5	45.4	n|a	n|a	30.9	30.0	35.3	32.9

Source: Annual Reports of CBK, by years,

Annual Reports of Kosovo Agency of Statistics, by years

Kosovo economy, despite the permanent increase of GDP, it still remains the least developed nations of Europe.

GDP per capita achieves only 3.277,00Eur (KAS, 2015). Kosovo's economy is highly supported by imports while export is at a relatively low level. The coverage of imports by exports is at a very low percentage, approximately at 8.5% (2009) and 13.7 % (2010). In 2015, this percentage would only go up to 12.33%. This results at a large trade deficit. FDI level is relatively low and is approximately 2.7% of the GDP (2014) respectively 10.23% (2009).

Remittances injected into the economy through official channels display a more stable state and on average vary from 14.39% (2009) to 10.19 % (2012). It is argued that this value is three times greater due to remittances injected through unofficial channels. Nevertheless, the majority of these assets are used for consumption rather than investment.

A major problem for the economy of Kosovo is the unemployment rate in Kosovo which is the highest on Europe. This rate varies around 47.5% (2008) and 30.0% (2013). Furthermore, youth unemployment according to KAS(2016) is approximately 60% which illustrates a major economic issue for the country.

3.1 Banking sector framework in Kosovo

Kosovo as a new economy, established after the armed conflict of 1999, started from the very bottom. Institution building also started from this year. The first financial institution created was the Bankingand Payment Authority (forerunner of Central Bank of Kosovo, established 2008), Shortly after the establishment of the legislative framework, ten commercial banks also were established their offices.

Despite the fact that the banking system is relatively young, all financial parameters in a permanent manner have shown growth of the financial system, where at the end of 2017, the assets of this sector are valued at 3,387.3 billion euro. In this regard even the value of deposits, loans, the total amount of transactions, income… show permanent growth.

Therefore according to IMF (2011) the Kosovo banking system is a success story. This in fact reflect confidence, stability and sustainability, as very important factors that influence the trust in the banking system. Nevertheless, it is argued that interest rates in Kosovo, especially in credit loans have been and still are very high.

The following section, illustrates some macroeconomic indicators of the banking system in Kosovo.

IV. ANALAYSIS AND COMPARISONS OF INTEREST RATES WITH WESTERN BALKAN COUNTRIES

Interest rates in WBC, for years have incited debate at academics and business circles. Interest rates on deposits and loans reflect the business environment where banks operate.

The following section reviews interest rates (on deposits, loans and the interest rate spread), as well as their trends throughout the years.

Table.2: Interest Rates on Deposits

Countries	2008	2009	2010	2011	2012	2013	2014	2015
Albania	6.8	6.8	6.4	5.9	5.4	4.2	1.9	1.39
Kosova	4.4	4.0	3.4	3.6	3.7	2.4	1.1	1.15
Macedonia	5.9	7.0	7.1	5.9	5.1	4.4	3.7	2.88
Montenegro	3.8	3.8	3.7	3.1	3.3	2.9	2.1	1.46
Serbia	7.3	5.1	11.3	9.8	10.6	7.9	6.8	-
B and H	3.5	3.6	3.2	2.8	3.2	3.0	2.7	2.06

Source: World Bank,

Annual reports of National banks of respective countries, by years

Initially in Kosovo interest rates on deposits in the banking system, especially during the initial years of the banking system establishment, have been relatively high therefore quite attractive for savings. The main reason behind this was lack of financial assets in financial markets, given that deposits were the only source of financial income for commercial banks. Afterwards, especially during the last three to four years, there is a drastic decrease of interest rate on deposits. As seen from the table above, the interest rate on deposit from 4.4% in 2008 decreases to 1.1% in 2014, with tendency for further decrease. This due to increase of the financial supply by savings on one side, while credit offer from commercial banks is limited, due to limited demand in economy for finantial assets on the other. Compared with the countries of the region, Kosovo and Albania have the lowest interest rate on deposits which in the year 2015 was only 1.15% and 1.39% respectively. Montenegro is the following one with 1.46%, Bosnia and Herzegovina with 2.06% and Macedonia with 2.88%. Currently, the highest interest rate on deposit is offered by Serbia with 6.8% which is three time higher than the majority of the region.

The following section reviews interest rate in credit loans in different WB countries by years:

Table.3: Interest rates on bank credit to the private sector

Countries	2008	2009	2010	2011	2012	2013	2014	2015
Albania	13.02	12.70	12.82	12.43	10.88	9.83	8.66	8.7
Kosova	13.80	14.10	14.31	13.86	12.86	11.07	9.60	7.40
Macedonia	9.68	10.10	9.48	8.87	8.50	8.04	7.46	7.00
Montenegro	9.24	9.40	9.53	9.69	9.56	9.39	9.41	8.93
Serbia	16.13	11.80	17.30	17.17	18.20	17.10	14.80	na
B and H	6.98	7.90	7.89	7.43	7.33	7.04	6.64	5.79

Source: World Bank,

Annual reports of National banks of respective countries, by years

From the table above it can be concluded that the interest rate on loans in Kosovo despite the fact that it experienced a decline throughout the years from 13.8% in 2008 to 7.4% in 2015, it still remains high. The highest interest rate on loans is currently in Serbia, Albania and Montenegro while the lowest is in Macedonia with 7.0% and BiH with 5.79.

The following paragraphs describe the Loan/Deposit ratio in the region throughout the years.

Table.4: Bank Credit to Deposits (Raporti:Kredi\Depozit)

Countries	2008	2010	2011	2012	2013	2014
Albania	54.80	61.11	58.71	57.06	54.79	53.61
Kosova	82.00	75.30	80.80	76.40	73.70	74.80
Macedonia	90.97	92.51	89.70	89.50	89.72	89.54
Montenegro	142.96	148.61	129.56	148.61	142.96	79.94
Serbia	109.34	116.81	119.98	116.81	109.34	119.84
B and H	141.32	137.26	124.60	115.33	111.57	106.03

Source: World Bank,

      Annual reports of National banks of respective countries, by years

The loan/deposit ratio in Kosovo, expressed in percentage, on average is one of the lowest in the region and varies from 82% in 2008 to 73.75% in 2013. Albania is the only WB country with a lower ratio where the average varies from 61.11% in 2010 to 53.61% in 2014. The rest of the WBCountries have a higher ratio, namely Montenegro has a radio of over 148.61% in 2013.

It is quite interesting to treat the interest rate sppread, which indicates the difference between the interest rate paid by the borrowers and the interest rate paid to the depositors.

In Kosovo, the net interest spread varies from 10.93% in 2010 to 6.5% in 2014. From this it can be argued that Kosovo, regarding net interest spread remains in a stable position.

The following section presents the net interest spread between borrowers and depositors in WBC, throughout the years.

Table.5: Lending-deposit interest rate spread

Countries	2008	2009	2010	2011	2012	2013	2014	2015
Albania	6.2	5.9	6.4	6.57	5.46	5.66	6.74	7.3
Kosova	**9.4**	**10.1**	**10.93**	**10.24**	**9.12**	**8.68**	**8.20**	**6.54**
Macedonia	3.8	3.0	2.42	2.96	3.41	3.62	3.76	4.2
Montenegro	5.4	5.5	5.8	6.6	6.3	6.5	7.3	7.47
Serbia	8.8	6.7	5.97	7.41	7.63	9.15	8.00	-
B and H	3.5	4.3	4.73	4.64	3.68	3.96	3.97	3.17

Source: The Global economy.com The IMF,

Annual reports of National banks of respective countries, by year Author's calculations

As seen from the trend above, Kosovo has experienced a slight narrowing of the Net Interest Margin, especially during the last year whilst being comparable with the majority of the countries in the region. In this comparative analysis, BiH and Macedonia diplay the lowest difference noted between the two interest rates with respectively 3.17% and 4.2 % in 2015 while other countries reflect a larger interest rate spread.

Many authors draw direct lines between interest rates and non-performing loans. Therefore Farhan et.al (2012) emphasizes interest rates as the main indicator of non-performing loans. While, Ombala (2013) emphasizes that the increase of interest rates impact the bank's performance, increases lending cost which burdens the borrower and reduces the capacity of the borrower to pay.

The following section analyzes the level of non-performing loans from WB countries, throughout the years.

Table.6: Non-performing loansin WBC, throughout the years

Countries	2008	2009	2010	2011	2012	2013	2014	2015
Albania	6.6	10.5	14.0	18.8	22.5	23.5	22.8	18.2
Kosova	**3.3**	**4.4**	**5.9**	**5.8**	**7.5**	**8.7**	**8.3**	**6.2**
Macedonia	6.7	8.9	9.0	9.5	10.1	10.9	10.8	10.31
Montenegro	7.2	13.5	21.0	15.5	17.6	18.4	17.2	16.7
Serbia	11.3	15.7	16.9	19.0	18.6	21.1	23.0	21.58
B and H	3.1	5.9	11.4	11.9	13.5	14.9	13.5	13.7

Source: The Global economy.com The IMF,

      Annual reports of National banks of respective countries, by year

According to data from IMF as well as national banks from respective countries, Albania and Serbia are the countries with the highest level of non-performing loans (NPL) on the region.

The average NPL for these countries is 7-8 percentage points higher than the average of the region with 15-16%. Kosovo has the lowest level of non-performing loans which in 2015 was the only country with a one digit indicator with

a total of 6.2%, which in fact is in the average of the analyzed period 2008-2015 with a total of 6.25%.

This is an important indicator which displays that in Kosovo, non-performing loans are not the cause of high interest rates on loans and the margin between them.

V.   CONCLUSIONS

Interest rates on deposits, loans and the spread between them, for years have incited debate at cademics circles as well as business owners in all Western Balkan countries. Therefore, analyzing and comparing the generate data enabled the drawing of conclusion and their respective recommendations.

So far, after the review we can conclude that interest rates on loans in Kosovo have always been some of the highest on the region. Despite the fact that the gap between interest rates on savings and loans, has narrowed over the last couple of years, it still remains relatively high and above the average of the region.

So far, after the analysis, it can be concluded that the volatility of interest rates on loans in Kosovo is not dependent from interest rates on deposits as expected from the economic theory. Changes in interest rates on loans occur despite changes in interest rates on deposits. This conclusion is derived by the fact that during period of time there were major changes in interest rates on loans, whilst interest rates on deposits were almost static or vice versa, as it occurred in 2010 and 2013 respectively. This shows that interest rates on deposits are not a determinant of interest rates on loans (as would be expected from economic banking theory), but it is influenced by other indicators elaborated as follows:

- *Very high informal econom*y: This is against fair competition and stimulates unfair competition. It is evaluated that in Kosovo, the informal economy varies from 30-35% of the GDP of the country (BTI, 2016)

- *Unstable and unaudited financial statements for businesses:* Many business maintain double-entry bookkeeping and do not have audited financial statements. Businesses provide different financial statements when applying for loans at commercial banks while they provide different financial statements at tax agencies. This increases the cost of obtaining genuine and honest information for the actual position of the business and, in turn, increases the cost of their financing which directly reflects in the interest rate on loans.

- *Currently banks in Kosovo have created an oligopoly*: three of the "big banks" in Kosovo (Procredit Bank, Raifeissen Bank and NLB Bank), cover 70% of the banking market in total and do not face serious competition. This big

three is interested in maintaining the status quo as they harvest good profit in a country where the GDP per capita is only 3.277 Euro (KAS, 2015).

- *Credit risk (measured by the nonperforming loans / total loans):* shows that the level of non-perfforming loans in Kosovo, in permanent manner has shown the lowest values in the region. This is an important indicator which implies that interest rates could lower even further and consequently even the net interest margin to narrow. However, as an economic indicator, has not influenced, or the influence was abysmal in decreasing interest rates or the net interest spread.

- *The drastic fall of interest rates on deposits:*it was expected that this would reflect in decreasing interest rates on loans as well if the competition would be fair. Despite the fall of interest rates on loans, this was insignificant therefore even the net interest margin of 8.2 % in 2014 is still relatively high.

- *The business environment has high risk:*(economic, financial and institutional environment in Kosovo is far from perfect). This happens not due to the lack of adequate legislative framework but due to the poor implementation and enforcing of these laws. Contacts enforcement and the executing of collateral is made difficult.

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Translation used in Learning and Teaching Method for Elementary School Students in Indonesia

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Abstract— *The pluralism existing in Indonesia contributes to use of translation strategies during learning and teaching process. In Majalengka, for instance, as one of regions separating two local languages in West Java where the study is conducted teachers tend to use both Indonesian and Sundanese or Javanese depending on the districts from where their students come. The examination results in the conclusions that loanword, paraphrasing, literal translation, functional equivalent, descriptive equivalent, and reducing of some elements are the most used translation method in learning and teaching process. As this study focuses on elementary school in Majalengka, the students are respectively involved as the respondents. After the six-month period inquiry in sub district of Majalengkaby recording the learning and teaching process in elementary schools in Majalengka, it could clearly concluded that translation is the most effective method to help students from region where pluralism exists to understand the foreign terms without using the dictionary.*
Keywords— *elementary school, indonesia, learning and teaching method, pluralism, translation.*

I. INTRODUCTION

The main question addressed in this exploration is the translation strategies the teachers use to teach their students in elementary school level. Majalengka as one of regencies in West Java is meticulously chosen as the place where this study took place based on the previous work carried out by Purwitasari (2018a) which declared that Majalengka separates Sundanese and Javanese as two most widely spoken local languages in Indonesia. Moreover, she stated that some linguistic variations, even Javanese enclave, are doubtless found in Majalengka although it lies in West Java as home for Sundanese speakers. This statement is strengthened by another research which informs that students of elementary school level in sub district of Majalengka-one of sub districts in the regency of Majalengka- speak Sundanese both in rude and polite styles

and Indonesian, instead of Javanese as it is far from Javanese enclave (Purwitasari, 2018b). It means that two languages, e.g. Sundanese and Indonesian, are obviously spoken by the students to communicate with the teachers and other students as well.

Linguistic convergence found during learning and teaching process in elementary schools in sub district of Majalengka leads to this investigation as one of studies in applied linguistics which connects linguistic and translation. The status of Indonesian as educational language forces the students of educational levels in Indonesia to use and speak Indonesian correctly. Since the students of elementary school in sub district of Majalengka are mostly native speakers of Sundanese, they attempt to manage to learn Indonesian in school properly. Therefore, when there is one term in Indonesian which they do not understand, the teachers should transfer its meaning to Sundanese.

Since the scope of this inquiry is not limited to foreign language teaching, but other subjects as well, there are usually two stages of translation, including translating the meaning into Sundanese and explaining the meaning using detailed description. For instance, the term *akselerasi* 'accelerate' in the class of Bahasa Indonesia 'Indonesian' and IPA 'science'. Although that word is in Indonesian, it should be commonly simplified in order to be understood by the students. The first step is transferring it into the words which have the simplest meaning, e.g. *percepatan* 'quicken' and *penambahan* 'increase'. Then, the teacher describes that *akselerasi* is used referring to becoming more quickly or increasing in amount or scale. This process is called translation strategy that involves both translation method and translation procedure (Fani&Rahmawati, 2015:92).

Translation strategies encourage the teachers to use some patterns in transferring foreign words during learning and teaching process. Those terms refer to at least loanword, paraphrase, synonym, cultural equivalent, literal translation, functional equivalent, descriptive equivalent, and reduction

as stated by Newmark (in Munday, 2008:44-45). There are typically 15 strategies of translation according to Newmark, including transference or loanword, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonym, through-translation, transposition, modulation, recognized translation, reduction, paraphrase, compensation, contextual conditioning, and couplets. Transference or loanword is the translation without any changes existing in TL. It means, words in source language (SL) is still written as foreign word in target language (TL). However, naturalization changes the spelling of words in SL in order to be grammatically and phonetically readable in TL. For example, the word hygienic in English is pronounced as *higienis* in Indonesian.

The two procedures written above differ from cultural equivalent which refers to transferring the words influenced by cultural environment both in SL and TL due to the opinion claimed by Sapir that there are no two languages and two cultures that can be surely characterized as the same to tell something (in Stolze, 2008:30). Functional equivalent is the procedure that translates a word by describing the word freely, instead of depending on grammatical rule in TL. However, functional equivalent contrasts strikingly with descriptive equivalent that transfers the meaning of word from SL to TL by describing it depending on specific characteristics the word has.

Synonym is used to translate by using the near context from SL into TL. On the contrary, through-translation is defined as literal translation. Transposition procedure pays more attention to grammatical change while transferring the word or expression from SL to TL. The reverse concept of through-translation is modulation which is used to change the perspective.

Recognized translation is the translation of institutional term. Reduction is the procedure with elimination or addition of some existing elements in TL which is distinct from paraphrasing which is closely related to translation of any segments in SL. The compensation procedure is the loss of meaning or pragmatic effect. When the translator add several words is called as contextual conditioning procedure. Furthermore, the combination of two translation procedures is defined as couplets.

II. METHOD

The method used in this analysis is recording the learning and teaching process within six-month period. To begin with, the first phase to gather the data was expounded. Firstly, the learning and teaching process in every class is specifically observed, started in class I, II, and III considering the fact that students from the low and upper-educational level have divergent level of vocabulary mastery. As the scope is focused on translation, the authors of this paper carried out the research in Bahasa Indonesia

class for having texts on the reference books, such as BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, BukuTematikTerpaduKurikulum 2013 Tema 2 Kelas 1 Kegemaranku, BukuTematikTerpaduKurikulum 2013 Tema 3 Kelas 1 Kegiatanku, BukuTematikTerpaduKurikulum 2013 Tema 4 Kelas 1 Keluargaku, Buku Sang Petualang 2 Bahasa Indonesia, and BukuBinaBahasadanSastra Indonesia UntukSekolahDasarKelas 3.

Analysis of each translation strategy comes as upcoming stage in this investigation. First of all, the authors of this paper write down the products of translation process based on what have been clearly recorded and written in the reference books. Later step is to compile the data before analysis process. Then, they are categorized according to translation theory conveyed by Newmark.

III. RESULTS

In general, there are six translation strategies which were respectively used during the learning and teaching process in the class of I, II, and III in Bahasa Indonesia class. They are loanword, paraphrase, literal translation, functional equivalent, descriptive equivalent, and reduction of some elements. Bahasa Indonesia or Indonesian is the source language (SL) for being educational language, whereas BahasaSunda or Sundanese is the target language (TL) for being language spoken natively by most of students in this examination. The result of this inquiry is presented as follow.

1   Foreign word:
     27nus okbilangan (Indonesian) 'number'
     Explanation by teacher:
     nomer (Sundanese) 'number'
     Translation strategy: literal translation
     Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 23

2   Foreign word:
     keliru (Indonesian) 'wrong'
     Explanation by teacher:
     salah (Sundanese) 'wrong'
     Translation strategy: literal translation
     Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 44

3   Foreign word:
     pancaindra (Indonesian) 'the five human senses'
     Explanation by teacher:
     Panon, lètah, pangambung, cepil, sarengkulitnaminapancaindera. (Sundanese) 'Eyes, tongue, nose, ears, and skin are categorized as the five human senses.'
     Translation strategy: descriptive equivalent

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 49

4   Foreign word:

mengamati (Indonesian) 'investigate'

Explanation by teacher:

nengetan (Sundanese) 'investigate'

Translation strategy: literal translation

Refernce: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 52

5   Foreign word:

karya (Indonesian) 'art work'

Explanation by teacher:

Naon-naonwaeanudihasilkeunkukreativitasurang. (Sundanese)

'Everything created based on our skills.'

Translation strategy: functional equivalent

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 75

6   Foreign word:

ber-fluoride (Indonesian) 'containing fluoride'

Explanation by teacher:

aya fluoride-an (Sundanese) 'containing fluoride'

Translation strategy: literal translation

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 93

7   Foreign word:

menghargai (Indonesian) 'have respect for something'

Explanation by teacher:

ngahormatan (Sundanese) 'have respect for something'

Translation strategy: literal translation

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 115

8   Foreign word:

memaklumi (Indonesian) 'being understandable'

Explanation by teacher:

ngamaklum (Sundanese) 'being understandable'

Translation strategy: literal translation

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 115

9   Foreign word:

rahmat (Indonesian) 'gift from God'

Explanation by teacher:

PamasihanGusti Allah (Sundanese) 'something given by God'

Translation strategy: paraphrase

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 116

10 Foreign sentence:

SikapberjalanUdindanSiti paling lenturdanseimbang. (Indonesian)

'Udin and Siti can walk properly.'

Explanation by teacher:

UdinjeungSitileumpangnabener. (Sundanese)

'Udin and Siti can walk properly.'

Translation strategy: functional equivalent

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 131

11 Foreign sentence:

Dayuberbagimelaluikelebihan yang dimilikinya. (Indonesian)

'Dayu shares with each other through her specialty.'

Explanation by teacher:

Dayuteupelitngabagikalebihannajeungbabaturanna. (Sundanese)

'Dayu shares willingly her specialty with each other.'

Translation strategy: paraphrase

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 133

12 Foreign sentence:

Menceritakankebersamaandalamkeberagaman di rumah. (Indonesian)

'Telling about the story of togetherness among diversity at home.'

Explanation by teacher:

Nyaritakeunnaon-naonwae nu sarua di imahnajanaya nu bedana. (Sundanese)

'Telling about everything same although diversity found at home.'

Translation strategy: paraphrase

Reference: BukuTematikTerpaduKurikulum 2013 Tema 1 Kelas 1 Diriku, page 146

13 Foreign word:

simpai (Indonesian) 'hula-hoop'

Explanation by teacher:

hula-hoop (Sundanese) 'hula-hoop'

Translation strategy: loanword or transference

Reference: BukuTematikTerpaduKurikulum 2013 Tema 2 Kelas 1 Kegemaranku, page 34

14 Foreign phrase:

Menangismeraung-raung (Indonesian) 'crying loudly'

Explanation by teacher:

Ceurikgagauran (Sundanese) 'crying loudly'

Translation strategy: literal translation

Reference: BukuTematikTerpaduKurikulum 2013 Tema 2 Kelas 1 Kegemaranku, page 51

15 Foreign phrase:

Syairlagu (Indonesian) 'song lyric'

Explanation by teacher:

Liriklagu (Sundanese) 'song lyric'
Translation strategy: literal translation
Reference: BukuTematikTerpaduKurikulum 2013 Tema 2 Kelas 1 Kegemaranku, page 60

16   Foreign word:
siamang (Indonesian) 'primate'
Explanation by teacher:
29nus ok (Sundanese) 'primate'
Translation strategy: loanword or transference
Reference: BukuTematikTerpaduKurikulum 2013 Tema 2 Kelas 1 Kegemaranku, page 90

17   Foreign word:
kolase (Indonesian) 'collage'
Explanation by teacher:
Tempatjangkumpulanpotoatanapibaranganuu nik (Sundanese) 'place to show collection of photos or unique stuffs'
Translation strategy: functional equivalent
Reference: BukuTematikTerpaduKurikulum 2013 Tema 2 Kelas 1 Kegemaranku, page 137

18   Foreign phrase:
Supayadapatmengamalkannya. (Indonesian) 'in order to act as its expected'
Explanation by teacher:
Sangkan 29 nusngamalkeunnana. (Sundanese) 'in order to act as its expected'
Translatation strategy: literal translation
Reference: BukuTematikTerpaduKurikulum 2013 Tema 3 Kelas 1 Kegiatanku, page 6

19   Foreign phrase:
SilaPancasila (Indonesian) 'principles of Pancasila'
Explanation by teacher:
PoinanujadipokokutamaPancasila (Sundanese) 'the main point of Pancasila as the basic philosophy of Indonesia'
Translation strategy: functional equivalent
Reference: BukuTematikTerpaduKurikulum 2013 Tema 3 Kelas 1 Kegiatanku, page 12

20   Foreign phrase:
kertas origami (Indonesian) 'origami paper'
Explanation by teacher:
kertaspikeunnyieunkaryaseni (Sundanese) 'paper used to make art work'
Translation strategy: functional equivalent
Reference: BukuTematikTerpaduKurikulum 2013 Tema 3 Kelas 1 Kegiatanku, page 93

21   Foreign word:
Petualang (Indonesian) 'traveller'
Explanation by teacher:
nu sokpelesirkaunggaltempat (Sundanese) 'the person who always travels everywhere'
Translation strategy: paraphrase

Reference: Buku Sang Petualang 2 Bahasa Indonesia, page 15

22   Foreign phrase:
secepatkilat (Indonesian) 'very quickly'
Explanation by teacher:
gancangpisan (Sundanese) 'very quickly'
Translation strategy: literal translation
Reference: BukuBinaBahasadanSastra Indonesia UntukSekolahDasarKelas 3, page 39

23   Foreign phrase:
laritunggang-langgang (Indonesian) 'run very quickly'
Explanation by teacher:
lumpatsatarikna (Sundanese) 'run very quickly'
Translation strategy: literal translation
Reference: BukuBinaBahasadanSastra Indonesia UntukSekolahDasarKelas 3, page 50

24   Foreign word:
dangau (Indonesian) 'a little cabin in the forest'
Explanation by teacher:
saung (Sundanese) 'a little cabin in the forest'
Translation strategy: literal translation
Reference: BukuBinaBahasadanSastra Indonesia UntukSekolahDasarKelas 3, page 92

25   Foreign sentence:
Akhirnyamerekaberdebat. (Indonesian) 'finally, they argue'
Explanation by teacher:
Tungtungnamahkalahpaséa(Sundanese) 'finally, they argue'
Translation strategy: reduction of some element
Reference: BukuBinaBahasadanSastra Indonesia UntukSekolahDasarKelas 3, page 120

IV.   DISCUSSION

This short-term investigation is based on the relationship between language, linguistic, and translation. Language is the tool of communication. Therefore, being able to speak more than one language fluently which is deepened by theories of translation, helps somebody to transfer the meaning of words in one language to the others. As the result, translation strengthens the theory about linguistics as the scientific study of language.

At some time, research about translation is excluded from the branch of linguistics. The fact shows that translation is the part of applied linguistics. Translation used in learning and teaching process remains avoidable to be conducted due to limitation of research area. Studies related to translation are including translation used by teachers to

transfer the knowledge to their students. This leads to a suggestion to carry out other investigations about translation and applied linguistics, especially language use in a class at every educational level in Indonesia as multicultural country.

V. CONCLUSION

The high average of students who attend elementary schools in sub district of Majalengka who are willingly capable of having competence on multilingualism support teachers to use translation during learning and teaching process. In order to make the students as part of bilingual community who speak both Sundanese as first language and Indonesian as national language used in educational institutions, understand,teachers tend to simplify each of foreign words. The translation strategies that they use are loanword or transference, paraphrase, literal translation, functional equivalent, descriptive equivalent, and reduction of some elements. Thus, the students do not need dictionary of each subject. To this point, both teachers and students involving in this learning and teaching process can surely solve the problem since there are still elementary schools in Majalengka which are not able to facilitate their students correctly, including providing dictionaries of each subjects to accompany students while they are learning.

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Use of Metaphors and Symbols in Saul Bellows '*Mr. Sammlers Planet*'

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Abstract—It is Saul Bellow`s most anxious and apocalyptic novel.Published in spring 1970, winner of National Book Award 'Mr. Sammler`s Plane't presents a world characterized by apparently irreconcilable antithesis. The story of a sad one eyed old man of seventy plus is told against the background of the imminent Moon landing. European born and bred, Arthur Sammler is a septuagenarian, grew up as a product of enlightment. Mr Sammler has known about life and its complexities, about life and death and had presumably attained moral authority to utter opinions. Bellows` ideas are carefully grounded in Mr Sammler`s Planet, through subtle handling of metaphors. Despite his age Sammler is a man in motion, moving among the clutter of thoughts, revolutionary motion, the unbalancing and the maddening of man not only accentuate the extremities of human experience but also integrate them.
Keywords— Immnent, complexties, authority, metaphor, integrate.

Saul Bellows "Mr. Sammlers Planet" has had a remarkable and dispiriting reception. It is Bellow`s most anxious and apocalyptic novel. Published in spring 1970, winner of National Book Award Mr. Sammler`s Planet presents a world characterized by apparently irreconcilable antithesis. A catalogue of numerous disparities underlying. Sammler`s experiences and thoughts would be tediously lengthy because it would include countless variations on several fundamental polarities in the novel : "infinity and finitude, spirituality and materiality, order and chaos, inertia and motion, contemplation and action, end and beginning, death and life, civilization and barbarism, banality and sacrilege,society and self, wisdom and foolishness love and hate,objectivity and subjectivity."[1]The title of the , novel itself suggest the life on earth , a timely theme and action takes place on day, night, and next day in 1969 in New York City. The story of a sad one eyed old man of seventy plus is told against the background of the imminent Moon landing. European born and bred, Arther Sammler is a septuagenarian, grew up as a product of enlightment. Returning to Poland to liquidate his father-

in-laws property, he and his wife get stuck in the mad storm of holocaust.Arther managed to survive the debasement and rape of humanity.He was the only survivor of the large scale massacre, as he searched his way on the heap of corpse and returned to life. He was repatriated, along with his daughter Shula Slava, and his nephew Dr ElyaGrunner.Mr Sammler wants to forget the misery , but the memory of the past breaks in as burden of sorrow.His attitude towards life is not embittered,With his 'one good eye' he observes how other`s see him as a 'still point', a symbol of suffering and survival, with the other eye he is able to distinguish light and dark side of life.

ArtherSammler is a polished Jew,a spoiled brat. He was a Nazi victim Mr.Sammler is a reborn hero and whole of his life he struggled against the thought given to him "that reality was a terrible thing and the final truth about mankind is overwhelming and crushing."Mr Sammler has known about life and its complexities, about life and death and had presumably attained moral authority to utter opinions. Bellows` ideas are carefully grounded in Mr Sammler`s Planet, through subtle handling of metaphors. The novel investigates the intellectuals preoccupation with reality and his use of language and certain literary devices used in that perception. Sammler is a reborn hero, three day quest symbolizes life, death,and rebirth. Sammler had encountered death, and this day and night of his soul brings out his belief in rebirth.

The protagonist is an intellectual engaged in both perception and formation of reality. Sammlers` concern with sentences, names, and words reveals his attempt to formulate his ideology on the issues of life and death. Two metaphors dominate in the novel. One is of The Sea and the other is of the Planets and Satellites. Bellow implies that thinking in terms of metaphors may be inimical to the perception of reality. Sammler wakes up and is engrossed in the thoughts of 'ideas and explanation' and how they dominate modern intellectual life: "a drudgery, it occurred to Sammler, pumping and pumping to keep few acres of dry ground. The invading sea being the metaphor of multiplication of facts and sensation."[2]Sammler uses Sea as a metaphor for

preponderance of ideas. As water covers two thirds of the earth`s surface, and sea according to Sammler is the metaphor for the preponderance of ideas, the earth is the earth of ideas, and human life is dominated by ideas.Sammler is caught up in this world of ideas. Furthemore Sammler with his conversation to Dr. Lal narrates his findings, "They say our protoplasm is like sea water, our blood has a Mediterranean base. But now we live in a social and human sea. Inventions and Ideas bathe our brains, which sometimes like sponges must receive whatever currents bring and digest mental protozoa."(Page 225) Sammler compares Wallace to anarchistic sons – those boys Bakunins ……, Bakunins had loved fire so Wallace worked in water, a different medium."(Page 42-43.) Wallace had said he was hooked like a fish by the aneurysm and and jerked into the wrong part of the universe drowning in the air."(Page 244) Later running up and down the stairs ,carrying two buckets,while water is folding the house, Sammler thinks the words of Wallace, 'hooked like a fish', and 'drowning' and associate them with the metaphor of sea.

Sammlerponders,"How apt it was that Wallace should flood the attic, it was a metaphor for Eliya`s condition."(Page 62).As the metaphor of the sea describes human life on earth, the title of the novel emblematic suggesting the consideration of life onthe planet earth. Bellow has employed the metaphors of Planets and Satellites. Mr.Sammler occupies the position of the planet in centre and the other characters revolving around as satellites. "The metaphor of Planets and Satellites closely resemble the wheel,a metaphor used in Eastern philosophy and more recently in T. S . Eliot`s "Murder in The Cathederal" and "Four Quatertes".[3]Sammler in centre rotates on his own axis, other satellites rotate in orbit around earth,so do several characters in the novel in action. Certain incidents associated to several characters are explained in terms of satellites and planets as: Wallace is 'loomy', Dr. Govind Lal is a palnet buzzing oriental demon,(Page237) Feffers very noisy very turbulent (Page 231)Eisen is a man himself very far out on another track, orbiting a different foreign centre."(293).

Most of the characters in the novel reveal confusions. The metaphor also applies to the ideas associated them to this confusion. As Sammler says , " It was the turn again and again of certain minor things which people insisted on enlarging, magnifying , moving into the centre.(Page 250)The metaphor of planets and satellites is suggested by the words 'turn' and 'centre'. Sammlers thinks about people "like crew…..all went up and down,and roundabout, reinforce the metaphor of satellite, its nature is to rotate in orbit on an axis. In the novel the earth not only is depicted as the 'womb' and 'tomb' of mankind, but also provide macrocosmic

analog to mankind`s experience of conflict in life. Sammler possess an imaginary axis comprise of the emotional extremities, of attraction and reputation, around which the self-rotates experiencing the cyclic affirmation and despair equivalent to the planetary manifestation of day and night,Sammler about to sleep realizes circular motion, "all went up and down"(254)from time to time Sammler is attracted towards contemplation disinterestedness freedom from motion even death.

Despite his age Sammler is aman in motion, moving among the clutter of thoughts, revolutionary motion, the unbalancing and the maddening of man not only accentuate the extremities of of human experience but also integrate them as Sammmler explains to Dr Lal "Once you begin talking,once the mind takes to this way of turning, it keeps turning and it dips to all events, and perhaps it makes matters slightly more tolerable,to let it turn."(215)The earth revolves round the Sun causing Day and Night,suggest the light and dark, good andevil aspect of life.Sammlers thoughts continue to turn like "Ferres wheel of causation". This Ferres wheel represents three stages of life: past life- ignorant Sammler in wordy sense, present life – undergoing consciousness of self, mind, and body, worldly attachments, future – optimistic preparing to be for rebirth. (Page218)Sammelr`s mind is introspective, meditative. He attains stillness through Faith. The earth rotates on its axis,and the theoretical axis is accepted as the truth or the still point as there`s no poof for it.Feffer is the furious whirling took him for a fixed point. In such hyperenergetic revolution you fell in love with ideas of stability." (119)The words 'whirlings' and 'revolutions' place Feffer on satellite`s orbit round a planet with Sammler as a fixed point, incorporated in the artistic fabric, as a controlling metaphor. In Mr Sammlers` Planet, Bellow reveals that life of an especially sensitive mind might as well be a particularly vital subject for imaginative depiction."[4].In Bellow`s fictional work 'Mr Sammlers Planet' marks a new direction: "we found that Mr Sammler`s act as a figure of western thought that reaches back to the thirteenth century and makes its way to the present, through a series of ideological cycles we suggested that the purpose of his journey is to trace the historical ascendency of science over religion and that Mr Sammler at the end is Bellows advocate for the redresses in the balance which Bellow feels would make possible a less despairing vision of Man than the reign of Science has been able to afford.5

Metaphors in the novel are of thematic importance. They are not merely ornamental but are tightly woven in the framework, helps to grasp the significance of the various themes of Mr.Sammler`s Planet

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The Effect of using Jumble Letters in Teaching Vocabulary in Grade Eight Students of SMP Negeri 7 Pematangsiantar

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Abstract— This thesis is the effect of using jumble letters in teaching vocabulary in grade eight students of SMP Negeri 7 Pematangsiantar. In this thesis, the problem of the study justifies as "Does the use of Jumble Letters affect the students' vocabulary achievement in grade eight students of SMP Negeri 7 Pematangsiantar?"To answer the problem, the writer follows some theories namely: Yule (2010: 117), Agoestyowaty (2007:38), Carten (2007:21), Nunan (2005:121), Bruner (1983: 112).This thesis is quantitative descriptive study design, because it is to find the effect of using jumble letters in teaching vocabulary. The subject of this study is the grade VIII students of SMP Negeri 7 Pematangsiantar. $VIII_{10}$ which consists 20 students as control group and $VIII_8$ which consists 20 students as experimental group. Total number of sample are 40 students.The objective of this study is to know the effect of using Jumble Letters on the students' vocabulary achievement in grade eight students of SMP Negeri 7 Pematangsiantar. In analyzing, the data shows that the students' vocabulary in grade $VIII_8$ increases significantly. It shows by the improvement of the students' score from the pre – test to post – test. In pre – test of experimental group, it shows that the mean (M) in pre – test is 65,the median is 62.5, the highest score is 75, and the lowest score is 60. While in post – test of experimental group, it shows that the mean (M) in post – test is 80.25, the median is 80, the highest score is 90, and the lowest score is 70.Based on the calculation of t – test, it was found out that t – observed is (8.46) and it is higher than t – table (1.66) at the level of significance (0.05). It means that there is a significant effect of using jumble letters in teaching vocabulary in grade eight students of SMP Negeri 7 Pematangsiantar. Since the result of t – observed is higher than t – table (8.46 > 1.66), the null hypothesis (Ho) is rejected and the alternative hypothesis (Ha) is accepted. It means that there is a significant effect of using jumble letters in teaching

vocabulary in grade eight students of SMP Negeri 7 Pematangsiantar. Finally, the writer hopes that the research will help the students' to increase their vocabulary.And the teachers are suggested to apply jumble letters as one of technique to increase the students' vocabulary achievement.

Keywords —Jumble Letters, Teaching Vocabulary, Effect.

I. INTRODUCTION

Learning vocabulary is very important part of learning a language. Students learn English in order to enable to communicate in that language. The problem is the teacher's technique used in teaching vocabulary is not interested or monotonous. It makes the students lazy in learning vocabulary and most of the student get low score in vocabulary, actually the main problem is the students get difficulty to memorize a long list of words, usually teachers teach vocabulary by asking students to consult the dictionary, and the bad effect is they usually forget the word.

Carten (2007 : 21) stated that learning vocabulary is largely about remembering and students generally need to see, say, and write newly learn words many times before they can be said to have learned them. From this quotation, the students should review vocabulary that they have studied. Repetition is an important aid to learn and to actively recall words and procedure them rather than merely or hear them. The use of games in learning environment will not only change the dynamic of the class, but it will also rejuvenate students, rejuvenate means that it will make the students easier to learn vocabulary, and help the brain to learn more effectively. The more exciting and interactive the teacher can make the learning environment, the more teacher tries to introduce games and activities, the more a teacher change shape and manipulate both language and environment, the better the circumstance for students. Based on the high

quality of games the writer tries to apply one part of it that is Jumble Letters in teaching vocabulary. Therefore, the writer interest to make a research with the title "The Effect of Using Jumble Letters in Teaching Vocabulary in Grade Eight Students of SMP NEGERI 7 PEMATANGSIANTAR". The writer hopes that creating activities using Jumble Letters can help the students to improve their vocabulary achievement.

The Problem of the Study

Based on the background of the study, the writer formulated the problem as "Does the use of Jumble Letters affect the students' vocabulary achievement in grade eight students of SMP Negeri 7 Pematangsiantar?"

The Objective of the Study

The objective of this study is to know the effect of using Jumble Letters on the students' vocabulary achievement in grade eight students of SMP Negeri 7 Pematangsiantar.

II. REVIEW OF LITERATURE

To support the idea of this study, the writer uses some theories to help the writer in completing this study. The writer use theory of Yule (2010: 117) said that synonyms are two or more words with very closely related meanings. Yule (2010: 117) said that antonyms are two forms with opposite meanings. Agoestyowaty (2007:38) said that using of games in a learning environment will not only change the dynamic of the class, but it will also rejuvenate students and help the brain to learn more effectively. Carten (2007:21) said that learning vocabulary is largely about remembering, and students generally need to see, say, and write newly learned words many times before they can be said to have learned them. Nunan (2005:121) said that vocabulary is the collection of words that an individual knows. Bruner (1983: 112) stated that jumble is a word puzzle with a clue, a drawing, ilustrating the clue and a set of word, which is jumbled by permuting its letter to make an anagram. Vocabulary is one of the language aspects which should be learnt. In learning vocabulary automatically we have to know the meaning of words it self and can use it in sentences. Vocabulary is commonly defined as all the words known and used by a particular person. Nunan (2005:121) said that vocabulary is the collection of words that an individual knows. Vocabulary is important in learning English. It means that it would be easier for students to use the language appropriately if they know the word in the language since they know the meaning. Vocabulary usually grows and evolves with age, and serves as a useful and fundamental tool for communication acquiring an extensive vocabulary is one of the largest challenges in learning a foreign language.Vocabulary is language component which contain all of information about meaning and using of words in language which are processed by a speaker, a writer or listener. Furthermore, Hornby (1989:1025) said that, the vocabulary is total number of words which make up a language. According to Lado (1979: 115) said that vocabulary of the first language is learned at home in the great struggle of the child to communicate his needs. He or she learns words from the people with whom they live, for the things they need and for the action he wants performed or stopped. It means that vocabulary is central of language in teaching and learning. When a student studies English, the first thing that he or she should learn is vocabulary.

Types of Vocabulary

Vocabulary is the one of the basic element in achieving language skills. It is impossible for the students to understand what their teacher explains without knowing many vocabularies.

As stated by Fries (1975:45), vocabulary can be classified into some types, namely:

a) Content Words represent the name of subject or things, that is: noun (teacher, farmer, and football), action done by those things, that is: verbs (teach, plant, and kick), and the qualities of those things, that is: adjectives (handsome, careful, strong, etc).

Example:

- I kick the ball.

    N

    - They plant beautiful flowers.

      V

b) Function words are those words used as a means of expressing relation of grammar/structure, such as conjunction (and, however, but), article (a, an, the), and auxiliaries (do, did, does).

Example:

    - Tamzil and Ika are at home, they do not go to the beach.

    Conj Aux

c) Substitute words, those represent not to the individual things or specific action, but function as substitutes for whole form classes of words. In this group, there are personal pronoun (me, you, etc), infinitive (somebody, everybody, anybody, etc), negative expression (nobody, nothing, etc), and quantity of number (each, both, etc).

Example:

- Give it to me!
- Somebody should give me advice.

d) Distributed words, those are distributed in use according to grammatical matter as the presence of a negative. Such as: any, either, etc.

Example:

- John does not drink milk either.

Importance of Learning Vocabulary

The program of vocabulary development exposes the students not only to get many new words but also help them to get vocabulary acquisition. Vocabulary development can lead students forward, as new concepts and related words are acquired. Learning to use new words and using them in varieties ways form a dynamic process. The vocabulary knowledge is very important in four skills of English learning. All of these aspects will face the words in use. The vocabulary is very important to use in constructing the sentences and communicating. So to be able to use English, The teacher has to prepare the students to have plenty vocabularies. Vocabulary is central to language and of critical importance to the typical language learner. Lack of vocabulary knowledge will result in lack of meaningful communication. The main benefit that can be obtained from all learning strategies is autonomy; students can take charge of their own learning (Nation, 2001:222) and gain independence and self-direction. He believes that a large amount of vocabulary can be acquired with the help of vocabulary learning strategies and that the strategies proved useful for students of different language levels. Takes for example, students' will get chance and opportunity to learn by himself when the cooperative learning strategy or language learning through game are implemented in the class room. So the students' are left free without being afraid of correcting or judgment from the teacher.

Games in Language Teaching

Agoestyowaty (2007: 38) said that using of games in a learning environment will not only change the dynamic of the class, but it will also rejuvenate students and help the brain to learn more effectively. The brain is a muscle just like any other. It needs to be worked out, tested and put into competitive situations. The more exciting and interactive a teacher can make the learning environment, the more a teacher tries to introduce games and activities, the more a teacher change shapes and manipulates both the language and environment, the better the circumstance for learners. Games allow students to work co-operatively, compete with each other, strategize, think in a different way, compare and share knowledge, learn from others, learn from mistakes, work in a less stressful and more productive environment, and allow people to have fun. Games have long been

advocated for assisting language learning. Here are some of the reasons why language game is useful:

1. Games add interest to what students might not find very interesting. Sustaining interest can mean sustaining effort. After all, learning a language involves long-term effort.

2. Games provide a context for meaningful communication. Even if the game involves discrete language items, such as a spelling game, meaningful communication takes place as students seek to understand how to play the game and as they communicate about the game: before, during, and after the game.

3. This meaningful communication provides the basis for comprehensible input, i.e., what students understand as they listen and read, interaction to enhance comprehensibility, e.g., asking for repetition or giving examples and comprehensible output, speaking and writing so that others can understand.

4. The emotions aroused when playing games, games also add variety to the sometimes dry, serious process of language instruction.

5. The variety and intensity that games offer may lower anxiety and encourage shyer learners to take part, especially when games are played in small groups.

6. Games can involve all the basic language skills, i.e., listening, speaking, reading, and writing, and a number of skills are often involved in the same game.

7. Games are student-centered in that students are active in playing the games, and games can often be organized such that students have the leading roles, with teachers as facilitators.

8. Many games can be played in small groups, thereby providing a venue for students to develop their skills in working with others, such as the skill of disagreeing politely and the skill of asking for help. Other advantages of games played in groups include:

   a) The team aspect of many games can encourage cooperation and build team spirit.

   b) Although many games involve competition, this is not necessarily the case.

   c) In most games, everyone has a turn, encouraging everyone to take a turn, rather than letting others do all the talking and other actions, and discouraging one or two people from shutting out others.

9. As many games can be played outside of class, they provide a means for students to use the language outside of class time.

10. Games can connect to a variety of intelligences, e.g.,

a) Games played with others involve interpersonal intelligence
b) Games involving drawing connect with visual/spatial intelligence
c) Games often have a hands-on element, such as cards, spinners, or pieces, which connect with bodily/kinesthetic intelligence

Teaching Vocabulary through Jumble Letters

Arranging Jumble Letters is a word puzzle in which a player is given a set of letters which, when arrange in the correct order. Puzzle is kind of various activities which is involved the capability in contracting and arranging the letter based on the clue, guidance, which reduces the leather anxiety, shame, stress, frightened condition during the activities.

III. RESEARCH METHOD

This study is conducted by using quantitative descriptive study design, which focuses on the result than the process of making test. There are two groups in experimental study, namely experimental group and control group. The experimental group is the group which is taught by using Jumble Letters, while the control group is the group which is taught without using Jumble Letters. Both of groups are given pre – test and post – test with the same items.

Group	Pre – Test	Treatment	Post – Test
Experimental Group	X_1	✓	X_2
Control Group	Y_1	-	Y_2

Where:
X_1 : Pre – Test of experimental group
Y_1 : Pre – Test of control group
X_2 : Post – Test of experimental group
Y_2 : Post – Test of control group
✓ : Teaching vocabulary by using Jumble Letters
- : Teaching vocabulary without using Jumble Letters

Sample

The sample is the small proportion that is taken from population or analytical needing. Based on the statement it is implied that not all population is necessary involve in the study but only in the certain number of students are selected as representative. The population of this research is the students in SMP Negeri 7 Pematangsiantar and the writer takes the students in the grade VIII. It consists of ten classes. But in order to make this research efficient and practical, not all the students are investigated. Writer limits the number of the students by sampling them where the

writer chooses the students in $VIII_{10}$ which consists 20 students as control group and $VIII_8$ which consists 20 students as experimental group. Total number of sample are 40 students.

IV. FINDING AND DISCUSSION

After conducting the study and collecting the data, then the writer calculated the data, the writer found some findings. The writer divided the students in grade eight students of SMP Negeri 7 Pematangsiantar into two groups, they are experimental group (VIII – 8) and control group (VIII – 10). The test in experimental group was by using jumble letters and in control group was without using jumble letters. The students are more effective by using jumble letters technique. The writer also found the validity of experimental group is 0.81 and it is high. And the reability of the test by using t – test formula is 0.89 and it is very high. The mean of experimental group between pre – test and post – test is 15.25, and the mean of control group between pre – test and post – test is 6. It means that experimental group is more effective than control group. The result of analyzing the data, the score of t – test is higher than t – table (8.46 > 1.66). It means that t – test > t – table, where t – table is 1.66 and t – test is 8.46, so t – test is higher than t – table.

Discussion

After conducting the obeservation in SMP Negeri 7 Pematangsiantar, the writer found some advantages that Jumble letters, besides it can increase the students' motivation and their vocabulary mastery, it also helps students to understand the text while reading. Using jumble letters technique in teaching and learning language is important especially in junior high school because it will not focuse on memorizing but remembering and practising.

Learning vocabulary through games is an effective and interesting way that can be applied in classroom. Agoestyowaty (2007: 38) said that using of games in a learning environment will not only change the dynamic of the class, but it will also rejuvenate students and help the brain to learn more effectively. By using games in classroom, it make the fun activities, interesting, and enjoyable. So teachers can use jumble letters to help the students to increase their vocabulary in listening, speaking, reading and writing skill. Such the writer did in this thesis, the writer found out the effect of using jumble letters in teaching vocabulary in grade eight students of SMP Negeri 7 Pematangsiantar. After finishing the study, the writer found out that using jumble letters was more effective than without using jumble letters in teaching vocabulary.

V. CONCLUSION

After analyzing the data, the writer found out that jumble letters take big part in helping the students in achieving vocabulay. Students get many difficulties when they want to achieve the vocabulary, for examples they feel dificult to memorize the vocabulary and they feel bored to consult it from dictionary. So, when the researcher conducted the study, the researcher found out that the students feel more enjoyable and interested in achieving the vocabulary by using jumble letters. When the students found the questions in form of jumble letters, the students felt interested to do the questions and the students felt easy to do the questions, because jumble letters help them to remember the vocabulary. Jumble letters also helps the students in spelling the vocabulary. And from the reseach, the researcher concluded that to increase the students' vocabulary, it is better for the students to remember it than to memorize it. So, the reseacher found that jumble letters is a good technique for students to train the students memory without memorizing but remembering. In other words, jumble letters significantly affects the students' vocabulary achievement in grade eight students of SMP Negeri 7 Pematangsiantar and it can be shown from t – observed (8.46) is higher than t – table (1.66). Based on this finding, it can be concluded that the alternative hypothesis is accepted and the null hypothesis is rejected.

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Alienation in the Works of Bharti Mukherjee with Reference to – 'Jasmine'

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Bharti Mukherjee was born on 27th July 1940 in Calcutta, India, to an upper middle class, Hindu Brahmin family. She was the second of three daughters of Sudhir Lal and Bina Banerjee. Both husband and wife provided ample education opportunities to their daughters. Mukherjee's mother was determined that her daughters' lives would not be confined to home and family. She was the driving force behind the success of her daughters. At the age of 15 Mukherjee finished her High School and went on to a Calcutta University affiliated women's college run by Irish nuns. After getting her B.A. degree from the University of Calcutta in 1959 and her M.A in English and Ancient Indian Culture from the University of Baroda in 1961, she came to Iowa, United States to participate in a writer's workshop on P.E.O. (International Peace Scholarship).

She planned to study there to earn her M.F.A. degree, then return to India to marry a Bengali Brahmin as per her father's wish, as Hindu tradition forbade intercaste, inter-language, inter-ethnic marriages. Bengali tradition even discouraged emigration. To remove oneself from Bengal was to dilute true culture. But here she was drawn to a Canadian writer Clark Blaise. After a fortnight's courtship, the couple married impulsively in a Lawyer's office above a coffee shop. She soon realized that the bond was permanent.

After receiving her Ph. D in 1968, Mukherjee moved to Canada with her husband where she became a naturalized citizen in 1972.

The fourteen years in Canada were some of the hardest of her life. The country was hostile to the immigrants while it propagated the concept of cultural assimilation. In 1966 she joined Mc. Gill University. Beginning her career as a lecturer Mukherjee moved up very swiftly to become a professor in 1978. In those challenging years in Canada, she was able to produce her first two novels. 'The Tiger's Daughter' (1972) and 'Wife' (1975).

Mukherjee felt the need to claim her identity in a powerful way, turning aside prejudice to which she was subjected.

These tensions emerge in these two novels. She also registered her sentiments in her first collection of short stories 'Darkness' (1985) reflects her mood of cultural transplant. Mukherjee was unhappy with her life in Canada. She encountered many difficulties as a writer. She felt that there was a strong bias against Canadian citizens of Indian origin. In 1980, she left Canada, and migrated to United States – with her family as a permanent U.S. resident and started work at the University of California, Berkeley, California.

Mukherjee felt great relief in America and merged much more easily with the life and people around. She felt that America had a more positive attitude towards Indian immigrants as compared to Canada. Canada is a country that resists cultural fusion. Mukherjee states:

> *"Canada refuses to renovate its national self-image to include its changing complexion. It is a new world country with old world concepts of a fixed exclusivist national identity."[1]*

She had diverse experience throughout life. She lived through several phases of life including a life of exile in Canada and finally as an immigrant to U.S.

> *"In an American writer, in the American mainstream trying to extend it [……] not an Indian writer, not an exile, not an expatriate but an immigrant whose investment is in the American reality not the Indian."[2]*

Bharti Mukherjee's voice has increasingly gained special attention in Contemporary Modern English literature. A close examination of
Mukherjee's background and her life reveal a series of displacements.

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1. Bharti Mukherji, American Dreamer.
An Essay from Mother Jones 1997 Issues,
Website
motherjone.com/commentary/columns/19
97

2. A Four- Hundred – year old Women; American studies Newsletter 29(Jan 1993) Ed. By Janet Sternberg, (New York, p.24).

She moved from place to place, nation to nation. This has been observed and state clearly by Fakrul Alam as follows:

> *She has produced fiction not only about uprooted individuals, but the anguish of expatriation and the inevitable frustrations felt by immigrants trying to cope with loveliness and an often hostile culture but also about the excitement of immigration, the sense of rebirth and the expectations of a better that are part of the immigrant experience.[3]*

As an immigrant herself, Mukherjee had seen and experienced life closely and intensely. This led to a colouring of her vision of life and her novels are the projection of her quest for identity in a world full of loneliness and despair.

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3. Fakrul Alam, Bharti Mukherjee, (New York: Twayne Publishers 1996) p. 9.

Mukherjee had a strong desire to express the shifting tensions and complexities of an immigrant in an alien land. In her fiction, her women characters are seen struggling to obtain a footing in a New World and re-defining for the values, the beliefs and quests for an identity in a world that is rapidly changing. Alienation, identity, crisis, cultural clashes are some of the themes that characterize contemporary fiction. Mukherjee's novels frequently use the quest mode. Her characters variously have quest for identity, quest for peace, quest for roots and quest for meaning. Mukherjee is primarily concerned with the problems of women immigrants.

Mukherjee's women who migrate cannot accurately imitate the original. As a consequence, they suffer from 'culture - shock'. The term culture – shock describes the anxiety produced when a person moves to a completely new environment. This term expresses the lack of direction, feeling of not knowing what to do or how to do things in a new environment. We can also define culture shock as the physical and emotional discomfort one suffers when coming to live in a place different from the place of origin.

Mukherjee has repeatedly asserted in her interviews and essay that America has always been a country of immigrants, which means that any one central dominant culture does not exist. America has the melting pot cultures. But in 'Jasmine' she has moved to 'fusion' rather than 'melting pot' signifying that everyone changes slightly while retaining original self. Melting pot assumes the loss of the old self and the creation of a new self.

Bharti Mukherjee has moved to fusion from the 'melting pot theory'. She refers to this phenomenon in explicit terms:

> *"It was not right to describe the American experiences as one of the melting pot but a more appropriate word would be 'fusion' because immigrants in America did not melt into or were forged into something like their white counterpart but immigration was a two way process and both the whites and immigrants were growing into a third thing by this interchange and experience."[4]*

These days immigrant are economic refugees, leaving their country and willing for the satisfaction of some personal ambition. For the immigrant, the new culture which develops in an alien land is completely different from the parent culture. The migration of multiple races, classes and cultures to America has totally changed the face of America. Those immigrants, who choose to stay and finally settle down, experience cultural transformation.

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4. Bharti Mukherjee, The Hindustan Times, 9th Feb. 1990, p.3

A leading theme throughout Mukherjee's novels is the clash of cultures and how it affects identity. Mukherjee states:

> *"Culture clashes and coalescences always been very important in understanding who we are as peoples and as individuals. Imperial literature, past colonial literature, 'first – contact' literature in North America – just to name a few sub-genres have spoken the importance of addressing the process of specific cultural encounters."[5]*

The present paper aims at an in-depth study of various facets of identity crises of immigrant Indians, especially women. The first investigation is of the problems faced by women within Indian culture in India. Indian

women confront numerous anxieties, regarding marriage and adjustment to in – laws. Mukherjee brilliantly and sensitively perceives and defines the personal yet universally recurrent reactions.

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5. Harper Collins Canada Ltd. Website www.harpercanada.com/catalog/author xml.asp

JASMINE

The novel of Bharti Mukherjee chosen for the proposed paper is 'Jasmine'.

When Bharti Mukherjee's 'Jasmine' was published in 1989, it received wide critical attention in the media. The publication had been preceded by her gaining the distinction of becoming the first naturalized American citizen to win the 'National Book Critics Circle Award for fiction'. She won the award in 1988 for the 'Middleman and other stories'.

After social and gender related titles of daughter and wife, 'Jasmine' the third novel by Bharti Mulherjee, points at a change in the title itself. The central character rises above being merely daughter or wife. The novel chronicles the experiences of a Hindu teenaged widow, named 'Jyoti' as she travels from India to America faced with a loss of identity at each stage of the journey. Jasmine manages to evolve a new identity at each stage. Whenever necessary, she frames her own code of conduct to suit the given situation.

Bharti Mukherjee analyses complicated layers of cross cultural reality through a series of adventures which the heroine undertakes during her odyssey from Punjab to California via Florida, New York and Iowa. Her odyssey is symbolic of transformation, displacement and a search for identity. The story opens with the village astrologer, under the banyan tree, foretelling Jyoti's '*widowhood and exile*'. Jyoti belongs to a society where '*bad luck dogged dowry less wives, rebellions wives, barren wives. They fell into wells, they got run over by trains, they burned to death heating milk on Kerosene stoves.*'[1]*pg.41*.

Bharti Mukherjee explores the burden of old world responsibilities and cultural ties, which represent female oppression, along with the potential of American style, individualism and the female spirit of liberation. The novel tells the story of a young girl born in the village of 'Hasnapur', India, who undergoes enormous personal and

cultural changes. Jyoti is a poor but a bright student who aspires for good education. She is educated, inspite of the protest of her conservative father. She shows the capacity, to fight and to survive. Jasmine's mother shows unusual courage in opposing the plans of the family to push her daughter into a hurried marriage with an aged widower. Jyoti eventually marries a modern, Indian man 'Prakash' whose dream is to study in the US and to start an electronic business. Jyoti is now re-named 'Jasmine' by her husband. She experiences her first identity shift in the move from feudal Hasnapur to urban Jallandhar. She continues to be influenced and guided by her traditional upbringing and considers Prakash to be merely hi-tech export who knows nothing about a woman's desire to be a mother.

Prakash Vigh's values are those of Gandhi and Nehru, unlike other men of his generation. As a village girl, she is '*born in what kind of submission that expectation of ignorance'.[204]*.

Prakash, tragically enough, cannot escape the violence that has spread from the provinces, to the city. A bomb wired into a radio kills him. With Prakash's death, Jyoti develops a new sense of purpose. She decides to go to U.S. alone, with the sole purpose of committing 'Sati' in the campus of the University where Prakash had planned to enroll himself. '*I had planned it all so perfectly. To lay out the suit, to fill it with twigs and papers. To light it, than to lie upon it in the white cotton sari I had brought from home.[118]*.

This gruesome plan inspires her to travel to the U.S. Jasmine leaves for America on forged papers knowing not what future holds in store for her. She is skeptical of life, in the unknown country. '*What country? What continent? We pass through wars, through players. I am hungry for news, but the discarded papers are in characters or languages I cannot read.'[101]*.

She ends up in a motel room at the run down Florida court with the captain of the traveler, 'Half-Face', whose name derives from the loss of an eye, an ear and half his face in Vietnam. Half Face communicates his carnal intention to Jasmine. '*You know what's coming and there aren't nobody here to help you, so my advice is to lie back and enjoy it. Hell, you'll probably like it. I do not get many complaints.'[115]*.

In the words of Rappel F. Timothy:

> "[... For Half Face and has, cohorts, women have not complained because ultimately they accepted the inevitability of the hierarchical situation and their presumed sexual nature, thus discovering

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[1] Bharti Mukherjee, Jasmine (New York: Grove Weidenfield (1989), p.41. All subsequent citations are from the same text.

that they "really" liked it after all. In this interested configuration of desire, cause and effect are conflated, and the threat of violence occluded.[2] "

Jasmine tells him that she is a wretched, Hindu widow. She has not come to America to follow the American dream of life, liberty and happiness but rather to fulfill the 'traditional role of the Indian widow and her mission is to bring her husbands' suit to America. He laughs mirthlessly at her idea **'getting your ass kicked halfway round the world just to burn a suit, never heard such a fool notion.'[114]**. He rapes Jasmine. The rape signals a crucial moment in her successive transformation and the formation of the spirit of survival. Instead of killing herself and passively accepting herself solely as a victim, she kills her attacker. Jasmine's killing of Half Face is a kind of self-assertion. Samir Dayal comments:

"She experiences an epistemic violence that is also a life affirming transformation."[3]

After this evil incident, Jasmine starts afresh. She happens to meet Lillian Gordon, a kind Quaker lady, who harbors her, renames her 'Jazzy' and teaches her to talk, walk and dress like an American. Lillian Gordon is a woman whose personal mission in life is to help 'Americanize' illegal immigrants in poetical common ways.

'She wasn't a missionary dispensing new visions and stamping out the old; she was a facilitation, who made possible the lives of absolute ordinariness that we ached for.'[131].

With her new name, Jasmine slowly gains confidence in acting American **'Jazzy in a T-shirt, tight cords and running shoes. I couldn't tell if with the Hasnapuri sidle I'd abandon my Hasnapuri modesty.'[133]**. She advised her. **'Let the past make you wary, by all means. But do not let it deform you.'[131]**. Later on she helps Jasmine to proceeds to New York for a suitable job, with an introductory letter to her daughter staying there. Mukherjee explores the promise of American style, individualism and female liberation. Jasmine survives in this strange -New World. Jasmine believes that she has

been born more than once. Thus, her changing names reflect her rebirths. Jasmine's journey serves as a metaphor for the ever moving regenerating process of life itself.

Jasmine decides to get in touch with the Indian professor, Devindra Vadhera, who had been instrumental in her husband's admission. Here, among the Vadhera's she is a helpless widow, not entitled to enjoy life. She feels increasing panic yelling up within her:

"I felt my English was deserting me [.....] Nirmala brought plain saris and salwar-kameez outfits for me from the shops so, I wouldn't have to embarrass myself or offend the old people in cast off American T-shirts. The saris patterns were for much olden women, widows". [144-145].

Having experienced the freedom of being an American, she finds the restrictions misplaced. She leaves the professor's family and contacts Lillian's daughter, Kate.

With the help of Kate, Jasmine continues to transform herself into an independent American woman. Kate finds her work with Taylor and Wylie Hayes. They gave her new name 'Jase'.

"I liked the name he gave me: Jase. Jase was a woman who bought herself spangled heels and silks charter use plants". [176].

The addition of a steady income adds to Jasmine's transformation. She is absorbed in the American world, forgetting all about her mission, as she herself accepts:

"I should have saved; a cash stash is the only safety net [.....] Jyoti would have saved. But Jyoti was now a sati-goddess; she had burned herself in a trash – can – funeral pyre behind a boarded lived for the future, for Vijh and wife. Jase went for movies and lived for today".[176]

Jasmine's life changes further when Duff gives her another name; 'Day Mummy'. In the new surrounding marked by personal warmth, Jasmine becomes more Americanized, more confident of her proficiency in English but her Indian values do surface now and then, for instance – Wylie's idea of leaving her husband Taylor in search of 'real happiness', shocks her. She feels:

"American had thrown me again. There was no word and I could learn, no one I could consult, to understand, what Wylie was saying or why she had done it. She wasn't happy? She looked happy, sounded happy, acted happy. Then what

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[2] T. Timothy Rappel, 'Re-inventing ourselves a Million Times: Narrative, Desire, Identity, and Bharti Mukherjee's 'Jasmine'. College Literature vol.22 issue 1 (1995) pp.181-191, (p.182).

[3] Samir Dayal, 'Creating, Preserving, Destroying: Violence in Bharti Mukherjee's Jasmine' Bharti Mukherjee: Critical perspectives ed. Emmanuel S. Nelson, (New York: Garland, publishing, 1993), p.71.

did happy mean? Her only chance? Happiness was so narrow a door, so selective"? [181-182]

For the traditional Indian wife, it is impossible to think about breaking her bond with her husband. Jasmine learns the transistoriness of human relationship in America. She begins to understand the bitter truth.

"In America nothing lasts. I can say that now and it doesn't shock me hardest lesson of all for me to learn. We arrive so eager to learn, adjust, to participate, only to find the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible, or so wonderful that if won't disintegrate".[181]

Jasmine establishes herself and is no longer haunted by rootlessness. At this juncture, Sukhwinder, the assassin of her husband appears in New York. To protect her new family, Jase escape to Baden, Iowa. Her escape is not a sign of cowardice, it represents the 'life affirming' force. She is running away to preserve life and not escaping from life. This journey becomes a tale of moral courage, a search for concrete identity. Uprooted from her native land, Jyoti does her best to absorb herself into a new and alien society as an immigrant.

Jasmine's metamorphosis with its shocking upheavals and its show evolutionary steps incorporates all the traumas of cultural transplant and identity crisis. In Iowa, Jasmine gets a job as a teller, and meets the fifty year old <u>Bud Ripple Meyer</u>, an old banker. Bud not only gives her a new name – 'Jane'. It is her strangeness that adds to her beauty, 'Bud courts me because I am an alien.

"I am darkness mystery, inscrutability. The east plugs me into instant vitality and wisdom. I rejuvenate him simply by being who I am".[200].

Every move by Jasmine is a step forward in her Americanization. Jasmine's flight to Iowa and her new name Jane is indicative of steady immersion into the melting pot of American culture. It is argued that, Mukherjee gives Jyoti more than one name during the course of the story to portray the ability of a modern woman to have multiple selves during her life time.

Jasmine willingly embraces the company of Bud out of matrimony and also carries his child in her womb. When Taylor and Duff arrive Iowa, Jasmine decides to cast off the role of the caregiver and drops the name Jane.

"It isn't guilt that I feel; its relief. I realize I have already stopped thinking of myself as Jane. Adventure, risk, transformation: the frontier is pushing indoors through in caulked widows. Watch me re-position the stars."[240]

Jasmine finally decides to leave the American dream to the fullest and beings her journey to California to make that dream come true. She leaves Iowa for the promise of a new state, opens all the possibilities of the woman she is capable of becoming.

Jasmine's restless moves from one place to another, betray her alienation and bewilderment. She remains very conscious of the fact that she is an 'outsider' in America – an illegal immigrant without a passport – living among aliens. She is always apprehensive about Americans and she constantly suffers humiliation and disappointments.

"This country has so many ways of humiliating and disappointing.[29]. Her Indian values echo in her heart; 'a good Hasnapur wife doesn't eat just because she is hungry. Food is a way of granting or withholding love.'[216]. [......] I will wait supper for you. Indian wives never eat before their husband's".[213].

This proves that even if she is living with an American in an American household, her ideal is an Indian wife, who is by nature self-sacrificing.

Jasmine is also a rebel and revolutionary. She protests against Indian stereotypical patriarchy – defined concept of womanhood. She revolts against the conservation Indian attitude towards poor widows who are treated like non-entities. Bharti Mukherjee, through her character raises her voice against 'Sati' system, which compels young widows to sacrifice their lives.

In the novel 'Jasmine', Bharti Mukherjee describes in detail, the changes the immigrants undergo as they forge new lives for themselves in America. Some, like, professor Vadhera and his wife Nirmala, never truly let go of their past lives, creating for themselves a world in America that is never really American.

'[.....] they had Indian food stores in the block, Punjabi news papers and Hindi film magazines at the corner news stand and a movie every night without having to dress up for it. They had a grateful servant who took her pay in food and saris'. [145-146].

The novel presents Jasmine as a pioneer, who hopes to find complete assimilation into the melting pot of culture. Jasmine is the tale of the representative immigrant. Bharti Mukherjee has created a heroine as exotic as the many worlds in which she lives. Mukherjee suggests that the only way to survive in the new land is to be like Jasmine and not an *'attempt to preserve the fragile identity as an Indian'*:[4] and she believes in fusion; *'Immigration was a two way process and both the whites and immigrants were growing into a third thing by this interchange and experience'*.[5]

Kali symbolize the icons of a woman's inner strength, to be her own guide and savior. Jasmine committed herself on a dangerous journey to carry out her husband's unfulfilled wishes. After Half-Face has raped her, she wants to commit suicide, but resists because she feels her mission is not over yet, *'there would be plenty of time to die'[….] I extended my tongue and sliced it' [117]*. Then she turns into death incarnate and kills Half-Face. *'My mouth had filled with blood. I could feel it on my chin.'[118]*.

This terrible incident of cutting her tongue symbolizes the evaluation of a new woman. *'With my mouth open, pouring blood, my red tongue out'.[118]*.

She reflects:

> *"What a monstrous thing, what an infinitesimal thing, is the taking of a human life; for second time in three months. I was in a room with a slain man, my body blooded; I was walking death. Death incarnate".[119]*.

Mukherjee is inverting the Kali myth. Kali is one of the several names of the female consort of Shiva. Jasmine, in the course of the novel, goes from one man to another. Related to the same incident Bharti Mukherjee uses another popular Greek myth of the legendary bird *'Phoenix'* who turns to ashes and rises again Jasmine acts as a kind of phoenix – she burns her dishonored. Clothes and out of the ashes rises phoenix – like in a new self. The phoenix represents this higher, spiritual principle of release from the bondage of matter and soaring high to the supreme divine. Jasmine undergoes re-birth and begins her journey into the U.S. marching on for a new identity. *'I could not let my personal dishonour disrupt my mission. There would be plenty of time to die; I had not yet burned my husband's suit. I had not stood under the palm trees of the college campus.' [118]*.

Mukherjee believes that,

> *"Our souls can be reborn in another body, so the perspective I have about a single character's life is different from that of an American writer who believes that he has only life."[6]*

Jasmine denied death and March on:

> *"I buttoned up the jacket and sat by first fire. With the first streaks of dawn, my first full American day, I walked out the front drive of the motel to the highway and began my journey, traveling light." [121]*.

With Prakash's death, the astrologer's prediction of widowhood and exile come true. Instead of leading a life of a widow, she, aims for America. America gives her the power to change her fate. She is no longer confined to the social order and cultural patterns of her forefathers. Jasmine shapes a new identity for herself. With each phase of her life, she matures as a woman. After her husband's death, she does not seal her life; she continues living in all circumstances in order to survive. At the end of the novel, Mukherjee's approach is feministic. Her heroine is very optimistic at the end when she moves in with Taylor Hayes – a Columbia Physicist, whom she thinks, she actually loves. She is the mother of seventeen year old 'Du' – on immigrant like herself out of sympathy; she decides to have the baby of 'Bud' – a local banker who is paralyzed. When Taylor asks her to join them as they resettled in California, she is pregnant and she agrees to go along. She identifies herself as someone, *'Greedy with want and reckless from hope.' [241]*.

Mukherjee is defining a modern woman. She is actually trying to convey her message through her mouthpiece Jasmine that,

> *"Change and adaptability are the key to survival, and that the successful immigrant has the instinct."[7]*

Some critics are of the view that in order to seek fulfillment of her dreams and to survive, Jasmine crosses all barriers of set rules of conventional morality, but Mukherjee contradicts and says that she has portrayed Jasmine;

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[4] Bharti Mukherjee, Introduction to Darkness (India: Penguin 1990), p.3

[5] Bharti Mukherjee, An Interview, The Hindustan Times, 9th Feb. 1990, p.3

[6] The Massachusetts Review, p.651

[7] Iowa Review, op. cit., p.23

"Lovable, but [.....] not moral in the conventional sense. She is moral in her own way. She knows what's right and wrong for her. But she does end up being a tornado who leaves a lot of debris behind."[8]

In this way, Bharti Mukherjee, very skillfully portrays the joys and sorrows of jyoti, throughout her gradual transformation and adjustment to the NEW World. This novel can also be read as the study of the desire of a young girl to lead a full life.

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[8] Iowa Review, op. cit., p. 25

Women in the Land of "Melting Pot": A Comparative Study between Bharati Mukherjee's Jasmine and Sandra Cisneros' Esperanza

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Abstract— *Women writers have made remarkable strides in the arena of literature and generously put across their aggravations, struggles, afflictions, and also their successful experiences in their writings. Of these, the immigrant women have reshaped and redefined the literature in a significant way because they suffered from the 'twin burden' of being immigrant and female. Among the immigrant writers Bharati Mukherjee an Indian born American and Sandra Cisneros a Mexican-American have achieved a high water mark in the literary canvass. They*

tell the tales of those immigrants whose stories go untold. Mukhejee's Jasmine and Cisneros' The House on Mango Street picture the struggle of women in an alien land, relate the cost they pay to create a perceptible existence in a strange land. The protagonists of these two novels, Jasmine and Esperanza constantly reinvents themselves, modifying their identities as their American experience goes on and as they acquire consciousness of what it means to start a new life in a new country. These two characters make me feel the strength of women, open a new horizon for me, which is why I have decided to work on this title. In my paper I am going to explore the idea of "melting pot", identity crisis, sense of belonging, sexual abuse, Jasmine and Esparenza's immigrant experience, their attitude towards their own community, and their determination to create a new identity and new sense of belonging to the "land of opportunity".

Keywords— *melting pot, sense of belonging, immigrant crisis.*

Immigrant experience serves as a fertile literary ground for the writers. They grip the reader's psyche with heartrending accounts of the aspiring outsiders. Over the course of her thirty-year creative and critical career, Bharati Mukherjee has energetically been engaged in redefining American national identity from the perspective of immigration. To discover, create, and retrieve America's multicultural myths and histories, Mukherjee rejects the expatriate's nostalgia. She represents immigration through the logic of transformation. Jasmine in Bharati Mukerjee's *Jasmine,* for instance, begins her journey travelling through the underbelly of the immigrant trade route on forged papers, through the tiered bunks on the trawlers out of Europe, and ends up metamorphosing into a creature who is infatuated by the promise of America.

Throughout Cisneros' life, her Mexican-American mother, her Mexican father, her six brothers, and she would move between Mexico City and Chicago, never allowing her much time to get settled in any one place. Cisneros' writing has been shaped by her experiences. A sense of shifting she has experienced in the earlier stage of her life and which is also reflected in her matchless character Esperanza. Cisneros by herself felt the life of an immigrant and voices her suppressed and agonized experience through the character Esperanza Cordero. She writes in her introduction to *The House on Mango Street:* "Because I was unsure of my own adult voice and often censored myself, I made up another voice, Esperanza's…" (Cisneros xxiv) .*The House on Mango Street* was awarded the Before Columbus American Book Award in 1985.Like Jasmine, Esperanza cherishes the wish to construct a meaningful identity in America through assimilation.

According to Sonya Dutta Choudhury: "Immigrant literature may seem to occupy a curious midway world, weaving a tapestry that is at once familiar and far away. Yet, it is a validation of the American way of life, with assimilation being seen as coming of age". Phillip Lopate in his article "Immigrant Fiction: Exploring an American Identity" says, "in these novels, the immigrant experience often begins in a spirit of wild, open-ended adventure, as their protagonists fling themselves halfway around the world, breaking dramatically with past lives to settle in a big country full of promise, though soon enough the sphere contracts to an urban ghetto or small town, where they are thrown into an introverted,

claustrophobic self-protectiveness amidst their own kind. The immigrating family distills the tensions from within and without: On the one hand, it shields its members against a hostile or indifferent environment; on the other hand, it entraps them in a prison where sibling rivalries, oedipal struggles, and marital discords have little opportunity for diffusion. The sensitive child (often the author-surrogate) can escape through education, and, indeed, immigrant novels are filled with the romance of schooling, but once freed from the familial coils of emotional blackmail through learning and assimilation, the individual is faced with a new loneliness, and guilt for leaving his or her people behind." Since 1965, when the late Robert Kennedy, who was Attorney General at that time, changed the immigration laws, making it easier for people from non-European countries to come into the United States, there has been a steady and visible growth in the population of non-European Americans. In Bharati Mukherjee's jasmine

We find the protagonist jasmine experiences a death-defying journey as an illegal immigrant and make her way to America to realize the "real life". She does not hold fast to nostalgia and adopt herself to the patterns of dominant American Culture-"I changed because I wanted to. To bunker oneself inside nostalgia, to sheathe the heart in a bulletproof vest, was to be a coward" (Mukherjee 185). Sandra Cisneros *The House on Mango Street* illustrates the claustrophobic ghetto life. Esperanza, protagonist of this novel, find herself immure in her barrio and longs to be integrated with the prevailing American society- "One day I will say good bye to mango. I am too strong for her to keep me here forever. One day I will go away" (Cisneros 110).

The term "melting pot" came into general usage in 1908, after the premiere of the play *The Melting Pot* by Israel Zangwill .it is a metaphor for a heterogeneous society becoming more homogeneous, the different elements "melting together" into a harmonious whole with a common culture (wiki). It is particularly used to describe the assimilation of immigrants to the United States. It indicates the blending of diverse nationalities, ethnicities and cultures. In terms of immigrants to the United States, the "melting pot" process has been equated with Americanization. In the novel *Jasmine* we find, Jasmine is always upbeat to establish a new cultural identity through constant incorporation of new skills, desires, and habits.she is constantly replacing saris with T-shirts and cords, learning the names of local baseball teams, buying Dairy Queen at the mall and even learning how to walk like an American-"I checked myself in the mirror, shocked at the transformation, jazzy in T-shirt, tight cords and running shoes. I could not tell if with the Hasanpuri sidle I'd also abandoned my Hasanpuri modesty" (Mukherjee 133). Besides, merging into the dominant

culture jasmine incorporates some eastern habits among her western neighborhoods: "people are getting used to some of my concoctions, even if they make a show of fanning their mouths. They get disappointed if there is not something Indian on the table" (Mukherjee 9).

Jasmine and *The house on Mango Street* relate the tale of two immigrants from two different continents. Jasmine from India and Esperanza a Mexican, their diverse origins play no role in their world of longing. Both of them repudiate the imposed norms, roles; yearn to locate a place of their own in an alien land. Their much desired metamorphosis was not rosy. To realize their dream they face many hurdles, for being women and immigrant. Esperanza and Jasmine sound similar in their audacity, in craving a new world with buoyancy.

Esperanza Cordero lives in an impoverished Chicano ghetto, defies living a life of isolation and confinement. She fights against the socialization process imposed on Chicanas, rejects the model presented to her- "but I have decided not to grow up tame like the others who lay their necks on threshold waiting for the ball and chain" (cisneros88). She in a self-affirming way declares herself as a rebel-" I have begun my own quiet war"(Cisneros 89).

Again, in Jasmine we see the same dissenter spirit-"my grandmother may have named me Joyoti, Light, but in surviving I was already Jane, a fighter and adapter" (Mukherjee 40).

Esperanza and Jasmine shuttle between identities. Esperanza's name, in "My Name" represents her most basic struggle with her Spanish-American identity. Esperanza states, "In English my name means hope, in Spanish it means too many letters" (Cisneros 10). She also reveals that she is named after her grandmother, who like Esperanza was born in the "Chinese year of the horse which is supposed to be bad luck if you're born female because Chinese like Mexicans don't like their women strong" (Cisneros 10). After this realization, Esperanza longs for a new name and identity. She states, "I would like to baptize myself under a new name more like the real me" (Cisneros 11). This preference ultimately forces Esperanza to leave Mango Street, in search of a more promising future. Esperanza also struggles to find her identity by overcoming the stereotypes which other women in the community exemplify. Sally, an older girl on Mango Street, introduces Esperanza to sexuality and the supposed glamorous myth associated with femininity. However, after her own rape, Esperanza sees Sally, who falls into the same trap as most of the other women on Mango Street, as someone who "got married too young and not ready, but married just the same" (Cisneros 101). Esperanza does not want to become trapped in the same situation in which Sally finds herself and uses Sally's situation as a learning experience and a negative model of

relationships. These realizations also add to Esperanza's drive and need to leave Mango Street. Jasmine in the novel *Jasmine* experiences the same identity crisis. To touch her dream she sheds so many personas like so many skins –" Joyoti of Hasnpur was not Jasmine, Duff's day mummy and Taylor and Wylies *au pair* in Manhattan; that Jasmine is not this Jane Ripplemeyer having lunch with Marry Webb at the university club today" (Mukherjee127).

Esperanza and Jasmine both face the trauma of an immigrant. Jasmine embarks on a perilous journey to a new world of fulfill her husband's dream. With a forged passport she sets off the journey, she sleeps in tiered bunks, under the tarp, faces the death itself. She states the sufferings of illegal immigrant-" we are the outcasts and deportees, strange pilgrim visiting the outlandish shrines, landing at the end of tarmacs, ferried in old army trucks where we are rougly handled and taken to ropped-off corners of waiting rooms where surly, barely wakened custom guards await their bribe" (Mukherjee 103). Esperanza reveals the feeling of the native people towards the immigrant- "those who don't know any better came into our neighborhood scared. They think we're dangerous. They think we will attack them with shiny knives" (cisnerros28).

Women are always victim of male oppression. In men defined world there is no sanctuary for women. We find Esperanza who is determined not to live the lives of other ghetto women, who does not cross the street like other girls, straight ahead, straight eyes, she also faces the sexual abuse-" the one who grabbed me by the arm, he wouldn't me let me go…only his dirty fingers nail against my skin…" (Cisneros100). Jasmine sets off an uncertain journey to accomplish her husband dream. At the very outset her dream gets demolished by the monstrous Half-face. While Jasmine and Esperanza try to explore a new horizon, their feminine identities impede them to bloom.

"The land of opportunity" fascinates people with its charming American dream: life, liberty and the pursuit of happiness. Jasmine and Esperanza both nourish and aspire to grasp this dream. Esperanza never feels at home within her barrio. For her it was confinement, a source of anguish, alienation. The "sad red house" on Mango Street makes her feel like nothing. The house on Mango Street is a heavy burden that Esperanza must carry. She is ashamed of it "no, this isn't my house and shake my head as if shaking could undo the year I've lived here. I don't belong. I don't ever want to come from here" (Cisneros 106). She does not like Mexican traditions and culture brought to the united states and settled in Mango Street together with the small red Mexican houses. She rejects her house in Mango Street longing for a house of her own. A dwelling she does not associate with the world of Mango Street. The barrio metaphorically represents a

mooring Esperanza is tied to: "… I am a red balloon, a balloon tied to an anchor" (Cisneros 9). Esperanza's dream house is outside the barrio. She dreams of a "white house with trees around it, a great big yard and grass growing without a fence" (Cisneros 5). She craves for a "white house" like the house owned by the American people " people who live on hills sleep so close to the stars they forget those of us who live too much on earth" (Cisneros 86). She wishes a house far away from Mango Street, a nice house with flowers and big windows. There would be no nosy neighbor watching, no sheets and towels and laundry- a perfect and clean house. But these are not found in a Latino neighborhood. Going out of Mango street means going to a world of freedom, where she can act freely as a woman and have a "… house of my own…, a place that will allow Esperanza to accomplish her American dream of possessing a house. Choosing to have a house outside Mango Street means Esperanza's assimilation into the American mainstream. Hailing from an oppressive and rural family in India, Jasmine comes to America in search of a more fruitful life. She thus begins her journey westward and her quest for a new self. She tries to establish a new cultural identity by incorporating new desires, skills and habits. From the very outset we find Jasmine strives to integrate herself with the American culture. Lillian Gordon transforms her from jasmine to Jazzy. Jasmine tries to "walk and talk American" (mukherjee134). Within one week she loses her shy sidle. While an Indian taxi driver talks against American people jasmine thinks: "I would not immure myself as he had" (Mukherjee140). She feels uncomfortable in professorji's house which they have converted into Punjab ghetto. She wants to get away from the claustrophobic traditional Indianans, " I wanted to distance myself from everything Indian" (Mukherjee 145). In Flushing she feels immured. She is spiraling into depression behind the fortress of Punjabiness. She sobs from unnamed, unfulfilled wants. Flushing is not the downtown of dreams she has conjured. She leaves Flushing because "I did not want to live legally if it also meant living like a refugee" (Mukherjee 171). She wishes to be a part of American society, "I wanted to know the way such a man lives in this country. I wanted to watch, be a part of it" (Mukherjee 167). Jasmine does her best to belong to this new world and during this self-assertion she undergoes several transformations, from Jasmine to Jazzy to Jase and finally, Jane Ripplemayer who is pregnant with the child of a white man- Bud. Jasmine touches her dream and becomes part of her dream land by conceiving a white man's child. At the end of the novel we find a Jasmine who talks and thinks like American. Now she is ready to leave the "old-world of dutifulness", ready to fight fete and "reposition the stars".

Both Jasmine and Esperanza foster the dream of assimilation but with a different attitude towards their origin. Jasmine wishes to cut off her Indian self. She wants to forget her Indian past. Her genuine foreignness frightens Bud. She wants to distance herself from Indian people, attitudes. She is different from her adopted son Du who has kept in contact with his community of origin, "My transformation has been genetic: Du was hyphenated" (Mukherjee222). On the contrary, Esperanza desires to be assimilated to serve her community, "They will not know I have gone away to come back. For the ones I left behind" (Cisneros 110).

The House on Mango Street and *Jasmine* relate the histories of economic and physical violences that fuel immigration and those immigrants face upon reaching the New World. Protagonists of these novels illuminate the making of American mind. Overlooking their vulnerable feminine identity Jasmine and Esperanza carve out their way to their dreamland. They listen to the voice of their heart and tread the untrodden path. They make us feel the vigour of women and encourage us to touch our long cherished dream.

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The Collapse of American Dinner Rituals in Anne Tyler's *Dinner at the Homesick Restaurant*

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Abstract— *Anne Tyler's Dinner at the Homesick Restaurant (1982) explores the dissolution of the family unit, and the psychological impact on its characters when they can no longer fit into the idealized Dick and Jane heteronormative family paradigm. The dinner place, the empty place that Tyler's father Beck Tull no longer occupies, is the complex focus of Dinner at the Homesick Restaurant. In this essay, I explore how Tyler delves deep into this absence of place and space during the dinnertime ritual as a metaphor for the collapsing family, no father figure dynamic—a world where mother-woman struggles to survive.*

Keywords— *Anne Tyler, Dinner at the Homesick Restaurant, divorce, dinnertime, dysfunctional family, family systems.*

I. INTRODUCTION

Anne Tyler is one of the most sensitive contemporary Southern authors to provide glimpses into the often times tragic rhythms of American family life. Many of her over sixteen novels explores the gritty details of individuals navigating through the vulnerable landscape of dysfunctional family relationships. Her narrative explorations dive deep into the psychological search for individual realization and a sense of belonging in a fragile family structure. Tyler continues her poignant examination into the personal trauma of abandonment and the collapse of family life in her Faulkner*ian* influenced novel, *Dinner at the Homesick Restaurant, (1982).* Nominated for the National Book Critics Circle Award, and told from the perspective of a dying Pearl Tull, similar to *As I Lay Dying*, *Dinner a the Homesick Restaurant* addresses the changing family dynamics of dinner rituals over the course of thirty years between 1941 and 1970—a Postwar time of renewed interest in family unity and connectedness.[1]

It was after WWII, that Americans returned to traditional gender roles, reinforcing the heteronormative, two-parent, mother/father structure as a cultural symbol of happiness and security. Considered to be "the matrix of identity,"

postwar society encouraged and idealized everything family, particularly its triangular patriarchal paradigms, which had the father working and the mother staying at home and tending to the children and domestic affairs (Knapp, 1997, p. 225). This family archetype played an important role in shaping social family constructs as children primers like *Dick and Jane* of the perfect white mother/father, two children family structure were used in America from 1930 to the 1970s to teach reading and reinforce family values. Highlighted in the primers and in society, the ritual of the family dinner symbolized heteronormative family togetherness as mother, father, and children ate and shared their daily stories and concerns around the dinner table. Dinnertime was considered "a nurturing place for self-esteem" (Duke, p. 1). It is against this socio-cultural backdrop, that Anne Tyler sets the Tull family, a family torn asunder by the abandonment of their father Beck Tull, and, as a result, the abandonment of the dinnertime ritual.[2]

According to Eudora Welty (1978), "Place is one of the lesser angels that watch over the racing hand of fiction" (p. 117). Tyler's *Dinner at the Homesick Restaurant* explores the dissolution of the family unit, and the psychological impact on its characters when they can no longer fit into the idealized *Dick and Jane* American family. The dinner place, the empty space/place that Tyler's father Beck Tull no longer occupies, is the complex focus of *Dinner at the Homesick Restaurant.* Tyler delves deep into this absence of place and space during the dinnertime ritual as a metaphor for the changing family, no father figure dynamic. For it is the dinnertime ritual, embedded in American psyche that unravels in the Tull Family. Annette Kolodny (2001) refers to Pearl's behavior as "reflexive perception—the sense of finding oneself in a situation, of being dissociated from one's world" (p. 4). Although this may be true, matriarch Pearl Tull's psychological response is to avoid dinnertime altogether so she can disassociate from these feelings.

First articulated by Greek Philosopher Democritus (460-370 B.C.), it can be argued that Pearl's avoidance of pain is the motivational stimulus behind her human action at the

dinner table. Eighteen-century philosopher Bentham provides a prescription for Pearl's psychological behavioral pattern asserting, "Nature has placed mankind under the guidance of two sovereign masters, pain and pleasure. It is for them alone to point out what we ought to do, as well as to determine what we shall do" (p.1). Freud (1890), in his classic *Principles of Psychology* expands further on this principle, claiming pleasure and pain are the motivational impetus behind all psychodynamic activity (p. 45). Pearl's behavior to keep clear from the negative stimuli of the dinner ritual consequently shapes and molds the personalities of her children, and her own *mother-woman being.* The children's internalization of Pearl's avoidance behavior provides the psychodynamic dramatic elements as Tyler focuses on the clash between the dominant "ideal" of family and *mother-woman* and the marginalized Tull family who try to imitate what they have been conditioned to believe is the "objective" reality (McLellan, 2000, p. 67). This clash of ideals provides the narrative framework of Tyler's *Dinner at the Homesick Restaurant.*

As we shall see, the meaning associated with homesick is complicated and played out in may ways throughout the narrative (Petry, 1996 p. 196). The interpretations are endless. Does homesick mean "sick **for** home," or a sense of mourning for the loss of the cohesive family unit and the "nostalgic memories" associated with family life? Does it mean "sick **of** home" itself, the source of pain and suffering? (Petry, 1996, p. 196). Each character has a different psychological interpretation of "homesick." Knapp (1997) points out the paradoxical nature of homesickness: "sick **for** home or sick of **it**" (p. 242). Nonetheless, each character must carry his/her "homesickeness" into the revisioning and rewriting of his/her identity after the divorce; each must now make meaning out of the empty spaces hastened by the break-up of the home, the family unit. As such, each member carries the psychological pain of displacement and "homesickness"; the deep longing for all that is associated with home, and family, its joys, its sufferings, and its myriad rituals. In rewriting the empty space, each "character tries to construct a family for him or herself" (Town, 1982 p. 14). Individual family members will rewrite his/her own story forming a gathering of stories based on a familiar Southern family theme–loss and acceptance (Knapp, 1997, p. 228).

I.   ABANDONMENT AND DISPLACEMENT

We first meet blind, 85-year old Pearl on her deathbed ruminating about the pivotal moments in the unfolding of her motherhood journey. Pearl recalls her story as her memory allows in painful bits and pieces, evoking memories of her earlier 30-year old self when she turned down a college education from Uncle Seward, because she believed "it would be an admission of defeat" (Tyler, 1983, p. 4). Influenced by the social paradigm of the time, Pearl valued the idealized notion of family over a career and individual independence. Perhaps, it is this reason that, when traveling salesman Beck Tull comes and goes, leaving three children in his wake, Pearl cannot accept her new "place" in society as the abandoned wife/mother, especially in a society intolerant of social differences.[3] Pearl, raised on the social concept of happiness that requires a husband, cannot understand what has happened to her. She tells Beck, "I don't understand you" (Tyler, 1983, p. 10). Not only does Pearl fail to understand her husband, she doesn't understand her new situation, a situation that has left her completely opposite of her ideal self. "This new dynamic creates a sense of social and individual displacement and invalidation" (Makhlouf-Norris & Norris, 1973, p. 277). Annette Kolodny(2001) refers to Pearl's behavior as "reflexive perception—the sense of finding oneself in a situation, of being dissociated from one's world" (p.7). As a result, Pearl's response to this perception of her abandonment is to isolate her self further from society and her family by pretending her husband hasn't left. According to Joseph B. Wagner, "She cannot talk to her children about the loss, and they must discover for themselves that their father has left them" (Wagner, 1990, p.72).

Pearl tells her neighbors, Beck is "away on business," so that outsiders can believe the "Tulls are a happy family" (Tyler, 1983, p. 9). She wants to preserve this image for her children also; albeit, at one point when she "had just passed her fiftieth birthday" she was going to tell them, "only she couldn't tell them" (Tyler, 1983, p. 13). Instead, Pearl avoids all mention of Beck's abandonment, closes the curtains to shut out the truth and avoids the source of her pain—the family dinner ritual, an empty place setting—where Beck's absence is so obvious. According to Elizabeth Evans, the family dinner "stands as a major image, serving as a paradigm for family expectations that come so often to disappointment" (Bail, 1988, p. 133). It is this disappointment Pearl avoids throughout the novel. If she avoids the dinner table and dinner conversation, perhaps the children won't notice and discuss why Beck is not there. Pearl tries to avoid all situations that call for family seating arrangements, picnic gatherings and the like as "they tended to recall only poverty and loneliness" (Tyler, 1983, p. 21).

After a long day's work at Sweeney Bros. Grocery she comes home to her "second shift" of unpaid labor (Hochschild, 1989). Pearl takes out her frustration by banging noisily in the kitchen, "throwing pots through windowpanes" (Tyler, 1983, p. 50).[4] Pearl's avoidance of dinnertime is represented in other rushed, unplanned, empty meals of mashed potatoes and undiluted cream of mushroom soup. Exhausted from work and having to take up the "second shift," this time without pay and no financial help from her husband, Pearl struggles as the sole responsible parent and provider of the family. Other times, her exhaustion and sheer frustration from her husband's abandonment has her so upset she brutalizes her children with name calling, "You upstart," and "You wretch, you ugly horror" (Tyler, 1983, p. 71). Her most horrendous wish is that she wished they'd "all die" and end up "dead" in their "beds" (Tyler, 1983, p. 54). Pearl's rage comes at the cusp of the collapse of the American family and the feminization of poverty, which many women face(d) because of divorce.[5] It is no wonder that she is enraged at her dire financial predicament.

On their first Thanksgiving after the abandonment, there is little gratitude for what has happened to Pearl and her children, hence no turkey, no shared harvest and blessing for this fractured family struggling to maintain some semblance of socially prescribed conventions. This is in contrast to the Norman Rockwell Thanksgiving painting, which appeared on the cover of a 1943 Saturday Evening Post glorifying the ideal American family, the family that "inspired America" (Saturday Evening Post 3/1943). Tyler chips away at this perfect family dinner, showing how Pearl is exhausted and time-staved, juggling work, household duties, childrearing, and dinner planning. Pearl sacrifices herself to maintain some semblance of family, struggling in the shadows of this Normal Rockwell ideal. She feeds her fractured family the best way she can in nutritional fragments. According to Robert W. Croft (1998), "Food is a central metaphor, representing physical and emotional nurturing" (p.11). Pearl's daily hardship to feed her children adequately against the socially accepted paradigm of the family dinner, becomes symbolic of her heroic struggle to be the sacrificing *mother-woman*.

Pearl's avoidance of the dinner ritual also extends outside her family home, portrayed when the family assembles for the first time at Scarlatti's Restaurant and Pearl breaks it up and heads "towards the door," when she discovers Ezra will not live up to her vision of his being a teacher (Tyler, 1983, p. 96). Ezra, who wants to bring the family back to the table to engage in the ritual of nourishing togetherness, questions why his family cannot "eat a meal from start to finish" (Tyler, 1983, p. 113). On other occasions, Pearl's object avoidance behavior impels her to explode in anger in order to destroy the family ritual before it even commences. She self-reflects and questions her behavior at dinnertime, asking: *Why?* What is it about dinner that makes her act this way? Elizabeth Evans, in *Family Matters: We Make our Own Like,* asserts, "Pearl Tull looks at her life, insisting that she had not always been a difficult old woman" (Tyler, 1983, p. 136). Perhaps, Pearl's perception of herself could be true if she had lived in less difficult times, when conventions and social expectations were different. As readers and critics, we can impose our contemporary feminist "what if" perspective: What if she had chosen against the social norm and had gone to college, choosing a path of independence instead of marrying Beck? What if she didn't live in a society that worshipped dogmatic notions of family, ostracizing those who didn't fit in? What if she had accepted the "truth" of Beck's absence in her family? What if she was able to act differently and accept and embrace the changing face of her family, the changing family dinner dynamic? But is it fair to trap Pearl in another paradigm, just because she is a female?

Although Pearl does not evaluate her plight from twenty-first century feminist codes, she has some degree of self-awareness of her actions at dinner time when she says, "So then, why, I went and made a scene that caused the dinner to be canceled, exactly as If I'd planned it all ahead of time, which of course I hadn't… I know when I'm being unreasonable. Sometimes, I stand outside my body and just watch it all, totally separate" (Tyler, 1983, p. 140). Mother Pearl's behavior is deep, complicated, conflicting; she sincerely wants to know the secret, "often like a child peering over the fence at somebody else's party, she gazes wistfully and wonders what their secret is. They seem so close" (DHR 191). She ponders the secret connectivity of these families, wondering what cohesive unifying element holds them together in a world she perceives as isolating and alienating. "Could it be the fact that they participate in sports? Read books together? Have some common hobby"? (Tyler, 1983, p. 191). She reflects on the mysterious nature of human connection, "these little threads of connection between people," something quite common in Southern Literature (Evans, 1993, p. 10). It is this aching absence that Pearl must reconcile on her journey to understand its impact on her children and family. She wonders if she is to blame for her failed family or if "it's simply fate, and not a matter for blame at all" (Tyler, 1983, p. 191).

Pearl's self-reflection is itself an act of liberation and movement towards the truth. Contrary to Doris Betts's position (1990), Tyler's characters "do not rebel; they do not kite off for independent lives and careers; they generally appear singularly oblivious to the strong feminist issues of the day" (p. 8). While Pearl certainly doesn't tear down the constraining yellow wallpapered paradigm of postwar society, she does in other ways express rage at her predicament—an abandoned *mother-woman* forced to financially fight for her family's survival. Albeit, her children suffer from her occasional bouts of frustration, Pearl rises to the challenge, gets a job, and financially supports her family. No, she does not swim far away into the eternal ocean of consciousness like Edna Pontellier abandoning her family responsibilities. Indeed, Pearl is unlike Edna in that she has given up more than the "unessential," more than her "money." Unlike Edna, she has given herself to her children, courageously facing her challenges, as difficult as they are. The claims that Tyler's fiction does not take up "political feminist issues" and does not have a "strong protest against the patriarchy" do not take into consideration the bold dedication of Pearl's time and energy to keep her family financially afloat (Evans, 1993, p. 11). Pearl Tull confronts the family codes of postwar society and the changing face of "mother-woman."[6] Feminist critics do not acknowledge Pearl's boiling rage at a postwar society that sold her a one-way ticket to domestic martyrdom, societal alienation and financial poverty. Feminists with a "capital F" who forged their way to "F-dom" on the backs of the changing face of American postwar "mother-woman" should take note of Pearl's rage, her anger. It is there in all its **F**ury.

Yes, perhaps this anger is displaced at the dinner ritual and often sadly misdirected at her children, especially Holocaust looking-too-thin-for-her-own-good as a teenager Jenny, the burning rage does nevertheless exist even if it is not recognized in the "average Women Studies Syllabus" (Betts, 1990, p. 3). [7]

The Primal Event
Pearl's denial of Beck's absence, especially at the traditional custom of dinner, manifests in her anger and rage towards this ritual, Pearl's children bearing the brunt of this anger, each in different ways. Similar to *As I Lay Dying,* through a series of interconnected narratives, we are front row center to each child's internalization of Pearl's suffering, and his/her perspective, as it impacts individual growth and development. Through the collapse of the family we are privy to the difficulties and shortcomings of parenthood and the impact of "non-nurturing mothers and physical or psychological absent fathers" on the children (Schneiderman, 1996, p. 20). John Updike (1992) refers to this abandonment as "the primal event," suggesting that the children themselves are victim to a "love that must for survival flee its object, and daily communication that masks silence – that deep resentful silence of those who live together" (p.109).

As the story unfolds, "chapter by chapter gives us Cody's, Jenny's, Ezra's and even Luke's view of the branching consequences of the primal event" (Updike 1992, p. 109). Stuck inside this unspoken cycle of abandonment, Jenny recalls:

> which of her children had not felt her stinging slap, with the claw-encased pearl in her engagement ring that could bloody a lip at one flick? She herself, more than once had been slammed against a wall, been called 'serpent,' 'cockroach,' 'hideous little sniveling guttersnipe.'" (Tyler, 1983, p. 71)

Jenny internalizes her mother's pain and dreams at night of her mother shrieking at her, dragging her "out of hiding as the Nazis tramped up the stairs" (Tyler, 1983, p. 71). The Holocaust trope used in association with Jenny emphasizes Jenny's emotional and psychological starvation, abuse, and alienation. She's incapable of forging meaningful lasting relationships in her early adulthood, choosing to marry an emotionally disconnected Harley Baines in her senior year, agreeing in an "all right," "no-nonsense communication" (Tyler, 1983, p. 91). It is no surprise Jenny leaves this marriage and returns home. Later, she marries Sam the painter, "one of those graceful compact small types I've never trusted since," someone similar in qualities to her own father, "totally shiftless" and "totally unreliable," who abandons her before Becky is born (Tyler, 1983, p. 198.) For a while, Jenny is a single mother like her own mother, struggling to raise her daughter while attending medical school, as now she struggles to live up to her social ideal of what it means to be a woman, a mother in an ever-changing society. Frustrated at the Helen Gurley Brown influence of balancing motherhood and career, she too lashes out and abuses her own daughter.[8] This is portrayed when she "slammed Becky's face into her Peter Rabbit *dinner* plate and gave her a bloody nose"(Tyler, 1983, p. 95) When she yanks out her daughter's hair, "all her childhood" returns to her reinforcing the cycle of abuse and rage at the dinner time ritual (Tyler, 1983, p. 95).

After her divorce to Sam, Jenny marries Joe, a man who has been abandoned by his own wife who fled to Idaho for a "quickie divorce," leaving him with six children (Tyler,

1983, p. 197). Here, with Joe and the seven children, she finds solace amidst the busy, chaotic rhythms of domestic life. Jenny is strong, suggested by the sign Joe has made her: **"**Dr. Tull is not a Toy" (Tyler, 1983, p.195). Pushed and pulled in the psychological undertows, she has survived the tumultuous cycle of abandonment and oppressive social expectations. She tells Slevin's teacher that there is no need to blame the past in order to get on in the present saying, "I don't need to blame the adjustment, broken homes, bad parents, that sort of thing. We make our own luck, right? You have to overcome your setbacks. You can't take them too much to heart" (Tyler, 1983, p. 202). Like her mother, Jenny struggled, but ultimately she accepted her past and all its imperfections, developing the habit to see "life on a slant," blending her and Becky into a different kinship structure reflecting the changing face of the American family, redefining and re-visioning what it means to be a family in contemporary society, what it means to be a mother-woman (Tyler, 1983, p. 212).

Brother Ezra's narrative focuses on his need to participate and celebrate the family dinner ritual, one he idealizes as the connecting glue to family solidarity. After Ms. Scarlatti dies, he takes over her restaurant and renames it –"The Homesick Restaurant," a place where families can have family dinner where he would "cook what people felt homesick for" (Tyler, 1983, p. 125). For Ezra, food is nourishment for the body and soul. Different from Cody and Pearl who avoid the dinner ritual, Ezra is mysteriously drawn to it and uses it as a means to nurture and embrace his family. According to Paul Bail (1988), Ezra's attempted family dinners are "the central metaphor," as it is "meant as ritualistic affirmation of family cohesiveness, but, like Sisyphus's boulder that never quite reaches the summit of the mountain" (p.109). Ezra keeps pushing the metaphorical family ritual up the hill towards his ideal in spite of his betrayal by his fiancée Ruth and his brother Cody. Whistle playing, singing "every little soul, must shine," meditative Ezra becomes the caretaker and eyes of his dying mother.[9] While some critics claim that Ezra mutely absorbs the tragedies of his life, a closer look reveals a sensitive, compassionate feminine quality. Ezra is a spiritual guide, leading Pearl and the family back to itself in its new form. It is more than coincidence that his name is taken from Ezra, the Jewish priestly scribe of 459 BCE who led 5,000 Judean exiles living in Babylon back to their home city of Jerusalem. Ezra Tull is trying to bring his family back home, and as she lay dying, trying to help his mother integrate memories from her past to make sense of the present moment. He offers her the gift of mindful presence

spending hours by her bedside, describing old photos and reading from her diary, helping her make sense out of her life, helping her recall that during her life, her existence, she did experience moments of peace, happiness. Pearl finally seems satisfied when Ezra reads a passage, she wrote earlier in her life:

> *Early this morning ... I went out behind the house to weed. Was kneeling in the dirt by the stable with my pinafore a mess and the perspiration rolling down my back, wiped my face on my sleeve, reached for the trowel and all at once thought, Why, I believe that at just this moment I am absolutely happy.'*
>
> His mother stopped rocking and grew very still.
>
> *The Bedloe girls' piano scales were floating out her window;* he read, 'and a bottle fly was buzzing in the grass, and I saw that I was kneeling on such a beautiful gree little planet. I don't care what else might come about I have had this moment. It belongs to me.'
>
> That was the end of the entry. He fell silent.
>
> Thank you, Ezra,' his mother said. 'There's no need to read anymore.' (Tyler, 1983, p. 287)

Alas, Ezra bridged the gap between past and present for his mother reminding her that she did have moments of happiness, unencumbered by the past or the future. It is this gift of presence Ezra awakens in his mother's memory. Ezra accepts the present conditions and lives in the here and now of time and *place* and situation, accepting the "what is*ness"* of the here and now. Influenced by Russian Existential Buddhism, Tyler echoes a metaphysical perception of the world, which calls for the serenity of the mind, unaffected by worldly distractions and transcending the ordinary world, leaving the world while in the midst of society. Joseph C. Voelker (1998) acknowledges this worldview, arguing that Ezra can find "comfort in the depths of the eternal present" (p.146). It is this comfort he tries to share with his mother and his family.

A contrasting worldview reveals itself in the most conflicted family member, Cody Tull, who seems to have the same object-aversion to the family dinner ritual as his mother, an object-aversion to the present*ness* of the ritual. The most wounded child after Beck's departure, and the child Pearl believes is most like her, Cody vies for his mother's love and attention always trying to sabotage his brother Ezra's reputation and place of affection in the family unit. Cody lives his life in competition with Ezra for this love, his antagonistic hostility towards Cody manifesting in a series of cruel childhood pranks against him. The arrow incident early on in his childhood exposes a competition so deep it is reminiscent of the biblical rivalry

between Abel and Cain, in which elder brother Cain spent his life irritated at having to tend to his younger brother, Abel, and kept asking his parents, "Am I my brother's keeper?"(Genesis 4:9). For Cody, this translates to whether there is enough love to fill the psychic whole of his splintered ego. It is this question, which haunts him throughout his journey, as he confronts his enmity and competes for his mother's love. The arrow, which ends up injuring Pearl, becomes the metaphor for this battle for Pearl's heart and approval. As Pearl lay dying, she recognizes Cody's emotional turmoil wondering if there shouldn't be some "statute of limitations" on his anger and hostility (Tyler, 1983, p. 22). "Was he going to absolve her? He was middle-aged. He had no business holding her responsible any more" (Tyler, 1983, p. 22).

Joseph C Voelker (1998) refers to Cody's emotional life as "entirely made up of 'memories and anticipations,' catalogs of childhood wrongs and a striving for goals that lose their savor as soon as they are within his grasp 'as if anything you can have is something it turns out you don't want'" (p.115). Cody Tull is stuck in a frustrated mother complex, a complex that fuels all his competitive actions, preventing him from being at peace with the present moment, at peace with himself. A successful efficiency engineer, Cody runs from the past into the future, moving his family from town to town, never settling down into the being and now of his *presence*. Although Paul Bail (1988) affirms that, "Ezra's ease of access to the 'now' is the source of Cody's envy" it is the most signifying source of his psychological discomfort (p.115). His desire to overcome his brother and win his mother's love becomes the motivating factor in his social behavior, as he perceives life as a battlefield that is either won or lost. Paul Bail (1988) asserts that, "Competition is essential to Cody's enjoyment of life as it is a 'measurable and commodity like time'" (p.110). His quest for this immeasurable affection determines his work choices, as he chooses the same type of business as his father, trying to outdo and compete with this image – all for Peal's affection.

In addition, Cody's conquest of Ruth can be metaphorically described as a conquest for his motherly love. Sadly, this perception of love as a limited commodity clouds Cody's ability to trust the love he so wishes to possess. He compares Ruth's love to that of his mother, saying Ruth has always "loved Ezra better than me" (Tyler, 1983, p. 231). He even thinks Ezra is competing for the love of his son, asking, "Don't you see he's out to steal my son? Don't you *see*?" (Tyler, 1983, p. 190). Utilizing the italics, Tyler comments on the importance of varying childhood

perspectives, which are dependent on the "slant" the angle, given to a circumstance. Whenever Cody recalls his childhood, he prefaces it with "This really happened," implying to the reader, that maybe Cody's childhood narration is not reliable, not taking into consideration the other variables that contributed to the childhood events he has concretized in his mind (Tyler, 1983, p. 227). Always in a psychic battle to achieve more, to prove he is worthy, to assuage his fears that he is not the cause of his father's abandonment, Cody hangs extended in a spatial vacuum. Cody cannot control the past and so he perceives the present as threatening.

Mary J. Elkins (1990) calls this a characteristic of a Faulkne*rian* deterministic world wherein "the past dominates the present, quite often exercising a 'malign influence on the present'" (p.125). Cody carries this behavioral code inside him, reflexively reacting to every situation as another potential rejection and abandonment. Past and future finally collide for Cody when he tells his father what he does for a living and his father responds with pride. He realizes in this moment, "his success had finally filled its purpose," a purpose always outside of time (Tyler, 1983, p. 302). He questions his life's actions and motivations, asking, "Was this all he had been striving for—this one moment of respect flitting across his father's face?" (Tyler, 1983, p. 302). Cody's childhood perceptions are further called into question, when he complains about his mother and Ezra offers a different perspective. "Think of the other side," Ezra told him, awakening in him another way to view the world, another "slant" (Tyler, 1983, p. 306).

Family Staple: Forgiveness

Ironically, at the end of the novel, it is Cody who runs after Beck after his final act of abandonment when the baby is choking at Pearl's memorial dinner. In this interaction, we realize that Cody had internalized his father's mores and perception of time of always having "a purpose" like "you are heading someplace purposeful" so that "none of the lowlife will mess with you" (Tyler, 1983, p. 309). Beck confesses his difficulty in being comfortable in the present, telling Cody how whenever a woman got too close to him, he would move on. "Oh, it's closeness that does you in," he says again showing the significance of space and time (Tyler, 1983, p. 312). With the knowledge from the past, Cody is finally able to awaken to the present as he *sees* "his family rounding the corner, opening like a fan" (Tyler, 1983, p. 314). He is "surprised and touched," as he can finally see the vibrant life around him and is transformed

into the present, as "seagulls drifted through a sky so clear and blue" that it brought back *happy* memories of his childhood, as if the painful childhood memory had lifted so he could see that "little brown airplane, almost motionless, droning through the sunshine like a bumblebee" (Tyler, 1983, p. 314).

Pearl's funeral finally brings everyone back to the dinner table for one last dysfunctional meal. A sense of forgiveness and acceptance awakens among them, especially Beck and Cody, as "forgiveness is possible only after understanding" (Spector, 1997, p.323). The echoes of Ezra's vision of merging the past and present become more poignant: "All we have is each other…We've got to stick together, nobody else has the same pat that we have" (Tyler, 1983, p. 338).

In the end, the past, present, and future finally transcend space in what Mary J. Elkins (1990) describes as a "devaluation of chronology," as the family comes to terms with the past and *place* and settles into the gathering moment of *presence* (p. 78). It is as if Pearl planned it this way all along with her funeral invitation to Beck. From this perspective, this *slant,* the memory ⸺the pain becomes the pearl.

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[1] According to Mary J. Elkins (1990), "Tyler may be intending evocation," as in this novel, "a mother's death brings together her family to participate in a ritual act: funeral journey in one, a funeral dinner in the other" (p. 119). Whether this is an act of revenge against her family is debatable, but not a topic explored herein.

[2] Tyler's formative years were influenced by the changing socio-cultural dynamic of the time reflected in her own mother's choice of bedtime stories, Virginia Lee Burton's *Little House*, "which could be seen as the story of agrarian ideal destroyed by modernism and commercialism and of an attempt to restore the lost way of life" (Bail, 1998, p. 15).

[3] Beck up and left "one Sunday night in 1944," corresponding to the time frame of the Holocaust perhaps, suggesting a similar annihilation of the Tull family (Tyler, 1983, p.7).

[4] I refer to the myriad discussions of the feminization of poverty at this juncture in the collapse of the American family.

[5] This is a reference to Kate Chopin's *The Awakening.*

[6] Mother-women "idolized their children, worshipped their husband, and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels (Chopin, 1899, p. 29).

[7] At this point, if the reader has not picked up on this yet, I am sympathetic to Pearl's rage as a divorced educated woman of three young children in the 1990s who was faced with similar circumstances. How do I combat an entrenched patriarchy willing to sell out child support—a mere family pittance for financial gain?

[8] In 1960s, Helen Gurley Brown claimed that women could have it all, "love, sex, and money."

[9] From a Faulkner*ian* perspective, Ezra can be compared to Cash in "their uncomplaining acceptance of whatever must be" (Elkins, 1990, p. 120).

The Ambivalent Protagonist in Achebe's *Arrow of God*

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Abstract— *The paper is an attempt to study the character of Ezeulu, the protagonist of Chinua Achebe's novel Arrow of God through the lens of Homi K. Bhabha's concept of 'ambivalence'. Ezeulu is the chief priest of the native Igbo religion and has a great influence on the clansmen. He is very proud of his position as "the ezeulu," but at the same time admires the white man and his government. The coloniser attempts to use Ezeulu's influence on the clan as a tool to further strengthen their fort. This attempt affects the personal as well as the private life of Ezeulu leading to his alienation.*

Keywords— Ambivalence, Menace, Mimic men.

I. INTRODUCTION

Ambivalence describes the two conflicting sides of an individual who is at the same time attracted to two or more opposing ideas or ideologies. "The concept of ambivalence is first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. It also refers to a simultaneous attraction toward and repulsion from an object, person or action."(*Post-Colonial Studies: The Key Concepts* 12) It was Homi.K.Bhabha who applied the concept in post colonial studies. According to Bhabha ambivalence "describe(s) the subtle mix of attraction and repulsion that characterizes the relationship between colonizer and colonized" (13). This "relationship" may be both "exploitative and nurturing." So in Bhabha's theory ambivalence disturbs the colonial authority and so it is an "unwelcome" outcome of the coloniser's strategies. Bhabha states that an ambivalent "mimic man" could be a direct threat or apparent "menace" to the coloniser. Ezeulu the protagonist in *Arrow of God* is the chief priest of Ulu, a position that earned him great respect in his native village. Ulu is one of the chief deities of Umuaro, a collection of six villages in south-eastern Nigeria. Ezeulu is a different sort of man when compared with his clansmen. "His *obi* was built differently from other men's huts" (*Arrow of God* 1). The distinctiveness of his *obi* is a metaphor used by Achebe to infer the character of Ezeulu. Ezeulu's pride is an important factor that leads the events of the novel to the climax. But it is not the feeling of self-importance or pride that distinguishes Ezeulu from other male members of his clan. Ezeulu's pride is only a device through which the ambivalence of his character is revealed.

II. DISCUSSION

Ezeulu is an ardent follower of the native cultural practices and rituals and also values the power and culture of the white man. This ambivalence defines his self. His identity is totally dependent on the native culture as he lives a prestigious and prosperous life as a Chief Priest of the native religion. The name 'ezeulu' literally mean 'the chief priest of Ulu.' Achebe never reveals the real name of his protagonist. This is a conscious technique used by the author to enhance the ambivalence and to elevate the final alienation of Ezeulu. So all the respect and prestige that Ezeulu enjoys is a direct contribution of his native religion and culture. Ezeulu himself should be aware of this role of native religion in preserving his status at Umuaro. He always tries to appropriate Ulu as the supreme deity of Umuaro and in the process he has earned a few enemies also like the Priest of Idemili. He very much enjoys the power he has as the chief priest of Ulu. He is very dedicated to his profession and values the native religion as the back bone of Umuaro.

Ezeulu is also fascinated by the power of white man and his customs. Unlike the other members of his society he is not ready to neglect the importance of the white man's presence. Though he recognises white man not as a threat, he is conscious of their hidden aim and believes that they are here on a purpose. Ezeulu's passive nature is most evidently manifested in his attitude towards the white man and their religion. This passiveness is a very essential part of his ambivalence. Being the chief priest he could not directly participate in the activities of the white man though the white man's power greatly fascinates him. It is the prestige that the native religion conferred upon him that prevents him from this direct involvement. The position of Chief Priest at the same time prevents Ezeulu from becoming a mimic man like Unachukwu or Isaac and adds to the complexity of his ambivalence.

As Ezeulu cannot enter himself into the religion and customs of the white man and not being able to restraint his curiosity he asks his son Oduche to join the missionaries. Oduche is thus initiated by his father to imitate the white man. This decision of Ezeulu to send his son to the white man has created a lot of criticisms in the village. Many elders including Ezeulu's friend Akuebue was puzzled at this decision by Ezeulu. But the fact is that

a white man named Captain T.K.Winterbottom made enough works to influence Ezeulu. In fact, Ezeulu became only a medium, a tool at the will of Winterbottom to lure a native boy.

Captain Winterbottom is the head of the British administration of the region. He is not presented as a stereotypical colonial authoritarian figure. But Achebe depicts him as a wise and compassionate colonial officer who never contempt the native people. However, the inherent threat of colonial authority is present inside him and he is also a manipulator and exploiter of the natives. Captain Winterbottom is much like the coloniser Charles Grant who introduced "partial reforms" as he was very careful in his dealing with the natives. He comes as a special officer appointed by the British Government to pacify the war between Okperi and Umuaro. It is during the trial of this war that Winterbottom acquaintances with Ezeulu. Ezeulu is asked to be a witness by the white man and Ezeulu who is against war confesses the crime of Umuaro. The people of Umuaro lead by Nwaka are very much distressed by this unbiased act of Ezeulu and they see him as a traitor. But Ezeulu is least worried about the natives' comments because by telling the truth he has earned the respect and friendship of the white man "Wintabota" who describes Ezeulu "the only witness of truth" (7). This act of Ezeulu is the first one he did to gain the respect of white man. He further longs to cement his relationship with the white man and has no second thoughts when Winterbottom requested him to send one of his sons to the missionary.

But by the time many of the villagers began to develop bitterness against Ezeulu "because he had spoken the truth before the white man" (6) and they began to see him as "a friend of the white man." The phrase that Winterbottom used to describe him was a matter of pride to Ezeulu. But in theory, by calling Ezeulu as "the only witness of truth" Winterbottom was attributing an inferior status to one of his subject. This is same as the process of Macaulay's "official introduction of interpreters." And by conferring a status the wise colonial administrator Winterbottom has established his superiority over the supreme head of the native religion. This novel status elevates the pride of Ezeulu and encourages him to execute further actions that distinguish him from his counterparts.

Though Ezeulu sent Oduche to the missionary school he is unwilling to free Oduche from his control. He wants Oduche to remain both as a faithful son and a learner of the new religion. He hopes that Oduche's conversion to Christianity would bring good for his family in the future.

> At first he had thought that since the white man had come with great power and conquest it was necessary that some people should learn the ways of his deity. That was why he had

agreed to send his son, Oduche, to learn the new ritual. He also wanted him to learn the white man's wisdom, for Ezeulu knew from what he saw of Wintabota and the stories he heard about his people that the white man was very wise (42).

He hopes that one day his son will become an essential part of the white man's system.

Ezeulu's ambivalence of character is revealed when Oduche prefers Church over his obligation as a son and a brother. Oduche informs his father that he will not be there to help building a homestead for his brother as he is assigned to go to Okperi by the Church. This hurts the pride of Ezeulu who says:

> Listen to what I shall say now. When a handshake goes beyond the elbow we know it has turned to another thing. It was I who sent you to join the white man, Wintabota. He asked me to send one of my children to learn the ways of his people and I agreed to send you. I did not send you so that you might leave your duty in my household. Do you hear me? Go and tell the people who chose you to go to Okperi that I said no. Tell them that tomorrow is the day on which my sons and my wives and my son's wife work for me. Your people should know the custom of this land; if they don't you must tell them. Do you hear me? (13-14)

Ezeulu is afraid that his son Oduche would give more importance to the Church than the native religion represented by him. Even though the pride of being a friend of the white man lessens or overpowers his fear. So he allows his son to continue his dealings with the church by suppressing his fear. This creates ambivalent and conflicting thoughts in his mind:

> But now Ezeulu was becoming afraid that the new religion was like a leper. Allow him a handshake and he wants to embrace. Ezeulu had already spoken strongly to his son who was becoming more strange every day. Perhaps time had come to bring out him again. But what would happen if, as many oracles prophesied, the white man had come to take over the land and rule? In such a case it would be wise to have a man of your family in his band (42).

The change that was happening to Oduche was very apparent. Ezeulu preferred to believe that this change is inevitable as the "world is changing" (45). Ezeulu was only a conscious witness of the change and he justifies his part in the change of Oduche's life. At first he was sure that Oduche will not go out of his control even though he joins the other religion. He was very careful in choosing

Oduche among his sons. He did not choose his favourite and youngest son Nwafo as he wants him to succeed him as the next "Ezeulu." His eldest son Edogo is a family man and is not suitable for the task. Obika his second son is a drunkard and incontrollable. So it appeared to Ezeulu that Oduche is the perfect choice. He also boosts a confused Oduche: "I have sent you to be my eyes there. Do not listen to what people say – people who do not know their right from their left. No man speaks a lie to his son; I have told you that before. If anyone asks you why you should be sent to learn these new things tell him that a man must dance the dance prevalent in his time'" (189).

Oduche at first was unwilling to join the church and is apparently forced by Ezeulu. With the incident of Oduche locking a royal python in a box the things got more worsen for Ezeulu. He was slowly being alienated from his society and this incident accelerated it. He was aware of this alienation. "He was full of amazement at the calumny which even people he called his friends were said to be spreading against him" (59). Even Oduche's mother was unhappy at her husband. Every one accused Ezeulu and alienated him without acknowledging the role of the Church. Ezeulu also did not criticize the church for his son's deed. He always maintained a passive response when the Church or the white man tried to irk the smooth going of his family. This passivity is even more evident when he refuses to accuse the white men when they whipped Obika. He says to Edogo: "I think he was late in going. But the white man would not whip a grown man who is also my son for that. He would be asked to pay a fine to his age group for being late; he would not be whipped. Or perhaps he hit the white man first …" (88) This passive reaction is due to the ambivalence of his character. Later in the novel he says to Akuebue: "a stranger can whip a son of mine and go unscathed because my son has nailed up his ear against my words" (98).

His pride or self-importance is the only factor that encourages him to comment against the white man. But this ambivalence of Ezeulu is not the same as the one of Unachukwu, John Nwodika, or Obi Okonkwo, other famous characters of Achebe. But Ezeulu's ambivalence is the earliest version of the ambivalence of Bhabha's "mimic men". However, Ezeulu is not a mimic man himself. He knowingly or unknowingly became a part in the white man's technique of 'initiation' into colonial mimicry. Even though he feels alienated from both his own people and the white men he survives the British Government's attempt to tempt him to accept their offer. In fact, it is his pride that kept him away from accepting their offer. But in his rejection to become "the paramount chief" what is revealed is his ambivalence.

The criticism of his native people never disturbed his mind. As a chief priest he has certain obligations towards his people. But he is least concerned about his obligations and considers his power as a device to accomplish his decisions. For the people of Umuaro Ezeulu is not only a religious leader but also a role model. "People were asking: 'If the Chief Priest of Ulu could send his son among people who kill and eat the sacred python and commit other evils what did he expect ordinary men and women to do?" (125)The deeds and decisions of Ezeulu thus had a direct impact on the life of Umuaro. The white man Captain T.K. Winterbottom was so wise in maintaining his friendship with Ezeulu, but the attribution of the title of "paramount chief" is part of a larger colonial policy.

Ezeulu is not only negligent to the criticisms but also justifies his ambivalent decisions and flawed deeds. The commoners' anxieties and opinions are represented through the voice of Akuebue. Akuebue is a well-wisher of Ezeulu and always be there as a medium of solace throughout the novel whenever Ezeulu had to dealt with a crisis. But Ezeulu seldom values his friend's advices. Akuebue says to Ezeulu: "but you forget one thing: that no man however great can win judgement against a clan. You may think you did in that land dispute but you are wrong. Umuaro will always say that you betrayed them before the white man. And they will say that they will betraying them again today by sending your son to join in desecrating the land" (131). But Ezeulu is stubborn to all his critics including Akuebue. His reply to Akuebue reveals his stubbornness:

> 'Don't make me laugh,' said Ezeulu again. 'So I betrayed Umuaro to the white man? let me ask you one question. Who brought the white man here? Was it Ezeulu? We went to war against Okperi who are our blood brothers over a piece of land which did not belong to us and you blame the white man for stepping in. have you not heard that when two brothers fight a stranger reaps the harvest? How white men went in the party that destroyed Abame? Do you know? Five.' He held his right hand up with five fingers fanned out. 'Five. Now have you ever heard that five people- even if their heads reached the sky- could overrun whole clan? Impossible. With all their power and magic white men would not have overrun entire Olu and Igbo if we did not help them(132).

He justifies his part and accuses the natives for all the chaos. At a point he even justifies the cause of white men who according to Ezeulu is dragged into the native chaos. He further adds: "Who showed them the way to Abame? They were not born there; how then they find the way? We showed them and are still showing them. So let nobody come to me now and complain that the white man did this and did that. The man who brings anti-infested

faggots into his hut should not grumble when lizards begin to pay him a visit" (132). Unlike Okonkwo of *Things Fall Apart*, Ezeulu is not ready to accept his mistakes. He is even unaware about his mistakes. He is more like a modern Nigerian politician or a thinker. His words suggest that that he is more than an ordinary tribal leader. He is much ahead of his time when he says: "We have shown the whiteman the way to our house and given him a stool to sit on. If we now want him to go away again we must wait until he is tired of his visit or we must drive him away" (132).In the case of Oduche locking the sacred royal python we see Oduche criticising not the Christian religion or the white man but the natives. Ezeulu also justifies his decision to send his son to the church. He justifies it by saying that it is a sacrifice.

> A disease that has never been seen before cannot be cured with everyday herbs. When we want to make a charm we kook for the animal whose blood can match its power; if a chicken cannot do it we look for a goat of a ram; if that is not sufficient we send for a bull. But sometimes even a bull does not suffice, then we must look for a human. Do you think it is the sound of death-cry gurgling through blood that we want to hear? No my friend, we do it because we have reached the very end of things and we know that neither a cock nor a goat nor even a bull will do (133).

In the final chapter, a totally alienated Ezeulu scolds his estranged son Oduche for destroying his expectations:

> 'Do you remember, Oduche, what I told you when I sent you among those people?'… 'Since you have become dumb let me remind you. I called you…and told you to go and be my eye and ear among those people.I did not send Obika or Edogo; I did not send Nwafo, your mother's son. I called you by name and you came here- in this *obi* – and I sent you to see and hear for me. I did not know at that time that I was sending a goat's skull. Go away, go back to your mother's hut' (220).

Here also Ezeulu is not admitting that his decision to send one his son to missionary was a mistake. Instead he prefers to believe that he made a mistake by selecting Oduche.

Ezeulu's ambivalence is best manifested when he rejects the offer of becoming the paramount chief. Most of the villagers and even the white men never expected such a determined decision from Ezeulu. Ezeulu's lust for power is known to all: "At first few people in Umuaro believed the story that Ezeulu had rejected the white man's offer to be a Warrant Chief. How could he refuse the very thing he had been planning and scheming for all these years, his

enemies asked?" (176) His foremost enemy Nwaka describes Ezeulu's ambivalence as madness: "'The man is proud as a lunatic,' he [Nwaka] said. 'This proves what I have always told people, that he inherited his mother's madness" (176).

Tony Clarke in the absence of Captain Winterbottom tried his best to persuade Ezeulu. "Tell the white man that Ezeulu will not be anybody's chief expect Ulu" (175). This reply of Ezeulu to Clarke reveals the other side of his ambivalent nature. At this stage his pride forces him to value his native religion over everything. But the irony is that he delays the announcement of the New Yam Festival. This affects the entire economy of Umuaro. As a Chief Priest it is his duty to declare the correct date. But he adamantly stings on the customs which were actually for the welfare of the natives. Ogbuefi Ofoka reminds Ezeulu of his own ambivalence by saying Ezeulu's old words that "a man must dance the dance prevailing in his time" (212).The natives affected by poverty and financial crisis starts criticising Ezeulu for his delaying of the declaration. "Perhaps Akuebue was the only man in Umuaro who knew that Ezeulu was not deliberately punishing the six villages" (219). He tells to Ofoka: "I know Ezeulu better than most people. He is a proud man and most stubborn person you know is only his messenger; but he would never falsify the decision of Ulu. If he did it Ulu would not spare him to begin with" (212).

But we cannot assume that Akuebue is right in his understanding of Ezeulu. Ezeulu's main concern is to show the natives on his authority. At his first day at Okperi he contemplates his revenge against his natives:

> He had temporarily lost his status as Chief Priest which was painful; but after eighteen years it was a relief to be without it for a while…. But his greatest pleasure came from the thought of his revenge which had suddenly formed in his mind as he had sat listening to Nwaka in the market place. … Ezeulu's muscles tingled for the fight. Let the white man detain him not for one day but one year so that his deity not seeing him in his place would ask Umuaro questions (160).

He wants to show his enemies that his absence can shake the very basement of Umuaro and hence he delayed the announcement by pointing out the customs. In sending Oduche to Church Ezeulu never considered the customs of Umuaro. He is a manipulator of customs. Another incident in which he manipulated the native customs is when he wanted not to go to Okperi when he is asked to summon there by Winterbottom. He was not impressed by the way in which Winterbottom sent the message and was so not interested in going. In order to report the message to the other elders and leaders of the clan and for attaining their support Ezeulu calls an urgent

meeting. At the meeting Ezeulu reveals his unwillingness to go. He claims that the customs prevent him from staying away from Umuaro as he is the Chief Priest of Ulu. Nwaka was also there and he suddenly points out the ambivalence of Ezeulu's claim. He says: "Is this the first time Ezeulu would be going to Okperi? Who was white man's witness that year we fought for our land – and lost?" (144)

As Ezeulu is not a mimic man himself he is not a "menace" to the colonial policies. But he offers resistance against the white man's attempt to convince him. The natives who came to visit Ezeulu after his return from Okperi said: "'The white man has met his match in you [Ezeulu]" (184). At the end of the novel, Ezeulu become alienated and he cannot distinguish his enemies. He once supported the white man and at the end asks the native to challenge him. But he wants his son Oduche to be an integral part of the white man's system. The ambivalence of his nature is very apparent in the final portion of the novel and it is revealed through the words of Nwaka: "First you, Ezeulu, told us five years ago that it was foolish to defy the white man. We did not listen to you. We went out against him and he took our gun from us and broke it across his knee. So we know you were right. But just as we were beginning to learn our lesson you turn round and tell us to go and challenge the same white man" (188).

Through the study of Ezeulu's nature we can conclude that ambivalence will lead to alienation. Ezeulu is both alienated from his kinsmen and the white men. During the first days of the detention Ezeulu was unable to sleep as the feeling of isolation haunted his mind.

> He thought once more of his fruitless, albeit cursory, search for the door of new moon. So even in his mother's village which he used to visit regularly as a boy and a young man and which next to Umuaro he knew better than any village – even here he was something of a stranger! It gave him a feeling of loss which was both painful and pleasant... Away from Ulu he felt like a child whose stern parent had gone on a journey (160).

When he is allowed to return to Umuaro he tells to a white clerk: "They [natives] call me the friend of white man. They say Ezeulu brought the white man to Umuaro." (179) Once he reaches his village he began to feel a different sort of alienation which can be directly associated with his ambivalence.

> As long as he was in exile it was easy for Ezeulu to think of Umuaro as one hostile entity. But back in his hut he could no longer see the matter is simply as that. All these people who had come to him could not be called enemies. Some of them- like Anosi – might be people of little consequence,

ineffectual, perhaps fond of gossip and sometimes given to malice: but they were different from the enemy he had seen in his dream at Okperi (187).

III. CONCLUSION

Ezeulu's ambivalence is not that sort of one we would expect from a typical mimic man or a colonial subject. Ezeulu was astonished by the power of the white man and he admired their superiority. He was sure that white man will rule the land and so he found it necessary to have a member of his family in the white man's system. That is why he sent Oduche to join Christianity. Friendship with white men was a matter of pride for him. Apart from gaining a superior status there are factors like 'fear' or 'inevitability' that encourages a native to become a mimic man. It is true in the case of Ezeulu as he himself consider white men his superior.

It can be concluded that 'ambivalence' is the most common, almost inalienable trait of a colonial subject. The final culmination of ambivalence is alienation of the character. Ezeulu is victim of this culminate alienation. Towards the end of the novel, we find him alienated both from his native culture and his white friends. But we cannot consider him as a typical "menace" of Bhabha's theory. Even though he offers some sort of challenge to the coloniser by not accepting the luring status of "the paramount chief."

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Exploring the Necessity of Private Military Companies in the Fight against Insurgency in Nigeria

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Abstract— The boko haram sect is waging an intractable insurgency war against the Nigeria state. This insurgency which started in 2009 has assumed a devastating dimension and seems to have overwhelmed the Nigerian armed forces. Although the current administration has consistently and regularly maintained that boko haram have been decimated and technically defeated the reality is that the sect is becoming deadlier and more daring by the day. Attacks are no longer limited to soft objects and civilians but targeted at the armed forces so as to gain military advantage. The recent sacking of a military battalion at Metele in which the army was completely and effectively annihilated by the sect bears eloquent testimony. It is therefore without equivocation that the Nigerian armed forces have no military capacity to contain and defeat boko haram. This position is further strengthened by the use of non-combatants called Civilian Joint Tasks Force by the government. It is for these reasons that we are making a case for the use of Private Military Companies (PMCs) in the fight against boko haram. Since the 2003 war in Iraq, PMCs have become increasingly legitimate actors in modern conflicts. In fact, it is believed that the then Nigerian government surreptitiously deployed the use of PMCs in effectively containing the boko haram in March 2015 thereby making it possible for elections to be held in the northeast of Nigeria. This article evaluates the boko haram insurgency from the view point of the failure of the Nigerian Armed Forces to curb the crises, the resort to the use of civilian joint task force and the necessity to deploy the use of PMCs as a solution to boko haram insurgency. The article concludes that PMCs have gained improved image in the world and had actually impacted positively on the Nigerian counterinsurgency effort within the short period it was deployed.

Keywords— Insurgency, Private military companies, Civilian Task Force, Boko Haram.

I.   INTRODUCTION

Conflict is a scrimmage among persons or parties who aim at gaining certain objectives or advantages while concurrently neutralizing, injuring or if possible eliminating rivals' (Obaditan, 2003).   For Ifediora (78), 'conflicts are quarrels, fights or struggles between interest groups and are one of the inescapable consequences of man's interaction with fellow humans and his environment.' In another understanding it is a 'struggle over values and claims to scarce status, power and resources in which the aims of the opponents are to neutralize, injure, or eliminate their rivals' (Coser, 1956). Conflict is not merely the outright hostilities, the firing guns and resounding battle cries. It is a constant strife that is being played out on a day-to-day basis which now and again erupts into its dramatic form of the opposing armies acting on the theatre of war. As communities and civilizations developed, so did conflict. As societies became more complex so did the nature of conflict. As conflict became more complex, so did the organization of those that engaged in them.   Nigeria Nation has experienced several conflicts including a civil war that broke out on 6th January, 1967. The war was the culmination of an uneasy peace and stability that had plagued the nation from independence in 1960. The immediate cause of the civil war itself may be identified as the coup and the counter coup of 1966 which altered the political equation and destroyed the fragile trust existing among the major ethnic groups. This regrettable civil war which ended in 1970 occasioned tremendous damage to the Nigerian state.

The insurgency Nigeria faces today appears to be deadlier and more voracious than the civil war. Since 2009, the violent activities of Boko Haram have caused major mayhem and uncertainty in Nigeria. The intensification of fierceness in 2013 climaxed with the declaration of a state of emergency in the north-eastern region of Nigeria. This declaration is in accordance to the provisions of section 305

of the 1999 constitution of Nigeria which provides that the President may by instrument published in the Official Gazette of the Government of the Federation issue a Proclamation of a state of emergency in the Federation or any part thereof. Sub section 2 of section 305 mandates the President to immediately after the publication, transmit copies of the Official Gazette of the Government of the Federation containing the proclamation including the details of the emergency to the President of the Senate and the Speaker of the House of Representatives, each of whom shall forthwith convene or arrange for a meeting of the House of which he is President or Speaker, as the case may be, to consider the situation and decide whether or not to pass a resolution approving the Proclamation. It should be noted that the proclamation of a state of emergency is an extreme conflict resolution strategy adopted only when the Nigerian Federation is at war or when the Federation is in imminent danger of invasion or involvement in a state of war or there is actual breakdown of public order and public safety in the Federation or any part thereof to such extent as to require extraordinary measures to restore peace and security. Unfortunately and quite regrettably, this extraordinary step did not yield the desired result of curbing the insurgency.

Rather, Boko Haram continued to magnify, proclaiming a so-called caliphate in 2014 and commencing in the next year a pledge of loyalty and faithfulness to the Islamic State. Obviously, the reason behind the Boko Haram insurgency in Nigeria is strategically political, in that the insurgents are attempting to replace the Nigerian state with an Islamic state governed by Sharia law, especially in the northern Muslim dominated region. Sharia law is an Islamic law based on the Quran, which regulates both public and private conduct (Merriam-Webster, 2016). Boko Haram believes a strict Islamic state under Sharia law would address the problems of fraud, bad governance, and Western influence, which does not meet the desires of the Muslim population. Since its emergence, the insurgent group has employed all forms of guerrilla tactics and violence to unleash mayhem against the state and people in an attempt to replace the Nigerian institutions, which they perceived as corrupt and Western inclined. Boko Haram took advantage of the prevailing situation to mobilize support, and recruited fighters to carry out a revolutionary Jihadist movement against the Nigerian state (U.S Department of Justice, 2014).

Accordingly, Boko Haram has carried out violent, horrific and indiscriminate attacks on innocent civilians. As their attacks increase and the situation in Nigeria continues to deteriorate, with increasing numbers of victims, there is

continued destruction of the social and economic infrastructure and disruption of education services. The conflict has spread and intensified as a result of a complex web of socio cultural, economic, ethno religions and sub-regional factors. It has evolved into what appears to be a non-international armed conflict between Boko Haram and Nigeria security forces in the states of Borno, Yobe and Adamawa and has been marked by egregious violations committed by both sides (Mohammed, 2014).

The Nigerian government has made several futile efforts in an attempt to confront the boko haram onslaught. The government deployed a Military Joint Task Force consisting of all the armed forces, paramilitary and police. This military strategy is still in existence and apparently has not achieved the expected result. The Nigerian state has however responded to the Boko Haram crisis with both a 'stick' and a 'carrot,' two approaches in an effort to solve the boko haram dilemma. The carrot tactic has involved an endeavour to engage Boko Haram members in political negotiations and/or dialogue. In April 2013, for example, former Nigerian President, Goodluck Jonathan, established a 26 member amnesty Committee on Dialogue and Peaceful Resolution of Security Challenges in the North, headed by the then Nigerian Special Duties Minister KabiruTanimu and comprised of government officials, religious authorities, and human rights activists. This committee had a three-month mandate to try to convince Boko Haram to surrender its arms in exchange for a state pardon and social integration. However, Boko Haram leader, Shekau, responded to the amnesty entreaties by saying that his group had done no wrong and that an amnesty would not be applicable to them, arguing that it was the Nigerian government committing the atrocities (Chiles, 2013).Thus, the government has also attempted the use of the same pacific methods it used to combat the Niger Delta militants to address the Boko Haram. Much within expectation, this strategy failed because the Boko Haram is with revolting ideologies, whose fundamental demands is capable of destabilizing the Nigeria state. The sect is devoid of any genuine or legitimate political or economic grievances that are capable of solution and resolution. Thus, in spite of the holistic military approach that has been adopted in curbing Boko Haram in Nigeria, the frequency and regularity of the incidences of terrorism and insurgency becomes higher and more complicated.

The boko haram insurgency has persisted for many reasons. First, the sect rides on the crest wave of religious motivation to recruit fighters and gain acceptance of the populace. Second, the sect seems to have easy access to arms. The proliferation, availability and the use of weapons of mass

destruction to wit, explosives, biological, radiological and nuclear weapons have continued to energize and sustain the sect. Boko Haran appears to have unhindered support in form of manpower, material, fund, intelligence, arms and ammunitions at the domestic and International levels. By contrast, Nigerian soldiers, particularly in the northeast, reportedly suffer from low morale, struggling to keep pace with a sect that is increasingly well-armed and trained. By many accounts troops are not adequately resourced or equipped despite humongous security budget.Third, corruption cannot be insulated from this conflict. Corruption has eaten deep into the Nigerian society permeating all sectors of the economy. Resources budgeted for the military to fight insurgency are wantonly plundered with impunity and without consequence. As a result, the armed forces are left to fight without adequate arms, logistics, motivation and inspiration. Besides, unemployment is a potent force and circumstance for terrorist activities to spring up. This has become a grave problem in the country and has led to redundancy of our educated youths thereby eliciting frustration and encouraging involvement in activities that are injurious to the society. Closely related to this is the problem of poverty. The cruelsequence of poverty continues to devastate the Nigerian society to the extent that majority of the citizens cannot afford three square meals per day.Thus, among the various dynamics limiting the government's response to Boko Haram are a lack of coordination and cooperation between Nigerian security agencies; corruption; unemployment; poverty; misallocation of resources; limited requisite databases; the slow pace of the judicial system; and lack of sufficient training for prosecutors and judges to implement anti-terrorism laws.

The failure of the armed forces to contain the voracious and deadly activities of boko haram resulted in the appearance of a new vigilante group popularly known as the Civilian Joint Task Force CJTF. Originally, the (CJTF) members were a horde of shiftless, but infuriated young men, residing in different parts of the Northeast, who endured years of aggression on their population and disturbance of their lands by the boko haram insurgents. Exasperated, they decided to join the anti-terror war willingly to unshackle their populations from the deadlyhands of Boko Haram (Ibekwe, 2016). The CJTF acquired a measure of acceptance from the people and collaboration with the armed forces. This is because they are involved in piloting security checks, acting as informants to security agents on Boko Haram, and exposing Boko Haram's hideouts to the security forces. They also fight the insurgents on the battlefront side by side with the military, and carry out rescue missions to save those in captivity of Boko Haram (Ibekwe, 2016). The emergence of CJTF is an eloquent testimony that the Nigerian armed forces have been obviously overwhelmed by the boko haram insurgents and the people are taking the initiative to defend themselves.

A private military company (PMC) as the name implies is a private corporation providing fortified combat or security services for monetary advantage. The services and proficiency offered by PMCs are characteristically analogous to those of governmental security, military or police forces, most often on a specific and lesser scale. PMCs are usually involved in direct engagement of the enemy or command of regular troops. A typical example is afforded by the former South African Firm Executive Outcomes which functioned in Sierra Leone in 1995. The companypositioned an entire battalion to support the armed forces of Sierra Leone in their fight against rebel forces (Shearer 1998). While PMCs often provide services to train or supplement official armed forces in service of governments, they can also be employed by private companies to provide defenders for key staff or protection of company premises, especially in hostile territories as is the case in the Niger Delta Region of Nigeria where multinational oil firms operate. The abysmal failure of the Nigerian armed forces in the fight against the boko haram insurgents and the resort to CJTF which also expectedly failed leaves the Nigerian government with the inevitable option of engaging the services of a PMC to immediately exterminatethe boko haram insurgents.

This paper basically focuses on the failure of the Nigerian armed forces to contain the boko haram insurgency and the attempt to rely on the Civilian Joint Task Force (CJTF) as a way out of the crises. It examines the viciousness and seeming indomitability of the insurgents and makes a case for the immediate engagement of a PMC by the Nigerian government as potent solution to this intractable insurrection. The paper is evaluative and analytical in essence and uses qualitative research methodby generating relevant literatures from secondary sources of data such as the Internet, Newspapers, Journals, Books and other relevant literatures.

II. BOKO HARAM REMAINS UNCONQUERABLE

Boko Haram has become notorious for its extreme violence. In 2014, the Global Terrorism Index designated it as the most deadly terrorist group in the world. The group has killed an estimated 15,000 people, kidnapped tens of thousands, displaced 2.3 million, and destroyed entire

communities (Thurston, 2016).The perilous height the boko haram insurgency has attained is worrisome. Nigeria undoubtedly is faced with terrorism; a worldwide phenomenon where no one is safe (Adagba and Eme, 2012). The Nigeria state is gradually slipping into a disastrous state where lives and property of the citizenry are unprotected because of the deadly activities of boko haram. A cardinal responsibility of any government is the protection of lives and property and this is achieved through the control of the instruments of coercion. With regard to the Boko Haram and the menace of criminal generally in many part of the polity, the government has not been able to proffer any effective solution.

We do not intend to go into any historical retrospection of the deadly activities of the rampaging Boko Haram insurgents because we have recent examples of their havoc against the Nigerian state. The sect recently overran a Nigerian Army battalion in Borno State on Sunday, killing the unit's commander and dozens of soldiers. A large cache of arms, ammunition and military equipment were carted away by Boko Haram fighters during the attack on 157 Task Force Battalion in Metele, Abadam Local Government Area, at about 6:00 p.m. This attack is remarkable for many reasons. First, it was an attack against a military target designed to gain military advantage as against soft target attacks. Second, the entire military battalion was completely annihilated without any challenge and/or reinforcement from the military. Several soldiers from the battalion have already been confirmed killed, amongst them their commander. In fact, military sources were unable to tell the number of Boko Haram casualties (Ogundipe, 2018).

The enormity of destruction and carnage caused by that round of attacks by the sect were unparalleled by any other attack that had been carried out in the history of the sect. What has become obvious in the fight against insurgency in Nigeria is that the even though the Nigerian government has employed military approach in its attempt to defeat Boko Haram, the group has grown in membership and has adopted deadlier, more sophisticated tactics making it one of the most lethal of its kind in the world today. Boko Haram is now indisputably seen as part of a global terrorist network and the Nigerian government pursues a predominantly counterterrorism strategy focused on dynamic military operations designed to kill and capture its fighters. The Nigerian military has on occasion claimed to have succeeded in demolishing Boko Haram. However, despite an increased military presence in the northeast, the group has proven to be adaptive and highly resilient and the government has been unable to dismantle the group or

protect the population from attacks and retaliatory raids (Matfess, 2016).

The Nigerian armed forces as it is presently composed do not have the capacity to win the insurgency war. An effective and result oriented counterinsurgency campaign and military operations that can dislodge Boko Haram must be accompany with political, economic, and progressive transformations.   The Nigerian military writhes from various foundational weaknesses that have limited its success against Boko Haram. These challenges include lack of professionalism, low morale, inadequate training, lack of appropriate or usable equipment, poor coordination and cooperation between security agencies, corruption and misallocation of resources. According to a U.S. Department of Defense assessment, Nigerian troops are "showing signs of real fear," and becoming "afraid to even engage." Frustration has reached such a level that soldiers in the Seventh Division recently opened fire on their commanding officer after twelve of their comrades were killed in an ambush. Matters are made worse by the government's ability to gather credible intelligence adequate enough in fighting a surreptitious group like Boko Haram. This situation has made it impossible to conduct effective operations or protect its forces in the field. The Nigerian army fighting the terrorists is currently under-equipped, ill-motivated, cowardly and heavily compromised.

What is clear is that the Nigerian government is oblivious of sensitive information about the sect thereby making it difficult to plan a viable counterinsurgency strategy. From all indication, the government has no accurate approximation of the statistical strength of Boko Haram, its structural forms, and intelligence-gathering methods to enable the government to devise realistic strategies for confronting and containing the sect. By contrast, Boko Haram demonstrates adequate knowledge of government counterinsurgency strategy and uses such informed position to wreak havoc on Nigerian troops. The accuracy of their intelligence has raised concern of collusion between the sect and some members of the armed forces. The sect operates with high degree of precision, secrecy, speed and surprise leaving unquantifiable destruction. One fact that has become apparent is that the sect has shown an unbelievable ability for reorganizing after major setbacks. The truth is that terrorists, because of their perfidious and gorilla approaches, are not easily defeated by weak military.

Boko Haram onslaught against the military has increased in intensity and frequency and this is because of increased militarization manifested in the use of heavy weaponry, such as anti-aircraft guns, armoured vehicles, and conventionalized attacks on military targets. Some of the

weapons were acquired through the vibrant arms trade in the area and possibly because of the increased availability of weapons following the 2011 destabilization of Libya (Higazi, 2015). However, most weapons were acquired from looting police stations and army bases, and from commandeering weapons from fleeing soldiers.

From the above, it is clear that the successes of Boko Haram have been made possible mainly by the unproductive counterinsurgency campaign of the Nigerian security forces. Nigeria has witnessed different forms of conflict ranging from sectarian to ethno-religious crises, whole sale abduction, hostage taking, arson, incidents of cattle rustlings and terrorism in the North. All these have had severe consequences on human and material resources of the nation and the armed forces seem to be overwhelmed. Boko haram has introduced a higher level of aggression and wanton destruction of lives and properties and this has exposed the weakness and inadequacy of the Nigerian military.

III. THE USE OF CIVILIAN JOINT TASK FORCE

It is not uncommon for civilians or group of citizens to rise up in challenge to armed invasion that is considered threats to the security of their community. Civilians saturate the modern battlefield, often engaging in activities that have traditionally been performed by members of the armed forces. Their rise usually emanates from the seeming inability of constituted authority to enforce law and order, or perceived delays in carrying out justice. The CJTF came into existence in June 2013 and is made up of mainly young male civilians who want to identify with and support the fight against boko haram. Their main objective is to ensure the arrest of Boko Haram insurgents. It should be noted that CJTF came into existence by an informal spontaneous reaction by civilians who were frustrated by the insecurity and devastation occasioned on their environment by the boko haram insurgents. Being civilians, the CJTF merely operated with bare hands, sticks, clubs, stones, etc. Over time, they came to acquire locally made guns to aid themselves in manning checkpoints and repelling onslaught. The emergence of CJTF is much within expectations. The boko haram insurgents operated without limitations causing grave destruction to the civilian population. Their attacks do not distinguish civilians from military objects. They adopted means and methods that occasion superfluous damage. This situation together with the apparent inability of the armed forces to contain the insurgents made the emergence of CJTF imminent and inevitable. Thus the issue of turning the gun against the citizen was what

triggered the emergence of the CJTF. The risk that the youth faced gingered them to take steps for self-preservation. By rising up opening against the insurgents, the CJTF is able to insulate herself from the suspicion of conspiracy and collaboration with the insurgents thereby preventing military intimidation, arrest and brutality. So the youths decided to organize to escape the onslaught of Boko Haram terrorists and harassment of military officers after every incident of attack. It was a significant development that helped in defining the relationship between the military and the civilian population.

It is pertinent to observe that the CJTF members have played many roles, from mostly discrete surveillance networks in the north-eastern region of Nigeria to military combat auxiliaries or semi-autonomous fighting forces in the country. These youths have used local skills to fish out hiding Boko Haram members in their various neighbourhoods. In the process, they have greatly helped in the improving civil–military relations(Afeikhena, 2015). On many occasions, CJTF has been useful in spotting Boko Haram insurgents, repelling attacks, and liberating towns and villages captured by Boko Haram.

Agbiboa, (2015) in his work the 'Youth as Tactical Agents of Peace building and Development in the Sahel' observed that:

> An overlooked but critical area of the ongoing Boko Haram insurgency is the manner in which the angry youth in Northern Nigeria are contributing their quota as the conflict unfolds. To complement the efforts of the state's joint task force/multinational task force in the anti-terrorism war, they enlist against the insurgents with bows and arrows, swords and machetes in their communities thereby given combat and intelligence support respectively.

There is no doubt that the CJTF has contributed and is still contributing tremendously in the fight against boko haram insurgents but there are some legal concerns on their direct participation in the conflict. First, it should be noted that members of CJTF are not members of the Nigerian armed forces and therefore cannot legally be called combatants. That being the case, they are not supposed to be engaged in direct battle with the insurgents. Also, the CJTF are not participants in a levee en masse and therefore are not expected to participate directly in hostilities.

It should be noted that civilians who get involved in hostilities loss all the protection available under international humanitarian law. In particular, civilians

taking a direct part maybe attacked, do not factor into proportionality calculations, and need not be considered when trying to minimize harm to civilians. This customary IHL rule is set forth for States parties in Article 51(3) of the 1977 Additional Protocol I to the1949 Geneva Conventions for international armed conflict and Article 13(3) of Additional Protocol II for non-international armed conflict. Thus, International humanitarian law generally precludes the direct participation of civilians in armed conflict.

See, for example, the Report of the Inter-American Commission on Human Rights in which notes:

> When civilians, such as those who attacked the Tablada base, assume the role of combatants by directly taking part in fighting, whether singly or as a member of a group, they thereby become legitimate military targets. As such, they are subject to direct individualized attack to the same extent as combatants. Thus, by virtue of their hostile acts, the Tablada attackers lost the benefits of the above mentioned precautions in attack and against the effects of indiscriminate or disproportionate attacks pertaining to peaceable civilians.

Members of the armed forces are taught the basic principles of international humanitarian law and are under strict obligation to abide and apply the rules in armed conflict situation. The CJTF members are basically illiterates who are unmindful of the rules of armed conflict. Expectedly, CJTF has been accused of human rights abuses and participation in extrajudicial killings. For instance, video footage published by Amnesty International of a gruesome attack alleged to have taken place on March, 14, 2014, shows what appear to be members of the Nigerian military and CJTF using a knife to slit the throats of a series of detainees before dumping them into an open mass grave.The CJTF has also been accused of raping women, false arrests, imprisonment, and arson. For example, reports from IDP camps allege the CJTF forcefully coerced females to have sex with them in return for food and protection(Caitriona and Drury, 2017). The situation is compounded by the absence of direct Government control over the vigilante group which has apparently given them the privilege to take the law into their hands by getting involved in various acts of human rights abuses, including harassment, extortion and extra-judicial killing of suspected insurgents in their neighbourhood.

Human rights abuses by the CJTF has become so endemic that on 13 July 2013, the Nigeria-based Human Rights Monitor (HRM) raised the alarm over the illegal activities of these youths who were alleged to have set ablaze the house of the Chairman of the defunct All Nigeria People's Party (ANPP) in Borno state, Alhaji Othman, for his alleged closeness to some members of the Boko Haram sect (Mamah, 2013). According to HRM, the youth vigilante group have maimed and killed many people suspected to be members or financiers of Boko Haram insurgents in Borno and Yobe states (Mamah, 2013).

The extreme abuse of human rights by CJTF is regrettable and should be condemned. Human rights are those universally recognised values and freedoms, and the legal guarantees that safeguard individuals and groups against the actions and inactions of the State, agents of the State or other individuals that interfere with their natural entitlements and human dignity (Odomovo, 2014). As universally recognised values, the protection of human rights and fundamental freedoms are usually included as essential provisions of international law, especially human rights law and international humanitarian law, and these are reflected in major international human rights treaties notably, the Universal Declaration of Human Rights (UN, 1949). Because of their primacy, human rights and international humanitarian law should be guaranteed, promoted and protected in any situation but this is not the case in the current fight against insurgency in Nigeria.

It is imperative to observe that human rights law and international humanitarian law require States to promote and protect human rights and fundamental freedoms while countering insurgency (UN, 2013). Any counter-insurgency or counter-terrorism strategy adopted by States must therefore comply with the provisions of international human rights law and humanitarian law. Counter-terrorism and counter-insurgency differs in certain aspect, but they generally include any step taken to disrupt, dismantle and ultimately, defeat insurgents and terrorist organisations (Rineheart, 2010). It is the right and duty of every State to take effective counter-insurgency measures to ensure public security.Human rights law and International humanitarian law oblige States to be accountable for human rights violations committed by their security forces while combating insurgency and terrorism. In this regard, a global counter-terrorism strategy was adopted by the United Nations' General Assembly in Resolution 60/288 of 2006, in which certain steps were taken to ensure that all counter-terrorism and counter- insurgency measures complies with international humanitarian law (Odomovo, 2014).

Security forces in Nigeria are apparently out of control in the fight against insurgency and terrorism hence the resort to the use of CJTF. To date, one of the biggest obstacles to effective counter- insurgency operations in Nigeria is the lack of trust and cooperation from local communities. Regrettably, the acrimonious relationship between host communities and security forces makes it difficult to gather important security intelligence in support of government counter-insurgency efforts, and consequently makes it easy for insurgents to win the support and sympathy of local communities that dislike JTF tactics. Indeed, the current military offensive of JTFs is counter-productive. Beyond the display of lack of capacity to combat the threat of insurgency, the State through the instrumentality of the military and other security forces have, on several occasions, arbitrarily killed many civilians and destroyed entire communities (Wisdom, 2013) . That being the case and in view of the numerous concerns raised above concerning the CJTF, it now necessary to look beyond the Nigerian armed forces and engage the services of PMCs to flush out and annihilate the boko haram insurgents.

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IV.

4.1 Private Military Companies in Armed Conflict

PMCs are defined by Carlos Ortiz (2010), in 'Private Armed Forces and Global Security: A Guide to the Issues' as:

> Legally established international firms offering services that involve the potential to exercise force in a systematic way and by military or paramilitary means, as well as the enhancement, the transfer, the facilitation, the deterrence, or the defusing of this potential, or the knowledge required to implement it, to clients.

For this research all roles were encompassed under the term PMCs including provision of convoy escort teams, protective security details, close protection, static security, mine and ordnance clearance, police and military mentoring, intelligence and language support. PMCs are generally identified as those commercial entities that provide both security and a military expertise to their clients. Ortiz (2007) considers that the PMC spectrum stretches from firms that offer the management of violence of the state, to those that restrict their activities to specific areas or tasks.

In the pastepochs, PMCs have played serious characters in armed military and security services. They have become very prevalent and relish great patronage from governments around the world. Private military actors have now challenged the monopoly of organised violence enjoyed by States since the Peace Treaties of Westphalia in 1648. They thrive and make huge profits from assorted types of military and security contracts. P. W. Singer describes PMC as "business Organization that trade in professional services intricately linked to warfare. They are corporate bodies that specialize in the provision of military skills, including combat operations, strategic planning, intelligence, risk assessment, operational support, training and technical skills (Singer, 2003). The general preference for PMCs which gathered momentum in the 1990s is attributed to a number of factors. The end of the Cold War around this period led to the downsizing of the armed forces of the major powers and the emergence of PMCs (Evgeni, 2015). Part of the traditional responsibilities hitherto vested in the regular State forces was contracted out to PMCs (Chukwuma and Ubong, 2014). Their customers include governments, corporate organizations, NGOs and rebel movements, among others. Thus, the State no longer enjoys monopoly in the provision of military and security services. Since the early 1990s, state and non-state actors trying to protect people and assets from military threats within different conflict environments have become increasingly willing to turn to PMCs for military services (Mandel, 2001). PMCs are involved in direct engagement of the enemy or command of regular troops, guarding support, military consultancy support and training, and logistical support. PMCs have the ability to significantly alter the strategic military landscape of a conflict, whether in a combative or non-combative role, often as a national defence force would (O'Brien, 2000).Furthermore they have played a decisive role in several conflicts, their presence sometimes determining the outcome of the conflict. PMCs have carried out operations from as far afield as Angola to Colombia and Papua New Guinea to Afghanistan. They have operated on every continent except Antarctica. The rise of PMCs is not a recent event (Singer, 2007). However, in the post-Cold War years, the private military industry has become an accepted alternative. Never before have PMCs been so well organised, equipped and able to "operate along business lines across the spectrum of conflict (Smith, 2003).

The utility and plausibility of PMCs is not farfetched. Most PMCs have superlative force structure consisting of adequate numbers, size, and composition of the units that comprise thedefense forces; e.g., divisions, ships, air wings. PMCs maintain technical sophistication of forces, units, weapon systems, and equipment and have the ability to

provide capabilities required by the combatant commanders to execute their assigned missions. For instance, EO had military equipment and personnel at its exclusive disposal. EO had armoured personnel carriers with 30mm cannons, amphibious armoured personnel carriers with mounted 7.62mm machine guns, Land Rovers with anti-aircraft guns, artillery, electronic intercepting systems, Soviet Mi-24 gunships (helicopter), and Soviet Mi-17 helicopters armed with rocket pods (Isenberg 1997: 8). Moreover, EO had its own air force which contained two Boeing 727 supply planes, two Andover transport planes, Soviet MiG-23 jet fighter-bombers, Swiss Pilatus planes with air-to-surface missiles, and Soviet Mi-8 helicopters (Avant, 2005). As the Serbs, Croatians, Sierra Leoneans (particularly the RUF), and Angolans all learned, the involvement of PMCs in combat or non-combat roles can shift the balance of the conflict with the right conditions (Francis, 1999). The sustainability of their operations is guaranteed with the ability to maintain the necessary level and duration of operational activity to achieve military objectives. Sustainability is a function of providing for and maintaining those levels of ready forces, materiel, and consumables necessary to support military effort.

Moreover, the cost of maintaining a permanent military force with associated accommodation, medical and schooling costs presents a capitation cost well above the salaries paid to the individuals. Such additional factors are not required for PMCs where a set price is paid for the contracted service.A prominent example always bandied to underscore efficiency and cost is the clinical role of the EO which was hired by the Strasser government in March 1995 for $36 million to flush out rebels of the Revolutionary United Front (RUF) from Freetown, Sierra Leone (Laura Dickinson, 2010). The use of PMCs can be funded on a short-term basis removing the need for major redundancy programmes for military personnel with their associated political ramifications as certain constituencies are affected. For weaker states it is possibly a means to secure their position and enhance internal, as well as external, security (Kramer, 2007).

4.2 The Operation of Private Military Companies in Africa

The continent of Africa has been torn apart by civil wars and ethnic strife after the Europeans imperialist powers bade goodbye to the region. Such an insecure and unfavorable environment produces weak state structures and unstable regimes. These conflicts have often been christened "new wars" as they ceased to rage between high Tech armies of states but between clan and ethnic leanings.

Consequently, such conflicts involve various parties to whom weapons of warfare became available in the global arms market. PMCs took advantage of this status quo and began rendering their services to the diverse groups in the region which heightened conflicts. A ready example can be seen in Angola where the Executive Outcomes, a PMC was contracted for $40 Million to assist the Angola government to retrain her armed forces and to supply ammunitions. Thus, it carried out an essential role, as due to its activities, a peace pact was reached even though the country slipped back into conflict when the company left. The following year, the Sierra Leonean government engaged this security outfit to offer protection to mining and mineral sites and to equally render assistance to the government in power.

In 1991, fighting started between the government of Sierra Leone and the Revolutionary United Front (RUF), a group of rebels backed by Liberia's Charles Taylor. By April 1995, the RUF had built up support and was amassing troops outside Freetown, the capital (Rita Nimka, 2009). The government's attempts to bolster the military had failed. Government troops lacked training and resources: they used child soldiers and provided rations in the form of marijuana and rum. EO was paid $35million to re-establish government control over the country. Within nine days, the EO force stopped the rebel advance and sent them back 126 kilometers. They soon cleared the diamond fields and captured the RUF stronghold in Kangari Hills. The EO intervention stabilized the country and permitted democratic elections.

The winner of the elections, Ahmed Kabbah, chose to discontinue the use of EO's services, since the UN had promised to deploy troops and an ECOMOG force was present. EO warned that their premature departure would destabilize the country, and predicted that a coup would occur within 100 days after their departure. The UN troops were never deployed, and despite the presence of ECOWAS Monitoring Group (ECOMOG) troops, a coup did occur on the 95th day after the company's departure, and chaos resulted.

What could have been the reasons for the success of EO in the face of the stiff resistance from RUF in Sierra Leone? Fortna argues that the success can be described in terms of the contract, the skills of the company, and the situation itself (Fortna, 2009). She summarise these factors succinctly in the following words:

> The success can be described in terms of the contract, the skills of the company, and the situation itself. EO had a time-limited contract to provide, not a general service, but specific outcomes. It was

given unified command over the mission. Its troops were also composed of highly trained members of the South African Defense Force's 32nd Battalion, a Special Forces battalion consisting of soldiers from South Africa, Namibia, and Angola. They were knowledgeable not only in tactics but also in the conduct of war. Sierra Leone itself did not have a functioning military, so there was no possibility of conflict between two militaries fighting for the same party. In addition, Sierra Leone paid for the EO intervention out of the military budget.

It is submitted that the main reason why the Government of Sierra Leone terminated the engagement of the EO despite the successes recorded within a short time is not unconnected to legitimacy issues as they were involved in activities meant for the military even though the military was ill equipped at that time.

In Somalia, for more than two decades Somalia has been haunted by civil war, becoming a byword for perpetual violence. Suffering from the absence of a permanent and effective government, the country is regularly ranked as one of the most unstable areas in the world, and is found on the top of the list of failed states year after year. The turmoil in Somalia has offered lucrative investment opportunities for PMCs. PMCs acted in support roles for western armies in a series of international interventions in Somalia during the first half of the 1990s, after the fall of the regime in 1991. The current United Nations (UN) approved intervention, the African Union Mission in Somalia (AMISOM), also has PMSCs working under its umbrella. All three political entities within Somalia, namely Puntland, Somaliland and the Transitional Federal Government (TFG) in Mogadishu, have contracted PMSCs to build the capacities of their maritime security sector.

V. THE NIGERIAN EXPERIENCE AND THE NEED TO DEPLOY PMCS

Boko Haram's mobile insurgency warfare utilizing hit-and-run strategies and the ability to hide in the vast forest areas of Northeast Nigeria has rendered the responses of the highly conventional Nigerian army ineffective (Loke, 2016). A lack of intelligence, widespread corruption in the military, lack of payments and lack of professional skills have all contributed to the inept response of the security forces (Solomon, 2012). Moreover the military's tactic of conventional attrition warfare has been, and in general is, largely incapable of suppressing insurgency groups

(Oyewole, 2013). This has also been stressed by military spokesman, Maj. Gen Chris Olukolade (Aryn Baker, 2015). Faced with this precarious situation and the unending devastation of lives and property by book haram, the former Nigerian president, Goodluck Jonathan, whose popularity was sharply decreasing because of Boko Haram especially the Chibok-girls kidnapping and the Baga massacre, and who had an upcoming election, hiredSpecialised Task, Training, Equipment and Protection (STTEP)(Falola and Heaton, 2014). In addition the hiring of STTEP coincides with the ending of US advisers mission to assist in locating the Chibok-girls (Blanchard,2014).

STTEP was contracted for three months to assist the Nigerian military in establishing a counter insurgency strike force, more precisely the 72 Mobile Strike Force (Jack, nd.). STTEP consist of members from former Apartheid military branches such as the South African Defense Force (SADF), the 32-Batalion and the Koevet unit with which Lotz had served. STTEP itself is chaired by the founder of the highly controversial security company Executive Outcomes (EO), Eeben Barlow.His men were incorporated into the Nigerian army, where Barlow himself was appointed the rank of major general. That STTEP soldiers also engaged in fighting is not denied by Barlow: "if you want someone to go to war for you, you need to be willing to show the way". This, he claims, was one of the central problems of the Nigerian command: they sit in offices far removed from the actual operations, detaching them from the realities of the field, and causing low morale among the troops.

STTEP brought a group of highly skilled, trained and experienced soldiers, who have conducted counterinsurgency warfare on the African continent since the 1980s. In addition, the soldiers received proper payment as well as benefits, and STTEP supplied an air capacity capable of transporting, evacuating and supplying troops, and conducting air-to-ground combat support. This boosts troop morale and enhanced the units fighting capacity (Justin Leach, 2016). STTEP moreover contributed with a solid counterinsurgency doctrine called relentless pursuit (also utilized by EO), which consist of confusing, dispersing, and putting pressure on the enemy through small mobile attacks, forcing it to withdraw, and then relentlessly pursuing the enemy thus exhausting it and facilitating its annihilation.

STTEP's contract was terminated, perhaps because of the June 2015 election, which ushered in a new security agenda for the country. This was the bane of the success of STEPP as they had limited time to combat the Boko Haram terrorist in the Northern region of Nigeria. The criticisms advanced against STEPP is not farfetched from the ones raised against

EO as they are often times than not seen as undermining the sovereignty of a country and perpetuating violence as it were.

It should be noted that the intervention of PMCs in Nigeria is not entirely novel and is not limited to the Boko Haram insurgency in the Northern region of Nigeria. The Niger Delta region has gotten its own fair share in this regard. However, the interventions in this region are often orchestrated by the multinational Oil and Gas companies that have their area of operations sited there. One example is the entering into a security contract between Group4Securicor with Chevron Nigeria Ltd. Group4Securicor, through its subsidiary Outsourcing Services Ltd., in October 2002 was initially contracted to provide guards for Chevron's headquarters in Lagos, the two logistical bases in Port Harcourt and Warri, and the operational site in Escravos. Since then Outsourcing's contract with Chevron has expanded beyond traditional security guarding. Outsourcing Services Ltd.'s operations are integrated in a complex assemblage with the public security forces. Private security law in Nigeria prohibits PMSCs from carrying firearms. Nonetheless, because of the high level of crime, Group4Securicor finds it crucial to offer armed protection to its clients. PMSCs in the Niger Delta are important in securing the operations of the oil and gas companies; hence, the federal government can also rely on the oil income.

VI.   CONCLUSION AND RECOMMENDATIONS

PMCs engage in offensive military combat operations that are intended to alter the strategic landscape of a conflict or warfare. Combat Offensive PMCs focus on the tactical environment, offering services at the forefront of combat operations and capabilities, engaging in actual fighting or direct control and command of military units, clandestine warfare, basic and advanced battle handling, and sniper operations. Combat Offensive PMCs are able to deploy a military force in an attempt to help their clients maintain or restore political order, military power, or to change the strategic impact of a war. The successes recorded by the PMCs within the short period of their intervention in the Boko Haram insurgency created a congenial environment for elections to hold in the war ravaged north eastern Nigeria and there is no doubt that had their operations continued, boko haram would have been defeated.

The insurgents have exhibited superior knowledge in their understanding of terrain, and use of information to outsmart security forces on numerous occasions. They employ services of local inhabitants, who provide them with accurate intelligence about government forces. The group also enjoys the support of sympathizers, who are not necessary taking part in the struggle, but provide information for the insurgents because they have had lost faith in the government (Sadau, 2011).The Nigerian government in addressing the current defence and security challenge should do an overall strategic assessment of the character and scale of the threats and seek to provide capabilities that can, as closely as possible, address the problem. Since the effectiveness and utility of the Nigerian military's capabilities are inadequate to the threats it faces and the operational environment in which it operates, it is suggested that the Nigerian government should as a matter of military and security expediency engage the services of a PMC to flush out the boko haram insurgents.The Boko Haram insurgency presents a very intricate and precarious conflict which the Nigerian armed force is not trained to confront. The Nigerian army is proficient in conventional warfare and peacekeeping operations and is lacking in the area of counter-terrorism and counter-insurgency operations.

Even the U.S. departments are now dependent on PMCs in their day-to-day operation, from front line logistics to conducting security operations. The general assumption is that PMCs provide services that are competitive, cheaper, and more efficient than government agencies. One advantage that the private sector brings to public wars is capacity. Companies like Kellogg and Brown & Root (KBR), claim that they are capable of supporting the deployment of 50,000 troops anywhere in the world on a short notice (James, 2008).The Nigerian government should therefore leverage on the capacity and potency of PMC by engaging their services to solve the boko haram revolt.

It is suggested that while the military option is being exercised to defeat Boko Haram, the derivation reasons of its occurrence should be addressed by the government. As noted earlier, the Boko Haram insurgency is rooted in the failure of government to provide solution to the problems of underdevelopment, illiteracy, unemployment, poverty, nepotism, tribalism and corruption. All these problems are currently systemic in Nigeria and have helped to fuel and intensify the conflict.Boko Haram is therefore a direct result of failure of governance and the breakdown of core social values in Nigeria.

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Dattani and His Dramatic Output- Social Reality on Stage

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Abstract— Mahesh Dattani is one of the most dynamic voice of modern Indian English drama. He is widely acknowledged for his innovative techniques in stagecraft. He has shown new possibilities in dramatic techniques and devices to his contemporaries and future playwrights. He writes plays in English and is the first Indian English playwright to win the prestigious National Sahitya Akademi award for his play Final Solutions and Other Plays in 1994. His play Dance Like a Man has won the Best Picture in English award, presented by the National Panorama In 1998. The Sahitya Kala Parishad selected Final Solutions (1997), Tara (2000) and Thirty Days in September (2007) directed by Arvind Gaur, as Best Productions of the Year. Dattani is a fine artist, craftsman and visionary. All his plays have immense scope for performance. The paper examines the dramatic output of Dattani and tries to locate the inherent characteristics in them, with a view to determining his thematic concerns.

Keywords— Dattani, themes, dattani's plays, modern Indian Drama.

When asked in an interview, what it meant to be a playwright, Dattani says, "I see myself as a craftsman and not as a writer. To me, being a playwright is about seeing myself as a part of the process of a production. I write plays for the sheer pleasure of communicating through this dynamic medium" (Nair).

Mahesh Dattani was born on August 7, 1958, in Bangalore, Karnataka. He belongs to a Gujarati family originating from Porbandar, Gujarat. His parents lived in Bombay for some time and then settled in Bangalore, giving Dattani a chance to watch Gujarati and Kannada plays. Dattani studied at Baldwin High School and St. Joseph College of Arts and Science, Bangalore. Mahesh Dattani helped in his father's business for some time but theatre soon attracted him. He joined the Bangalore Little Theatre during his college days, in early 1980's and started participating in workshops, acting, and directing plays. He learnt ballet and also trained in Bharatanatyam. He graduated in history, economics and political science and then post graduated in Marketing and Advertisment Management.

Dattani formed his own English-theatre group named Playpen in 1984. He turned to full-time writing in 1995 and set up his own performance venue in 1998. Dattani acts and directs for Playpen, and composes radio drama and screenplays apart from stage plays. He encourages young artists to participate in theatre. His plays have been compiled in two volumes called *Collected Plays Volume One* and *Collected Plays Volume Two* published by Penguin. Dattani wrote his first full-length play, *Where There's a Will*, on family inheritances, in 1986 followed by *Dance Like a Man* in 1989 on the problems faced by a male dancer. He directed and acted in both the plays. He then directed *Bravely Fought the Queen* in 1991 in Bombay. His third play *Tara* a domestic play on gender bias was directed by Alyque Padamsee in 1990, who then asked Dattani to write a play on communalism. The product, *Final Solutions*, was rejected by the Deccan Herald Festival in Bengaluru for dealing with a sensitive issue and Playpen staged the play in 1993. Besides being the best known dramatist, Dattani is also an accomplished actor, director, scriptwriter and dance teacher.

When asked about the themes in his plays, Dattani says, "I talk about the areas which the individual feels exhausted. My plays are about people who are striving to expand 'this' space. They live on the fringe of the society and are not looking for acceptance, but are struggling to grab as much fringe space for themselves as they can" (Dattani xiii).

Some theatre group used to perform Gujarati plays in Bangalore and Dattani enjoyed watching these plays with his family. He was impressed by the power of theatrical performance. It sustained his interest of watching Gujarati and Kannada plays for a longer period. Dattani uses Gujarati settings in most of his plays. He acknowledges that "The playwright Madhu Rye influenced me a great deal in his portrayal of middle class Gujarati hypocrisy. Vijay Tendulkar's silence! The Court is in Session and Sakharam

Binder impressed me with their complex portrayal of women characters" (Subramanyam 134).

Besides this, the American playwrights Tennessee Williams and Arthur Miller have influenced Dattani's stage craft. Dattani has a very strong urge and affinity for Indianness. He uses Indian dramatic devices and techniques in ample measures. He writes plays for the urban middle-class people whose basic needs are taken care of and who strive to achieve their goals in life but are disturbed by the issues of family, individual freedom, corruption, social and cultural prejudices. When asked in an interview by The Scholar's Avenue, as to where he got the inspiration to present strong characters belonging to metropolitan cities, Dattani says:

> I am an urban person. I have a visitor's experience with rural India. So, the environment in which I can express myself is comprised entirely of the urban spaces. My art is bound to express that. There are two things in art called the writer's voice and the writer's gaze. The writer's voice is more important in the area of literature. In the theatre, the writer's gaze is more important. And that is why my plays revolve around the urban current day India. (*Interview with Mahesh Dattani*)

Dattani's *Where There's a Will* is a humorous and witty play and has its protagonist a rich businessman, Hasmukh Mehta, who dies in the first scene but stays throughout the play as a ghost. He rules his household even after his death through his will. The play explores the lives and motivations of his wife, son, daughter- in law and his mistress. In *Dance Like a Man*, Dattani analyses the life of a couple, who are Bharatnatyam dancers. It is a play about ambition and manipulation, sacrifices and sins and questions the efficacy of the roles allotted to men and women by society and traditions. When asked by Lakshmi Subramanyam, why he viewed his women critically, with reference to *Where There's a Will* and *Dance Like a Man*, Dattani says, "They are humans. They want something. They face obstacles. They will do anything in their power to get it. All I am focussing on is the powerlessness of these people at the end of the play. I know it is always grossly misinterpreted as their come uppance for being 'bad' women" (131).

Dattani'*s Bravely Fought the Queen* shows the emptiness of urban business families. The story revolves around Jiten and Nitin, the Trivedi brothers, their mother, and wives Dolly and Alka. Some outsiders are also caught in the tangle and the undercurrents in the seemingly 'normal' family are revealed to all. The play talks about familial violence, homosexuality, deceit and drudgery. The play *Final Solutions* takes on the theme of Hindu- Muslim hostility. He says that communalism has been carefully crafted in the minds of people through mental conditioning and deliberate restructuring of the past to effect the present. It shows the madness of riots and the political ambitions thriving on communalism.

On a Muggy Night in Mumbai, Dattani's latest stage plays raise the issue of homosexuality and the fear of revelation. The Radio Play *Do the Needful* talks about homosexuality as well as marriage of convenience. In the Radio- play, *Seven Circles around the Fire*, broadcast on the BBC in 1999, Dattani looks at the *hijras*, who are treated as lesser humans and sex objects by society. Dattani's plays deal with specific themes, the message being pointed and precise. He does not mince his words and hits at the audience openly with his versatile stage craft.

Homosexuality is a major, predominant theme in Dattani's plays. He deals with it in *Bravely Fought the Queen*. Patriarchal supremacy is another of his recurrent themes. In *Where There's a Will*, he shows a dominating father who dominates the household even after death. In *Tara* he shows how Bharati's father interferes in her decision and forces Patel and Bharati to barter their girl child's happiness and future in order to give the male child an advantage. In *Dance Like a Man,* Amritlal is an autocratic father. Dattani shows a host of hurtful husbands like the physically torturing Jiten and his father, in *Bravely Fought the Queen*. It will be well suited to say that oppression itself as a dominant theme in most of Dattani's plays.

Another concern of Dattani's plays is gender identity. The constructs of men and women as gender, their roles in the home and society, the guardians of gender constructs, are all examined in Dattani's plays. Hasmukh Mehta in *Where There's a Will* feels that his son is not 'manly', Amritlal in *Dance Like a Man* feels that men should not dance and Patel in *Tara* say that Chandan should not talk about knitting. Dattani raises too many questions simultaneously. He ceaselessly raises questions regarding gender, sexuality and social hierarchy in his plays.

Dattani's plays are revelatory in nature. There are always old skeletons in the cupboard and the past always rides on the shoulders of the present to create disharmony in life. There is a past action in his plays which is responsible for the turmoil and conflict in the present life of his characters. In *Tara,* a dark secret, when revealed kills Tara and Chandan inertly. In *Bravely Fought the Queen* the skeleton is Daksha and the revelation that Jiten's violence

led to Daksha's abnormalities. In *Where There's a Will*, Hasmukh's secret mistress comes to rule his household. Like Henrik Ibsen, Dattani's works reveal a suppressed causality. Dattani is not interested in exposing the past. He is more interested in the process of revealing the past to explain the complexities of the present. When asked why he portrays characters trapped in unusual circumstances, Dattani says, "I feel that it takes unusual circumstances to really bring out the true character. It's only in times of crisis or when one is off centre that one's true nature is likely to be revealed" (Subramanyam 129).

Dattani shows us the hollowness of middle-class lives. He reveals the loneliness of the people behind their masks of normalcy. His characters are vulnerable and disenchanted, wanting in happiness and fulfilment. They seem absolutely normal but live with terrible pain inside. Dattani's families represent society at large. Just like the society, the family is also in conflict but no one is an easy victim. Even the women are strong strugglers, fighting for their individual space in the home which is their war zone.

Major Plays by Mahesh Dattani:

Stage plays:

1. *Where There's a Will*
2. *Dance Like a Man*
3. *Tara*
4. *Bravely Fought the Queen*
5. *Final Solutions*
6. *On a Muggy Night in Mumbai*
7. *Thirty Days in September*
8. *Brief Candle*
9. *Where Did Leave My Purdah*
10. *The Big Fat City*
11. *The Murder That Never Was*

Radio Plays:

1. *Do the Needful*
2. *The Swami and Winston*
3. *A Tale of a Mother Feeding Her Child*
4. *Clearing the Rubble*
5. *Uma and the Fairy Queen*
6. *Seven Steps Aound The Fire*
7. *The Girl Who Touched the Stars*

Screen Plays:

1. *Mango Souffle*
2. *Alag Mausam*
3. *Morning Raga*

Indian English drama deals with some characteristic issues and themes. Having blossomed with time, by depicting varied content and themes, Indian drama has come a long way from being philosophical, religious, historical, and mythological to being the Contemporary Indian English Drama. Dattani's drama shows the common man and his realities and he is a humanist committed to bringing a change in society. Contemporary Indian English drama takes up the themes related to the urbanised, middle-class, English speaking society which is undergoing a noticeable cultural, ethical, and psychological change. Issues like marital infidelity and homosexuality are common subjects of plays like *Do the Needful*, *On a Muggy in Mumbai, The Harvest* and others.

The necessity to focus on the conflicts in the lives of contemporary Indians arises due to the complexities in their lives. Socio-cultural scenario of India was affected to a great extent by the colonial rule. Traditional Indian society which originally functioned in a caste- based hierarchy was further stratified with the master-servant paradigm of colonial rule. The Indian populace came to be marked by new personality traits like submissiveness, dependence and poor self-confidence. Modern living and westernized thinking encouraged people to break free from the shackles at familial, social and cultural levels. Economic growth has become a measure for individual growth and power. The self and its satisfaction is the main concern today.

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Analysis of Political Morality in Shakespeare's Julius Caesar

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Abstract— This paper outlines the ever-lasting and never-ending issue of political morality that is substantially demonstrated in the play Julius Caesar by one of the greatest, if not the greatest, 16th century dramatist William Shakespeare. The paper's main focus is on the interpretation of political insinuations and its efficacy on the general republic and democracy. The paper draws its strength in delineating the political motives behind all kinds of evils such as mass manipulations, verbal fallacies, and brutal murders. It tries to throw light on the author's usage of his protagonist in manifesting to the audience, the inevitability of a person's character influencing their political beliefs and actions. The plot could not have been better plotted by the great dramatist, which conquers the then ongoing political turbulence in the gluttony of power and also seeking its relevance in the contemporary political era.

Keywords— Manipulation, Morality, Politics, Tragedy.

I. INTRODUCTION

Julius Caesar is a political tragedy in five acts penned by none other than the greatest dramatist of all time, William Shakespeare which is believed to have been written in 1599. It is one of the several plays written by Shakespeare based on real events from Roman history. Julius Caesar was a Roman politician and general who played a crucial role in the events that led to the downfall of Roman Republic and insurgence of Roman Empire. Shakespeare graphs this downfall into a tragedy which becomes one of his most popular tragedies with all the political elements inculcated in it. The play illustrates the internal and external conflict between personal values and social or political constructs. Throughout the play, individuals' character is revealed in the decisions made between morality and personal benefit. The audience sees that politics are not divided between what is right and wrong, but by leaders who struggle to determine what is best for themselves rather than the general public or the country. Shakespeare, through one of his most famous tragedies' has desired to manifest the effect of political manipulations on the general lives of the democratic public which is not just confined to the sixteenth century

but also utterly relevant and prevalent in the modern era as well.

II. MAJOR CHARACTERS

- Julius Caesar: A Roman General and Senator
- Brutus: A supporter of Republic and a friend of Caesar
- Mark Antony: A friend of Caesar
- Octavius: Caesar's Nephew and appointed Successor
- Cassius: A General and a conspirator against Caesar
- Casca: A public figure opposed to Caesar's rise to power

William Shakespeare was deeply concerned with the politics of his age and it is straightforwardly manifested in many of his plays, Julius Caesar being one of the kinds. When Shakespeare began to compose 'Julius Caesar', he shifted his attention from politics of England to Political turbulence of Rome. It is thus strange that most Shakespearean critics have denied political implications in his plays. Writers like Edmund Spenser have declared him apathetic to politics and as one who is only interested in the development of his characters which beyond doubt he was a master of the art. But to say that Shakespeare was not concerned about politics of his time would be a sleek attempt to digress from the chief element in his most famous work as one can easily understand the political edge in many of his plays.

In the play, there is a battle between groups of two political ideologies. The Monarch group and the Republican group. Mark Antony and Octavius being the stalwarts of the Monarch group and Brutus, Cassius and Casca being the stalwarts of the Republican group. Caesar has just returned to Rome after defeating his rival Pompey and his sons in the battle of Munda and the Romans are celebrating his victory and urging to make Caesar their king by offering him the crown. Mark Antony thrice offers the crown to Caesar. Cassius somehow doesn't like this and is filled with jealousy against Caesar. He wishes the downfall of Caesar in the eyes of all the Romans and that leads him to engage in the vicious art of manipulation that serves politics at its best. He tries to influence most of the Senate members including Brutus into believing

that Monarchy will be the ultimate outcome if Caesar were to be crowned the king and democracy would be just a dream for them. Monarchy leads to nothing but tyranny and subjugation of the basic rights of its citizens so as highly believed by Brutus and which is proved well enough by Cassius in leading Brutus into an abysmal cave of hatred towards a very close personal friend who soon turned into an ignorant enemy.

Cassius's conniving speech made a deep impact on the minds of the senators and Brutus too. They were compiled to believe that Caesar was a tyrant and if he became the King of Rome, it would bring nothing but the destruction of the Roman Empire and the democracy.

"Why, man, he doth bestride the narrow world like a colossus, and we petty men walk under his huge legs and peep about to find ourselves dishonorable graves."

As Cassius tries to convince Brutus that Caesar needs to be taken down, he conjures up a vivid image of the Roman leader as a 'Colossus- a giant statue'. The politics that Cassius plays on Brutus by tricking him into subverting the minds of the senate members is proof of Shakespeare's awareness of the political problems of his time. As Cassius complains about Caesar's power, he claims that it's Rome's own fault for being servile to one man. Men, according to Cassius, are masters of their own fate which means it's up to them to take Caesar down.

"Men at some times are masters of their fates. The fault, dear Brutus, is not in our stars, But in ourselves, that we are underlings."

Brutus, though being a close follower and friend of Caesar, was also led into believing that Caesar had grown too ambitious and that he must be assassinated to secure the democracy and peace of the Roman Empire.

Like many political plays, Julius Caesar has a mischievous plot too. Two major political speeches made by Marcus Brutus and Mark Antony set the background to this political intrigue. After Cassius plays political tricks on the senators, it is decided that Caesar must be assassinated to prevent any kind of tyranny on his part if he becomes the King of Rome. The plot against Caesar thickens and at the Capitol, the execution of Caesar is initiated by Casca followed by other conspirators by stabbing Caesar, Brutus being one of the conspirators too. Caesar has been sent to heaven and the mob, the crowd, the Roman citizens demand an explanation for such a cruel act against someone whom they loved the most due to his generosity.

Brutus comes forward to deliver his speech at Caesar's funeral. The crowd in front of him is infuriated, agitated, overwhelmed by Caesar's assassination and they clearly demand a legitimate explanation of this cruel and atrocious act committed by the conspirators. Brutus stays calm and addresses the crowd.   He begins like,

"Romans, countrymen, and lovers! Hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to my honour that you may believe: censure me in my wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus's love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar less but I loved Rome more".

Brutus delivers such a remarkable and mesmerizing speech that each and every person in the crowd forgets their fury and listens to him with absolute attention and understanding his explanation for the evil deed of murdering Caesar. He further states that if there was any friend of Caesar in the crowd, he ought to know that Brutus's love to Caesar was no less than his. If then that friend wished to rose against him, his answer was: Not that he loved Caesar less, but that he loved Rome more. He further clarifies that Caesar was a valiant person and for that he loved him. But Caesar being too ambitious, Brutus had to kill him in order to protect all countrymen's freedom. Caesar had to be assassinated in order to protect Rome from Monarchy and Tyranny. No one in the crowd could deny this statement as every citizen wishes good for his country and himself and Brutus's political speech proved to be too convincing for them all. He was a skilled orator and his art of convincing through words without raising any weapon or any materialistic thing clearly embraces his political genius in seeking the crowd attention and approval.

Shakespeare, being born in an age where politics dominated, being aware of the political unrest and upheaval, was bound to inculcate political art and scenario in his plays. He was the author of his age and it would be a surprise if his plays did not possess any political edge. He seeks out the psychology of the human mind and the fickle nature of it and uses it to his advantage of dramatizing, Julius Caesar being one of them. The description of the characters, the speeches, and the consequences of their speeches make the play worthwhile. Brutus uses his oratory skills well which is so required in all the political scenarios. He puts his country, the citizens of the country, and the democracy of Rome itself first, thus justifying the assassination of Caesar.

Shakespeare uses his characters to show the audience that character can be determined by the decisions people make. Many of the key struggles in the play involve characters choosing between what is best for others and what is best for them. If one has difficulty in digesting how the crowd could so easily be manipulated in believing the justification of a murder, then they are in for a big surprise. The next scene, in which Mark Antony delivers his speech, the crowd once again going through

the emotional turmoil, turn against Brutus and his senators with a vengeance. Such was the speech of Mark Antony. Here is a small extract of his speech:

"Friends, Romans, and the countrymen, lend me your ears; the noble Brutus hath told you Caesar was ambitious: If it were so, it was grievous fault, You all did see that on the Lupercal I thrice presented him a kingly crown, Which he did thrice refuse: was this ambition? Yet Brutus says he was ambitious; and, sure, he is an honourable man".

Mark Antony delivered the speech that proved to be the final nail in Brutus and Cassius's coffin. Political speeches are very closely and attentively heard as they are made by big names and the orators need to be very careful about what they speak considering the audience, the crowd, and the viewers in mind. Any criticism or negativity about any particular targeted person or a group, and arrogance in the speech could eventually ricochet and lead to a negative outcome. Antony being very much aware of it never utters a demeaning word that would ignite fury in the crowd about Caesar's conspirators. He addresses them all as "honourable men" including Brutus and confining himself to his own purpose of the speech. He counter-questions the allegations laid by Brutus against Caesar and manages to justify them with proof which again infuriates the crowd against Brutus and his comrades and with such vengeance that they had to scuttle in order to escape the wrath and frenzy of the mob.

Politics is at the core of this tragedy. Caesar, being the favourite of the Romans because of his generous nature in distributing his gains to the Romans, was the subject of jealousy for many Roman senators, especially Cassius. Cassius just couldn't absorb the fact that after the victory, Caesar had become one of the most powerful people in Rome. His jealousy and greed for power led him to believe that Caesar would become a tyrant and use his powers destructively which ultimately increased his motivation for killing Caesar, which he justifies as an act of freedom from tyranny. Shakespeare's political viewpoint is so accurate that it is even relevant in modern times. Politics, as described by Shakespeare, is used to curb the opposition and even freedom of individuals through its misuse of power.

Cassius's motivation to kill Caesar was driven by his Jealousy for Caesar. Caesar has gained more power than any other men in Rome and Cassius thinks he does not deserve it, that he is unworthy of it. Cassius quotes: *"What trash is Rome, what rubbish, and what offal when it serves for the base matter to illuminate so vile thing as Caesar!"*

In this quote, he is trying to convince Brutus to join the conspiracy against Caesar. The greed for power, greed for position and the desire to rise above everyone impels a person, drives a person to carry out such evil deeds that ultimately lead to doom and destruction, not only of oneself but the whole civilization as well that usually one notices in political scenarios. The wicked and vicious political art of manipulation, the art of brainwashing through words results in such a great political tragedy as Julius Caesar.

III. CONCLUSION

In the play Julius Caesar, the tragedy was mainly directed at Marcus Brutus. The politics played by the stalwarts of the Republican Group in the play served as catalyst resulting in this tragedy. Shakespeare uses the story of Caesar's assassination to illustrate the convoluted relationship between the character of political leaders and the political decisions made by them. Brutus was the tragic hero of the play because of his idealistic qualities. His idealist nature was a threshold for the compromising political morality instilled by the antagonists of the play. The mindset that Brutus possessed only allowed him to see the world from a single point of view. He could only see what was best for his country regardless of who died and who lived and his judgments and decisions were based on this single perception. This tragic flaw of Brutus resulted in this great tragedy of Caesar and Brutus as well. Brutus always believed that everyone in his country should be as honourable as he is and thus he was too idealistic. The Tragedy was also the cause of Brutus's gullibility. Brutus couldn't understand the politics played by Cassius and thus he was easily manipulated by Cassius into believing that Caesar would destroy Rome if he was conferred the crown though he knew Caesar well enough. This weakness of Brutus, weakness of a single main character, leads to the great tragedy of Julius Caesar which manifests Shakespeare's style of dramatizing his tragic plays which results from the character's own weakness termed as 'Hamartia'.

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Jazz Aesthetics Speak Loud in Allen Ginsberg's *Howl*: A Thematic Cultural Sketch

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Abstract— This paper investigates the style and devicesin which Allen Ginsberg evokes jazz and its aesthetics in his poetry, namely Howl to produce a modern to postmodern cultural phenomenon in the American culture. Howl exemplifies a sort of stylistic interdisciplinary and intertextuality in which Ginsberg fuses jazz musicality and techniques in its lines and stanzas. Thus, Ginsberg offers his audience a new fusion of artistic poetic experimentations with devices, techniques, and improvisation. Also, this paper tries to recollect relevant critiques relevant to postmodern aesthetic and thematic forces in the postmodern literature of Beat poets, such as Allen Ginsberg as long as he is one of the best who show such twining of jazz musicality and tempos in his masterpiece Howl.

Keywords— Allen Ginsberg, Jazz, Aesthetics, Howl, Interdisciplinarity, Culture, Intertextuality.

I. INTRODUCTION

Factually, music and literature are harmonious artistic twins that play an influential role in inspiring each other. For instance, Jazz, played on a variety of musical instruments, constitutes a set of sound performances and serves cultural purposes. It is the expression of African ethnic and cultural self-assurance and a sign for Cultural Revolution in America. The American Beat poet Allen Ginsberg renewed the genre of jazz poetry that reflects the impact of jazz musicality on the culture of mid-twenty century in America. Culturally, Beat poets produced this genre of popular poetry that adds a new flavor of interdisciplinarity to the cultural scene of America. Beat writers, like Ginsberg, admire jazz more as the style of jazz and bebop became inspirational in the 20th Century American culture. This essay seeks to examine the poetic texture of *Howl* (1955) that has jazz music as its driving theme and effect are framed in the same way; the process of its poetic and structural evolution. The sound techniques the poet uses in modeling Howl and the cultural and artistic effects of jazz musicality – an emergent cultural model - will be the focal interest of this paper.

Jazz musicality in poetry enriches the American popular culture, where Beat poetry fused with jazz delivers distinctive musicality, which helps "the performance and understanding of the poems" (Feinstein, 1997, p. 5). The sensitivity of Beat poetry draws a lot from the popular idioms and social language similar to that of jazz, all of which enrich the African-American culture. Moreover, Christine Recker asserts that jazz-related poetry in the 1920s implies "the all-encompassing influence of jazz music in American society" and that the poetic references to the jazz culture offer an incorporated element of this society (2008, p.101). Jazz and its musicality are "the language of the hipsters," and "Beards and bongo drums" were their ultimate symbols (Maynard, 1993, p. 201). In this regard, Ivor Griffiths argues that Ginsberg experienced jazz in poetry for his contemporaries were "crazy illuminated hipsters … rising and roaming America, serious, curious, bumming and hitchhiking." Ginsberg's attitude toward America is clearly negative. Yet, he celebrates the emergent culture of people who went down the "American river… Dreams." Ginsberg invokes cultural phenomena and rituals to evoke a sense of a growing phenomenal subculture of the African-American. Howl works on acculturation in modern multicultural America. For example, people get to know and make use of African symbols, codes, music, and cultural practices. In this respect, Robert Kelly (1992) argues that music reshapes the African-American minorities as it is so intricately interwoven with their identity.

Aesthetically, there is a number of similitudes between jazz and Beat poetry in terms of rhythms, themes, tones and moods. The word beat is a common factor in both jazz and Beat poetry; it creates the spirit of expression. In this respect, the Beat generation launched the cultural innovation of fusing jazz, rock and roll, and bebop into poetry, which could "alter the United States into a more open, critical society" and culture (Luyten, 2012, p. 5). Then, Ginsberg's poetic method is haunted by prompt spontaneity of jazz music, adopting "the experimentalism of modern jazz" with an emphasis on spontaneity and the "innovative manipulation of form" (Watson, 2005). Thus,

Ginsberg masters his "poetics of spontaneity or improvisation or meditation" (Singer, 2014). Ginsberg started reading his poems aloud in accordance with jazz accompaniment. In this light, Jack Kerouac compares Ginsberg's poetic style to that of jazz that "each comes on in waves of thoughts, not in phrases" (1992, p.57). For there is almost the same spontaneity in poetry and jazz, both forms have the ultimate flexibility and spontaneity that flame the emotions of the audience?

Beat poets try improvisation with jazz structures using "orthographic means" such as long spaces at the beginning of each line, or words drawn vertically in a poem to create speculation on jazz musicality (Feinstein,1997, p. 21). Also, juxtapositions of familiar "music and poetry," "word and tone," and "sound and poetry," recur with frequency in Howl. Critics discuss the relationship between jazz and Beat poets both culturally and aesthetically. For example, Ann Charters states that in jazz world of the "Bop generation" whose "Charlie Parker is a founder and Kerouac and Ginsberg are "the heir apparent" (1992, p.228). Clearly, Ginsberg's main use of the jazz model lies in his adaptation of the form of jazz to his poetic idioms to build emotional and rhythmic intensity as the musician does in jazz. Steven Paul Scher(1992) states that Ginsberg's use of "verbal music" shows the distinctive verbal musical patterns in Howl. In this respect, Kerouac argues that the structure of jazz poetry relies on "time being of the essence in the purity of speech, sketching language is undisturbed flow from the mind of personal secret idea-words, blowing (as per jazz musician) on subject of image" (1992, p.58).

Mark Noferi (2004) states that jazz music succeeded to spread widely among diverse people motivating them to participate in its "cultural associations." Meanwhile, John Arthur Maynard concludes that beat poetry is "conceived specifically for jazz accompaniment and as such should be considered as spontaneously spoken oral messages" (1993, p. 99). Arguing that Ginsberg improvised his beat poems similar to jazz oration and musicality, Kerouac states that he could imagine that Ginsberg picks up the diction and musicality of jazz to create a cultural phenomenon that appeals to diverse audience (1992, p.57). Adapting musical sounds, rhythms, and techniques in Howl is similar to the jazz style, exerting an influential impact on his audience on reading Howl aloud.

II.   ALLEN GINSBERG'S *HOWL* SPEAKS JAZZ

Relying on jazz patterns such as rhythm, alliteration, and meter to get poetic intensity, Ginsberg uses such devices in a similar way; fusing his own incantatory tone in *Howl* to create the desired effect of innovation. Ginsberg's poetic

cultural genius and innovation have inspired modern artistic performance in America where jazz dominates and imposes itself on Beat poets for the purpose of improvisation in literature. In this regard, Vernon Frazer (2018) refers to the impact of jazz and Beat poets on American culture, "Reading poetry to jazz … has become a legitimate component of Beat and Post-Beat expression." Again, improvisations of jazz musicality allow to produce the forms of poetic lines that "coincide with their musical counterparts, the chords and the chord progression" of jazz and bebop (Pen, 2010). Ginsberg is the pioneer to artistically practice "the experimentalism of modern jazz" for his poetic method is "analogous to the approach taken by modern jazz pioneers" as a revolt against the previous forms of jazz and poetic musicality to develop and redefine them, states Joe Watson (2005). In his testimony, Kerouac explains the influence of the jazz improvisation on Beat poets,

Jazz and bop, in the sense of a tenor man drawing a breath and blowing a phrase on his saxophone, till he runs out of breath, and when he does, his sentence, his statement's been made … That's how I therefore separate my sentences, as breath separations of the mind. (1992, p.57)

Therefore, such a new trend tempted the Beat writers to create assimilations with jazz music, first as a cultural development in the society, second as a technique to develop and enhance their forms and styles of writing. As a result, Ginsberg and Beat poets used to spend much time in jazz clubs "soothing the breeze and digging the music," states Mike Janssen (1994).

Aesthetically, jazz musicality and technique allow poetic variation and experimentation that embody intense and profound tone which produces jazz musicality. Ginsberg is the most notable Beat poet, whose rhythmic and artistic innovation never stops, adding more to modern American culture (Frazer, 2018). Ginsberg also experiments with jazz musicality as a way of twining or coupling based on his own understanding of multicultural scene that dominates America, in this sense, Sean Singer (2014) elaborates that Beat poets corresponded to African-American culture and that music has demolished social and cultural boundaries, "leapfrogging the guard of the black literary community." Moreover, Paul Berliner notes the corresponding tradition of jazz on creating music with the "metaphor" of language in which musicians use verbal expressions to assert essential basics of musical mentality that drives expressions in jazz (1994, p. 192). In short, this statement refers to the cultural and artistic interdisciplinarity between Howl and jazz.

Furthermore, a new trend of modern poetry accompanied by jazz music emerged as "jazz prosody," which uses instrumental versification to create both a new performance and a poetic musicality (Pen, 2010). In this light, Ginsberg consciously employs Kerouac's theory of "spontaneous bop prosody" to create a new style of poetic expression loosely based on the "metaphor of jazz," states Thomas Miller (1988, p. 66). Therefore, Ginsberg is deliberate in innovating his techniques in Howl. Luyten asserts that "under the influence of natural speech and an interest in experimental jazz and the organic prosody" of beat poets, Ginsberg came to invoke the style of "Spontaneous Prose" (2012, p.5).

Obviously, Ginsberg assimilates the aesthetics of poetry and jazz to establish the new jazz-poetry movement in San Francisco, "a city of jazz clubs, modem jazzmen, and cultural renaissance" (Kerouac, 1992, p.58). Commenting on the context of twinning jazz and poetry, Singer (2014) indicates that this city inspires poets to ponder things like jazz, poetry, and art with other people who see the world in the same way. Culturally, Luyten points out that "the non-conformist attitude could more likely be related to the cultural atmosphere surrounding rock artists" and the beat poets who created cultural coupling based on the mutual "inspiration and mimicking" (2012, p.30). This is what Ginsberg has done in absorbing jazz into Howl with a definite rhythmic style similar to drumming formed by the repetition of "who." Consequently, Ginsberg expanded his lines in Howl to include spontaneous waves of connected longer phrases showing his poetic skill of verbalizing the speech. Jazz is not strict, rather it is the process of envisage that enables poets to adopt its aesthetics. Such poets break the language into units similar to those of jazz sounds. One can say that jazz and the verbal interaction are alike with similar techniques and styles. Furthermore, Kelly emphasizes that "Jazz also worked . . . as a way of reestablishing a kind of trust"(1992).

Poetically, Ginsberg experimentations with the length and rhythm of his phrases according to his own vision and sense based on jazz musicality. Beat poets experiment a lot with the rhythmic musicality of the poetic language fusing poetry with jazz. This fusion dominates Beat literature where it enables the poets to "synchronize the rhythms of the American vernacular with the rhythms of bop in masterly fashion" (Frazer, 2018). In this light, Preston Whaley (2004) refers to the purpose Ginsberg aspires to get from employing jazz music in Howl; it is to enable the poet to sustain self-consciousness. Whaley adds that Ginsberg's appropriation of jazz style is a way of resisting "the constraining power of the culture industries" and a way of

conforming to "the consumptive demands of the marketplace"(p. 135). As a result of this fusion and twining, there were great marks on the 1960scounterculture movement embodied in "the conservative American society and rejecting Conformism." Accordingly, Beat poetry expresses the precocious seeds of a new cultural emergence, states Luyten (2012, p.29).

Again, Beat poets rely on the process of improvisation to "transcend the mathematical precision of music and poetry" and to lead the poetic vibration and rhythmic form resulting in an artistic force (Pen, 2010). In this light, jazz aesthetic arises from the improvisation valid in jazz traditions and musical diction that poetically work on words and lines that compose the poem as a whole unite. Similarly, Howl fascinates critics who appreciate its fusion of cultural emergents such as jazz and its musical structures. Michael McClure (2006) argues that Ginsberg masters a process of metamorphosis from quiet and genius "bohemian scholar" to an "epic vocal bard." This process makes *Howl* similar to jazz musical structure and improvisation. Feinstein informs us that "jazz culture infused poetry with hip, Daddy-o vernacular, jagging the syntax and, often, the appearance on the page" (1997, p. 164). Thus, the evolution of jazz resulted in coupling unique musical types and tones, mainly from African culture. Ginsberg's view of jazz is based much on "cultural associations" that accompany Howl as the music itself (Tytell, 1976, p. 320). Supporting Tytell's view, Luyten insists that Howl is composed with free associations like "a collage" to create the impression that *Howl* "is no more than the chaotic outburst of a madman, arbitrarily arranging words" (2012, p.26).

Moreover, Ginsberg expresses his fascination with jazz and its artistic world of hipsters and with its "countercultural leanings" towards jazz unique poetics which enriches Ginsberg's jazz experience (Tytell,1976, p. 323). Accordingly, most Beat poets have used the ideas of jazz, creating a new poetic style characterized by the poetic stream of consciousness, and words flow out in vivid sounds. In this regard, Kerouac describes the phonetic performance of Beat poetry as writing with "No periods... but the vigorous space dash separating rhetorical breathing" exactly like jazz performance in expelling breaths between phrases (1992, p.57). Seemingly, jazz prosody in Howl allows us to identify and appreciate the artistic coupling of poetry and music, and it enables the poet to employ a sort of "typography and phonetics" to signify distinctive jazz sounds (Pen, 2010).

In fact, jazz music plays a great role in freeing poetry from any boundaries and limitations and provides remarkable space and driving force for the poetics, feelings, and

tensions to release. Kelly (1992) also asserts that jazz has had some influence on American white poets associated with modernism for jazz is viewed as "low culture" and that jazz "had been created by the descendants of Africa." Ginsberg says in Howl, "Holy the groaning saxophone! Holy the bop/apocalypse! Holy the jazzbands marijuana/hipsters peace and junk and drums!" (*Howl* 27). Ginsberg's interest in jazz arises from his admiration of folk music and folk culture. He refers to the jazz culture and sounds in his poetry. He seems intimate to capture the rhythm and improvisation of the jazz musicality and spontaneity. In this way, Ginsberg elevates the African-American jazz culture by referring to jazz playing and the brilliant Spaniard that moved to America and its culture, "Seeking jazz . . . and followed the brilliant Spaniard to converse about America and Eternity … and to ship to Africa" (*Howl* 12).

Definitely, *Howl* has taken a new curve in Ginsberg's style in adapting jazz music to his poetics. Explaining the principles of the jazz-influenced Beat style, Ginsberg describes it as "First thought, best thought …composing on the tongue" (To Eberhart,1976, p. 41). In addition, Ginsberg's Howl connects the rhythms of jazz delivers its ideas and themes in a spontaneous manner. Moreover, there are specific aspects of jazz musicality in Howl that is commonly built on fusing loose and rhythmic components of jazz. For example, Ginsberg says "what might be left to say in time come after death, and rose reincarnate in the ghostly clothes of jazz in the goldhorn shadow" (*Howl* 20). Thematically and structurally, "Jazz shaped the Beat aesthetics," manifesting acculturation phenomenon (Kelly, 1992).

Generally, Ginsberg employs jazz techniques in *Howl* as a model in two main ways. Steven Scher(1992) calls the first "word music," as an "imitation in words of the acoustic quality of music," in which poets generally use devices like alliteration, assonance, and consonance that resemble corresponding musical sounds (p 230). Second, Scher (1992) points to "scant singing" in which jazz vocalists use the sounds, which are unapprehendable and linguistically meaningless, to imitate jazz musical sounds and abstract human sounds to make musical units match the momentum of the performance (p.230). Thus, sound unit is fundamental in twinning poetry and music. These artistic cultural qualities make Howl similar to the aesthetics of jazz and musicality is its "tightness" and "spontaneity" (Raskin,2006, p. 139). For example, images of "negro streets," "angry fix," "paint hotels," "blind streets," and "hydrogen jukebox" are juxtaposed to communicate the poet's themes and ideas, similar to those always mentioned in jazz songs and chants.

Kelly (1992) pints out that The African American has had to survive by his or her sheer nerve and wit," a thing that appeals to Ginsberg as he quotes their images and codes in *Howl*.

In terms of cultural twining, *Howl's* poetics is similar to "the ethos of jazz, in its bubbling and fearless spontaneity" (Watson, 2005). Like jazz, Ginsberg leaps from one thematic image or motif to another with freedom and calls his jazz friends "negro streets," signifying an indication of his admiration with African-American legacy and culture,

> I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix, (*Howl, p.* 9)

Thus, *Howl* evokes jazz music and discourse, focusing on culture-based themes like isolation, depression, resentment, and madness. In this sense, Griffith's views jazz in poetry as a text in spoken and written style that signifies "a cultural icon of suppressed African Americans" and jazz music is another aspect of modern "alternative American Dream." Accordingly, Ginsberg mentions African-American cultural symbols manifested in jazz to refer to his own understanding and vision of modern American multiculturalism including the Blakcs who are, "angelheaded hipsters burning for the ancient heavenly" (*Howl, p.* 9).

Admittedly, jazz music inspires Ginsberg who in turn refers to it several times in Howl, in which both jazz music and hipsters have a spiritual quality, manifested in "the madman bum and angel beat in Time, unknown, yet putting down, here what might be left to say in time come after death" (*Howl*,p. 20). Here, Ginsberg's poetic and cultural juxtaposition and intertextuality of his own vocabulary and jazz's constitute a major significant twinning of jazz and poetry. Therefore, jazz for Ginsberg is the haunting source of his poetic musicality and intertextuality. This is why Ginsberg excels in composing poetic "spontaneous prose" in *Howl* (Patterson, 2004). Meanwhile, Ginsberg's Howl experiments with the "layering of melodic, harmonic, and rhythmic structures" that are similar to those in jazz musicality and composition (Muir).

Ginsberg's Howl embodies similar elements of jazz music for it has elongated lines to better suit similar length of the poetic breath. Jazz musicality is special in its intensity and spontaneity. Jazz cultural style is evident in Howl, "hallucinations! Miracles! Ecsatasies! … Dreams! Adorations! illuminations! Religions!" (*Howl* 22). Here, the verbal poetic performance dominates the poem where the lines are connected spontaneously with each others with

consistent musicality, pausing for breath in each line and launching another in another line. Ginsberg incorporates jazz to "attract a wider audience and bring poetry down to the level of the average jazz-club patron" (Patterson, 2004). Hence, Ginsberg's *Howl* helps to revive "the oral tradition and increased public awareness of modern poetry" (Frazer, 2018). In this regard, Ginsberg revolts against classical American poetry to raise it to a lofty intellectual and cultural level. Luyten argues that Ginsberg "rejected traditional poetic structure and traditional rhythmic patterns" and replaced them with "open, ecstatic expression of thoughts and feelings that were naturally poetic" (2012, p.25).

As an emergent cultural structure in a multicultural scene in modern America, jazz music introduces "a vital cultural lexicon" in the diction of Beat poetry (Watson, 2005) where, "Holy the groaning saxophone! Holy the bop apocalypse! Holy the jazz bands marijuana hipsters peace and junk and drums!" (*Howl, p.* 27). Accordingly, Ginsberg's *Howl* signifies a poetic aesthetic value towards beauty and harmonious structures; it uses "long, rambling lines, laden with awkward adjectives, do not aim for evocative brevity" to offer a modern distinctive poetic style and flavor (Watson, 2005). Ginsberg justifies his new rhythmic poetic form of long lines in which "ideally each line of Howl is a single breath unit… my breath is long – that's the Measure, one physical and mental inspiration of thought contained in the elastic of a breath" (To Eberhart, 1976, p. 62). Clearly, Ginsberg intends to use such long lines to reveal that form is a vital poetic element that decides its improvisations, motifs, and influence. Moreover, Luyten indicates that "Jazz virtually became a guideline for literature," as clear in Howl, where Ginsberg's spontaneous poetry-like prose "replicated the typical structure of jazz- and bebop improvisations" (2012, p.8).

Furthermore, Kerouac describes Ginsberg's poetic words and sentences as "musical, rhythmical constructions," that enable him to make the sequence of the sentences similar to the jazz music on hearing them (1992, p. 58). Thus, Ginsberg's *Howl* is a new mixture of the philosophical poetics and the writing style spontaneous jazz poetics to create a new style of expression based on the analogy of jazz with longsaxophonic chorus. Reading Howl accompanied by jazz music, we can decide that it has characteristics of "dithyrambic verse; raw and chaotic" (Carlson, 2007). For instance, Ginsberg cries in *Howl*, "foetid halls, bickering with the echoes of the soul, rocking and rolling in the midnight solitude-bench dolmen-realms of love" (*Howl, p.* 9). Here, Ginsberg's impressionistic tone with jazz musicality are evident and play a role in attracting

readers' attention to the rocking and rolling forces. Noticeably, Ginsberg starts the new line phrase continuing the rhythmic process from the previous line and giving the audience/readers the sense that he does not finish the first phrase yet.

Seemingly, Howl's rhythmic tone "speaks freely, expressing a discernable opinion in run-on sentences" with certain "lineation and parallel structure" (Carlson, 2007). Ginsberg says, "who lit cigarettes in boxcars boxcarsboxcars racketing through snow toward lonesome farms in grandfather night" (*Howl, p.* 12). Thus, these lines look similar to the jazz repeated one-tone phrases in constructing the idea of intense emotions. For Janssen, most Beat poetry has "a much looser, more syncopated rhythm, similar to jazz" (1994). Hence, jazz is very inspiring to Ginsberg as a celebrated Beat poet, who succeeds to mix both music and words together in an influential way. In this respect, Miller argues that jazz is more than music that it "became an attitude toward life, a way of walking, a language, and a costume" (1988, p.52). Ginsberg mentions that poetry and music are twins, and that "when the language got separated from song, the meters or verse forms were appropriate to song become lax" (To Eberhart,1976, p. 52). This means that Ginsberg finds the same quality and tendency to technically connect between music and poetry.

It is evident in Howl that Ginsberg releases his shouts on the holiness of the jazz where "marijuana hipster peace peyote pipes and drums" (*Howl*, p. 27). This emphasizes that Ginsberg is culturally fascinated with jazz stems and sounds. Similarly, Kelly (1992) admits that "Beat Movement was nothing more than the latest minstrel" that Charlie Parker was their "Buddha." Clearly, Ginsberg feels free to try new trend and technique of writing by replacing the short lines with jazz-influenced long lines; besides, he develops a "cataloguing style" and breaks the long lines into a "triadic ladder," states Noferi (2004). Thus, Ginsberg thinks of developing his style and technique to suit his new culture and to fuse jazz music in his poetry, but in his own unique voice and diction. To exemplify, Ginsberg's Howl releases the poet's breath and words to draw his tense feelings and emotions freely and without any delay and to convey his psychic world to other audience in a sort of assimilation in a language the people appreciate. For Ginsberg, the dominant "who" constitutes a refrain similar to refrains, moods, musicality, and spontaneity in jazz. It is then the cultural mood that led to the rise of jazz and its ramifications which "spearheaded the counterculture movement" in America (Luyten, 2012, p. 5).

Culturally, *Howl* suggests that jazz appeals to people, spiritually, intellectually and culturally. It exhibits a number

of common jazz forms: the blues, boogie-woogie, and bebop. As such, Howl is "poetry in some way informed by jazz music" that identifies itself as verse that dominated early in the 20th Century (Feinstein, 1997, p.92). The verbal technique of Howl shows a series of improvisational phrases upon the same theme, pausing for breath and starting another. Similarly, Jazz musicians respond with their instruments as emotionally and culturally as possible to the words of the poem (Charters, 1992, p.17). In this sense, Maarten Luyten argues that both Beat poets and jazz musician and fans exchanged "cultural and philosophical influence" which resulted in having thematic cultural concerns manifested in their "values of spiritual and sexual liberation, demystification of drugs and anti-establishmentarianism" (2012, p.6).

Artistically, Ginsberg expresses his musical rhythmic long lines without sacrificing his own rhythmic style by relying on his own model of jazz. Ginsberg's model adopts the musical structure of jazz to achieve the same goal of its rhythm and sound. Based on fusing the musical structure of jazz upon Howl, Ginsberg transforms into a striking jazz poet in the cultural sense. In this light, Ian Muir argues that Ginsberg uses his own jazz-based poetic structures to influence his audience in accepting his poetic experimentation and jazz-like musicality and to "recognize order from chaos." Meanwhile, Ginsberg's *Howl* represents an experimental and improvisational technique that advocated a kind of free, unstructured composition in which the writer put down his thoughts and feelings without plan or revision—to convey the immediacy of experience—an approach that led to the production of much undisciplined and incoherent verbiage on the part of their imitators. (Maynard, 1993, p. 221)

In fact, Ginsberg experiments with his poetic techniques necessary for his own flavor and culture as "improvisation is a technique that challenges fixed form and diminishes the importance of form" (Watson, 2005). Accordingly, experimenting with improvisation enables Ginsberg to use rhythmic facilities that are fostered by jazz music, the "rhythms of jazz are more than metaphorically the rhythms of life" (Pen, 2010). No doubt, Ginsberg uses such rhythms to provide certain energies to his lines, creating a sort of parallels between the rhythms of jazz music and his improvised poetry, "the madman bum and angel beat in Time, unknown, yet putting down here what might be left to say in time come after death" (*Howl, p.* 20). Then, Ginsberg follows the breath of jazz to fuse the beat of the "madman bum and angel" in his lines. He composes lines hoping to be relevant "after death."

Remarkably, Ginsberg uses long lines that stem from his refusal of conventional metric forms. Rather, he integrates a fixed jazz base into his long lines and the injection of emotional intensity. Throughout *Howl*, Ginsberg's rhythmic technique is based on the repetition of "who." Accordingly, Ginsberg's Howl fused jazz rhythmic structures manifested in the "anaphora of the word 'who'" and in the rhythmic recurrence of the word "Moloch," which enabled Ginsberg coin his "archetypical rhythm" of *Howl* (Luyten, 2012, p. 8). Ginsberg's repeated use of "who." The repeated use of the word "who" in new lines gives the poem an aesthetic quality that generates a spiritual one. This "who" suggests the tone of anger at what the poet sees on daily cultural bases. By this repetition, he allows the natural rhythm of *Howl* to be heard, giving it the capability of building from "strophe to strophe" much as a "jazz solo" builds from "chorus to chorus," states Ginsberg (To Eberhart, 1976, p. 34). Ginsberg tries to show those "who" have the "best minds," employing jazz music that belongs to generators of this emergent culture. As such, Jazz enabled Ginsberg to communicate his ideas to diverse audience through his epic mural "*Howl*." Music kept diverse people "closer to the essence" of themselves (Kelly, 1992).

Furthermore, Ginsberg starts the "Footnote" in a way similar to the jazz techniques with longer lines and breaths. Joe Foreman mentions three movements to compare this part to a jazz piece. First, it is "the hot saxophone expressions," reminiscent of the jazz lines of Charlie Parker and Lester Young. Second, the movement of the short statements that reshape Howl's poetics. Finally, it is the "cool bluesy" and lyrical feelings which are similar to the moody music played by John Coltrane. To exemplify, Ginsberg says in *Howl*:

> Moloch! Solitude! Filth! Ugliness! Aschans and unattainable dollars!
> Children screaming under the stairways! Boys sobbing in armies!
> . . . the whole boatload of sensitive bullshit.
> (*Howl, pp.* 21-22)

Here, jazz music is available and enables the poet to freely and eagerly express and dramatize his self in its cultural context. In this respect, Whaley refers to Ginsberg's "dramatizations" in these lines based on the flavor of the jazz musicality that influences the poem's rhythm and the way he used to read it (2004, p. 156).

Throughout *Howl*, Ginsberg uses jazz as an analogous model, since "music and literature are analogous, never identified, and the analogy breaks down when the readers draw specific rhythmic comparisons" (Scher,1992, p.229). In addition, Ginsberg associates imagery with jazz

contributing to modern to postmodern Cultural Revolution. Recker states that Ginsberg's *Howl* "emulates the rhythmic imagery of a twenties cabaret in which jazz and dance, sound and sight, become one aesthetic response" (2008, p. 44). In this respect, Ginsberg makes a relevant hint in his footnote: "Holy the groaning saxophone! Holy the bop apocalypse! Holy the jazz bands marijuana hipsters peace and junk and drums!" (*Howl, p.* 27). Ginsberg artistically and culturally blends the rhythm of jazz music into *Howl*,

> who sang out of their windows in despair, fell out of the subway window, jumped in the filthy Passaic, leaped on negroes, cried all over the street, danced on broken wineglasses barefoot (*Howl, p.* 17)

Here, Ginsberg feeds his lines with the tone and spontaneity of jazz musicality, plainly mentioning dancing, singing, jazz, and whistling. Obviously, the actual music of jazz is only a part of the large scene around it that Ginsberg tries to find a sense of spirituality in the world around him. Besides, Ginsberg in "the supernatural darkness of cold-water flats [and] the tops of cities contemplating jazz" (*Howl*, p. 9) tries to confirm that jazz and its ramifications occupy much the same status for the Beats. Both offer modernized ways to achieve a higher spiritual connection with people based on the universal consciousness around them. Clearly, the impact of jazz is influential in Ginsberg's *Howl*, in which he cries "Holy the groaning saxophone! Holy the bop apocalypse! Holy the jazzbands marijuana hipsters peace peyote pipes & drums!" (*Howl, p.* 9).

These lines culturally represent both thematic and stylistic manifestations of jazz in poetry in 20th century. They include rhyme, rhythm, alliteration, form, free verse, stream of consciousness, lyricism, improvisation, assonance, and imagery. Ginsberg intensively mentions jazz in Howl talking of those "who lounged hungry and lonesome through Houston seeking jazz or sex or soup" (*Howl, p.* 12).

Culturally again, Ginsberg succeeds in using the technical performances and improvisations of jazz in *Howl* because he knew that it was a sort of an analogy. Apparently, he does not wholly recreate jazz rhythms, or jazz sounds, but the rhythms are his own, connected together loosely by the structure of jazz that he superimposed onto Howl, creating cultural and artistic intertextuality. Jazz and poetry constitute a phenomenon in modern literature, not only in America but also all over the world. Beat poets were inspired by a number of influences such as jazz, art, pop culture and philosophy, creating a sort of "a new and prophetic vision of modern life" and modifying the way in which "an entire generation of people see the world" (Raskin,2006, p.121). In this sense, Whaley asserts that

Ginsberg elevates *Howl* as a "collective memory" of 1950s to protest against social and cultural class conflict and injustices that are new phenomena in the American crucible (2004, p. 201).

III.   CONCLUSION

Ostensibly, Ginsberg's use of jazz is strongly and remarkably heard in *Howl* presented as a means for rhythm and poetics that interest him. Culturally, Ginsberg succeeded to present a piece of poetic verbal music based on jazz. Clearly, Ginsberg culturally and intertextually hopes to get a subjective response from the audience similar to what jazz does as he realized that music could soothe the soul, excite the emotions, and provide a sense of cultural identity. Moreover, he succeeded in twining his poetic stream-of-consciousness with jazz to create images and symbols of a modern to postmodern cultural achievement. *Howl* proves that cultural transmission is vital to maintain human qualities valid by intertextually referring to music, jazz, folk, media, drugs, among others. In this regard, Kelly (1992) argues that music is inseparable from the African-American's identity, in which "The drum was a threat because it articulated cultural unity and communication."

No doubt, Ginsberg's poetry offers a wide range of structure to study the rhythmic form of jazz in poetry. Clearly, jazz aesthetics allows more improvisation and experimentation to examine the possibilities of artistic and appreciative reading of Ginsberg's jazz poetry. By such examination, critics can work on jazz poetry; its form and musicality that inspire a lot of readers and scholars. Listening to jazz music and chants, one can conclude that Ginsberg uses jazz in a more complicated, yet aesthetic, way through a variety of scales, tempos, moods, and styles. In fact, Howl is an example that encodes cultural values and rituals to unite generations by transmitting codes from African-American culture through music and jazz as part of its identity.

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Black Women and Racism - An in Depth Study of Song in the Front Yard by Gwendolyn Brooks

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Abstract— The paper aims to gives an in depth study of Gwendolyn brooks' poem A song in the Front yard, from the feminist perspective; concentrating on the experience of Black women in particular during the 1960's. Feminism is a movement beginning from the late 19th century, asking for equal rights for women in all spheres; but it is said to have concentrated on the experience of white women only. The inequity against black women wasn't taken into deliberation. It took women like sojourner Truth and others to voice out for the blacks. Gwendolyn Brooks come in this line of black women writers who spoke for the cause of their people. Her poetry reflects the life of the black women of that time.

Keywords— Black Women, Racism, Gwendolyn Brooks.

ABOUT RACISM

Racial discrimination is," The assertion to facilitate heated discussion description for divergence in personage personality or knack and that a scrupulous pursuit is superior to others." Also, racism is, "intolerance or chauvinism based on revealing." When slavery was exceptional in the United States, blacks were not only considered substandard to whites but regarded as property instead of human beings. During the 1787 Philadelphia Convention, it was agreed that slaves were to be considered three-fifths people for purposes of taxation and demonstration. Generally during slavery, blacks were deemed academically inferior to whites. This notion persists in modern-day America .In 1994, a book called The Bell Curve pointed that genetics were to blame for why African Americans traditionally score lower on astuteness tests than whites. The book was attacked by every *New York* Times columnist bob Herbert, who argued that societal factors were accountable for the disparity, to Stephen Jay Gould, who argued that the author's ended conclusions unconfirmed by accurate scrutinize.

A SONG IN A FRONT YARD VIEW OF RACISM

On the exterior of Gwendolyn Brook's poem, "a song in the front yard", is a girl who wants to participate in the "*back yard*" and "have some fantastic fun" as a proxy of staying in the fascia patio, but the deeper memorandum is not just concerning more fun, but about a girl who yearns to have a life she is not sufferable to have.

In this poem; that she is a juvenile girl. In line four, the speaker refers to herself as a girl; the word "*girl*" has refers association as a younger female. The following lines sound very demanding and juvenile:

"*I require to go in the back yard at this time*
And maybe down the alley
To where the children play
I want a good time today."

The words "*want*" and "*now*" define the selfish tendencies of child. The consequence of the communication being a young girl comes from the fact that young children are usually ill-bred to wealth and status. The young children only want fun and enjoyment in their life. The profile status becomes eminent in determining these all refers the social relationship.

The speaker uses the symbolic front yard to infer status. The imagery beings on the first line on the poem where Brooks discusses that the speaker has stayed in the front yard all her life she portentous a desire for change. On a factual meaning, the front yard is a place people can see from the street. It is generally inviting, orderly, and beautiful. This leads one to assume a front yard can represent order, constancy, and status on a symbolic level. The speaker is apparently jaded with her life in the front yard as is made clear when she says," A girl gets sick of a rose". The rose is a stunning rich flower; only one with money would be able to get *"sick"* of it. A flipside yard is," Where it's jagged and untended and famished prearranged grows". The back yard usually is not well kept because it is unseen, symbolizing how the deprived are care free and exploratory due to not being" radar" so to speak.

The backyard is representatively a place for the poor, and consequently it becomes a place for the repulsive in society. In one sense, Brooks utilizes the backyard as a place where people hide things for example wealthy people hiding the nauseating," Hungry weed" in the backyard. But

the backyard is not only seen as the physically ugly place, but it has connotations of bad people. As the mother lists the types of people correlate with the backyard, she says," That George will be taken to jail soon or late". The prominence on back gate flanking theft and jail reinforces the hideousness and bad that link to the backyard. In toting up the word "*jail*" is capitalized screening that it has significance. It suggests that if the girl goes in to back yard she will be exposed to the bad in the world.

However, in another sense, Brooks crowns the backyard as a place that the flourishing person wants to be. A sort of secret garden for this young wealthy girl as she desires to explore the enigmatic freedom the poor live with. In this sense the poor children are not forced to play in the patch they are allowed to play there; while the rich girl is chained to her front yard of responsibility and strict confines. When the girl voices her desire to play with the children in the patch, the mother sneers. The mother describes how much trouble the kids in the patch will get the speaker in, but the speaker continues to desire to do some wonderful things and goes against what her mother says. The unswerving inaptness between the mother and the daughter, connect to the unawareness and lenience younger children tend to have. In the beginning of the poem, it seems likely the speaker is a young child, but the last stanza she imagines how she wants to be a woman. She says," And I had like to be a ghastly woman, too and wear the prop stocking of night-black lace and flounce down the streets with paint on my face". This justification of a woman in makeup and black lace stockings is of person in the back yard, a poor person, but a woman not a child. The younger fantasize about playing in the lane where the woman fantasizes about" prance down the street". The change from a child to a woman symbolizes the transition of adolescents overcoming the segregations made by wealth.

The rhyme scheme is unvarying throughout the poem excepting for the last stanza connecting to the change from a juvenile to a woman. The rhyme scheme established for the preponderance of the poem is abcc, where the first two lines do not follow an established rhyme but the third and forth from a rhyme. But the last stanza forms two rhyming couplets:

But I say it's fine. Honest, I do.
And I'd like to be a bad woman, too.
And wear the brace stockings of night –black lace.
And strut down the streets with paint on my face.

The words *"do"* and "*too*" connect through end rhyme and "*lace*" and "*face*" connect through end rhyme. The unfailing new pattern shown in the last stanza relates to the new association established for the speaker. Gwendolyn Brook's poem "a song in the front yard" uses the first person narrative and imagery to exhibit the satire and relationship between the wealthy and poor. The young speaker shows how teens include ignorance by desiring to go against her mother and play in the back yard. In the front yard and back yard indicate the diverse life styles: The amiable, un-kept poor life style of the back yard, that the flourishing chronicler living" in the obverse patio envies and the wealthy people belittling in their front yards. Brooks reinforces that ignorance leads to tolerant and allows the girls to desire close the gap of severance.

Conclusively, Gwendolyn Brooks" A song in the front yard" can stalwartly materialize to be a relating by an naive girl who is naïve of the unsuitable nature associate with the activities of which she is junk. As such, all of the scholars who examine the poem use this frame work when analyzing it. This inclination is most likely due to the hegemonic communal norm of understanding adolescents through the lens of innocent and ingenuousness, coupled with the notion the parents can shield their children with "*front yards".* Janssen supplements this construal by noting "the poem highlights several forces working against each other train to find some way to resolve the strain of personage desire and parental and social anticipation". The poem destabilizes societal assumptions related to adolescents by illustrating that they are far more cunning and clever then they are assumed to be. Thus, the same lines used to support the "*innocent, native girl"* framework can be alternatively used to describe" A Song in the Front Yard". As a melody laced with equal parts defiance, manipulation and sexual activity. Additionally, the tri-layered approach to examining the novel brings new meaning to the title of the poem. In the literalist approach, the girl is taunting her mother; however, within the tri-layered lens, her song is far more profound-it serves as a harmonious avowal of racial pride and equality.

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Saul Bellow's Herzog: A Reconciliation

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Abstract—*In Herzog the impulse conveyed is the sense of real sufferer hedged in by circumstances and neurotic attitude. Moses. E. Herzog calls himself 'a prisoner of perception.'The novels deals with the story of a man who is on the verge of disaster and depicts the incidents responsible for his present state in which he is desperate "to put in perspective, clarify, to make amends". Moses. E. Herzog a promising intellectual, a professor of cultural history, undergoes a mental crisis. Herzog is deserted, it is his sense of separation from his childhood, family world that is the root cause of his alienation.Herzog moves boldly to face the challenges of life, truth of everyday, and the final truth. In the posture of collapse detached Herzog watch the image of a "suffering Joker"*

Keywords— perspective, intellectual, mental, crisis, Joker.

Saul Bellow`s Herzog may be regarded as "a chronicle of flight of characters, engaged in a cynical motion of aspiration and loss, in the protagonists Herzog`s consciousness."In Herzog the impulse conveyed is the sense of real sufferer hedged in by circumstances and neurotic attitude.Moses. E. Herzog calls himself 'a prisoner of perception.'(2)The novels deals with the story of a man who is on the verge of disaster and depicts the incidents responsible for his present state in which he is desperate "to put in perspective, clarify,to make amends".The theme of Herzog is of reconciliation of the self with the society. The novel is Episodic in nature.The several experiences of Herzog`s consciousness reinforce his instinctive capacity which helps him to turn towards self-evaluation. "This is not the novel of sufferer in the city but of a sufferer who contains city within him." 3

Moses. E. Herzog a promising intellectual,a professor of cultural history,undergoes a mental crisis. His second marriage ends up in divorce,first wife Daisy has the custody of his son Marco and second wife Madeleine has the custody of his daughter June, left all alone with no one to take care,his only human relation is with Ramona Donsell,his moral support. Because of twice shattered marital life,Herzog is forced to meditate on wreckage of his life and writes countless letters to his ex-wives, to leaders, to psychiatrist to his friends, philosophers,

theologians, to the secretary of the interior,to the President, to the living and dead.All these letters are the outcome of grievances and are never posted. He feels uprooted and unbalanced. His constant contemplation about his ownself helps him to understand self in terms of society. Search of causes of his suffering, his pain,exploring his ownself makes him cheerful,he thinks positive despitehatred, violence and weakness in human, life is possible.

The novel begins with Herzog lying on sofa and ends on the last page Herzog lying on recliner couch. Herzog broods over past experience and thinks on his present situation. Most of the images in the novel are the images recreated and relived in pain, trembling and human by a suffering mind, ultimately gives peace of mind to the protagonist. Herzog is deserted; it is his sense of separation from his childhood, familyworld that is the root cause of his alienation. With great difficulty he admits betrayal from his second wife Madeline, "he would tell again how he was swindled, conned, manipulated, hissavings,taken,driven into debt, his trust betrayed by wife…."(p 156).Herzog is tortured again and again by the people surrounding him, being hypersensitive, he becomes neurotic, sick, his fragmented journey with painful memory are the references to his possible insanity. It is the extremity of Herzog's suffering that leads him to know his ownself.In the posture of collapse detached Herzog watch the image of a "suffering Joker"

The conflict in Herzog is between his intellect and his sensibilities provides the integrating principle in the novel, intensifying Herzog`s anguish and leading him finally to his transcendental affirmation." 4 The present self sees the past self. Herzog looks both inward and outward, he broods over the past and compares his past experience, his ignorance to present position. These reflections of the self,the desire for transcendence, sometimes assume the form of imaginative reflection. His efforts are to make life worth living, "I am Herzog have to be that Man.There is no one else to do it."(p66-67) His idea of world and his surrounding is utopian, he sees the difference of ideal and real world and is disappointed but is compelled to achieve a balanced life.A hero`s transformation from good to bad,from imperfect to perfect Herzog`s views become optimistic with the

realization of truth, After being told about Madeleine`s unfaithfulness he returns to Catkins. He sees himself, "he started at the dangling catkins, reddish and violet not to burst not to die – but stay alive was all he could hope for…...How I wish it were Moses prayed for this."(p 181).He is tired of his ideas and self-preoccupation denouncing what he calls "this giant insanity of self-examination, "According to Denis Donogue ,"Bellow`s heroes seek values , equilibrium and salvation."Moral behavior,spiritual need,and religious inclination,aptly define a Bellow hero. The soul, Herzog feels "lives in more elements than I will ever know."The construction can account for everything in Man except the uncountable soul.Herzog has grasped the essentials.Simple and truthful Ramona helped Herzog to understand the complexities truths of life.Herzog looks both inward and outward, "Awareness his work, extended consciousness was his line, his business vigilance…..." (pp 278). "The state of being", at which Herzog finally arrives, involves rejuvenations of heart and soul, a return of the capacity to feel freely and intensely, the very core of life. In Lucas-Aphalters apartment, a transformation begins, and he tried to force realities in verbal construction, He says,:-

But Let`s stick to what matters. I really believe that brotherhood is what makes a man human.If I owe God a human life this is where I fall down. 'Man liveth not by self alone but in his brother`s face.

The real essential question is one, our employment by us, without this true employment you never dread death,you cultivate it.(p 272)

Herzog tries to move away from selfhood, towards brotherhood, towards community. after discarding selfhood,for the first time he buys a periscope for his daughter,symbolically so that when she grow up seeing world, "I mean to share with other beings as far as possible…."(p 322)The quest of finding his root with the community is revealed in one of his letters written to Indian Saint VinobaBhave and describes the Bhoodan Movement.Herzog realizes that the elemental facts of life are the same in India as it was in the united states then," It was raining also in NewYork as in rural India." (p 48).India is used as Metaphor,perhaps he is trying to set up an equation between himself and those nations, in terms of universal love for Mankind.As For Ramona art of love, is not something ethereal,it is a matter of spiritual as well as physical conditioning.So becomes Herzog,for him love is a transcendence of one`s body of death through our employment with other human being and their employment with other human being.In relation to Ramona, Herzog realizes that to appear tender and docile is essential element to establish real relations.

Herzog expresses his ingrained optimism by starting that his objective is " to live in an inspired condition, to know truth, to be free, to love another, to consummate existence, to abide with death……….the inspired condition is no visionary matter,…..but belong to mankind and all existence."(p67) Herzog moves boldly to face the challenges of life,truth of everyday,and the final truth.Herzog sees himself in the historical context, "overwhelmed by both the importance of his role as philosopher and by the burden of correcting the fallacies and misconception he encounters" (P169).To conclude in the words of Earl Rovit: "Herzog is a comic compendium of paradoxes, a rational student of irrationality, skepticalbehavior, a calculating middle age, innocent self affacing egotist, croticintellectual, Montreal born Russian Jewish American."5

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The Intoxicating and Destructive Powers of Beings: A Study of Igbo Epic, *Anukili Ugama by* Rems Umeasiegbu

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Abstract— Beings, in this context, depict epic heroes who are strange creatures in the form of humans but of different constitution and structures. In Epics, the heroes are supernatural beings who possess extra-ordinary powers and are destined to utilize such powers in salvaging their race. But most surprisingly, such beings at some point tend to abuse the use of such powers in the opposing direction thereby conforming to the notion that excess power truly intoxicates. The Epic as Abrams (81) defines it' is a long verse narrative on a serious and elevative style and centered on a heroic or quasi-divine figure on whose actions depend the fate of a tribe, a nation or the human race'. In Africa, there are equally long narratives recounting the deeds of legendary heroes with human traits and supernatural attributes like Shaka of Zulu and Sundiata of Mali. In this essay, the researcher explores the Igbo epic, Anukili Ugama, whose hero, Anukili, equally exhibits the traits of other heroes of epic, and of which such power at some point in time of its intoxication, destroys those who it was meant to protect. This study aims to have an appraisal of the enormous power which intoxicates and backfires to the detriment of the race which is meant to be saved. It x-rays how a human being may act for or against his fellow and the problem of man's destiny. It therefore calls for a re-appraisal of such vice and for caution in dealing with such beings wherever they might be found. It will be explored from the sociological /historical points of view.
Keywords— Igbo Epic, Anukili Ugama, Rems Umeasiegbu, constitution.

I. INTRODUCTION

Literature as a social fact of the society, involves peoples life and the community in which they live. African heroic epics are concerned with social and cultural functions and represent one of the most comprehensive surveys of African customs and values. These multi-generic narratives provide keen insight into the moral systems of African societies and reflect the richness and complexity of their cultures. According to Rummell (2002), epics are cultural monuments because they preserve and celebrate cultural values and customs, and they serve to unify the listening communities by reminding them of the values of their cultures. Biebuyck (1978) emphasizes that the epics create in the listener's mind a sense of belonging, a feeling of greatness and pride. They gather the community and tell stories while nourishing and honoring cultural values and behaviors. Such is seen in the Igbo tribe of the Nigerian epic in Africa. The difference of the Igbo Epic- *Anukili Ugama* is that major epics are in the genre of poetry but this piece under study is in a prose form. The historical undertone was got from a long narrative, in folktale prototype, where the raconteur, Nwabunwanne, narrates the story of this heroic Igbo epic, from Aguleri in Anambra State Nigeria. According to the author, *Anukili Ugama* is a heroic epic that recounts in a coherent manner, the deeds of a legendary hero with supernatural traits and with supernatural attributes that are set against a background of extraordinary events within the framework of a certain time span and a certain stretch of space (7-8). Although he affirms strongly that the story qualifies for a heroic epic, the historical undertone is so prominent that it cannot be ignored.

II. HISTORICAL / SOCIOLOGICAL UNDERTONE

The exploration of the traditional Igbo narratives that circulated in the preliterate age has a rich representation in Rems Umeasiegbu's ground breaking translation of the Igbo epic *Anukili Ugama* (1983). In this translation, the laws that govern the ways of the Igbo narrative epics and oral traditions are aptly portrayed as a system kept in the human memory and transmitted orally from generation to generation. The historical sequel of the Igbo narratives are also explored as an easy asset to further unravel the riddle

of how the local bard or raconteurs recite and perform the epics in a contemporary Igbo community.

Durosimi et al (1992) say that literature is the sum total of history and culture and epic is part and parcel of the field of literature. The relevance of epics to society cannot leave out history. History involves society in that the former deals into past events of man in the world around him. In order words, history is about society and is directed to society. Yarshaster (1988) converges with the point that epics embody the value of people, history and ideals and can formulate people's culture and spiritual heritage. The protagonists in epics are often times historical figures and the idea that epic is a vehicle of history can be justified. Anukili is a historical hero in the history of Aguleri of Anambra State, Nigeria. War and history are two meeting elements because many history subjects include tribal or civil wars, regional or world war.

According to the author, the hero, Anukili Ugama really lived. The raconteur, Mr. Bernard Nwabunwanne affirms that the story of Anukili is not an "Ita" (a fictitious story). He states;

'Every citizen of Aguleri knows the story of Anukili. The story is an old one. It is also a true story. It is not a folktale. Anukili was a real person. He was born in Aguleri (Prologue 27).

His introduction of his own person affirms his originality. He introduces himself so vividly; 'I am Bernard Chukwudi Nwabunwanne . I come from Enyinyi's lineage; what this means is that I came into the world with Enyinyi blood. My agnates are today called Umuenyinyi. The Enyinyi I am talking about is the one that served as Anukili's confident and medicine man, the Enyinyi that accompanied Anukili Ugama to battlefields. Whenever Anukili fought a war, Enyinyi was there to lend a hand. He was one of the Aguleri's citizens that saw battle with Anukili' (27).

The above affirmations show the authenticity of the historical traits of the epic which emphasize the reality of the story as something that actually happened. Whether there are certain exaggerations and modifications as synonymous with certain oratures, we should accommodate them, as the author emphasizes.

On the sociological attributes of this epic, it is properly attributed taking into considerations that literature cannot be separated from the society that nurtures it. Sociologically, this epic explores peoples' life experiences in Aguleri community and its environment. Therefore the historical and sociological approaches to the study of the Igbo epic are most appropriate. The epic is said to be situated between history and the myth because it attributes the entire cultural experience of a society to one character who has made a

mark on his time and derives all values of that society from himself. That is typical of *Anukili Ugama.*

III. SUPERNATURAL BELIEF

The belief in the supernatural is what gives the African epic its heroic proportion. The use of the supernatural as a means to cope with man's original weakness constitutes a belief system that is still widely held today in many African societies. The existence of the marvelous and the recourse to supernatural means by the hero symbolize his consciousness about his own weakness and limitations as a human being and his desire to transcend them. The supernatural serves as a part in the dramatic structure of the epic.

The much emphasis on the supernatural dispositions are not endorsed by some writers. Bowra for instance strongly believes that the supernatural is "unheroic and distasteful" (p 93) and in his opinion, oral epics that put too much stress on the supernatural powers of the hero cannot be defined as heroic epics because, instead of exalting the human qualities and gifts of the hero, they rather dwell on his extraordinary non-human capacities. Those epics do not define true heroism by showing the hero's genuine human abilities but by applauding his non-human exploits. The supernatural as an analyzable structural device and the intoxicating and destructive powers of the beings in the forms of the epic hero has not been extensively investigated in the scholarship of the genre. It is therefore needful that more attention be devoted to the study of the hero's supernatural powers and their impacts on the heroic tale as a whole.

The choice of the Igbo epic *Anukili Ugama* bothers on the background of the researcher, coupled with the fact that little or nothing has been said on that Igbo epic. Worthy of note is that as it relates to the hero, Anukili, so does it affect individuals with excessive powers who wield their powers and eventually over steps their bounds at little provocation. It equally calls for caution on the people who have any such hero. They ought to be wary. This article is an attempt to demonstrate that the supernatural heroes are beings who wield strange powers, and whose powers intoxicate and bring to destruction of both the race they are meant to salvage and upon them. The attitude of Anukili in his military exploits and brutality is in the negative. He is said to be an embodiment of strange features and structures. According to the author:

> Anukili was erratic. He was a study in ugliness. He was huge and tall. His skin was tough and coarse. His stomach was a big water pot. His face was dotted with

scars. His eyes were bloodshot. His lips were as thick as the bark of a tree. His teeth resembled elephant tusks (8).

Although stated in numberings, he continues that he was a terror to behold and that he had some weird traits which include the following:

Anukili was born with upper and lower teeth.

He came into the world legs first

He came into the world clutching roots and herbs in both hands.

He could not cry until he was seven years old. Even then, he could not cry more than thrice daily (at midnight, in the morning and in the evening).

Whenever he cried, animals took to their heels.

He became leader without any formal training.

His weapons were a tree stump, a bow and some arrows and a big stick with thorns at the head.

Anukili could finish the food meant for thirty men.

Anything he touched came crashing to the ground (9).

The fact that he embodies all those extra-ordinary attributes and strength should have made him know that he came for a divine assignment, but instead he is said to have known about his frightening physique and unnatural strength, and he capitalized on that to be swollen-headed, as he boasts that none could challenge him because he is not the person that could be killed by man.

The story has it that he saves his people and those in their neighboring towns from invaders and slave drivers. At the same time, he threatens, beats and terrorizes his own people.

> The very qualities that made him a terror to all, those qualities that made him a hero in Aguleri and its environment were also responsible for his ultimate destruction. His actions and utterances ran contrary to the values and aspirations of his people. For them to survive as a people, they had to destroy him (10).

The fact that the same hand that pets equally hits, makes uncanny the whole situation. Excess power really intoxicates and eventually destroys as seen in Anukili's dispositions. Femi Euba, in *The Gulf* equally emphasizes the same intoxicating and destructive powers in the character of Ogun who was invited by the people of Ire to come and fight for them against their enemies. A supernatural being whose slightest provocation turns to the opposing intention; Ogun does the opposite of what he was called to do by killing his own as Anukili reigns terror to his own people of Eziagulu in Aguleri. According to Baba in Euba's *The Gulf*:

Two hundred men had already been rounded up and taken to the fort, chained, dragged, beaten.... It was a lucky day for the slavers. And the people of the village of Ire knew that was not the end of it; that the baboon, if not checked in time, would come back to fodder some more. And on whose neck might his chain of insults fall this time? They would not wait for this. Ogun therefore was approached for help, and he rose. The mighty lion of the battle ground rose, and summoned up all his forces! And along with the able men of Ire village making up the rear, he moved toward the fort. This would be a battle long to be remembered, a battle the whole wide world should celebrate! Ogun let me be with you today! Let me fight side by side, blood with blood by your will, that I may relate or be related by, to future men! He meant to penetrate the bushes and crush with his mighty feet any offending offal of a man gaming for man, to strike a deadly victory on all slavers, masters and caboceers alike. This must be a battle that should end all battles! Ogun, let me be with you today. [Sounds of guns and canons rise and fall in the background]... Ogun have mercy, it's your men you slaughter!' On and on the bulldozer raged and roared, tearing apart, matcheting, uprooting, toppling and crushing every living thing in sight, man or beast, friend or foe, slavers and slaves alike. Or so it seemed at dawn as he beheld his night's handiwork, the last strands of wine-dew lifting from his eyes. There he stood, dumbfounded, confounded, and emotion-empty tank, cold stare goggling out of his metallic forehead!.. Why, Elegbara, why? Will and fate, why? And when did the slave-boat creep away unnoticed?

The same applies for the people of Eziagulu who became afraid at Anukili's torture. The difference is that Ogun was drunk before he does the abomination but Anukili was sober. At his thirtieth birthday, he began to display his valor. It was recorded that no quantity of water could satisfy him, and so he snatched women's water pots and breaks them with one finger to destabilize them. Naturally, fear gripped the entire villagers and a lot of people died because of his brutality. The voice of the people they say is the voice of God; and so the people, despite his other salvific missions determine to take his life. Such was seen in the epic hero, Shaka the great of Zulu, whose death was equally planned by his two brothers, Dingane and Mhlangana in collaboration with his paternal aunt. Such deaths of these beings are a confirmation of their intoxicating powers which they wielded negatively to attract destructions from their people.

IV.   BIRTH OF EPIC HEROES

Homer holds the protagonists of the epic as larger-than-life men who are capable of great deeds of strength and courage and whose births are shrouded in the mythical mysteries beyond human conception. In most cases, epic heroes experience exceptional birth of ten times preceded by prophecies. Their childhood is difficult and their youth as well. According to Ogundule (1992), epic heroes are rejected children and angry youths. Wars and sometimes, fights against dragons, monsters, crocodiles (as in Anukili's case) is another feature for epic heroes. Special growth, invulnerability and super human powers are other characteristics in this connection. They are special and different from other stories protagonists. For some heroic heroes, exile is another important feature. At this point, heroes leave their fatherland together with their rejected mothers. Later, they return to claim their rights, inheritance specifically. They are extraordinary figures whose exploits are highly ranked as they are driven by destiny that they cannot control themselves. Sundiata and Shaka fit most of these characteristics and maybe comparable in many ways to Anukili, who becomes enshrined in the tales of his miraculous conception, birth and early childhood which inserts a mystical aspect to his heroic tale. His father rejects him out rightly due to the circumstances surrounding his birth.

> The man became uncontrollably angry. He said it was an abomination in Aguleri for a woman to give birth to a baby with "teeth". Other abnormalities are that he came into the world legs first, and that he is clutching herbs and roots in both hands". "These are abominable deeds. I shall not have such a baby. He thought of possible solutions- throw the baby away or kill it. The second alternative he accepted. He would kill the baby on the fourth day (30).

V.   EPIC HERO IN THE TIME OF KAIROS

"Kairos" is a Greek word which means "the fullness of time" or "the propitious moment for the performance of an action"; in other words, the epic hero always has the intuitive grasp of knowing exactly when to act and he exits at a crucial point in the history of his locality when his services were dearly needed. The traditional pre-Christian Igbo communities consists of some harsh and warlike tribes in which bold and courageous action was required from heroes like *Anukili* who existed in a time of great trouble and strife, when history was in its early stages and society was just beginning to develop. His amazing physical exploits answer the call of the time for blatant expression of

bravery and heroism in the face of hostile neighbors full of evil and chaos. The story of Anukili reflects to a great extent the cultural need of the pre-modern Igbo societies. The *Anukili Ugama epic* embodies, then, the culture, the religious and mythical beliefs, the psychology, and certainly the art of the Igbo life of that era. It was a time of great uncertainty, great fear, and yet the story reflects the hope, such as it was, that the Igbo, must have, when enduring such dark and difficult times. Anukili slays the Hippopotamus and leads men in wars against the enemies of his people- the "ada". He becomes a larger-than-life hero performing magnificent feats in battling evil foes which threaten the community. Anukili is still a character in transition from pagan to Christian beliefs. This struggle between paganism and Christianity is seen in the passage in which Anukili made reference to the Christian God. That was seen when his sight was regained after getting blinded with the owl's droppings. The herbs used by his friend and companion, Enyinyi really worked and Anukili joyfully shouted in ecstasy that Enyinyi was a man of God. The author recorded thus:

> Anukili, it would be recalled, did not believe in God; he did not believe in the existence of God. Nor did he believe that there was another breathing creature except him (Anukili). But from now on he believed in the existence of God. It was this problem of the owl's droppings that brought the realization to him. That was the very first day Anukili mentioned the name of God (59).

VI.   EPIC BOASTING

Another device that enhances the epic tradition in the *Anukili Ugama* narrative is the abundant use of epic boastings by the hero. This introduces another characteristic of the epic hero. He is often a hot headed fool who occasionally needs to be knocked down a peg or two. Anukili was big, bold and boastful. When Aguleri was invaded by slave traders he went into fury and in a spate of epic boasting he asked:

> Was the enslavement carried out by man? Or by an animal...a man created by God? He then told them not to worry that if the atrocity was committed by man, he was going to capture the criminal (50)

Again, when a hippopotamus harassed the people of Aguleri in their stream, Anukili's boasting took the upper side in him. He asked his people 'Are you sure it is a hippoppotamus... the 'tiny' hippopotamus? .....Wait! You will show me the place where this hippopotamus lurks for its victims. I want to see things for myself (53).

In his explanatory notes, Umeasiegbu threw more light on the hero's epic boastings:

It is not that Anukili did not believe in the existence of a supreme being – by whatever name. Rather, the problem is that in his euphoria and arrogance, he had arrogated to himself that powers ordinarily attributed to the supreme being and ancestors. (77)

VII. THE TRAGIC END

As a result of the tortures the Eziagulu community has experienced in the hands of their son, whose excessive powers have intoxicated unto threatening and humiliating his own people, they decided that Anukili was too much for them and so vowed to kill him. Some of the ugly experiences include the fact that in a bid to escape Anukili's terrorism, they run off in the night across the Omabala. Incidentally, when they were discovered by the hero, they also run back across the Omabala River once more, to continue enduring his maltreatments. An impression is created of a near nomadic existence which was the nature of the pre-literate society. The determination of the people to kill Anukili was unabated as they planned another trick to terminate his life, immediately after the first plan to kill him failed. When he eventually died out of burning fire on his head, planted by his people; they became happy. The people of Eziagulu , meanwhile, were in ecstacy. 'They could not believe their eyes. So Anukili was not indestructable after all? They wondered'(71).

VIII. CONCLUSION

The *Anukili Ugama* epic paints a portrait of a larger-than-life epic hero whose character and exploits embody the highest ideals and values of the pagan culture he represents. The Igbo traditional society of more than two thousand years ago consisted of harsh and dangerous clans in which bold and courageous action was required from heroes, like Anukili who lived in a time of great trouble and strife, when history was in its early stages and the Igbo society was just begining to develop. But his amazing physical exploits which was meant to answer the call of the time for blatant expression of bravery and goodness in the face of the forces of darkness, evil and chaos, was not fully utilised as it ought to be; instead, pride and arrogance take their toll on him and that ultimate power that intoxicates, beclouds his reasons and visions and thus summons his destruction by the same clan who ought to shield him. The story of Anukili reflects the cultural needs of a society during the premodal era, and a call for eradication of any such powers which aim to destroy the race it was destined to salvage.

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Burnout and Mindfulness-A Study of South African Employees Working in a Business Process Services Environment

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Abstract— *The business process industry, especially call centre has been responsible for the growth in job opportunities; however, working in a call centre is not always a pleasant experience. The call centre environment is often seen as a stressful one and can create burnout for the individuals who work in it. This research paper hence attempts to explore the degree of burnout in a South African Call Centre and to explore the association of mindfulness and burnout by examining a random sample of 115 Call Centre staff based in the South African telecommunications industry. Two research instruments Utrecht Work Engagement Scale (UWES) and the Mindful Attention Awareness Scale (MAAS) were used in the study, along with a demographic questionnaire. Both these tools have been widely published and have been used within a South African context to assess the validity. The research findings suggest that individuals with higher levels of inherent mindfulness result in lower levels of burnout. In addition, the result of the research also varies within the split between call taking versus back office support staff. The findings of the research study can be utilized by the call centre industry to reduce the burnout of its employees.*

Keywords— Burnout, Mindfulness, Call Centre, Front Office, Back Office.

I.   INTRODUCTION

"There is a continuing trend for organisations to use Call Centres, also referred to as Contact Centres, as a preferred channel to service their customers. The call centre is generally made up of customer service representatives who field calls from customers and back office staff who provide support and administration services. The call centre industry has been responsible for the growth in job opportunities and shows no signs of slowing down." Visser (2007). However, as mentioned by Visser (2007) working in a call centre is not always a pleasant experience and the call centre environment is often seen

as a stressful one and can create burnout for the individuals who work in it.

A doctoral study in South Africa suggests that up to one fifth of contact centre agents become overly stimulated when working in a contact centre environment. "Contact centre workers are exposed to high amounts of sensory bombardment from the office environment – lighted call-boards showing queued calls, ringing phones and computer screens. Their DNA and brain circuits have an over-intake of sensory information," Rossier (2014).

Many contact centre agents cannot maintain a tolerance to the environment. This results in high absenteeism, disproportionate sick leave and attrition (Rossier,2014),which are products of burnout(Ismail,2010). Not only does this cost the company in training, recruitment and the cost of operations, this also impacts on the service delivered to customers which can ultimately also affect a company's bottom line.Visser(2007).

"The abrasive nature of call centres and how to deal effectively within this environment needs to be key focus. There needs to be a focus on providing agents in a contact centre with tools to be able to deal with the harsh environment of a call centre to assist in preventing stress." Braithwaite(2011), thus reducing the level of burnout prevalent in a call centre environment.Visser (2007).

"Research conducted with individuals who meditate, appears to provide evidence that those who meditate experience higher quantities of wellbeing and maintained levels of happiness in their lives and reduced levels of burnout. The results include amplified job satisfaction levels and improved optimism and morale as well more disposition to contribute and engage with colleagues." Puddicombe(2008).

Mindfulness is one of the results of meditation and a study done by Ismail (2010), stated that individuals with higher levels of mindfulness, be it as a result of

meditation or a predisposition to mindfulness, are less likely to experience burnout. "Those practicing meditation on a regular basis also report that by allowing the mind to settle, to experience calm, they are able to tap into a previously unknown reservoir of creativity." Puddicombe(2008).

This research paper aims to explore the degree of burnout of Call Centre Agents working in a business process industry in a South African Call Centre and to explore the association of mindfulness and burnout.

II. LITERATURE REVIEW

Ismail (2010) cites three different literary reviews to describe the three dimensions to burnout- overwhelming emotional exhaustion, depersonalization and reduced personal accomplishment also known as personal efficacy. The study by Carrim (2006) suggests working in a call centre is amongst the top three occupations where people are most unhappy. "Studies conducted have shown up to 70% of call centre employees display at a minimum, one symptom of stress. It was also recorded that 61% of these individuals did not experience these stressors prior to being employed within a call centre environment." Carrim (2006). Visser (2007) states that the call centre environment is often seen as a stressful one, even receiving the name "electronic sweatshop".

A study by Harry and Coetzee (2011) concluded that the wellness climate was risky when compared to the national norm and found a significant correlation between senses of higher levels of wellbeing, increased feelings of coherence and reduced levels of burnout. The problem was further highlighted by Simons and Buitendach (2013) who believes that Call Centre Agents have a sensory overload with rapid changes in technology, products and high workloads. The consequences of this environment could result in burnout, anxiety, performance issues, absenteeism and stress.

"Over the last few decades, a lot of focus ,interest and investigation has been placed on meditation to play a part in clinical contributions and interventions." Keng ,Smoski and Robins(2011).Literature on different techniques of meditation suggests that , **"Transcendental Meditation (TM)** is focusing on a mantra and repeating it for 15 to 20 minutes at a time." Self Help Robot (2013). "Mindfulness is a meditation that involves focusing on the present, to be aware of thoughts in the present with no judgment." Wong (2013). "Guided meditation is where the meditator is guided through the experience verbally." Clarke (n.d.). "Yoga meditation is systematically, observing, understanding and accepting, and training the different levels of being, in order to integrate all parts of one's self dwelling in experience and consciousness." Bharati (n.d.). "With the introduction of mindfulness into Western psychology and medicine, there have been differences on

how mindfulness is practiced when comparing Western and Buddhist perspectives." Keng, Smoski and Robins (2011). Keng, Smoski and Robins (2011) further describe mindfulness as having been empirically and theoretically connected with the wellbeing of the psyche. ". Mindfulness at the work place is suggested by Puddicombe (2008) where he cites that Savvy business leaders are starting incorporate more wholesome values and are increasingly considering meditation or mind training as the answer.

"In 2004, Business Week first announced the arrival of meditation specifically for the workplace. Some of the first pioneers of this were Google, Apple and Yahoo, as well as some of the conventional organisations like McKinsey and Deutsche Bank. Since then there have been countless other organisations that have followed suite" Puddicombe(2008). Discussing the benefits of meditation the study by Melville,Chang, Colagiuri, Marshal ,and Cheema (2011) suggests that yoga postures and the meditations acutely improves the physiological and psychological indicators of stress.

Ismail (2010) utilised the Oldenburg Inventory (OLBI) as the measurement for burnout and the Mindful Attention Awareness Scale (MAAS) to measure mindfulness and found a moderately significant correlation between mindfulness and reduced levels of burnout.

Based on the review of the literature across a variety of methodologies of study and meditation practice, there is strong evidence to support that mindfulness may have a positive effect on burnout, improved psychological and possibly even physical ailments for contact centre agents.

III. RESEARCH DESIGN AND METHODOLOGY

For this study, the data was collected by random sampling method that involved a structured and specifically designed questionnaire. The copies of the questionnaire were electronically sent out via a free survey tool called Survey Monkey to 2170 Contact Centre staff, based in a South African Call Centre in the telecommunications industry in the month of September 2018. The research was conducted across three locations, two of the locations were based in Johannesburg and the third based in Durban. The questionnaires were emailed to all the respondents allowing three days in which to complete the survey. The total number of respondents were 153 (7% response rate) individuals across the different locations. Of the 153 respondents, 115 individuals completed the survey; the individuals who did not complete the survey were removed from the survey results. This resulted in, a sample size of 115 participants, which equates to a total participation of 5% of the entire group who received the email to participate in the questionnaire survey.

The questionnaire contained general demographic questions. The contact centre is made up of call takers and back office staff. The questionnaire requested the participants to select which group they belonged to in order to assess the differences between these two population groups and to ascertain if call takers have higher levels of burnout than the back office staff. A question around meditation training is also asked to identify if the participants have in fact received any mindfulness training interventions, which could account for higher than average mindfulness scores.

Two research instruments utilised in the form of a survey were used in this study, along with a demographic questionnaire. These are the Utrecht Work Engagement Scale (UWES) and the Mindful Attention Awareness Scale (MAAS). Both these tools have been widely published and have been used within a South African context to assess validity. The UWES has seventeen different questions that deal with the three elements of Dedication, Vigour and Absorption. The questions are rated using a Likert scale which ranges from 0, as never and scales up to 6 which is an indication of everyday occurrence. Similarly MAAS is a 15-item self-reported measure where individuals rate themselves on their mindful states. Individuals rate themselves on how present they are during day-to-day activities using a six point Likert scale which ranges from the bottom of the scale (one) being "almost always" to the top of the scale (six) "almost always".

The data collected by the researchers were further organized for analysis using descriptive statistics along with the analysis of UWES and MAAS. "UWES has displayed sound psychometric properties and proven the validity of UWES. In addition, this has been tested across different countries to assess its validity cross nationally." Schaufeli and Bakker (2003). Similarly "MAAS has displayed sound psychometric properties and has been translated into many languages for use in empirical research, suggesting there is confidence in MAAS as a valid mindfulness assessment tool. MAAS was developed to be used in the general population and not only for individuals who are meditators." Ismail (2010).

IV.   RESEARCH FINDINGS AND DISCUSSION

MAAS was utilised to measure the mindfulness and UWES was used to determine the burnout. To measure an individual's level of Mindfulness, the mean is computed from the 15 questions on the scale. The higher the score the more mindful an individual is.

4.1 The Prevalence Of Burnout And Engagement

Descriptive statistics were utilised to determine the frequency of burnout in the realised sample group.

Table.1: UWES and UWES Burnout Score

Description	UWES	UWES BURNOUT
Sample Size	115	115
Mean	3.92	4.04
Minimum Score	0.06	0.09
Maximum Score	6.00	6.00
Median	4.24	4.36
Mode	4.82	4.81

UWES Engagement Score

The maximum score that an individual could score on the 17-question UWES questionnaire-measuring engagement was 6. The minimum score an individual could score was 0. In this study, the highest an individual scored was 6; the lowest score recorded on the engagement version of the questionnaire was 0.06. The higher the score, the more engaged an individual is, and the lower the score the less engaged an individual is.

The most common score amongst the sample was a mode of 4.82. The median (middle) of the sample was a score of 4.24 and the average across the entire sample was a mean of 3.92. This means the entire populations Engagement score was 3.92 for the Call Centre staff.

UWES Burnout Score

The maximum score that an individual could score on the 9-question UWES burnout version of the questionnaire, was 6, the minimum score an individual could score was 0. In this study, the highest an individual scored was 6 on the 9-question burnout version of the questionnaire. The lowest score recorded on the burnout version (with the absorption questions removed) of the questionnaire was 0.09. The higher the score, the more engaged and less burnout an individual is, and the lower the score the less engaged and more burnout an individual is.

The most common score amongst the sample was a mode of 4.81. The median (middle) of the sample was a score of 4.36 and the average across the entire sample was a mean of 4.04. This means the entire populations Burnout score was 4.04 for the Call Centre staff.

4.2 The Prevalence Of Mindfulness

Descriptive statistics were utilised to determine the frequency of Mindfulness from the realised sample group. The reason this method was utilised was to determine the number of participants that displayed inherent mindful behaviour through a self-assessment questionnaire and to what extent mindfulness is present in the sample group.

Table.2: MAAS Score

Description	MAAS
Sample Size	115
Mean	4.52

Minimum Score	1.13
Maximum Score	6.00
Median	4.48
Mode	5

The maximum score that an individual could score on the 15-question MAAS questionnaire was 6; the minimum score an individual could score was 1. In this study, the highest an individual scored was 6 and the lowest score recorded was 1.13. The higher the score, the more mindful an individual is and the lower the score the lower the individuals Mindfulness.

The most common score amongst the sample was a mode of 5. The median (middle) of the sample was a score of 4.48 and the average across the entire sample was a mean of 4.52. This means the entire populations Mindfulness score was 4.52 for the Call Centre staff.

4.3 Relationship between MAAS and the UWES Engagement and Burnout Score

Below are the descriptive statistics for MAAS UWES engagement and UWES burnout. The mean for MAAS is 4.52, UWES engagement 3.92 and UWES Burnout 4.04.

Table.3: UWES vs MAAS Score

Description	MAAS	UWES Engagement	UWES Burnout
Sample Size	115	115	115
Mean	4.52	3.92	4.04
Minimum Score	1.13	0.06	0.09
Maximum Score	6.00	6.00	6.00
Median	4.48	4.24	4.36
Mode	5	4.82	4.81

When looking at the results from the UWES engagement and burnout results versus the MAAS scores, there appears to be a strong correlation between engagement and mindfulness and between burnout and reduced levels of mindfulness.

When breaking down the MAAS into different scoring categories, there is a relationship between lower MAAS scores and higher levels of burnout and higher levels of engagement when comparing against the mean of each score.

Table.4: UWES vs MAAS Score Version 2

MAAS	UWES Burnout	UWES Engagement	N	n percentage
5.00 – 6.00	4.33	4.13	46	40%
4.00 – 4.99	4.32	4.15	38	33%
3.00 – 3.99	3.42	3.44	20	17%
2.00 – 2.99	3.66	3.77	7	6%
1.00 – 1.99	1.75	1.93	4	3%
4.52 (Mean)	4.04 (Mean)	3.92 (Mean)	115 (Total)	100%

Individuals scoring higher on the MAAS with a score between 5.00 – 6.00 and an *n* of 46 (40%) showed an increase in engagement of 4.13 compared to the mean of 3.92 and burnout levels are lower with a score of 4.33 compared to the overall mean of 4.04.

When comparing individuals with a MAAS score between 4.00 – 4.99 and an *n* of 38 (33%), there still shows increased levels of engagement with a score of 4.15 compared to the mean of 3.92 and burnout levels are lower with a score of 4.32 compared to the overall mean of 4.04.

However when looking at the MAAS score between 3.00 – 3.99 and an *n* of 20 (17%) the levels of engagement and

burnout reduces below the samples mean. Engagement sits at 3.42 versus the mean of 4.04 and burnout sits at 3.44 versus the mean of 3.92.

When analysing the MAAS scores between 2.00 – 2.99 and an *n* of 7 (6%) there is a further reduction on engagement and an increase in burnout compared to the groups mean. Engagement sits at 3.77 versus the mean of 4.04 and burnout sits at 3.66 versus the mean of 3.92. Slightly higher than the MAAS of 3.00-3.99, however, as the percentage of the sample gets smaller the results could be less reliable.

Individuals who scored 1.00 – 1.99 on the MAAS and with an *n* of 4 (3%) have the lowest engagement and

highest burnout scores of all the MAAS grouped scores with an engagement score of 1.75 versus the mean of 3.92 and a burnout score of 1.93 versus a mean of 4.04. The *n*

on this group is low and it would therefore be practical to group the MAAS results into fewer categories for a stable statistical sample.

Table.5: UWES vs MAAS Score Version 3

MAAS	UWES Burnout	UWES Engagement	*N*	*n* percentage
4.00 – 6.00	4.32	4.14	84	73%
1.00 – 3.99	3.26	3.31	31	27%
4.52 (Mean)	4.04 (Mean)	3.92 (Mean)	115 (Total)	100%

When categorising MAAS into just two groups those who scored between 4.00 – 6.00, with an *n* of 84 (73%) and individuals who scored 1.00 – 3.99, with an *n* of 31 (27%) the results show the same trends. Individuals who scored higher on the MAAS, 4.00 – 6.00 showed higher levels of engagement, 4.14 versus the mean of 3.92 and lower

levels of burnout, with a score of 4.32 versus the mean of 4.04.

Individuals who scored lower on the MAAS, 1.00 – 3.99 showed lower levels of engagement, 3.31 versus the mean of 3.92 and higher levels of burnout, with a score of 3.31 versus the mean of 4.04.

Table.6: UWES vs MAAS Score Version 4

MAAS	UWES Burnout	UWES Engagement	*N*	*n* percentage
3.00 – 6.00	4.15	4.00	104	90%
1.00 – 2.99	2.97	3.10	11	10%
4.52 (Mean)	4.04 (Mean)	3.92 (Mean)	115 (Total)	100%

When categorising MAAS into two groups, with a lower MAAS category, those who scored between 3.00 – 6.00, with an *n* of 104 (90%) and individuals who scored 1.00 – 2.99, with an *n* of 11 (10%) the results show the same trends. Individuals who scored higher on the MAAS, 3.00 – 6.00 showed higher levels of engagement, 4.00 versus the mean of 3.92 and lower levels of burnout, with a score of 4.15 versus the mean of 4.04.

Individuals who scored lower on the MAAS, 1.00 – 2.99 showed the lowest levels of engagement, 3.10 versus the

mean of 3.92 and highest levels of burnout, with a score of 2.97 versus the mean of 4.04.

4.4 Front Office Versus Back Office

The population was split into Back Office / Support Staff and Call Taking Staff. The Back Office / Support Staff made up 29% (*n* = 33) of the total sample group and the Call Taking Staff made up the balance of 71% (*n* = 82) of the total sample group.

Table.7: Front Office versus Back Office

	Count	%	Average of MAAS Score	Average of UWES Engagement	Average of UWES Burnout
Back Office/ Support Staff	33	29%	4.65	4.53	4.62
Call Taking Staff	82	71%	4.47	3.67	3.80
Grand Total	115	100%	4.52	3.92	4.04

The Back Office / Support Staff had a MAAS score of 4.65, higher than the mean of 4.52 of the entire population. In addition, their UWES burnout score was 4.62 significantly higher than the mean of 4.04 and their engagement score was 4.53 significantly higher than the mean of 3.92 of the entire population.

The Call Taking Staff had a MAAS score of 4.47, lower than the mean of 4.52 of the entire population. In addition, their UWES burnout score was 3.80

significantly lower than the mean of 4.04 and their engagement score was 3.67 significantly lower than the mean of 3.92 of the entire population. These scores reveal that the Call Taking Staff have lower levels of mindfulness, higher levels of burnout and lower levels of engagement.

V.   DISCUSSION ON THE FINDINGS OF THE STUDY

When comparing this study of the Contact Centre in a Telecommunications company to the results of the study by Bruin (2013), the South African participants in the Telecommunications Call Centre appear to be more burnt out and less engaged than the South African participants from the ICT company. The mean of UWES Engagement questionnaire for the ITC Company was 4.50 versus a mean of 3.92 in this study of the Call Centre in a Telecommunications Company. The same trend can be seen in UWES Burnout results where the ICT Company had a mean of 4.51 versus a mean of 4.04 recorded from the Call Centre in the Telecommunications Company.

This provides strong evidence to support the theory that a Contact Centre environment is a more challenging environment to work in and as per the paper written by Visser (2007) where it was stated that the call centre environment is often seen as a stressful one and creates burnout for the individuals who work in it.

When comparing the UWES engagement mean score of 3.92 with the UWES mean burnout score of 4.04, the scores show that the staff are less engaged, the scores indicate that they are less burnt-out versus their lower levels of engagement.

Looking at the prevalence of Mindfulness in the Call Centre, the average across the entire sample was a mean of 4.52. This means the entire populations Mindfulness score was 4.52 for the Call Centre staff. This is higher than the study by Ismail (2010) where the MAAS mean was 4.36, where the sample constituted 207 individuals from a bank based in Johannesburg.

The study on the relationship between MAAS and UWES shows that there is a distinct relationship between lower MAAS scores and higher levels of burnout and higher levels of engagement when comparing against the mean of each score.

Individuals scoring higher on the MAAS with scores between 5.00 – 6.00, 40% of the entire sample population, showed an increase in engagement of 4.13 compared to the mean of 3.92 and burnout levels are lower with a score of 4.33 compared to the overall mean of 4.04.

When comparing individuals with a MAAS scores between 4.00 – 4.99, 33% of the entire sample population, there still shows increased levels of engagement with a score of 4.15 compared to the mean of 3.92 and burnout levels are lower with a score of 4.32 compared to the overall mean of 4.04.

However when looking at the MAAS scores between 3.00 – 3.99, 17% of the entire population, the levels of engagement and burnout reduces below the sample's mean. Engagement sits at 3.42 versus the mean of 4.04 and burnout sits at 3.44 versus the mean of 3.92. Indicating that below 3.99 is what may be considered a low MAAS score, within this sample group. Suggesting that a MAAS score lower than 3.99 will begin to have a negative influence on the individual's engagement and burnout scores. Meaning, individuals with a MAAS score lower than 3.99 could potentially begin to exhibit higher levels of burnout and lower levels of engagement.

When analysing the MAAS scores between 2.00 – 2.99, a smaller sample of only 6% of the entire population, there is a further reduction on engagement and an increase in burnout compared to the groups mean. Engagement sits at 3.77 versus the mean of 4.04 and burnout sits at 3.66 versus the mean of 3.92. Slightly higher than the MAAS of 3.00-3.99, however, below the populations mean. A consideration is that as the percentage of the sample gets smaller the results could be less reliable as any anomalies in the individual data could be perceived.

Individuals who scored 1.00 – 1.99 on MAAS, a very small sample of 3% of the total population, have the lowest engagement and highest burnout scores of all the MAAS grouped scores with an engagement score of 1.75 versus the mean of 3.92 and a burnout score of 1.93 versus a mean of 4.04. The *n* on this group is low and it would therefore be practical to group the MAAS results into fewer categories for a stable statistical sample.

The above statists show a strong correlation between lower levels of inherent mindfulness and higher levels of burnout and lower levels of engagement. Which correlates to the research conducted by Ismail (2010) where he stated that individuals with higher levels of mindfulness, be it as a result of meditation or a predisposition to mindfulness, are less likely to experience burnout. In the research conducted by Ismail (2010) he found a strong correlation of individuals who were mindful and reported lower cases of burnout within a corporate company in South Africa. The research in this report has also identified that higher levels of mindfulness, which has been reported can be achieved through meditation, does appear to benefit Contact Centre Agents in a South African telecommunications Call Centre, despite their environment.

If the individuals with the Contact Centre could take part in a meditation training initiative this could significantly improve their MAAS score, bringing up the population average and positively influencing the UWES engagement scores and reducing the levels of burnout as identified by the UWES burnout score.

When the results of the population were split into Back Office / Support Staff and Call Taking staff levels of burnout levels are far more evident from the Call Taking staff. The results also indicate that the low scores of the Call Taking staff influenced the mean of the scores for all three metrics, MAAS, UWES Engagement and UWES Burnout.

The Back Office / Support Staff made up 29% of the total sample group and the Call Taking Staff made up the balance of 71% of the total sample group. The Back

Office / Support Staff UWES burnout score was 4.62 significantly higher than the mean of 4.04 and their engagement score was 4.53 significantly higher than the mean of 3.92 of the entire population.

The Call Taking Staff had a UWES burnout score of 3.80, significantly lower than the mean of 4.04 and their engagement score was 3.67 significantly lower than the mean of 3.92 of the entire population. These scores reveal that the Call Taking Staff have significantly higher levels of burnout and significantly lower levels of engage

VI. LIMITATIONS

This study did have certain limitations that need to be considered when reviewing the data.

The familiarity of the scales (UWES and MAAS) or lack thereof could influence the results. To add-on, the population of this study did not have accurate representation across all the subgroups by demographic information. Therefore, interpretation of some results meant the sample size was minute, which could have created a skew in data and not be statistically sound.

Another limitation was that the study sampled from a single organization and may therefore not be representative of all Call Centres within the South African context and hence the findings of the study cannot be generalized.

VII. CONCLUSIONS AND RECOMMENDATIONS

The results of this research have established that individuals with higher levels of inherent mindfulness result in lower levels of burnout. In addition, the results of the research have also confirmed that call centres display higher levels of burnout. However the split between call taking versus back office/support staff within this study reveals that the call takers have lower MAAS scores than the mean of the group and lower than the back office staff. In addition, their UWES Engagement and Burnout scores are significantly lower than the back office staff and the mean of the entire sample. This indicates that the dissatisfaction, burnout and stress levels of call takers are significantly higher than the back office staff.

The researchers would like to recommend rotating the staff from call taking to back office support regularly. This would provide individuals who are call takers a reprieve from the harsh environment, meaning the time spent on calls is not for an excessively long duration. A further recommendation with these results indicating a substantial converse correlation between mindfulness and burnout is to introduce a mindfulness-training programme that would benefit the Call Centre to improve the undesirable effects of burnout in the organisation.

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Eroticism, Mysticism, and Desire in Julio Cortázar's *Rayuela*

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Abstract—Beneath the lyrical fabric of Julio Cortázar's works lies a strong mystical quest to uncover the erotic truth amidst the cacophony of socio-religious constrictions. Informed by George Bataille, I explore how Julio Cortázar's Rayuela synthesizes lyrical images of the nude and orgasmic to unshackle human sexuality from religious traditions thereby liberating human desire to an orgasmic symphony of divine communion.

Keywords— Georges Bataille; Julio Cortázar; Rayuela; Hopscotch; taboo; transgression; love; eroticism; sexuality; sacred; metaphysics; profane; desire.

I. INTRODUCTION

A 1937 legend establishes that in the secret society *Acephale,* Georges Bataille desired the community to be consecrated through the performance of ritual sacrifice. Historical findings substantiate that he was indeed sincere in this desire with one of its members offering his life as the sacrifice (Richardson, 1999, p. 375). Bataille believed that sacrifice testifies to the inner needs that are being suppressed and that "sacrifice is the closest we come to an experience of eroticism" (Richardson, 1999, p. 375). These moments of extreme behavior, of the primitive, raw sense of life are expressed through Julio Cortázar's Oliveira in *Rayuela* (Hopscotch*)* in which his ordeals provide a liminal space to break through the limits of consciousness. Informed by Bataille's dialect of taboo and transgression, I explore the ways in which Oliveira's extreme and transgressive sexual behaviors lead to the mystical sacred.

Cortázar employs the sacred as a "form of negativity without cause and eroticism as a pattern of transgressive excess" to show how Oliveira's journey "*de los lados de alla"[1]* moves from crisis to liberation (Rival, Slater, & Miller, 1999, p. 297). Within this space, disruptions occur in order to hasten the dissolution of the boundaries of self. In *Rayeuela,* I argue that eroticism or the sacrificial death of the self is a necessary condition of Oliveira's transcendence.

II. TABOO AND TRANSGRESSION

Cortázar (1998) depicts *"una confusa lista de ejercitios a contrapelo que habia que hacer, aprobar, ir dejando atras"*(p. 243). [2] This confused list of exercises suggests Cortázar's intended refusal of any concentric order that a reader might wish to impose on the text (Safir, 1976, p. 558). He moves the reader randomly and more often than not between different situations, different geographies, different friends, and different moments in life leaving the reader vulnerable to the inexplicable uncertainty of life's trajectory. Oliveira's sexual encounters suggest a masochist dimension of a subculture attempting to reinvent itself, and to transform itself through the exercise of power. Specifically, Chapter 36 of the novel chronicles a violent labyrinth of darkness and excess initiating our hero toward a difficult path of taboos, transgressions, and sexual exploration. Cortázar depicts the grotesque nature of the underworld, *el otro lado*. [3] In one pivotal scene, Emmanuéle's grubby appearance repels Oliveira and heightens the dialectical nature of taboo and transgression.

> Untrain the senses, open your mouth and nose wide and take in the worse of smells, human funkiness. One minute, two, three, easier and easier, like apprenticeship. Keeping his nausea under control, Oliveira grabbed the bottle, even though he couldn't see he knew the neck was anointed with spit and lipstick, the darkness sharpened his sense of smell. Closing his eyes to protect himself against something, he wasn't sure what it was, he downed half a pint of wine in one gulp. Then they started to smoke, shoulder to shoulder, satisfied. The nausea went away, not conquered but humiliated, waiting there with its crooked head, and begin to think about anything. (Cortázar 1996, p. 209)

On his arrival, Oliveira is sickened by the world of "spit," "lipstick" and excess—a clear separation from a social order of niceties and propriety. He has entered the darkened spaces where violation and extreme erotic behavior lurk beneath the surfaces to subvert social taboos. His nausea is

fundamental to the scene because it suggests his awareness of the world of taboo and transgression, which he encounters. His revulsion is a precondition to "something which must exist in order to be consciously overcome, thus achieving movement toward planes beyond habitual limits" (Safir, 1976, p. 560). He is awakened to the myriad faces of human existence—the ordinary, the mystical, the sacred, the transgressive, the primitive, the raw the erotic, the destructive, and the scatological. Therefore, he must enter the cave and experience all of these contradictory states of being in order to return and be fully restored. For Bataille, "Encounters with horror, violent disgust, that miraculously transform into experiences of laughter, intoxication, ecstasy," overpower the dualistic binary of "interiority or exteriority" (Botting & Wilson, 1997, p. 2). Oliveira observes the necessity of seeing past the binary and to envision "*del otro de allá*"—the world from the wrong end of the kaleidoscope. He remarks:

> {F}rom there begin to look out from the from the mountain of manure, look at the world through the eye of your asshole and you'll see patterns pretty as can be, the pebble had to pass through the eye of your asshole, kicked along by the tip of your toe, and from Earth to Heaven the squares would be open, the labyrinth would unfold like the spring of a broken clock as it made workmen's time fly off in a thousand pieces, and through the snot and semen and stink of Emmanuéle and the shit of the Obscure one you would come onto the road leading to the kibbutz of desir{e}… (Cortázar 1996, p. 215-216)

The imagery of discharge and excess fluids of "manure," "snot and semen," illustrates Bataille's "principle of expenditure" in which bodily fluids must be released (Botting & Wilson, 1997, p. 26). Human bodily functions are dependent on the release of unused energy. As Bataille (1967) writes: "Excess must be spent" as it is a precondition for growth and sustenance (p. 183-4). In this sense, eroticism is a bodily ritual of "expenditure" in which, "erotic activity always takes place at the expense of the forces committed to their combat (Bataille, 1967, p. 273).

In the scene in which La Maga becomes savage during sex, she bites Oliveira and draws blood. He, in return, matches her, dominating her in bed. Eventually, Maga develops a fantasy of Oliveira killing her in the throes of sex, only to resurrect her as his intellectual equal. Through the violent play of orgasmic convulsions, they experience the liminality of the sacred. At once immanent and transcendental, their erotic sexuality lies beyond the monstrous condition of social stagnation and finitude that plagues humanity. Their transgressive sexual relations affirms Bataille's declaration that "the purpose of debauch is to alone oneself in order to become Godlike" (Rival, Sater, & Miller, p. 298). In Bataille's brand of materialism, the body, particularly the sexual organs when used for non-reproductive purposes and wasteful activities are sacred. It is deemed sacred because the body is corruptible and mortal. Orgasm as an ecstatic initiatory experience gains in mysticism if it is attained in the raw fornicated and tortured loss of individualism to the consummated act itself (Bataille, 1967). Within this relationship we see Cortázar's quest for a new moral order free from compulsion and external imposition. Similar to Bataille, Cortázar's sexuality is experienced as a religious sacrifice, through guilt, shame, and transgression. Religious in nature, it is based on the heteronomic internalization of the sacred, which he locates beyond mortality, rationality and sociality. "Eroticism, then, for both male and female subjects, but in different ways, connotes a tearing, an opening on to something entirely other, the abjection of being before an experience which appears sovereign" (Botting, Wilson & Scott, 1997, p. 13).

Viewing this sadomasochistic scene on a performative axis, we see both Oliveira and Maga struggling to take control of time and rhythm by entering and leaving a space open for the erosion of the illusion of separation and boundaries. Cortázar places erotic sexuality outside and in opposition to society as a virtual loss of consciousness and ecstatic surrender. Oliveira and La Maga's physical-psychic relationship and sexual release embody the allegorical struggle between Oliveira's enlightenment ideals and La Maga's Romantic aesthete, living life experientially, as a work of art. It is only when Oliveira is with Pola does he close off his mental preoccupations to experience sexual abandonment and real, unexamined sexual pleasure (Cortázar, 1996, p. 366). When Oliveira fondles and kisses Pola's cancerous breast his thoughts shut down to experience the moment. "He managed to stop thinking, just for an instant, he managed to kiss without it being anything but his own kiss" (Cortázar, 1996, p. 367). This scene invokes the stripping away of Horatio's conscious self and an absorption into the moment. Sexuality, here, becomes complicit with death as time stands still in the moment of orgasmic rapture.

III. HOPSCOTCH

Oliveira's descent into the darkness of his soul further explores the illusive nature of redemptive consciousness when Oliveira is confronted with his aloneness in the

symbolic numerical chapter of 36 in which he is enveloped in a "night of empusae and lamiae, evil shadows, at the end of the game" (Cortázar, 1996, p. 241). Here, after leaving La Maga alone with her dead child, Rocamadour, he drifts to the Seine beneath the bridge of the *Pont des Arts*, wondering if he will ever find transcendent meaning. Oliveira must wander life's labyrinth, as the Serpent Club has met for its final meeting, and the mournful La Maga disappeared after the death of her son. He will spend the next part of his journey searching for La Maga and conjuring her in his dreams, as "La Maga would cease being a lost object and become the image of a possible reunion—no longer with her but on this side of her or on the other side of her; by her, but not her" (Cortázar 1996, p. 111).

Oliveira's ritual initiates him into the "long path marked with pitfalls, obscurities, stops which suddenly comes to surface" (Safir, 1976, p. 559). In his brief sexual encounter with Emmanuéle, after she begins to perform oral sex on Oliveira, they are interrupted by the police and carted off in a patrol wagon. On the patrol car floor he contemplates whether he will ever be able to hopscotch in Heaven. These despairing reflective moments contain the most comprehensive examination of hopscotch as a metaphorical conceit for Oliveira's journey, which is developed throughout the novel. First encountered when describing Oliveira's love for La Maga as "that crazy hopscotch," it is later developed as a metaphor for transcending from earth to heaven (Cortázar, 1996, p. 95). Indeed, there are myriad variations on the children's game in which players toss a small object into a pattern of numbered boxes or circles drawn in chalk on the ground and then hop through the spaces to retrieve the object. Cortázar describes the game as "spiral hopscotch, rectangular hopscotch, fantasy hopscotch, not played very often" (p. 214). There are several recurring images of hopscotch where the reader is called to hop, skip and jump around the text hoping like Oliveira to find "the last square, the centre of the mandala" (Cortázar, 1996, p. 321).

Oliveira muses on the children that hop to "heaven" with a stone and chalk, acutely cognizant that he has, in his intellectual learning and pursuit of rational knowledge, forfeited his way to paradise – his kibbutz, as he calls it. Later, Oliveira muses:

> Childhood is over all of a sudden and you're into novels, into the anguish of the senseless divine trajectory, into the speculation about another Heaven that you have to learn to reach too. And since you have come out of childhood ... you

> forget that in order to get to Heaven you have to have a pebble and a toe. (Cortázar, 1996, p. 214)

The Club and Morelli interrogate the legitimacy of this pre-Adamite ideal, a utopia that existed before humanity gained knowledge and experience. Now, the Club and Oliveira have been cast out of its imaginary Edenic community, their rational critical minds incapable of thinking its way out of the humanity of their lives, and the real human tragedy they have experienced—the persistent yearning for Morelli, a "millenary kingdom" unrealized.

Cortázar further exposes the juxtaposition of these modern binaries, one rational and ordinary and the other experientially destructive and sacred, emphasizing that it is within this abject horror of loss, expenditure and death that the initiation to the sacred begins. Oliveira transforms to "El Nuevo" the symbolic newcomer to the world of shadows and the negation of rational illumination. The surrealist nocturnal descent is cast as a time of danger for the subversion of the taboos that govern the day. As such, Oliveira's descent represents an agreement between means and metaphysics in which it is necessary to pass to another plane in order to then return restored and reborn. His descent recalls other Western Metaphysical descents into to the "other world" like those of Odysseus, Dante, and Christ who all (afterward) emerge closer to the desired understanding of ultimate truths. Cortázar's Oliveira imitates these metaphysical steps in which he breaks from bourgeois society to join the socially marginalized or what Bataille refers to as the "underworld" a subculture which exist outside the exigencies of work, yet clearly toward *"el otro lado."*

Oliveira's initial reluctance to completely reject Bourgeois life is evidenced with his initial relationship with Emmanuéle whose filth and disorder represent the death and decay of human morality. His nausea at her decay signifies the consciousness of the taboo in which he characterizes as the "worst of smells, human funkiness." He keeps his nausea under control grabbing a bottle and downing "half a pint of wine in one gulp." It is at this point, that "they started to smoke, shoulder to shoulder, satisfied." The nausea goes away, and they enter a shared word of hallucinatory visions of the absurd, in which taboos are challenged and violence and eroticism emerge unchecked. In Oliveira's vision he contemplates Emmanuéle and observes:

> The spots of dirt on her forehead, her thick lips stained with wine, The triumphal scarf of the Syrian goddess that had been trampled on by some other enemy army, a chryselephantine head rolling

around in the dust, with spots of blood and gore but keeping all the while the diadem of red and green stripes, the Great Mother stretched out in the dust and trampled on by drunken soldiers who amused themselves by pissing on her mutilated breasts, until the greatest clown amount them knelt down to the accolade of all the others, his penis standing our erect above the fallen goddess, masturbating onto the marble and the letting the sperm trickle into the eye-holes from which officers' hands had already plucked the precious stones to the half-open mouth which accepted the humiliation as a final offering before rolling off into oblivion. (Cortázar 1996, p. 209)

Here, eroticism and death shape and order the transgressive vision, the signified taking on a semiotic meaning. Images of desecration and mutilation of the maternal reproductive organs proceed from the taboo as a consequence of a need to repress concepts of production and creation. The defilement of the female breasts as a symbolic life force is tied in with the violence and the violation. For Batialle (1988) posits that:

> Only in violation, through death if need be, of the individual's solitariness can there appear that image of the beloved object which in the lover's
> eyes invests all being with significance. For the lover, the beloved makes the world transparent. (p. 21).

This juxtaposition of violence and reproduction is an aggression perpetrated on us by the fact of our birth and creation. Cortázar recognizes that both are inherent in our nature: creation itself is a fundamentally violent act and it is only through further violence of death that the breach it institutes can be repaired. Oliveira's vision represents the sacrificial moment of the Great Mother and the psychic reality of sacrifice within him. Blood, death, and sacrifice contain several interpretations from the primal act of childbirth and death to Christian concepts of resurrection and Eucharistic affirmations of "This is my body; this is my blood" in the body and blood of Christ. This depiction is one of violent anguish, which Oliveira experiences emerging as a dialectic at the heart of the impulse to sacrifice, and gains it most heightened communication in eroticism. Bataille (1988) puts it thus:

> It is only in the midst of anguish that this being which you are maintains enough consistency and yet leaves gaping the wound through which, hastening from all points of the universe, deadly destruction enters. Without your anguish, you

would not be this faithful mirror of excess movements, of the vertiginous flight of the day and night, which you have become. This is why it would not be for you to refuse that wild amplification of this pain, which you are suffering from, of the splendor, which follows you, and of your ultimate reality, which sacrifice is. (p. 195)

Oliveira's transgressive vision suggests how Cortázar affirms Bataille's (1988) assertion that "eroticism and sacrifice are both facets of ultimate reality, bringing us into contact with each other in the most raw, and human way" (p. 195). We witness similar desecration of the symbolic innocent in Enrique González Martinez's poem, "*Tuercele el cuello al cisne,*" which relates closely to Oliveira's previous vision.

> Tuck the neck to the swan of deceptive plumage
> that gives its white note to the blue of the fountain;
> he walks his grace no more, but he does not feel
> the soul of things or the voice of the landscape.
>
> Flee from all forms and all language
> that does not match the latent rhythm
> of deep life and intensely loves
> life, and may life understand your homage.
>
> Look at the wise owl how he stretches his wings
> from Olympus, leaves Pallas's lap
> and poses in that tree the taciturn flight.
>
> He does not have the grace of the swan,
> but his restless pupil
> who sticks in the shade, interprets
> the mysterious book of nocturnal silence.
> (Cortázar 1996, 213-217)

In Martinez's poem, the object of violence is the sacred swan being born from its mythological role in the rape of Leda and from the phallic value assigned to its powerful neck in modern Freudian terminology. The sacred swan's neck is strangulated "*con un movimiento que simboliza la masturbacion,*" (with a movement that symbolizes masturbation) connecting both poem and vision together as similarly the soldier masturbates over the body of the fallen goddess. I conjecture that the poem and the vision represent an attempt at redemptive destruction, a concept articulated throughout *Rayuela* in which in order for life to be affirmed and resurrected something must die and/or be killed. Throughout the novel, Cortázar weaves aggressive erotica of executions, rape and the torturous death of an animal, heightening the metaphysical urgency of a climatic release

from Oliveira's existential crisis. It is within the destructive, drunken, perverse nature of Oliveira's being that he affirms that one must descend and break the structures that strangle human dignity in order for humanity and society to be restored.

IV. CONCLUSIONARY THOUGHTS

My interest in the writings of George Bataille and Julio Cortázar began when I was teaching a class in *Love and Eroticism* at Emerson College in Boston. I was fascinated by how writers mix the sacred and the profane and how we cannot truly speak of love and eroticism without also including sexuality and death in the discussion. I was further fascinated by Georges Bataille's theories and Julio Cortázar's fictional discourses on eroticism. I was not so much interested about the exploration of human sexuality and eroticism, but about death, *"une petit morte"* of descent,

resurrection, rupture and the glorification of life's liminal spaces. Bataille believed that because we have somewhere lost our ability to sacrifice, we have also lost our sense of death and human connection. For with the imminence of death comes complete awareness of our insignificance in a vast universe. With the imminence of death, comes awareness of our primal loss. "In one way or another everyone is looking for it, everyone wants to open the door that leads out to the playground. And not just Eden ... the retirement from kicks in the ass" (Cortázar, 1996, p. 387). In the end, we, as readers, like Horacio Oliveira, would like a respite from the punches and kicks that life throws at us. Ultimately, we must all confront our deepest fears—our vulnerability, our morality, our ultimate aloneness in a vast universe—those liminal spaces that daily sustain and challenge us to hopscotch and keep on keeping on.

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[1] Translates to from the sides of there.

[2] Translates to a confusing list of exercises against the grain that had to be done, approved, left behind.

[3] Translates to the other side.

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A MASK

It's pretty ease to say; difficult for the day.

The Great Enchanter tries's to remember – mercy,

What leftear never ever say.

Holy, holy now a human folly,

resting rest, working works; unknowingly

the life: Dirty hands feed refractorily,

Makes our lives greeny.

Mask, a mask worn can't sustain life,

nor a trumpet nor a bell can't wake,

It's time to torn - wake, awake…..,

You the only one of her's love,

Mother earth still feeding for honesty,

There 's all w'at we need,

But we need nothing what we want.

Truth- a memory in my memory.

Rejoice Rapheal

……………………………………………………………………………………………………
………………

Explanations:

Great enchanter – God

Leftear – angel at the left side who is with satan and angel at right side who is with god.

Dirty hands – farmers.

Trumpet and bells – sound from church, temple, mosque…..

The Reading Comprehension Levels of Grade 12 ABM Students: An ESP Design for Basic English Course

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This study determined the reading comprehension level of grade 12 ABM students of Mater Dei College, Tubigon, Bohol during the school year 2018-2019 with 95 subjects comprising the entire population. Participants were mostly from rural junior high schools of northern part of Bohol.

John's Basic Reading Inventory was individually administered to each student to collect the needed data for this study. The gathered data was used to conceptualize the proposed English for Specific Purposes modules for basic English course, particularly for the senior high school ABM students. Analysis on the data gathered was anchored on the different theories of reading comprehension

The findings of the reading inventory administered to the grade 12 ABM students revealed that their oral and silent reading comprehension levelwas generally on frustration level. This shows that a big percentage of students were not able to analyze the passage correctly. Hence, the students need much assistance from the teacher in analyzing the selection.

The conclusion drawn is that the grade 12 ABM students are deficient in all aspects of reading comprehension. Though they may be slightly proficient in identifying main ideas and recalling facts, but they were generally deficient in making evaluation, drawing out inferences, following sequence, and vocabulary. The study also showed that oral and silent reading comprehension has a positive correlation.

The researcher gave the following recommendations: that an English for Specific Purposes module be developed and used for basic English courses, students who are in instructional and frustration level be given tutorial and remedial teaching activities respectively, and that English teachers use authentic situation in teaching English language in their particular discipline.
Introduction:

In the past, education was seen as a means of acquiring wisdom. The demand of economic life, however, is such that modern education equip students with necessary knowledge and skills for them to be easily employed. This paradigm shift calls for instructional structural reforms in schools to create new types of training that will be of practical significance in terms of their students' future careers.

One of the goals of adding two more years in high school is to prepare the students for their future career. Mater Dei College High School, being one of the biggest schools in Bohol in terms of senior high school students population, is faced with the challenge of producing high school graduates who are not only ready for their next level of education, but who are job ready in the near future.

Having handled English courses for senior high, the researcher had past personal experiences which demonstrated the students' lack of knowledge of specialized lexicon akin to their field. When students were tasked to write some words under correct heading, the teacher was shocked when most students placed items radish and bitter gourd under the heading, "things to wear".

The above-mentioned scenario showed presumably inadequacies in the school's current English curriculum. Moreover, the comments of tertiary teachers on senior high graduates having poor vocabulary skills and being ill equipped in their college courses prodded the researcher to embark on this study.

Theoretical Background

Comprehension is said to be evidenced by the reader's ability to a) identify the main idea, b.) retain concepts and organize facts, c.) isolate details and recall specific facts, d.) make an inference, and e.) draw conclusion (Giroux and Willistin cited by Laguilles, 1994). Still another indicator of comprehension is the ability of the

reader to put meaning to unfamiliar vocabulary with or without the aid of contextual clues. For the purposes of this study, the categories set by Giroux and Williston will be used since these are more commonly invoked for secondary students who are expected to have engaged in reading across contest areas. Also these categories are reflected on John's Basic Reading Inventory, the instrument used in this study.

Comprehension is thinking on the highest level. It is a cognitive process. It requires inference, verifying, correcting, and confirming of expectancies about the text. Smith (cited by Barchers, 1997) emphasized a more holistic view that comprehension may be regarded as relating relevant aspects of the worlds around us-written language in the case of reading- to the intentions, knowledge, and expectations already existing in one's head.

In the expressive language modes of speaking and writing, comprehension means understanding the message well enough to compose it clearly. In the receptive language modes of listening and reading, comprehension means interpreting the message accurately enough to understand its meaning (Duffy &Roehler, 1993.) The various language modes are so inextricably bound making it almost impossible to each one in isolation from the others.

Recently, reading comprehension has been studied in the light of the Schema Theory. According to Sampson et al (2003:133), "This existing information store known as the reader's schema, is an important concept in understanding the process of reading comprehension. " This schema includes single events, situations encountered, things learned, and even sequences of events (Rumelhart, 1984). This schema is used in the interpretation of an event, an object, or a situation in the process of comprehension. Readers comprehend the text when they are able to activate their schema. Anino (1999) concurred when he stated that readers bring to reading the sum of all their prior experiences and expectations about print.

Traditionally, the teaching of English has been for General Purposes which has been named 'TENOR' – the teaching of English for No Obvious Reason, no obvious reason to the learner, that is (Jordan, 1997). The paradigm shift of modern education which stresses on economic demands and fields of specialization calls for teaching of English for the obvious reason of equipping the students the kind of English which assures immediate employment in their chosen fields.

The influence that the ESP approach has on English teaching cannot be underrated. The fact that every field has its own jargon or specialized words and phrases used in the course of everyday work which the students have to be equipped with if they are to success in their fields underscores the importance of ESP course design.

In discussing ESP exercise typology, Douglas (1984) maintains that the main consideration must be that of authenticity. All ESP work is in essence a simulation of real-life task. Furthermore, Dudley-Evans (1998) enumerates the absolute characteristics of ESP as follows: 1.) ESP is designed to meet specific needs of learners; 2.) ESP makes use of underlying methodology and activities of the discipline it serves, and 3.) ESP is centered on the language appropriate to these activities in terms of grammar, lexis, register, study skills, discourse and genre.

The Problem

This study attempted to determine the reading skills and comprehension levels of grade 12 ABM students as basis for designing an English for Specific Purposes modules for senior high English subjects.

Specifically, this study aimed to answer the following questions:

1. What is the reading comprehension level of the grade 12 ABM students in both oral and silent reading?
2. What is the reading comprehension level of participants of the study with reference to the following aspects:
   1.1 main ideas
   1.2 facts
   1.3 vocabulary
   1.4 inference
   1.5 sequence, and
   1.6 evaluation?
3. What are the common miscues committed in the student's oral reading?
4. What is the extent to which the miscues affect the participants' comprehension levels?
5. How may an ESP module for senior high core English subjects be designed based on the findings?

Methodology

Descriptive research was utilized in this study. The main data were taken from the reading comprehension inventory administered to grade 12 ABM students of Mater Dei College. Results were analyzed and interpreted by the researcher to come up with the answers to the problems and sub-problems. These findings were made as bases for the ESP course module.

Research Instrument

In order to pinpoint the specific reading skills which students were weak at, the researcher adopted Jerry John's informal reading inventory. John's basic reading inventory provides an informal assessment of the reading comprehension skills of the students namely, facts, main idea, vocabulary, inferences, sequence and experience or evaluation.

Two sets of standardized reading passages with corresponding questionnaires were used. Each passage contains about 240 words. Both questionnaires were used for oral and silent reading comprehension respectively have ten item questions. There is one time for main idea, inference, sequence, and evaluation. There are four items for facts and two items for vocabulary.

The total score is ten. Those who will get a score of 9-10 fall under independent level; 6-8 are in instructional; 5 or less in frustration. A research subject belongs to the independent level if he could read a book or material without difficulty and does not need assistance from the teacher. He is considered to be instructional if he could read the book but there is a need for some help from the teacher. A subject is considered to be in frustration level when he could barely read and hardly comprehend what he reads.

Results

The oral reading of majority of the students under study was on frustration level. This showed that there is a crucial need to help the students improve their ability to read orally and comprehend what they are reading. Less than 30% of the subject fall under instructional level or those who need teacher's assistance to comprehend the passage. Only two subjects reached the independent level and were able to work well on the passage. This means that only these students could comfortably cope with the readings required at their present grade level.

Majority of the subjects were likewise categorized as being on frustration level in silent reading. This means that the students urgently needs great assistance to enable them to do well in reading activities. Less than 25% of the students were classified as instructional. These students have to be assisted to improve their comprehension. Only one subject was able to comprehend well and was classified as independent, the level in which students could cope with the reading activities of their current grade level.

The aspects of vocabulary and sequence were considered by majority of the subjects as the most difficult. These were followed by aspects of inference, fact, and evaluation which the subjects considered as slightly difficult. Identifying the main idea was easiest for research subjects.

The most common significant miscues committed were meaning-changing substitution and grammatical blunders. Majority of the subjects who committed miscues were classified on frustration level. This showed that reading comprehension is affected by miscues incurred while reading orally.

Analysis

When students read orally, teachers have tremendous opportunities to examine how students are interacting with printed materials (Johns, 1986). Table 1 below presents the oral reading comprehension levels based on the number of students who got the items correctly.

Table 1

Oral Reading Comprehension Levels of 12 ABM Students

Levels	Frequency	Percentage
Independent Level (9-10)	2	2.11
Instructional Level (6-8)	26	27.27
Frustration (5 or less)	67	70.53
Total	95	100.00

A great majority of the research subjects considered the reading material difficult as evidenced by how they read orally. This is because the students were used to oral reading activities which focus is correct pronunciation of words even without reading comprehension. The reading interest of the subjects is another factor of their poor reading achievement. Since the reading material is not within their field of interest, the subjects were not eager to

comprehend the reading material presented to them. Furthermore, the subjects may have no past knowledge about the topic in the reading passage making it difficult for them to process the new information. Readers find it easier to comprehend new information if they have related previous experience. This is supported by Barchers (1998:88) when she said, "Schema theory is building new connections and knowledge on existing experience".

Table.2: Silent Reading Comprehension Levels of 12 ABM Students

Levels	Frequency	Percentage
Independent Level (9-10)	1	1.05
Instructional Level (6-8)	23	24.21
Frustration Level (5 or less)	71	74.74
Total	95	100. 00

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A big percentage of the research subjects had poor comprehension as evidenced by the low scores they got on the test. The unsatisfactory reading achievement can be attributed to several factors. Most of the research subjects were not able to understand the material well because they have no prior knowledge on the topic of the reading passage. Readers comprehend text when they are able to find a configuration of hypotheses (schema) which offers a coherent account for the various aspects of the text (Rummelhart, 1984). This enables the reader to form a framework of known information so they can hook new information into it. Another factor which may have caused the poor reading comprehension is the inability of the students to use the cueing systems in reading. This insight is backed up Smith (1982) when he mentioned, "Readers arrive at meaning by using their knowledge or scriptural information about the topic and by using three basic cueing systems, (1) cue systems with words (graphophones), (2) cue systems within the structure or flow of the language (syntax) and (3) cue systems within the person reading the message (semantics).

With a majority of the research subjects who are categorized under frustration level, it is clear that most of them do not have the mastery to use the three basic cueing systems cited above. La Berge & Samuels cited by Sampson et. al. 2003, has this to say

Another theory of reading suggests that all reading have a finite or limited amount of attention available to them during reading. This attention can be devoted either to the process of decoding words or to the process of comprehension. If much attention is required to decode words, then less attention is available for comprehending the text.

Table.3: Students' Scores on Different Aspects of Comprehension during Oral Reading

Aspects of Reading	Total	Percentage
Main Idea	50	52.63
Fact	46.5	48.95
Evaluation	43	45.26
Inference	35	36.84
Sequence	29.5	31.05
Vocabulary	22	23.16

Of the six aspects, the subjects are poorest in vocabulary. Many students struggle particularly with words that have different meanings in different contexts. Words that students do not use in their everyday language also cause difficulty. The students' weakness in vocabulary greatly affected their reading comprehension. According to Rummelhart (1988), vocabulary knowledge is fundamental to reading comprehension since a reader cannot understand the meaning of the whole text without knowledge of most of the words.

Table.4: Students' Scores on Different Aspects of Comprehension during Silent Reading

Aspects of Reading	Total	Percentage
Main Idea	50	52.63
Fact	49	51.58
Evaluation	47.5	50.00
Inference	36	37.89
Sequence	30	31.58
Vocabulary	20.5	21.58

Overall, the subjects still considered the aspect of main idea as the easiest as this was the area they got the highest scores. Though the percentage is far below the passing rate, locating the main idea proved to be an easier task in comparison with the rest. This is largely due to the fact that the central thought was explicitly stated at the beginning of the reading material.

The subjects scored lowest on the aspect of vocabulary. Students usually find it difficult to give word meaning. They are not well-versed at using context clues to derive the meaning of words. They generally low scores seem to indicate that the subjects have not reached maturity the way effective readers would. It may be concluded that the school and the home failed to provide the stimulation necessary for the students to attain mature reading

capability. Moreover, the accessibility of television, computers, and mobile phones has taken the place of reading books.

Common Miscues Committed

Complete accuracy in oral reading is virtually impossible for some reasons. First, students sometimes make wrong predictions. Second, sometimes, they need to reread in order to grasp message that the author wants to convey. Third, since reading is a dynamic interaction between the author and the student, miscues are a natural part of the process itself. Miscues from the printed text can be used to provide insights into the students' reading. For these reasons, the researcher wanted to find out the common miscues; but focused only on significant deviations which affect reading comprehension.

Table.5: Common Miscues Committed during Oral Reading

Types of Miscues	Frequency	Percentage
Meaning-Changing Word Substitution	55	57. 89
Grammatical Difference	56	48. 42
Meaning- Changing Omissions	23	24. 21
Repetition	15	15. 79
Failure to Attempt Unknown Words	10	10.53
Non-word Substitution	8	8.42

The most common miscue is meaning-changing word substitution. It appeared that students usually resorted to word substitution when they encountered difficult worlds while reading. Substituting one word with another word could also be attributed to the fact that students do not know how to pronounce a certain word, so that substitute it with other words. Another reason would be that while reading students failed to see the relationship among words and

phrases in the sentences and the passage in its entirety. Though several substitutions were committed, non-meaning changing substitutions, such as changing the article **a** to**the,**were disregarded by the researcher since they do not affect reading comprehension.

Extent to which the Miscues Affect the Reading Comprehension Level

Table.6: Common Miscues Committed by Students under Instructional and Frustration Levels

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Types of Miscues	Ins. n=26	%	Frust. n=67	%
Meaning-Changing Word Substitution	10	37.04	45	67.16
Grammatical Difference	8	29.63	38	56. 72
Meaning- Changing Omissions	4	14.81	24	35.82
Repetition	3	11.11	20	29. 85
Failure to Attempt Unknown Words	0	0.00	10	14. 93
Non-word Substitution	0	0.00	8	11.94

In contrast to the subjects who are classified as instructional who committed a few errors in the common types of miscues, the subjects who are under frustration level committed a generally higher frequency in all types of miscues during the oral reading. This means that subjects who incurred miscues in oral reading were more likely to commit errors during examinations. Also, this may indicate that the reading comprehension of students is generally affected when they incur significant miscues during oral reading. Dallman et al (1982:166) stated that, "Oral reading, if not done well, can have an undesirable effect on comprehension. The reader can become so conscious of his audience that he will fail to understand what he is reading. Moreover, the number of miscues committed by the subjects may be a gauge of whether subjects find the material difficult or easy as evidenced by a greater number of students under frustration level who committed reading miscues and who scored low in the reading comprehension test.

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Exploitation of Existentialism in Khaled Hosseini's "The Kite Runner"

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Existentialism is a movement within continental philosophy that developed in the late 19th century and in the beginning of the 20th centuries. Existentialism is believed to be organised with Soren Kierkegaard. He said that each individual- not society or religion is solely responsible for giving meaning to life and living it passionately, sincerely and authentically. Existentialism defines as the act of living based on beliefs and experiences. Soren Kierkegaard formulated the existentialism, but he never used the existentialism theory in any of his works. It is developed by Friedrich Nietzsche. The other existentialism philosophers are Jean-Paul Sartre, Albert Camus, Simon de Beauvoir, Martin Heidegger, Karl Jaspers, Gabriel Marcel and Franz Kafka.

Khaled Hosseini was born in Kabul, Afghanistan. In 1980, when the soviet War in Afghanistan began, Hosseini's family sought political asylum in the United States and they become the residence of San Jose, California. He practised medicine for over ten years. After the success of his debut novel, The Kite Runner (2003), he retired from medicine to write full time. His novels are set in Afghanistan and feature an Afghan as the protagonist. He wrote three famous novels The Kite Runner (2003), A Thousand Splendid Suns (2007) and Mountains Echoed (2013).

Khaled Hosseini adores a unique place in the literature about Afghanistan. Various non-Afghan writers have made attempts to portray the war ridden society through their fictional and non-fictional works. An expatriate living in the U.S Hosseini is the first Afghan writer to respect the conflicts and crises of his country through literature. He has brought in the tradition and customs of Afghanistan in The Kite Runner; he has set the novel with the background of the war of Afghanistan, kite flying one of the Afghanistan's national outdoor sports and about the Talibans who trampled, Hazaras the Ethnic group and the aborigines of Afghans.

In the novel The Kite Runner, Hassan was deprived of his identity. He was discriminated and insulted because of his cleft lip and his identity as Hazara; later he undergoes plastic surgery to correct his lip. Hassan found hard to live as a Hazara in his own land and was bullied by his own community. Older boys like Assef

and his friends mocked him, Amir was not able to talk on behalf of Hassan, because, Amir himself ignored Hassan before his other friends and relatives. Since the people around Hassan knew that his mother left him shortly after his birth, they laughed at him. Hassan was an intelligent and courageous boy but all his talents were stifled by the powerful high caste society.

Hassan believed that Amir was his true friend, but Amir accused Hassan for stealing his watch under Hassan's mat by himself and named him thief. As a result Hassan and Ali left the home. They didn't have anyone to defend for them. Years later, Amir learns that Hassan was his step-brother. During war Amir and his father took political asylum in the United States. Amir struggles to establish his identity in the foreign land. The story line of this novel traces the lives of Amir in the U.S and Hassan in Afghanistan. Both are determined to live their lives.

Discrimination is the cruel treatment a group or an individual is subjected on their race, religion, sex or caste. It kills people's ability and talent. It is an emotional sati, because it traumatises them emotionally and psychologically. It also includes a wide range of acts, ranging of acts, ranging from social exclusion, unfair, verbal insult and physical assaults. People are also discriminated for their illegitimacy.

Discriminatory traditions, policies, ideas and law exist in many countries of this world. Afghanistan too had this crucial practice. The two ethnic groups of Afghanistan are the Pashtuns and the Hazaras. The conflict between Hazaras and the Pashtuns has been going from 16th century. The root cause of the conflict cannot be directly traced back, but the historians tell that after the fall of the Mongolian Genghis Khan, many Mongolians migrated to Afghanistan. Since the Pashtuns belongs to the Islamic subset of Sunnis, they persecuted the Hazaras who belongs to the Shia, a significantly minor group.

The Kite Runner describes Hassan is treated cruelly by their people, though he is born to a high caste father and a low caste mother illegally. Pashtuns are said to be a high class people, who persecute and oppress the Hazaras, ethnic minorities. They do all evil to suppress the people in the name of God. In the beginning of the novel Hassan is being bullied for his appearance by Assef.

For he has a thin -boned frame, shaved head and low- set ears, a boy with a Chinese doll face perpetually a hair lipped smile, an exclusive face of the Hazara.

Hassan is not sent to school since he is a boy. Amir mocks at him for not knowing the meaning for simple words. Though he doesn't go to school Hassan is brighter than Amir. Hassan could run kite better than Amir, at the kite running tournament Hassan runs the kite for Amir and wins for him, but Amir gets the appreciation. Hassan's talent are buried within and life unidentified and unexplored.

Assef, another Pashtun wants to beat up Amir for treating Hassan the Hazara like a friend and providing him and his father a shelter. He thinks he can degrade Hassan because he is a Pashtun and of a higher state. Assef and his other friends rape Hassan in an alley after Hassan caught the last kite in the tournament. Assef's friends realises that it is a wrong thing to do, but Assef convinces his friends that it is acceptable because he is only a Hazara.

Though Baba and Ali are Pashtuns, they don't treat Hassan and his father Ali as slaves. Amir doesn't show them love, but never treats Hassan indifferently; until he stood helpless unable to help when Assef raped him. The guilt for not standing up for Haasan drives him mad. Guilt makes Amir to put the question to his father *"Baba, have you ever thought about getting new servants?"* Amir Plots against Hassan inorder to get rid of his guilt. He blames Hazara as a thief. Amir hides his birthday gift, the watch and covers with money under Hassan's mat and puts the blame on him. Hassan accepts the blame humbly. Hassan has no one to talk for him; he has no one to protect him when he is raped. If it has been brought to Baba's knowledge, he might have defended for Hassan but Amir might have got into trouble. The self-fish and guilty Amir makes Ali and Hassan to leave their home to Hazarajat.

The truth of Hassan being an illegitimate child comes to light in the middle of the novel. Rahim Khan tells the whole story of Hassan to Amir. Amir learns the truth only on his return Pakistan from California. The entire life of Hassan becomes the life of Hazara because of Baba. Hassan was victimized by Baba.

Baba is very selfish and worried about his honour. He never gave a thought to the miserable state of the young Hassan. Baba gave comfort and protection to Hassan and Ali but in the eyes of the society they were outcasts. Though he loves Hassan, he didn't give him the right to know his true identity. Hassan dies as Hazara ignorant of his true identity. It is not just Hassan but also Ali who caught in the deceptive web of lies. Ali is also deprived of honour and acceptance in the society. Furthermore he is forced to adopt Hassan. With the

disappearance of Sanaubar soon after Hassan's birth, Ali is believed of runaway Hazara.

The impact of the violent events of unexpected rape by local bullies, war, loss of homeland, death of beloved ones, brutal reign of the foreigners, discrimination, and abandonment triggers innocent individuals. The traumatic memory of being coward and betrayal haunts Amir. He suffers from the trauma of guilt and shame. Amir asks Baba to take him to Jalalabad to Homayoun, his uncle. All through journey Baba keeps talking about the tournament. When they reached the two-story house of Homayoun in Jalalabad, Baba tells everyone of Amir's success in the Kite Running. Everyone congratulates him and Kaka Faruq pats on his back but to Amir, appreciation is like sticking a knife in his eye.

Amir becomes "insomniac" because of the guilt. Everyone sleeps at night but, he stays awake and thinks of Hassan. "There is no monster" Hassan has said but Amir compares himself with the monster that has grabbed Hassan's ankle and dragged him to the murky bottom. He tells *I am the monster*.

Hassan tries to rekindle the relationship between them. He asks Amir, why is he not playing with him anymore. Amir tells him *I want you to stop harassing me. I want you to go away* .Amir expects that Hassan would retaliate but Hassan just goes away.

Guilt affects the relationship between Amir and Hassan. Amir becomes violent. One day Amir takes Hassan to a hill at the pretext of reading a story. They sit against the low cemetery under the shade of a pomegranate tree. To Hassan's surprise, Amir picks up an over ripe pomegranate and throws at him. Amir tries to get rid of the guilt, by instigating Hassan. He expects Hassan to beat him back, there by attain nemesis. Amir says *"I wished he'd give me the punishment I craved, so maybe I'd finally sleep at night"*

Psychological distresses in afghan refugees are equal to the other studies with the populations. Afghans used to settle in America and in other western countries, at an unprecedented rate with continued exposure to war. Many have not got any mental support in Afghanistan. People have lost their rich culture and historical heritage. These things have become a trauma to the Afghans in other countries. When they migrate, they don't have a safe journey. Women have to face terrible harassments. Inspite of all the danger people dare to cross borders for their life.

The refugees are forced to live a congested and a poor life, no matter how rich and luxurious they were. The small alleyways on the outskirts of the afghan are filled with trash and dirt winding between mud and brick compounds. The bomb shelters of the people are not very

safe for their health; they have more chances of getting disease due to the unhygienic surroundings.

The majority of afghan refugees in United States didn't leave their country by choice, but because of necessity. Those refugees finds hard to get adapted to the new land and its culture especially they had difficulties with the language. The refugees couldn't find work; they had lack of social support. The sense of being aliens in an unwelcomed land is a barrier for all their efforts. Among the educated refugees there were also illiterate refugees who are not literate in their own language.

United States was not their first country of refugee. Many of them escaped the violence of their own country by moving to Pakistan. For instance Amir and Baba moved from Kabul to Jalalabad and from there they moved to America.

Like many other immigrants, Afghans tend to settle in areas where there are already a large number of their own ethnic group lived. They earned to support their family, maintained their culture and traditional beliefs. They find hard to adopt with other people in the country. Hence they happen to buy and sell products such as toys, old clothes etc. Few people like General Taheri hope to return to their country one day. The pain and agony of the refugees were like, a parents who have lost their child and have adopted the other. The trauma they carried from their homeland haunted them even in America.

They didn't have a luxurious life as in their homeland. They lived in apartments, had second-hand cars, sold old products and they had to adjust with the American foods. They didn't have a Mosque or a Mullah to tell prayers for them. Their living was based on the charitable funds offered by the American Government. Baba being a prestigious man refused the funds and chose to live on his earnings.

The life in America is just like a foster house for Amir and his father. Baba is like a widower who remarries but unable to let go of his dead wife. He misses his home very badly. Though away from their country, Afghans stick to their traditions. Love marriages are not allowed, Pashtun and Hazara difference is maintained, Polygamy and illegitimacy is accepted. The central feature of such religious theocracies is the subjugation of women and absolute violence.

Amir's shame and guilt follows him even after he and his father escape to the United States. At the US he attends college, gets married, becomes a successful novelist but could not escape from the gripping guilt. Hosseini overlooks another category of people like Rahim Khan. They refuse to leave Kabul. Rahim says *"Kabul is my home. It is still is".* Though there is no assurance for his life Rahim Khan continues to live there. Even the fear of being bombed at any time doesn't move them out of Kabul.

When Amir plans to visit Afghanistan, Rahim Khan warns him not to expect a warm welcome from his people. The taxi driver Farid is very unwelcoming to Amir. Farid sarcastically tells Amir that he lives a happy and comfortable life in America and now he has come to have a piteous look at the people of Afghanistan. Amir and Farid start to go in search of Shorab. On the way, they met an old beggar man, who used to work in the University as a guest lecturer in Tehran. It is heart rending to see a renowned professor pushed. They didn't mind of their tragic state in the country, they didn't worry or didn't feel bad for their pathetic and poor life. They accepted all the hardship for the sake of their country.

Parents who are not able to afford food put their children in orphanages. Zaman one of the orphanage keepers, gives Amir and Farid the details of the orphanage, and explains the pathetic condition of the children who live in there. Children die due to the cold. When their ration runs out, they survive on tea and bread for breakfast and dinner. But the plight of children outside the orphanages is worse. The cruel Taliban has spoiled the future of children in Afghanistan, by killing children and childhood.

The wound of trauma is not healed, until, Amir returns to Afghanistan during the Taliban reign he rescues Shorab from sexual abuse and torture. Amir who could not save Hassan when Assef raped him in the street, now risks his life to save Shorab from the evil hands of Assef.

Amir goes to rescue Shorab from the hands of a Taliban without knowing that he is Assef. As they meet Amir tells he will pay to take Shorab, but Assef demands a fight. Assef brutally beats up Amir. *"My body was broken- but I felt healed, healed at last. I laughed".* Eventually Amir attains the long awaited redemption.

After redeeming Shorab, Amir promises Shorab that, he will never put him to an orphanage again. But procuring a visa for Shorab becomes difficult for Amir. On the advice given by Omar Faisal, the lawyer gives him the idea of sending Shorab to an orphanage to make the process easier. Amir hesitates and doesn't want to break the promise he had made to Shorab. Unwillingly he plans to send Shorab make the process quick and risk free.

Shorab is shocked when Amir informs him that he has to go to a children's home for a while. Shorab pleads Amir not to send him to an orphanage. The trauma of fear over takes him. The pain Shorab has undergone haunts him. The past memory makes him fear a lot. He doesn't want to risk his life again, in hunger, cold and abuse. He describes the plight of all the orphanages in a line, they always say they won't hurt but they lie. It is the usual statements of all the homes for children. Shorab also loses

the trust he has on Amir. He doesn't talks to anyone neither Amir nor to his wife Shoraya after he goes to America. More than the experience in the orphanage, Shorab fears his life with Amir, because he has lost the belief in him. Shorab lives with the constant fear of rejection and betrayal.

Amir tries his best to bring the child out of his trauma. At the end of the novel everyone enjoys the party but Shorab stands alone looking at the kites up in the sky. Amir joins him to fly the kite after a very long time in his life. An adult copes with trauma with the help of counselling therapy, but it is a long road for a child to be healed.

Shorab is one of the luckiest boys to escape the brutality of the Taliban. Though Shorab is rescued the scar has sheaved in the child's heart is indelible. The pain he has undergone is incurable. There are many other kids who are trapped by the evil hands of the Taliban. Amir finally breaks the cycle of lies, deception and betrayal when he crosses the international borders to rescue Shorab.

Hosseini has depicted the existence of the characters in a chaotic and irrational world. The characters strive to escape alienation and loneliness, find meaning in the absurdity, and get hope in despair and liability in dilemma. Life is paradoxical; with its short span we learn the pain of desertion and joy of acceptance; the sting of betrayal and the comfort of acceptance; the joys of conjugal love and the agony of domestic rape; the horrors of war and the fruits of reconciliation, comforts of native and challenges in a foreign land.

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Changes on Structures of Music Presentation in Traditional Ceremony of *Toba Batak* Communities

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Abstract— *The traditional ceremony of the Toba Batak community is inseparable from the word gondang. It has a broad meaning, namely as a musical ensemble, repertoire, ceremony name, a musical composition or song title, and a set of drum musical instruments, taganing and gordang. This research is descriptive, namely research that aims to describe changes in the structure of the presentation of music in traditional Toba Batak community ceremonies, where gondang has undergone a process of enculturation in western music culture. The approach used is qualitative to answer the question 'how' the presentation structure is collaborated with modern musical instruments. The results of this study indicate that gondang and modern musical instruments have become inseparable in traditional ceremonies in the Toba Batak community specifically in North Tapanuli district. Based on the results of this study, suggestions were made for the Toba Batak community in the North Tapanuli region to prioritize the structure of gondang presentation in traditional ceremonies, so that the original culture was maintained to be continued to the younger generation.*

Keywords— *Structure, Music Presentation, Traditional Ceremony, Toba Batak.*

I.   INTRODUCTION

The study of musical changes was carried out by Jenifer Lindsay in her book 'Classic, Kitsch, Contemporary, a study of Javanese performances. Lindsay (1991: 10) says that the change in the use of music is not to prove or disprove a theory, but is an exploration of ideas about traditional art forms, how they are developed and the current position of the art. The depth exposes traditional and contemporary understanding by Indonesian art thinkers and artists who elaborate on developments and shifts in *wayang wong* art and *karawitan* art. According to Lindsay, the main problem in a traditional art is not the choice between preserving and changing art, or creating a gap between traditional and contemporary art, not also on preservation and change. The approach taken is that there must be an interpretation of four empirical conditions

(sensual tangible goods, logic of reasoning, living norms of ethics and transcendental divinity), based on ethnic dimensions that will consider existing phenomena based on individual understanding or processes of the culture studied, and ethnic dimension elements that consider phenomena based on the overall perception of cultural studies. Thus the phenomenon of the changing structure of the *gondang* musical instruments in *Batak* land is seen holistically with the presence of a *greger* (phenomenon of change) in the socio-cultural sphere of the *Toba Batak* community. *Gondang* is a tradition of the Toba Batak community that is still maintained today. The word *Gondang* is related to many aspects. In the concept of thinking of the *Toba Batak* community, the words "music" give a different meaning to the words *gondang*. Although *gondang* has the meaning of musical equations, the purpose of using musical word is not the same. The word "music" is associated with modern music while the word *gondang* are related to traditional music. Therefore, if it is said that the traditional ceremony is accompanied by music, then the meaning is the collaboration of Western music (brass band or *uning-uningan*) not the accompaniment of *gondang sabangunan* traditional music. Based on the previous explanation, this study will describe the changes that occur in the culture of the *Toba Batak* people without writer distortion. The formulation of the problem used in this study is contained in two main issues including: 1). How to use modern music in the traditional ceremony of the death of the *Toba Batak* community? 2). What is the structure of the presentation and presentation of the repertoire of music that was used in the *Toba Batak* community? Changes occur in the musical aspects of accompaniment music that is contextually used in the traditional ceremonies of the death of the *Toba Batak* community as one of cultural expressions. So, the purposes of this study can be described as follows: 1) to find out the function of changing accompaniment music at the traditional ceremony of the death of the *Toba Batak* community, 2) to provide a more detailed picture of the adaptation of accompaniment music used in accompanying the

traditional ceremony of the death of the *Toba Batak* community with an ethnographic study and performance art approach, 3) to explain and describe changes in the structure of presentation and repertoire of accompaniment music by examining musical aspects through analysis of the form and type of musical repertoire used in the traditional ceremonies of the death of *Toba Batak* community. The benefits of analysis through this research are expected as follows: 1) to provide understanding and knowledge of the genre musicals in the *Toba Batak* community, 2) know the changes in the structure of the presentation of music used in the traditional ceremony of the death of the *Toba Batak* community, 3) to give a perspective analysis and descriptive changes in the structure of presentation by music that is used in the traditional ceremonies of the death of the *Toba Batak* community, 4) to recognize the reconstruction of the emergence of music used in the Toba Batak culture, from the historical approach as an ethnomusicology discipline study.

II. REVIEW OF RELATED LITERATURE

Merriam (1964: 32-35) states that the work of analyzing a musical event is important to pay attention to various aspects including: 1). Musical sound, 2). Concepts about music, and 3). Human behavior is related to musical sounds that influence musical concepts. These three things have the same relationship in producing music sound production. Human behavior towards the concept of music, of course, is based on concepts that apply in society. These three aspects, the production of sound produced by modern music on traditional ceremonial activities, especially death, always relates repeatedly as a giving circle pattern. According to Launer (1989:25) there are some factors that push the change process include: 1) contact with other cultures. Before Christianity entered the *Toba Batak* region, *taganing* in the *gondang sabangunan* was used for local-spiritual rituals and religious ceremonies. The importance of the role of music can be seen from one of the basic spiritual philosophies of the *Toba Batak* community who think that, *gondang* is the main tool or media to achieve by building a relationship between man and the Creator (God Almighty), 2) advanced education system. Today's *Toba Batak* community has experienced development in education so they are aware of loving their culture, where people always use traditional musical instruments and collaborate with modern musical instruments in every traditional ceremonial activity. The above assumptions explain the conditions seen in the music activities of the Toba Batak community in the present, have undergone a shift from the variants which are still 'original" to be a symptom of a new form of music search.

III. RESEARCH METHOD

This research was conducted in Tarutung in the area of North Tapanuli Regency, North Sumatra Province, which is a sub-culture of dwelling *Toba Batak* communities where every traditional ceremony is held routinely. In carrying out the analysis process, the presentation of music games was carried out with two analytical methods, namely: video graph; the results of footage analysis in the form of graphs presenting musical performances are guided by musical formulas performed by musicians during the performance. The first method of data analysis is data selection to select and summarize data according to the research needs of the tradition of *gondang* and *tortor* (dance). The final step is to conclude the results of the analysis in a concise and concise manner about what was found in this study. Koentjaraningrat (1991: 162) says that in a study aims to collect information about human life and its establishment in a community, and at the same time an important part when making observations. The interview is a question and answer process between the researcher and the informant about the problem being examined. In addition, interviews are also very supportive in completing the data obtained from observations, as well as from existing library data.

IV. RESEARCH RESULT

Structure of Music Presentation in Traditional Ceremony of *Toba Batak* Community

The structure of the presentation of *gondang* in the traditional ceremonies of death with a marriage ceremony is almost the same, which distinguishes only the tempo and rhythm of the song more closely at the traditional wedding ceremony and slower at the death ceremony. The result of analysis showed as follows:

Presentation Structure of Gondang Sabangunan at Indigenous ceremonies
(events, activities and participants, the objectives of presenting ritual music)

Structure	Events	Activities and Participants	Objectives
A1	*Manggalang Pargonsi*	host (S)	- respects
		entertain musicians (M)	- tells musicians the purpose of ceremony
A2	*Manjujur gondang*		
	1. *Demban panjujuran*	- host gives betel nut to musicians (M)	- in order to convey meaning to

	2. *Tonggo-tonggo*		God who has supernatural power
		- musicians present betel nut to *badia ni guru*	- delivering the purpose of ceremony
A	*Panjujuran gondang*	musician (M) present *sipitu gondang* (without dance)	respect to *badia ni guru (BNG)*; requesting permission to play *gondang sabangunan;* request protection from *badia ni guru (BNG)*
A3	*Mambuat Tua ni gondang*	- host (S) conveys custom protocol, asking musicians (M) to play *gondang* (triad structure) - Musicians (M) play *gondang* - host (S) *manortor* (dancing)	request blessings from serving the first *gondang sabangunan* and *tortor*
B	*Gondang Dalihan Na Tolu*	- host (S) and relatives (Kr) deliver a traditional speech, asking musicians (M) to play *gondang* (triad structure) - host (S) and relatives (Kr) *manortor* (dancing) - host (S) and relatives (Kr) give and receive blessing through symbolic *tortor* (dancing). - host (S) and relatives (Kr) giving and receiving ceremonial gifts	Expressing kinship solidarity and strengthening other kinship relations
C	Closing *gondang*	Musicians (M) sing *sipitu gondang*	Ending the presentation of *gondang sabangunan*

The triad structure of the presentation of Gondang Sabangunan in Gondang Dalihan Na Tolu

Sub-Section	Name of *Gondang*	Activities/Purposes
(B1)	*Gondang Alu-alu (free choice):* ✓ *Gondang alu-alu tu Mula jadi na Bolon* ✓ *Gondang alu-alu tu sahala ni omputta* ✓ *Gondsng alu-alu Tu sahala Raja ni angka Raja* *Gondang Mula-mula (tidak ada alternatif)*	- (P) ask (M) to inform them: - (M) make a musical notification to the Spirit and to the audience present - Through custom protocol (P) expresses the belief that everything has a beginning - (M) playing *gondang* - (P) presenting dance
	Gondang Somba: ➤ *Gondang Somba tu Mula jadi Na bolon* ➤ *Gondang Somba Tu Sahala ni Ompu sijolo-jolo Tubu*	(M) playing *gondang* (P) presenting dance (P) through dance expressing respect for the spirit
(B2) *Pasu-pasu (blessing)*	The choice of gondang varies, according to the wishes or theme of the ceremony, for example 1. *Gondang Sitorop Maribur* 2. *Gondang Simonang-monang* 3. *Gondang Saurmatua* 4. *Gondang Siboru*	(M) playing *gondang* (P) presenting dance (P) giving and receiving blessings among fellow participants (P) giving and receiving ceremonial gifts (P) strengthen family
(B3) *Hasahatan*	Choice of gondang, such as: 1. *Gondang Hasahatan* 2. *Gondang Sitio-tio* 3. *Gondang Hasahatah/Sitio-tio*	(M) playing *gondang* (P) presenting dance (P) closing this session by saying *'horas'* three times

V. CONCLUSION

Based on the results of this study, it can be concluded that the form of music in the *gondang sabangunan* ensembles of traditional musicians is no longer the same as the arrangement of instruments in the form or formation of instruments in the past. This can be seen from the *taganing* instrument collaborated with snare drum and cymbals, and modern instruments. With the change of musical accompaniment so that it affects the form of music produced. The sense of love of the *Toba Batak* people in the North Tapanuli region towards *gondang sabangunan* has begun to diminish, because it is influenced by modern musical instruments. So the presentation of *gondang sabangunan* music in traditional ceremonies is less appreciated by the community. Then, writer submits the following suggestions. Firstly, for the *Toba Batak* community in the North Tapanuli region, continue to preserve traditional musical instruments, because these cultural products become assets that can be passed on to the next generation. Secondly, it is better if *gondang* built the initial version, can be collaborated with modern musical instruments to be presented in the traditional ceremonies of the *Toba Batak* community without eroding the aesthetics in the typical traditional music, so as to create new nuances that will add harmony to the music so that there is a sense of love traditional as well as with modern music culture.

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An Analysis of Toni Morrison's the Bluest Eye

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Abstract— *Toni Morrison achieved the impossible by becoming the first African – American to win the Nobel Prize for Literature in 1993. She has added substantially to the body of African – American literature through both her fiction and critical essays. Her critical essays add immensely to the canon of African – American aesthetics. They enlarge on the theme of African – American woman novelist's role. They give a clear understanding of black life, society and culture. Morrison, the second of four children, was named "Chole Anthony Wafford". She grew up in Lorain, Ohio, during the Great Depression. Her childhood world was not dominated by Black responses to White oppression.It presents a brief sketch of Toni Morrison's perspective on black life. The theme of her novels is analyzed. The black literary tradition is outlined. The objective of the study is specified.*

Keywords—Substantially, Immensely, Dominated.

I. INTRODUCTION

In Lorain where everyone was poor, there was not much of segregation on class basis and overt racial hostility was not prevalent. Her recollections of the richness of black lore, music, myths and the cultural rituals of family and community are memorable. Her grandfather played the violin and her mother sang in the choir. Story telling, especially of ghost stories, was a shared activity for men and women in her family. As a teenager, Morrison read the European literary masters, English, Russian and French. Her works deal with major contemporary social issues like racism, class exploitation and sexism.

Toni Morrison, born in Lorain, Ohio in 1931 was the second of four children of George Wofford, a shipyard welder and his wife Ramah Wills Wofford. Her mother's family migrated to the North from Greenville Ala, around 1910. They lost their land and 2 they were share croppers and as a result they were never able to get out of debt. So they came to the North and settled in the steel mill town of Lorain on Lake Eire. Her father, as a child in Georgia had received shocking impressions of adult life and for the rest of his life had a strong dislike for Whites.

Toni Morrison, as a child, had absorbed the Blacklore, music, myth and rituals and thus they facilitated her in using them profusely in her works. Morrison's world, like the world of her novels, was filled with supernaturalism, igns and ways that were alien to the five senses. She attended Lorain High School and earned B.A. Degree in 1953 from Howard University and an M.A. in English at Cornell University, where she completed her thesis on William Faulkner and Virginia Woolf. In 1957, she took a teaching position at Howard, where she married Harald Morrison, a Jamaican architect. In 1964, she divorced him and returned with her two sons to Lorain. In 1965, she became a senior editor at Random House. She resumed her teaching career a decade later, serving as a visiting Professor at Yale between 1976 and 1978, and then from 1984 to 1989 as the Albert Schweitzer Professor of Humanities at the State University of New York at Albany. In 1989, she became the Robert F.Goheon Professor of Humanities at Princeton University, where she remained a member of the Program in Afro – American studies and of the creative writing Department. She has published six novels : *The Bluest Eye* (1970), *Sula* (1974), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987) and *Jazz* (1992); and a volume of literary criticism, which was based on a lecture series she delivered at Harvard University. 3 Morrisonbecame the first African – American woman to win the Nobel Prize for literature when she was awarded the honour in 1993. Because of her subject matter, Morrison's career has been connected in both its ups and downs to her race : the original letter writing campaign alleged that Morrison could win the National Book Award because of her role as a prominent Black novelist, which prompted critics to argue that aesthetic judgements should be independent of race. And later, her Nobel Prize was treated by others as simply a concession to political correctness, as though Morrison did not deserve the award on merit alone. The simple fact of the controversy demonstrates the extent to which Morrison's racial themes remain charged, powerful and crucially important in American life.

II. A STORY OF A YOUNG BLACK GIRL

Morrison's first novel *The Bluest Eye* projects the tragic life of a young Black girl of eleven years, Pecola Breedlove, ho craves to be loved by her family and her school friends. On the other hand, she is neglected and branded as 'ugly' by her own mother. In her quest for identity and beauty, she has

been exploited. She longs to have blue eyes and blond hair which she considers as a mark of beauty. But her self-image is unable to bear the brutality meted out to her and she goes insane and lives in her own imaginary world in which she is the most lovable as she has the bluest eyes of all.

Morrison's second novel *Sula* (1974) is about an unconventional woman Sula. She does not bother about any social conventions. As she is least bothered about social inhibitions and conventions she is branded as evil by her own community. Morrison through this novel projects the potentiality of a woman to be self-depended through Eva Peace, Sula's grandmother, Hannah Peace, Sula's mother and 4 Sula. Sula becomes a Pariah of her community; a yardstick of what's evil but gradually inspired goodness in her community. This novel deals with the theme of race, womanhood, the effects of history and the contingencies of love, examining how all the four interwine to affect the beliefs and actions of individuals. Toni Morrison, no doubt, is one of the most formally sophisticated novelists in the history of African – American literature. Her single accomplishment as a writer is that she has managed uncannily to invent her own mode of literary representation. Her themes are often those expected of naturalistic fiction – the burdens of history, the determining social effects of race, gender or class – but they are also the great themes of lyrical modernism, love, death, betrayal and the burden of the individual's responsibility for her or his own fate. Toni Morrison dealt with various themes like the feminist consciousness, racial consciousness, theme of alienation and repression, the quest of self and identity. The feminist consciousness in the novels of Toni Morrison need special attention as in almost all her novels the protagonists are women and so it becomes indispensable to know in this study, the meaning of the word 'feminism'.

A Black woman must love herself. She, having been a victim of American society, should try to live up to the standard that she wants to create for herself. The ability to develop a positive self-image is what Morrison expects in a Black woman and that is what she terms as African – American feminist consciousness. Black women 5 are alienated from the White patriarchal society as they are coloured and female, and from their husbands as they are female and so considered as inferior to them. A Black woman is a feminist, if she tries to liberate herself, though at a painful cost from the most immoral and injust world where justice and self-respect could not be restored. Morrison wants Black women to be self-dependent and asserts that they have the potentiality to be so. It is also essential to include in this study the definition of

marginality as the Blacks are considered as the members of the marginals.

Victor Turner, defines marginality in terms of W.E.B.DuBois' concept. He holds that the marginal is one who suffers from an inferiority complex in the domain of his own culture and is always obsessed with the cultural myths of the major (White) culture. This kind of definition does not hold good as far as the Afro – American women novelists are concerned. Morrison's characters too combine Americanness and Africansim, but sometimes the pressure from White society forces them to succumb to White culture.

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Explicating Kafka's Metamorphosis within the ambit of Marxism

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Abstract— Franz Kafka's au courant; "The Metamorphosis" *recounts the preposterous and bizarre tale of the travelling salesman 'GregorSamsa' and his unanticipated transfiguration into a giant species of vermin. Kafka transforms the metaphor into a narrative with a minutely detailed bourgeois setting. The incongruous tale of GregorSamsa is embedded with multiple layers of significance and many layers have been peeled down till nowand brought before the world of literature by various scholars and amateur contemporary writers. On the veneer stratum, Kafka's novella published in 1916, appears tobe just a tale of a travelling sales man who found himself transformed into an insect after he woke up one morning, but ruminating deeply overSamsa's transfiguration with the two bigwigs of Marxism, Karl Marx and Engel's economic theories, unveils an overreaching metaphor that judiciously provides the dubious story a great deal of pertinence to the structure of society. The paper however succinctly purports to explicate Franz Kafka's novella in light of the Marxist approach.*

Keywords— Metamorphosis, vermin, incongruous, Marxism, explicate, au courant, Franz Kafka, Karl Marx.

I. INTRODUCTION

Franz Kafka was a German novelist of the 20th century, popular for the *chef d`oeuvre*, "*The Metamorphosis*". His best known works include *"Die verwandlung"*(the Metamorphosis), *"Der process" (*The Trial), and*"Das schloss"* (The Castle).these works have notwithstanding have given birth to the term '*Kafkaesque* 'to render situations like those of his writing. He has been expounded as probing the themes of guilt, existential anxiety, and absurdity.

The Metamorphosis is read as a`la mode of 20th century literature, originally written in German*(Die Verwandlung)* by Franz Kafka. At the surface level this is an improbable tale of a travelling salesman who finds himself transformed into an insect. The novella has been disentangled at multiple levels, focussing primarily on GregorSamsa who wakes one morning to find himself unaccountably transformed into anungeheuresungeziefer, a monstrous vermin, ungeziefer being a general term for

unwanted and unclean animals, and battling with this agitating figure to survive. Kafka asks the reader to suspend reality and accept a large distortion through his turning of GregorSamsa into a vermin. His transformation has become a cynosure of everyone's eye that read him and has been interpreted at different levels and thus becoming a kaleidoscopic read for the present scholars of literature. The design of the paper is to divulge Kafka's magnum opus through the materialistic philosophy of Karl Marx (1818-1883) and Friedrich Engels (1820-18950).the paper purports to highlight the literary genre in terms of the social period which produced it. The students and researchers who want to conduct research in the genre can harness this study as a frame of reference.

II. SOME BASIC TENETS OF THE CREDO OF MARXISM

Marxism is a materialist philosophy that aims to explain things without assuming the existence of a world, or of forces, beyond the natural world around us, and the society we live in.it looks for concrete, scientific, logical explanations of the world of the observed fact. (Its opposite is idealist philosophy, which doesn't believe in the existence of a spiritual 'world elsewhere). The purpose of Marxism is to bring a classless society based on the common ownership of the means of production, distribution and exchange. The tradition of, Marxist thought has however provided the most powerful critique of capitalist institutions and ethics ever conducted. Its founder is the German political, economic and philosophical theorist and revolutionist Karl Heinrich Marx. The other important figure related to Marxism was Friedrich Engels, whose importance lies in his collaboration with Marx to produce a critique of capitalist society based on a materialist conception of history. His most popular work in the field of Marxism is *"The condition of working class in England"* published in 1845.in the book, he contends that the degraded conditions of the English proletariat, generated by their industrial exploitation, and would eventually mould it into a revolutionary political force. The concern would be discussed later in relation to Kafka's protagonist, George Samsa. Marx on the other hand saw this economic exploitation as underlying the ultimate downfall of

capitalism. Karl Marx has produced a *sui generis* named as "*Das capital*" published in 1867.

The simplest Marxist model of society sees it as constituted by a *base* (the material means of production, distribution and exchange) and a *superstructure,* which is the 'cultural' world of ideas, art, religion, law and so on. The essential Marxist view is that the latter things are not 'innocent' but are determined (or shaped) by the nature of the economic base. This belief about culture, known as *economic determinism,* is a central part of traditional Marxist thinking. This vital imposition of the Marxist approach would provide further raw material in discussing, how Kafka's*metamorphosis* divulges underlying overtones of Marxism.

Defining the terms associated with Marxism

The terms will be very conducive in understanding how 'the Metamorphosis' is related to Marxism.

Ideology: is a key term for all Marxists spoofed by Althusser. Althusser's definition (quoted by Goldstein) is a follows:

Ideology is a system (possessing its logic and proper rigour) of representations (images, myths, ideas or concepts according to the case) endowed with an existence and an historical role at the heart of a given society.

Proletariat: the labouring class, especially the class of industrial workers who lack their own means of production and hence sell their labour to live. The proletariat is the lowest social or economic class of a community and therefore a thing of disdain and jeer.

Bourgeois: marked by a concern for material interests and respectability and a tendency towards mediocrity. This class is dominated by commercial and material interests.

Mechanical materialism: according to this view ordinary happens of life are directly related to prevailing social force.as mere products o society, people seem to live a life of bondage in their surroundings. Also individuals are considered slaves to the instincts and, therefore, react to the circumstances on the basis of knowledge gained through senses.

Necessity: this refers to the constraints of social environment which have to be accepted as what Marx calls *'conditions of existence'.* The more we know about the world of necessity, the better will our chances be of overcoming or changing it.

Misappropriation: it indicates the unjust nature of surplus distribution under which socially produced surplus is wrongly snatched away by the individual entrepreneur. Under this arrangement, the actual producer, the factory worker, merely gets his wages, not a share in the produce.

Essence: an important Marxist concept wrongly interpreted as abstracted truth. Essence should be seen the

significant idea or aspect that evolves centrally through the interplay of happenings of life, as for instance 'class essence' of a social event.

Analysing 'The metamorphosis' in the light of Marxism

Kafka's *'the metamorphosis'* though blatantly appears to be just a vanilla for plain minds, just a simple tale of a travelling salesman transforming into a giant insect, but beneath the iceberg, lies a vast mass of interpretations. The tale has been unravelled at multiple levels by the enormous students and scholars of English literature. Nonetheless, the book couldn't help itself to conceal the overtones of the philosophy of Marxism. These underlying connotations can't be unmasked without a trenchant and profound analysis into the character of its protagonist, George Samsa.

However by employing the Marxist approach, the novella unveils an overreaching metaphor that provides the far-fetched story a proficient pertinence to the structure to the society that the Marxists aim to expound. George samsa, the central figure and the protagonist isn't only a character who provides an improbable story, but he is a representative of a labouring class, devoid of the means of production and thus signifies a proletariat (a term employed by the Marxists for the lowest economic and social class).George samsa is the victim of the highest social and economic wrath who had to survive under a wretched policies. He becomes an object of disdain in the hands of the Machiavellian scheme. His manager under whose command he works can be seen as the representative of the bourgeois. After the wretched metamorphosis of George Samsa, there arises an acute discordance and turns into a severe conflict and that doesn't undermine the authority of the bourgeois, but only renders Samsa unemployed and thus gesturing towards the impersonal and dehumanizing structure of class relations.in one of the conversations between the manager and George Samsa, the vulnerability of the uneconomical class is evident when Samsa utters;

"Mr. Manager! Take it easy on my parents! There is really no basis for the criticisms which you are now making against me, and really nobody has said a word to me about that".

George Samsa realistically unmasks himself and reveals the proletarian hallmark. While in bed, he dismally comments on his life as a travelling salesman;

'O God,' he thought, 'what a demanding job I've chosen day in, day out on the road. The stresses of trade are much greater than the work going on at head office, and, in addition to that, I have to deal with the problems of traveling, the worries about train connections, irregular bad food, temporary and constantly changing human relationships which never come from the heart".

The metaphor of the equivocal story can be fragmented into three parts (despite their overlapping in the story) first Kafka employs the characters who signify their respective economic classes. Next, he judiciously details George's metamorphosis and the way this wretched transformation handcuffs and callously encumbers his labour .this metamorphosis a huge boulder in front of him and which he finds an uphill task to surpass .eventually, he renders the final results of the workers impotence to work: abandonment by his family and death. Kafka fantastically paints a complete scenario of throes and hardships among the economic class. The above passage contains enough evidence of the tantalizing position of George Samsa as a labourer. He has no other option other than to continue suffer without going against it. He tries to give vent to his wretched condition;

"I have got the torture of travelling, worrying about changing trains, eating miserable food at all the hours...."

His wailings and complaints can't bring him any ease, but only aggrandizes his agitation. His only way of escape is to suffer and continue to working at his humdrum job, because he is a member, 'the modern class wage-labourers' who are devoid of their own means of production. He is fully acquainted in his own heart of hearts that he is doomed to survive under the terrible paws of labouring .he says;

"... If I didn't hold back for my parents' sake, I would've quit ages ago. I would've gone to the boss and told him just what I think from the bottom of my heart. He would've fallen right off his desk! How weird it is to sit up at the desk and talk down to the employee from way up there. The boss has trouble hearing, so the employee has to step up quite close to him. Anyway, I haven't completely given up that hope yet."

However, after getting acquaintance about the proletariat in the Marxist approach through the character and role of the protagonist, George Samsa, it is essential to know about the bourgeois (term used by the Marxists for the modern capitalists).

George Samsa's manager is the representative of the bourgeois, or "the class of modern capitalists" owners of the means of and employers of the wage- labour production" .the Manager whose name isn't revealed, appear as an unspecified is described as onerous, insensitive and impersonal.it is an admitted fact as well as an established reality that Kafka's attempt to keep him anonymous signifies his lack of humanity.in the novella, George Samsa enunciates that the manager;*" Sits on the desk and talks down from the heights to the employees"*

The manager feigns to be superior to the workers ,because of his refined and advanced economic berth. His only cynosure of eyes is the production of his workers.in the novella, when George Samsa is few hours late in getting

to work after five years of being on time every day, the manager travels to his house to personally reprimand him. Because, as a component of the bourgeois, the manager doesn't possess any labour of his own to perform. He is a handicapped member of the bourgeois who can't move and work by his own.

The chief strife and discordance in the novel is therefore the transformation of George samsa into a "monstrous vermin" that serves as a metaphor for any type of impairment that renders the worker unable to work.

"At first he wanted to get of the bed with the lower part of his body, but this lower part (which he incidentally had not yet looked at and which he also couldn't picture clearly) proved itself too difficult to move. The attempt went so slowly. When, having become almost frantic, he finally hurled himself forward with all his force and without thinking, he chose his direction incorrectly, and he hit the lower bedpost hard. The violent pain he felt revealed to him that the lower part of his body was at the moment probably the most sensitive".

The specific characteristics of George Samsa's insect form are relatively unimportant to the understanding of the class struggle that is taking place. Because of this, the narrator's description of the bug is rather vague. Instead what the story focuses on is the way in which Georger's value a labourer diminishes when he is unable to work. What the story mainly focuses is on is the way in which Georger's worth as a labourer declines swiftly when he is unable to work.as soon as his value wafts away, his manager as well as his family and even his own vestigial life abandon him and leave him into a very lugubrious and eremite quarantine death.

In the novel, it is clear that George Samsa at the first instant was callously marooned by his Manager, who is the representative of the bourgeois. According to Marx and Engels, the bourgeoisie;

"has resolved personal worth into exchange value, and in place of the numberless and indefeasible charted freedoms, has set up that single, unconscionable freedom-free trade .in one word, for exploitation , veiled by religious and political illusions, naked, shameless, direct, brutal exploitation".

As soon as the manager saw that Gregor in his transformed state, he fled the house and never returned or sent any word to the family. An obvious interpretation of this is that he was afraid of the insect form Gregor had taken. But, in relation to the metaphor of the story, his realization that Gregor was unable to work caused him to calculate that the Gregor no longer had any value and therefore he abandoned him. To the bourgeoisie, the worker is worth nothing more than his labour. Therefore, without any labour to offer, Gregor was worthless and expendable.

'Mr.Samsa,' the manager was now shouting, his voice rose, 'what's the matter? You are barricading yourself in your room, answer with only a yes and a no, are making serious and unnecessary troubles for your parents, and neglecting (I mention this only incidentally) your commercial duties in a truly unheard of manner. I am speaking here in the name of your parents and your employer, and I am requesting you in all seriousness for an immediate and clear explanation. I am amazed. I am amazed".

It is ironic that after years of working a job he hated to pay off his father's debts, for which he is so quickly discarded by his father as soon as he can no longer earn wages.

After Gregor becomes unable to support his family financially, they all eventually abandon him as well. Marx and Engels state that;

"The bourgeoisie has torn away from the family its sentimental veil, and has reduced the family relation into a mere money relation"

The Metamorphosis serves as an example of this by showing that when Gregor was no longer able to provide his family with money, his relationship with them was severed. Gregor's father, with whom he had little emotional attachment, was the harshest in dealing with Gregor. He never offers to help his son in any way after the transformation. Upon first seeing his transformed son, he "clenched his fists, as if to drive Gregor back into his room". Then, one day when his son is trapped outside of his room, he attacks him by throwing fruit. Although this scene sounds almost comical, the apple that he threw left Gregor with a "serious wound, from which he suffered for over a month".

The eventual result of Gregor's metamorphosis, and the corresponding inability to labour, was his death. Being unable to feed himself, Gregor's fate was dependent on the charity of his family, which eventually became meagre enough that he starved to death. The cleaning lady came upon his corpse one morning and quickly informed the family. Upon hearing the news, they did not show sadness, but instead relief. Mr.Samsa's comment was, *"Well... now we can thank God!"*. He was happy to be freed of the economic burden of supporting his son. Instead of mourning, the family decided to travel to the country to enjoy the warm sunshine. And instead of reminiscing about their lost son, they spoke of the economic benefits of his death and of their future financial plans. Because of his inability to work, Gregor had become worthless to the family and would not be missed. No matter how much they may have loved him while he was an asset; they could not love him while he was a liability. Although the exact story told in Kafka's The Metamorphosis could not occur outside the realm of fantasy, it represents the very real scenario of a worker being abandoned by his employer and family after becoming unable to work and support them financially. By looking at the novella from a Marxist perspective, we see that the underlying theme of the story is a conflict between proletariat and bourgeoisie. Because economics supersede everything else in capitalistic society, a citizen who is unable to labour and earn wages is quickly abandoned. And, the result of this abandonment is often (as it was in GregorSamsa's case) death.

'What now?' Gregor asked himself and looked around him in the darkness. He soon made the discovery that he could no longer move at all. He was not surprised at that. On the contrary, it struck him as unnatural that he had really been able up to this point to move around with these thin little legs. Besides he felt relatively content. True, he had pains throughout his entire body, but it seemed to him that they were gradually becoming weaker and weaker and would finally go away completely. The rotten apple in his back and the inflamed surrounding area, entirely covered with white dust, he hardly noticed. He remembered his family with deep feeling and love. In this business, his own thought that he had to disappear was, if possible, even more decisive than his sister's. He remained in this state of empty and peaceful reflection until the tower clock struck three o'clock in the morning. From the window he witnessed the beginning of the general dawning outside. Then without willing it, his head sank all the way down, and from his nostrils flowed out weakly out his last breath.

Thus with the death of George Samsa proves the fate of a proletariat (George Samsa) under the stewardship of a callous bourgeois (The Manager).

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Learning English through Active Participation (LEAP)

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INTRODUCTION

The teaching of English and workplace literacy skills can be dry and often very uneventful for the learners and it takes a resourceful, reflective and proactive trainer / teacher to align lessons to match the competency levels of the learners, their aspirations and also their keenness to learn. Traditional and even blended learning have seen run of the mill teaching and learning strategies till now and there is a need to fill the gaps left behind by these approaches to further ignite the passion in learners, to learn with a *fire* to assimilate and enrich themselves even more in their learning journey. This is not to say we need to replace the present teaching / training styles but to infuse more *meat* into the learning process to make it much more a fun activity than a tedious *'get-it-over-with'* experience for all in the language learning environment wherever it may be.

BACKGROUND

With the recent introduction of blended learning and the use of various applications like Blackboard, TVI app, Nearpod, English Central, etc. the teaching and learning of workplace English has seen a paradigm shift away from the traditional talk and chalk, or rather the marker pen and whiteboard way of conducting lessons in the classroom. Then there was the introduction of multimedia including mobile phones and tablets to spice up the lessons even more but these have somewhat lost their original glamour in attracting and getting learners to do their learning not only in the classroom but also in the comfort of their homes to revise lessons learnt or to do homework given to reinforce their learning even more. More often than not, these have become more of an artificial and superficial way of getting lessons to be taught and learnt using not just textbooks (which is going out of vogue) but also the use of information technology and the internet of things to get learning done more expeditiously and with a difference, to assimilate as much knowledge and practice as possible, supposedly with much passion and diligence, but without much consideration to believe that there was 'fun' in doing so. This is a cause for concern in teaching and learning a

language like English which can be tough for most learners who are so used to their vernacular means of communication with little exposure to use the lingua franca with others comfortably. Often learners are pre-judged and feel marginalised in the classroom when the more eloquent and vocal adult learners take the limelight from the rest who may sit passively and seem involved but in fact may be unmotivated to learn with fervour even more through the course of learning. Some learners may also lose their original motivation to learn over time if they find the lessons dry and run of the mill at every lesson over time. This does not bode well to the learning and practice of English language skills as without actively participating in the lessons, learners may mentally '*switch off*' and lose *'steam'* whilst they are in the course of learning.

Objective: To create fun through *gamification* and using nostalgic childhood leisure activities in order to motivate learners in the Workplace Literacy Program in learning English.

BENEFITS AND FEASIBILITY

LEAP would benefit the teaching and learning processes as it rekindles even the passive learners to get involved in a fun way to learn and practice language skills even more through the now much unused, and often neglected use of, childhood and age-old traditional games and socio-cultural shared experiences which would also be a game–changer in getting the learners to learn in a more collaborative mode with any learner rather than gravitating to their own racial and cultural groups in the classroom. Language skills like vocabulary, word formations, reading, speaking, listening and writing could be further enhanced over a shorter time rather than relying on the IT-infused blended way of learning presently done.

There is much scope in the use of traditional games and socio-cultural shared experiences in learning a language for adults in the workplace literacy program and it adds to the blended learning that is often associated with the internet and the infusion of IT in the classroom. There is greater variety in learning a language with the use of games and

traditional socio-cultural shared experiences and learning. Time would be more efficiently and effectively used with total class participation rather than having a few or more being uninvolved or passive learners.

Gamification*

Some elements of games that may be used to motivate learners and facilitate learning include:

- Progress mechanics (points/badges/leaderboards, or PBL's)
- <u>Narrative</u> and characters
- Player control
- Immediate feedback
- Opportunities for collaborative problem solving
- Scaffolded learning with increasing challenges
- Opportunities for mastery, and leveling up
- Social connection

* *Source: https://en.wikipedia.org/wiki/Gamification_of_learning*

DESCRIPTION OF LEAP

Learning English through Active Participation requires the trainer to be actively involved in facilitating active learning especially during the warm-up, introduction, evaluation and application stages of the lesson following closely with the WIPPEA strategy in the Workplace Literacy Program of WDA, MOM, which has been in force since 2005 (https://www.casas.org/about-casas). The language lesson could be infused with donated or trainer – prepared materials for learning which could be thematic, add-ons or applications of concepts learnt via the trainer's own creativity and level of involvement towards excellence in teaching.

The following could be infused into lessons in a thematic mode or as enrichment matter to add value to motivate and spice–up language lessons even more:

- songs and nursery rhymes
- poems
- famous sayings and proverbs
- famous speeches (eg. Martin Luther King's or Lee Kuan Yew's)
- jokes and riddles

- traditional childhood games – monopoly, snakes and ladders, card games like Snap, Happy Families, UNO, Scrabble, Upwords etc.
- comic strips and cartoons
- childhood stories – Three little pigs, Snow White and the Seven Dwarfs, Cinderella, parables from Aesop's fables eg. Rabbit and Tortoise race, sour grapes, the lion and the mouse, the crow and the water pitcher, etc.
- word puzzles and quizzes
- debates and forums (taboo-topics like race, politics and religion excluded)
- Charades
- Dramatisation and role playing
- Mini-karaoke sessions (use of mobile phones and texts)
- Storyboards and story–telling sessions (donated books and sharing own experiences)
- Jig saw puzzles
- Lego puzzles
- Etc.

<u>**Sample Lesson using the LEAP approach**</u>

Workplace Literacy Program (Level 4) – Conversational Unit 1- Conversing with Confidence

Warm-up - Playing a word puzzle – working in pairs to uncover scrambled words and phrases on greetings and introductions. (About 10 mins)

Evaluation – Filling in the blanks activity sheets on the type of greetings to be given and the response to the greetings in a role play which could later be spoken in pairs. Happy Family game could be played with use of greetings with asking for a card with the name of a person to get a family set of cards; eg. *"Hello, may I have Miss Pots please?" or "Good morning, may I know if Mr Gardener is in?"* (10-15 mins)

APPLICATION

Work in pairs or groups to fit phrases and words to fill in the blanks or match words and phrases in order to create sentences before doing a role-play or dramatising the finished conversations (10-15 mins)

Theories that LEAP teaching approach encompasses:

i.   Oral Approach and Situational Language Teaching (Hornby,A.S.,1950)
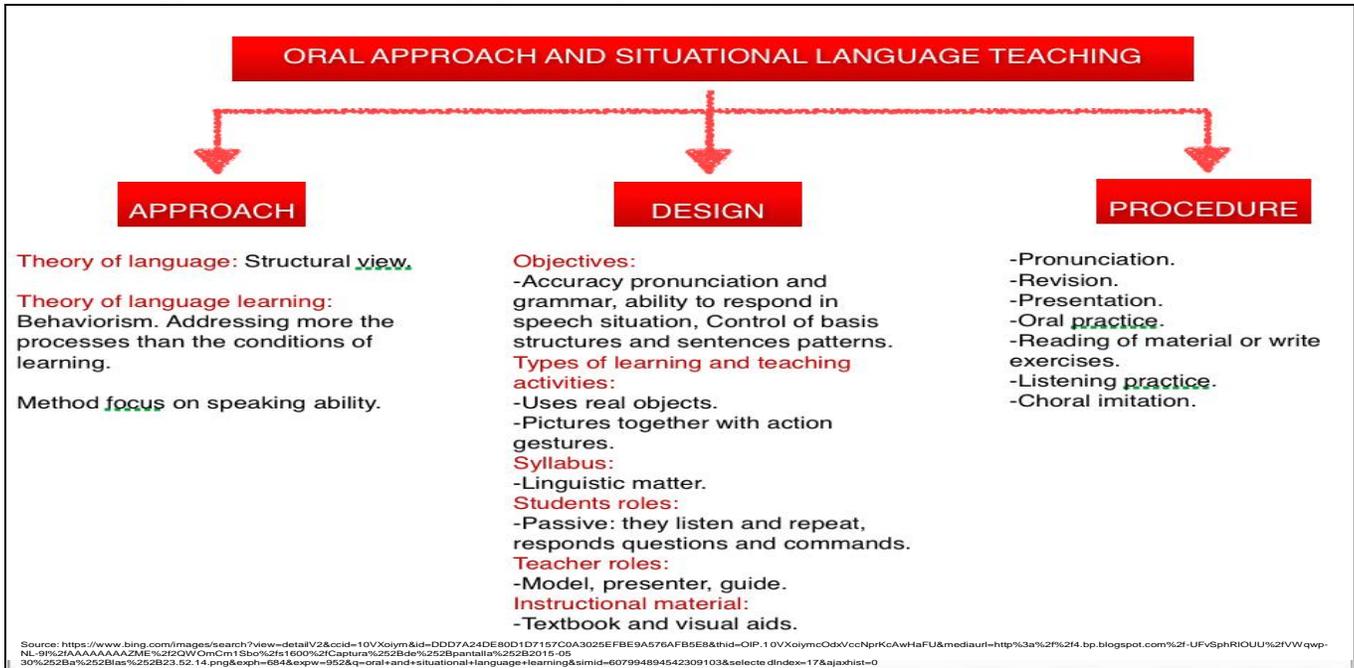
ii.   Communicative Language Teaching (CLT) approach, (Brumfit, C.J. & Johnson, K., 1979) widely used from mid-1970s to the 1980s period,
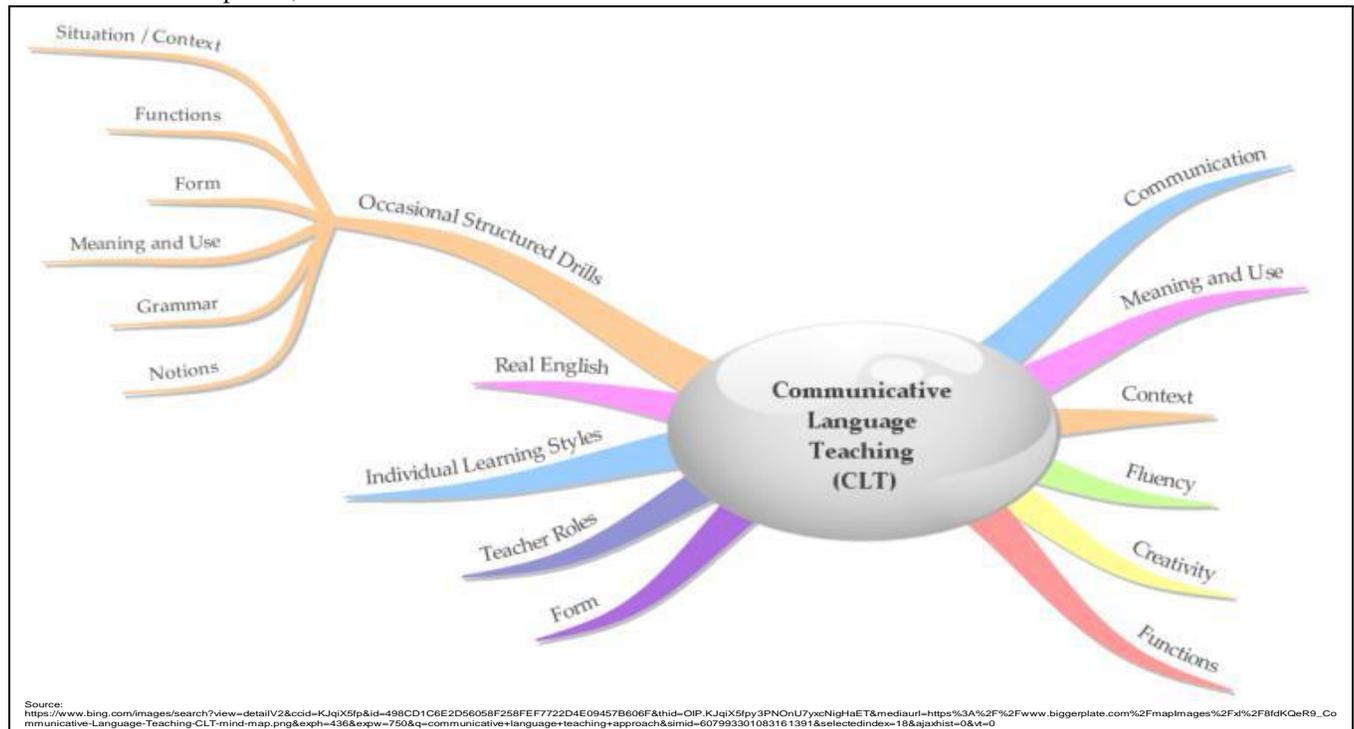
iii.   Task-based Language Teaching (TBLT) approach   (Foster,P. & Skehan,P., 1996)

STRUCTURE OF TASK BASED LEARNING

Pre - Task

Introduction to the topic and task

*Elicit vocabulary (brainstorming) to set context

Final Task

Language focus - Analysis and practise

* Correct mistakes
* Product (brochures, oral presentations, pamphlets, etc)

TASK CYCLE

Task planning and report

* Give tips to help guide students through the task
* Teacher monitors the task

https://www.bing.com/images/search?view=detailV2&ccid=4rX5umbD&id=0FEED96B7CEC8205330A91D2EDCC19D0791A5BDF&thid=OIP.4rX5umbDIqW22khR0mbcaAHaD_&mediaurl=https%3a%2f%2fnetanya1103.files.wordpress.com%2f2013%2f05%2f2prueba.jpg&exph=863&expw=1600&q=task-based+language+learning&simid=608023803947122939&selectedIndex=44&ajaxhist=0

CHARACTERISTICS OF ADULT LEARNERS

Knowles (1970) mentioned six principles of adult learning. Adult learners:

➢ are basically self -directed and internally motivated

➢ have life -experiences

➢ have knowledge of learning experiences (being reflective learners)

➢ are goal and relevancy -oriented

➢ are practical

➢ like to be respected.

Knowles, M. S. (1970). *The Modern Practice of Adult Education . Andragogy versus pedagogy*, Englewood Cliffs : Prentice Hall/Cambridge .

Schedule

Once the project has been approved, to create activities *for each level* of the workplace literacy level, it would probably take a month or so to complete having to source for the materials and doing up the instructions for the activities in the program for all the lessons and preparing the TTT to disseminate the instructions at meetings. The total time could take up to 3 months to be completed.

Cost and Required Resources

Costs could be kept to a minimum and would only include procurement of games sets and story books as most could be donated by trainers, learners, the public, well-wishes and even philanthropists in a concerted drive by the organisation at public events, advertisements, in classes at the various training centres etc. Materials and story books could also be purchased in second-hand shops and from self-help groups like the Community Chest and from clearance sales from the National Library etc.

CONCLUSION

A few dry runs of the project in the different levels of the WPL program could be done in the interim to assess its

effectiveness and qualitative surveys (social media, questionnaires, interviews, etc.) could be done to ascertain the usefulness and the satisfaction levels of learners in LEAP's initial experimentation prior to its implementation. It is hoped that the results would speak for themselves as learners being more motivated to learn English could get better post-test scores.

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English as a Second Language

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Abstract— *English is spoken as a second language by many countries such as India, Pakistan, Bangladesh, Shri Lanka, Nigeria and Tanzania. In these countries English is spoken as a non-native or second language, and used for various purposes official, educational, social and interpersonal. In the countries such as Russia, Japan, Germany, France and Italy, English is used as a foreign language. A second language is one which is used for various purposes within the country while a foreign language is used. In learning a second language we will find that vocabulary is comparatively easy. However, in some countries like the United Kingdom, the United States of America, Canada and Australia, English is native or first language. As we listen to a person speaking our native language we hear not only what is said but also certain things about the speaker. English is first, second or foreign language. Children learn native language from a very early age to respond to sounds and tunes which their elders habitually use in talking to them. Second language is generally learnt later in life. The second language is learnt after the child has mastered the first language, his/her learning of the second language is influenced by the first language.*

Keywords— English, Second, Language, Spoken, Country.

The three major components of language, as far as language lies within the scope of linguistics, are the structure of expression, the structure of content, and vocabulary. The latter comprises all the specific relations between expression and content – in the familiar terminology, words and their meanings.

Vocabulary comes and goes; it is the least stable and even the least characteristic of the three components of language. That portion of the Vocabulary which changes most freely is sometimes referred to as "Slang". But even staid and dignified words and constantly being created and continually passing out of active use, to be preserved only in the literature which is dated by their very presence. Certain types of words are more transient then others, none are absolutely immortal. Even the most familiar and commonly used word, which might be expected to be most stable, have a mortality rate of about twenty percent in a thousand years.

In learning a second language, u will find that vocabulary is comparatively easy, in spite of the fact that it is vocabulary that students fear most. The harder part is mastering new structures in both content and expression. A person's voice serves at least two functions in communication. One is linguistic, in that it serves as the vehicle of the expression system f language. The other is non – linguistic, it carries information of a quite different kind about the speaker.

We may defined a phoneme as a feature of the expression of a spoken language by which one thing that may be said is distinguish from any other thing which might have been said. There are two things about phonemes that must be explicitly pointed out in anticipation of any such presentation. Phonemes are part of the system of one specific language. The phonemes of different language are different, frequently in commensurably. It is for this reason that a foreigner hears only jumble which he cannot repeat. The sound of the unfamiliar language does not fit into his phoneme system, and so he can comprehend no order in a simple utterance. Linguistics must start with through investigation spoken language before it proceeds to study written language. This is true of language with long histories of written literature such as English, no less than those as isolated tribes which have never known of the possibility of writing.

Grammar forms one part of the science of language, this science is itself a part of the natural history of human being. Its method is in substance that of natural history of human beings. Its method is in substance that of natural science generally; it consists in accurate investigation of our object and in conclusions founded upon that investigation ….. by grammar be mean the scientific comprehension and explanation of the sounds, the forms, the function of words and their parts and the construction of sentences. Language is to be treated clinically in line with procedures that had been developed by natural sciences.

English as a second language ESL programs are also organised for the students whose first language is other than English or is a variety of English significantly different from that used for Ontario schools. Students in these programs have had educational opportunities to develop appropriate first language literacy skills.

Some students have attended schools, while others may never have attended. Students have a range of oral English proficiency. Some familiarities may have experienced great difficulties, and may still carry the

burden of separation and loss. International organizations report that numbers of refugees come from situations involving conflict and trauma. As well, issues such as unresolved asylum claims, financial hardships, limited facility with English, outstanding health issues, and the isolation and the newness of their lives in present daily challenges. They require many supports to rebuild their lives. At the same time, they are survivors. They often display adaptability.

ELLS with limited prior schooling lack academic experiences, but not life experiences. Their need for intensive literacy and language support programs is balanced by the cultural and linguistic capital that they bring with them. They are likely to bring curiosity about their new country and very little experience with school routines and expectations. Students may have had little formal schooling; they have required other knowledge and learning. Educators who value and build on that prior knowledge and experience help these students succeed in school.

English is an international language, and varieties of English sometimes referred to as dialects are spoken around the world. Standard English is the variety of English that is used as the language of education, law, and government in English- speaking countries. Some varieties of English are very different not only in pronunciation or accent but also in vocabulary and sentence structure from the English required for success. Some varieties are so different from Standard English that may linguists consider them to be languages in their own right.

Some immigrant families chose to leave their country of birth and come to Canada and some have been forced to leave by circumstance beyond their control including war, violence, famine, poverty, natural disasters, or political instability. Some English language learners with limited prior schooling have experienced significant emotional trauma which may affect their ability to learn and to adjust to their new country. Being immigrants is not their total experience but rather their most recent past.

In some places some females may have had fewer opportunities to attend school than their male siblings. A student from rural setting may experience more anxiety adjusting to an urban environment then a student who has experience city life. Teacher can provide a consistent safe place in which to learn, with clear parameters, where value of equity and inclusion are evident and demonstrated and sure that learning environments reflect the diversity of learners, so that all students can see themselves represented in their classrooms recognised that the learners needs go beyond academic needs. Learn about geographical, linguistic, and cultural backgrounds of students through reading, settlement resources, and positive, informal interaction with students.

Students names and greet the students by name when they arrive in class. For these students, learning the new rules and understanding the expectations schools have for all students in both exciting and frightening. This is an opportune time to teach students about the school's expectations of and for them. Students whose language and culture are valued gain confidence in their abilities to succeed in learning. They need consistent and appropriate support at school.

The students in India can be categorized into two; the one is having the regional language as medium of study from the primary level and the other is having English as the medium of the study. Hence, the problem of teaching English as a second language, to the Indian students starts from the pre- schooling. Environment and family background play vital role in success of learning process. For example, countries like India, where majority of the people are farmers, have the poor background in the education. Moreover, the income of majority of the families is not adequate. That is why the parents are not interested in giving good education background to their children. In contrast, they are willing to engage the children in some jobs to earn money. The first category of the students care almost compelled to attend their classes under the trees. Majority of the students are coming from village and also their parents are farmers and uneducated. If the nature fails, the survival of the farmers will be questionable. Hence, the students are mentally discouraged due to family conditions. In the second category, the students are having enough background in basic education since their parents are educated and they do not depend on the nature much. Many of the students from second category are joining in English medium school and hence, they do no find much difficulty in pursuing their higher education.

More over majority of the families of second categories are dwelling in towns and cities and hence, they have easy access of quality education. But the first category of students is scoring good marks the examination conducted. It proves that they are having good writing skill in English. They have to be given training in oral English communication.

When we learn our first language, our brain, mind 'tunes into' the way of particular works, and we learn to pay attention to particular cues to meaning that are most helpful. When we meet a new language, are brain and mind automatically tries to apply the first language experience by looking for familiar cues. Part of learning a foreign language is developing new understanding about the particular cues to meaning that the new language of offers and that differ from those of our first language.

A teacher's primary role is not only to enable the students to understand what he is intending to say or teach. It is also the duty of the teacher to understand what the student

wants and says. In teaching learning process, two things play the vital roles; one is the delivering capacity of the teacher and the other one is receiving capacity of the students. Without the two aspects, the teaching- learning process will not be a successful one. Teaching- learning process is just like making sound by clapping. Without two hands we cannot clap. Like that without a right teacher and the students, the teaching learning process is meaningless. Teaching should be a worthy of learning a concept deeply and broadly. Teaching should facilitated the students to face the world which full of political, social, international as well as personal controversies, without fear. It should give self- confidence to the students. By the effective teaching, the students should be enabled to go for right choices, judgements and also decisions individually. In the process to teaching-learning, the teacher should try to understand the students first.

Success of a teacher in his/her attempt in enabling the students to understand what is the concept taught by the teacher depends on the methods he/she applies. The teacher may be a good, but the students' physical problems may lead him to ignore the teaching. Sometimes, the background of family of the students may drive him to be dull. Hence, the teacher should take into account everything. At the school level the teaching-learning process is checked up the teacher by repeated class tests and examinations. At the college level also the same traditional method of examination is used. The only difference is the volume of syllabus prescribed for the college's students will be more than that of the school level.

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Expressive Speech Act Functions in *Suara Publik* Column of *Merapi* Newspaper

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Abstract—*Newspaper rates a high public preference as part of the mass media to publicize accurate and balanced news items. In regards to the urgency, the language used in the mass media publication must consider the politeness principles. The notion initiated the study of Merapi Newspaper's Pragmatics styles, of which the objective was targeted to explore the use of expressive speech politeness in Suara Publik column of Merapi Newspaper. The article adopted a Descriptive Qualitative method with the application of an interactive analysis model consisting of four procedures, which include data collection, data reduction, data display, and conclusion. Based on Searle's theories on speech acts, the findings revealed eight Expressive Speech Act variations in the newspaper column, which include congratulating, thanking, expressing condolence, admiring, quipping, complaining, blaming, and criticizing.*

Keywords—*newspaper, speech politeness, and expressive speech function.*

I. INTRODUCTION

The presence of newspaper as part of mass media places a dominant position for the information dissemination in Indonesia, as it garners a high favor from the public interest in accessing the most trending issues. A newspaper is obliged to contain an actual, accurate, detail, general, and periodic arrangement of news items (Effendy, 2005). As the implication, the presentation of reading materials in the newspaper's daily topics should also put attention to the speech politeness aspects.

In contrast, language as a vital communication means contributes significant functions in the daily interaction, especially in conveying a polite expression to create convenience and avoid miscommunication between the speaker and listener. Through the underlying notion, the language will always embed to the context that forms the speech background (Rohmadi, 2016). The situational and cultural context that appear between the speaker and listener will also affect the language variations and trigger

a particular emotion (Nurazijah, 2018), as the speech situation covers the speaker' contextual events in conveying information to the listener.

As Linguistics plays a great role within the communication, (Leech, 1983) explained that Pragmatics belonged to the study of meaning and its relation to the speech context. The statement briefly implies that context is the speaker's foreground in conveying speeches to the listener (Yule, 1996). Meanwhile, (Mey, 1993) stated that Pragmatics mainly discussed that use of human language based on the context based on the objectives of communication.

Speech act becomes the underlying aspect of the Pragmatics study. (Austin, 1980) classified three variations of speech acts, which include Locutionary Speech Act, Illocutionary Speech Act, and Perlocutionary Speech Act. Locutionary Speech Act functions to convey information. Meanwhile, Illocutionary Speech Act marks the delivery of particular actions. In contrast, Perlocutionary Speech Act aims to persuade the listener to do something as the speaker implies.

Meanwhile, (Searle, 1972) categorized the speech acts into five functions based on the language politeness, which include Directive Speech Act, Expressive Speech Act, Assetive Speech Act, Commisive Speech Act, and Declarative Speech Act. In particular, Directive Speech Act functions to influence the listener in doing something based on the speaker's objectives, such as requesting, begging, advising, and persuading. Expressive Speech Act basically aims to convey the speaker's evaluation to the listener, such as admiring, praising, thanking, expressing condolence, blaming, criticizing, and congratulating. Meanwhile, Assertive Speech Act relies on the factual truth, suc as delivering opinios, reporting cases, conveying statements, bragging, and claiming. Commisive Speech Act relates to the speaker's intention, such as proposing, promising, expressing willingness, and swearing. In contrast, Declarative Speech Act carries out the speaker's decision that will potentially change the

current circumstances, such as confirming, expelling, permitting, prohibiting, and forgiving.

Every individual stands with their respective speaking styles in proposing ideas in the form of speech acts. Expressive Speech Act offer different objectives, as it is targeted to evaluate the meaning produced from the communication process. As a two-sided knife, the Expressive Speech Acts can either strengthen or weaken the speaker's statements. Satire, for instance, can potentially create a gap of disagreement between the speaker and listener. It is in line with (Rustono, 1999) that explained the speech act as an evaluative means from the speaker to the listener.

In regards to the discussion, the newspaper apparently brings out a major influence in driving the readers' emotion due to its speech act variations in highlighting the most trending social issues. The article is targeted to evaluate the politeness aspects of the Expressive Speech Act which are used in *Suara Publik* column of *Merapi* Newspaper.

II.   METHODOLOGY

The design of the research is descriptive-qualitative method. The data consisted of the written expressions in *Suara Publik* column of *Merapi* Newspaper (edition 2018). Through the Content Analysis, the data collecting technique went through reading, undestanding, selecting, and nothing the forms of expressive speech act functions found in the newspaper column. At last, the data analysis applied four stages of the interactive analysis model, which include data collection, data reduction, data display, and conclusion (Miles, B. Mathew., Huberman, 1992).

III.   FINDINGS AND DISCUSSION

The findings cover the Expressive Speech Act variations based on Searle's theories, which include congratulating, thanking, expressing condolence, admiring, quipping, complaining, blaming, and criticizing found in *Suara Publik* column of *Merapi* Newspaper.

1. The Expressive Function of Congratulating

The expessive forms of congratulating appear as the mark of excitement that can happen in miscellaneous situations, for instance, in time when the speaker is willing to appreciate the listener.

Data 1   :   *June 19, 2018*

Context   :   The speaker congratilates *Merapi's* Moslem readers as they are celebrating the *Eid Al-Fitr.*

Utterance :   *'Happy Eid Al-Fitr of 1439 H, minnal aidin wal faizin',* may forgiveness come to us all. Sabar Susanto (Jogja Community) west Sultan Agung Stadium, Bantul.

+6275238xxx

Data 1 contains an Expression Speech Act in the form of congratulating expression. The speaker conveys the expression *'minnal aidin wal faizin'* for the Moslem readers in an attempt to congratulate them for welcoming the *'Eid Al-Fitr of 1439 H'* . The word *'Happy Eid Al-Fitr'* represents the speaker's respect in term of religious interaction.

2. The Expressive Function of Thanking

The expressive forms of thanking aim to show the speaker's humbleness as the listener has committed something based on the speaker's intruction. The speech act can also function as the response of the listener's compliment.

Data 2   :   *June 12, 2018*

Context   :   The speaker thanks Yogyakarta Police Departemen for its good working performance.

Utterance :   *'Thanks to the Religional Police Departemenr Head and staffs'* for catching the juvenile criminals in act. Please burden the proportional sentences for the respective perpetrators. *'Hopefully Yogya will be safe and sound afterwards'.* +625799144xxx

Data 2 contains an Expressive Speech Act in the form of thanking. The sentence *'Thanks'* marks the speaker's thanking expression to the Yogyakarta Religional Police Departement for the staffs' working performance in assuring the social security. Furthermore, the next sentence '*Hopefully'* strengthens the sense of satisfaction, as the speaker hopes Yogyakarta to be a totally safe city with low number of crimes.

3. The Expressive Function of Condolence

The expressive forms of condolence expression aim to convey the speaker's concern as well as sympathy toward the unpleasing things that happen to the listener.

Data 3   :   *June 12, 2018*

Context   :   The speaker conveys his sympathy and sory for hearing his colleague's mother that just passed away.

Utterance :   *'We are sorry to hear that Yunus' mother, Mrs.Rubiyem passed away',* Gandekan Lor. +627732585xxx

Data 3 shows the speaker's condolence expression for his colleague's mother that just passed away. The sentence *'We are sorry to hear that Yunus' mother'* implies the speaker's sympathy as if he can emotianally feel the similiar sorrow and represent his solidarity.

4. The Expressive Function of Admiring

The expressive forms of admiring expression indicate the speaker's impression to the listener.

Data 4   :   *August 1, 2018*

Context   :   The speaker expresses his pride and expectation to the U-16 National Football Team as the team is on their way of approaching the final round.

Utterance :   *'Bravo to our U-16 National Team that fights at the AFF Cup league. Hopefully they will go to the final round and come out as the champion'.* Please cure the football lover's longing by returning our glory at the international stage. Bravo, Indonesian Football Association (PSSI). +628216088xxx

Data 4 shows an admiring expression through the clause *'Bravo'* as the speaker intends to convey his impression to the U-16 Indonesian Football Team that has created euphoria among football viewers. Through the expression, the speaker also shows his pride and expectation that the team will be able to proceed to the final round and win the match.

5.   The Expressive Function of Quipping

The expressive forms of quipping expression appear as the speaker's verbal response to convey displeasure to the things that the listener does.

Data 5   :   *July 14, 2018*

Context   :   The speaker conveys displeasure to a particular' action which is commited by one of the Indonesian actresses.

Utterance :   *'Nikita Mirzani decides to wear hijab... Just for a sensation jack'.* +628739419xxx

Data 5 shows the speaker's quipping expression in highlighting Nikita Mirzani's decision to wear *hijab*. The sentence *'wear hijab'* clearly represents the speaker's displeasure in the form of cynicism. The quipping expression vividly brings out a strong negative opinion through the embedment of the phrase *'sensation'*. The kind of expression will potentially offend the listener's psychological state.

6.   The Expressive Function of Complaining

The forms of complaining expression appear as the speaker is willing to deliver a complaint about the inconvenient things.

Data 6   :   *May 17, 2018*

Context   :   The speaker delivers a complaint of being a honorary teacher due to the low salary rate which is not equivalent with the accumulation of working hours.

Utterance :   *'Working from 07:00-15:00 as the civil servants do... but the salary is beyond expectation... lower than the appropriate regional minimum wage standard'.* Please consider the rate of regional minimum wage as the standard salary... either for the honorary teachers or honorary goverment

staffs... We paid the expensive tuition, but the income that we receive after graduating and working as honorary employees is not balanced in fulfilling our families' daily needs.. Thank you. *A honorary staff_MAGELANG_* +6285848597xxx

Data 6 shows the speaker's compalint to the local policy concerning honorary staff's wage. The clause *'but salary is beyond expectation'* represents the speaker's disappointment due to the imbalanced salary nominal compared to the total working hours. The utterance was targeted to draw the listener's attention aiming to increase the honorary staffs' prosperity through the minimum wage revision.

7.   The Expressive Forms of Blaming

The forms of blaming expression appear as the speaker's disappoinment and regret for some particular issues that cause a social disharmony.

Data 7   :   *December 1, 2018*

Context   :   The speaker feels disappointed with the corruptors' guilt.

Utterance :   Those corruptors have totally been heartless. *'They all misuse the public money'.* It'd be better to punish those thieves with a death sentence. +621326572xxx

Data 7 shows the speaker's blaming expression which is conveyed through a negative emotion of anger toward the corruptors. The sentence *'They all misuse the public money'* represents the speaker's disappintment to the corruptors that have misused the public wealth. The speaker's blaming expression is apparently marked by the emotional suggestion *'punish'*.

8.   The Expressive Function of Criticizing

The forms of criticizing expression appear due to the speaker's disagreement with the listener's point of view or action. Through the disagreement, the speaker has an oppurtunity to speak out an offensive response and rebuttals.

Data 8   :   *July 7, 2018*

Context   :   The speaker disagrees with the Ministry of Education and Culture's policy concerning the school zonation system.

Utterance :   *'The zonation system at the time of student enrollment season will potentially encourage the illegal levy'.* Is it truly the new Minister of Education and Culture's wise idea? +6213263xxx

Data 8 shows the speaker's criticizing expression as the speaker argues that the school zonation system will create the existing of illegal levy. The sentence *'encourage the illegal levy'* apparently marks a strong criticism to the

Indonesian education system based on several considerations.

IV. CONCLUSION

Based on the discussion of Expressive Speech Act functions found in *Suara Publik* column of *Merapi* Newspaper (edition 2018), it can be concluded that the Expressive Speech Act variations offer a strategic role in entablishing a context. The findings revealed several forms of Expressive Speech Acts with their respective functions. The congratulating expression mainly functions to represent the speaker's solidarity. The thanking expression refers to an attempt in coveying praise. The form of condolence expression aims to show the speaker's concern to a particular condition. The admiration expression tends to mark the speaker's pride and expectation to be listener. The quipping expression represents the speaker's displeasure to a particular thing or condition. The complaining expression refers to the speaker's anxiety. The blaming expression marks the speaker's negative emotional state in a fit of anger. Meanwhile, the criticizing expressive marks the speaker's disagreement.

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Reflections on the material and making of an image in ancient/early-medieval northern Bengal (Varendrī region) during the Pāla-Sena period (6th-13th C.E.)

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Abstract— *In this short-paper,at first, the established notions regarding the origin of the black coloured stone that is used in making most stone sculptures in the region, including during the Pāla-Sena period are problematized. Then it is shown how the processes of appropriation, assimilation and preservation with respect to art from the Indian subcontinent, especially from the region associated with modern day Bengal are not devoid of complexities. Through this we seek to understand the historiography of Pāla-Sena art, as well as the factors which play significant roles in order to give form and shape to an object of antiquity, from Bengal or from the subcontinent, as we see them today in museums all over the world.*

Keywords— *Indian art, Indian art history, Pāla-Sena art, image and materiality, northern Bengal, heritage, heritage conservation.*

I.   INTRODUCTION

On a study from available resources and antiquities discovered so far, of the materials involved in the process of image making, manuscript-writing and architecture in Varendrī, we know that stone was a popular medium of image-making, so were terracotta, wood and bronze; the preferred medium for manuscript writing was the leaf of various types of palm trees. In the field of architecture, though we do not have any sufficient information or resources for research, from the study of available ones, it can be claimed that, though activities of temple building in stone were perhaps lesser than the rest of the subcontinent, they were not altogether absent. Stone was not quarried locally in the region. Also, the choice of other materials for temple building in a region that receives generous monsoon in the context of unpredictability of its mighty rivers might be the reason behind the lesser prevalence of construction in stone; so, other materials for example wood must have been prevalent.

Precious metals were of course, even if not on a large scale, also used in the production of images. The use of bronze was marked by the mixing of other metals along with it, including traces of precious metals, for which the term 'oct-alloy' was coined by Nalini Kanta Bhattasali (Bhattasali 1929) which is a literal translation of the Sanskrit word *asṭha-dhātu* as mentioned in textual sources. Not always were the percentile proportions of various metals uniform across various examples, so most differ in composition. Not always are these images hollow inside, at times they are totally solid. The other three materials that were most prevalent in the production of images were wood, stone and clay (both moulded and hand-made).

II.   NOTES ON THE BLACK STONE USED IN SCULPTURES FROM BENGAL

Images carved in stone from Bengal are mostly worked on two types of stone- the first is the well-known black stone; and the other category includes sculptures from various regions of the eastern part of the subcontinent, mostly from the modern-day Bihar region, where the stone is lighter in texture and yellowish-brown in colour, within which there are many varieties to be found. From the beginnings of the scholarly study of stone sculpture from Bengal, there was a need to identify the source of these stones. At first, the source was attributed to be the Rajmahal hills, few miles upstream from Farakka near today's Bengal-Bihar border, but that turned out to be problematic as the stone presently quarried at Rajmahal has no similarity with the black stone of Bengal sculptures, as has been established by modern technology-aided geological studies. Frederick Asher in *Stone and the production of Images* set out, based on his field work, to determine the exact source of this black stone. Asher first pointed out the problem in nomenclature of this material- "Beside pursuing the literature on eastern Indian sculptures, one need only read museum labels for

sculptures to see the varied ways the rock is customarily described: basalt, chlorite and Rajmahal Schist. None of this is accurate[1]. Basalt is an extremely hard rock not particularly easy to work for sculptors […] chlorite is a mineral, not a rock type and there are only minuscule amounts of chlorite in the rock most commonly used for the sculptures. Rajmahal Schist is a misnomer […] the rock they yield is basalt, excellent for road surfaces, but not for sculptures; it is certainly not schist …" (Asher 1998). According to him, as suggested by his field work, the source of the stone is around quarries in Munger, specifically- 'The quarry is located at N25°17'16" E86°30'17". The nearest village is Matadih'. He was initially following the Munger region because of Richard Newman's suggestion that Munger was the source for the 'chloritoid phyllite used extensively for sculptures from Bihar and Bengal.' However, at the insistence of the Geological Survey of India which suggested that 'no chloritoid phyllite was known from anywhere near Munger' he had a setback on his quest for empirically identifying Newman's claim. Only later, after consultation with local artists by showing them a piece of Bengal sculpture in 'black stone' that he carried around with himself, was he able to determine the 'exact' source near Munger.

Asher's account is really interesting; and the question that invariably comes up is that why even after so many years of the study of the arts of Bengal, we remain inconclusive about its most-preferred medium from the ancient to the medieval times- the black stone. Though Asher, for the first time, carried out extensive field-work to ascertain the origin of this stone, his field-work was in many respects, left incomplete. He didn't provide further information on the location and other important aspects of the quarry that he determined like- a) present-day trade practices: whether it is traded with artisans in Bengal, b) the history of its trade in recent history which can be only determined through extensive interviewing and archival study, c) the geography of the region and its geographical history: the rivers surrounding it- which might have been used for transportation of these stones, and the different courses of these rivers in recorded history, d) the archaeological profile of the region: whether there are any adjacent major or minor archaeological sites in the locality and if so, what is the extent to which the stone was used locally and

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[1] "There are exceptions, of course. R. Newman's work on the rock is scientifically on target: *The Stone Sculpture of India,* (Centre for Conservation and Technical Studies, Harvard University Art Museums, Cambridge, MA, 1984). See also, S. Huntington, *The 'Pāla-Sena' Schools of Sculpture,* Leiden 1984, p. 2, who noted something of the variety of rock."

d) the environmental issues like the legality of mining practices and the history of mining practices in the region; and detailed study of the mining process itself from the quarry to the store with cognizance of the developments in modern geological science, palaeo-geology, palaeo-geography and palaeo-climate. Asher's study provided no answer but instead only problematized the issue aptly and perhaps that is the first step in order to exactly determine the source of this stone.

On a slightly different note, we also have very less information on the production of copper-alloy images in northern Bengal in particular and eastern India in general. Also, as Dilip. K. Chakrabarti pointed out in *Issues in East Indian Archaeology*, that in most parts of northern Bengal the production sites of copper-alloy materials haven't undergone much change since historical times and that many ores and production sites which have been historically in existence, still produce copper-alloy materials and often in a manufacturing process that has undergone little change (Chakrabarti 1998). Copper-alloy became popular as an artistic medium in eastern India after the eighth century. Wood and ivory were widely available throughout Bengal owing to its extensive forest cover throughout history; very few of them survived till the modern times, but the ones that did are extraordinarily exquisite. Images in burnt-clay were produced on an industrial scale throughout the geography of eastern India; clay, like today, was perhaps the most popular medium for image making.

III.   DESTRUCTION/RE-APPROPRIATION: THE FORCES OF NATURE AND THE FORCES OF HISTORY

The life of images in the context of northern Bengal is a complex of several issues. Just as, with the decline of Jainism and Buddhism in the subcontinent, Jain and Buddhist images were often either appropriated by some physical means within the new pantheon or became subject to destruction and deformation- starting through the pre-dominance of Brahmanism with the twelfth-thirteenth century to the iconoclastic invasions of the later decades; similarly, with the coming of an adversary, the Brahmanical images too were mostly deformed, mutilated and destroyed, the adherent population having perfect knowledge of such a future, in their desperate attempts to preserve their 'cultural heritage' by preserving the 'god', simply threw many images in stone, metal and clay into the nearest waterbody- pond, ditch, lake or river. Also, since we are accustomed to the fact that the Islamic invasion of Bengal took place after the Sena rule, we are lured to imagine that it was only Brahmanism that faced usurpation in the hands of iconoclastic invasions. As the term itself denotes, since the Islamic invasions were

aimed at mutilating and re-appropriating any kind of icon- Buddhist, Brahmanical or Jain and since the socio-cultural landscape of Bengal during Sena rule was a result of the historical amalgamation of all the three main religions, Jain and Buddhist images were also, alongside Brahmanical ones, systematically mutilated, destroyed or re-appropriated. And before the advent of Islam, it was Brahmanism and its different cults which were at odds with the Buddhist and Jains and their artistic depictions- numerous examples of which can be found all over South Asia. Figures 1 (A) and 1 (B) is of a stone sculpture of Buddha with the depiction of an intricately carved *mihrab* on the reverse at the British Museum.

We have very few examples left of image making in wood from ancient Bengal, owing primarily to the non-durability of the material. Of the surviving examples, most were preserved in water-bodies which point out the superior solidity of the material used. Even in the case of stone images, the ones recovered from water-bodies have, with time, become so different in material, that the original color and nature of the stone used remains far from being determined. Figure 2 is an image of a Viṣṇu at the South Dinajpur District Museum, Balurghat, West Bengal, in the heart of Varendrī, not far away from the important archaeological site Bangarh. This was recently recovered from a waterbody. Similarly, metallic images which are mostly made of various kinds of copper-alloy are heavily prone to corrosion by both atmospheric humidity and the physical presence of water, become disfigured once exposed to such conditions for a long time. Figures 3 (A) and 3 (B) show another Viṣṇu image in copper-alloy at the Blythe House storage facility of the Victoria and Albert Museum whose present state confirms it being subject to immersion/'preservation' in the recent past. As I was informed, the metallic plate attached to the image at the back, was an earlier addition- museum preservation when technology and museum studies were not so advanced as it is today, in the Western hemisphere. Today, many objects come up mostly through chance findings. Not all of them make to the public domain- for the international audience or for the scholar, because the processes involved are complex in a country where Antiquities laws are outdated and private collection discouraged by the government. Only in recent times, such objects have become very lucrative in international art trade, and are often subject to illegal practices. Some objects also retain their religious existence, and are continued to be worshipped, duly covered in vermillion, by the local populace, albeit in a different context or as a different deity.

IV.   CONCLUSION

As a matter of fact, most of the artefacts of Bengal and of the Pāla-Sena period that we are familiar with today, or

which are in public view, have been discovered not by any systematized archaeological efforts, but by mere chance. The soil of the Varendrī is mostly acidic and loamy, sometimes with a high saline content. In the clayey regions, the top layer of the soil is often subject to constant natural churning. This makes archaeological practices very difficult, and the same methods that are used in the rest of the continent, don't hold ground in Bengal. Of course, there is neglect and apathy on part of the government that we still do not have an indexicality of the arts and objects in different museums and storehouses all over the subcontinent. Archaeological exercises are done on a limited scale, on a shoe-string budget and without the latest technological aids. Bhattasali noted in 1929- "It will surprise many of my readers to know that almost all of these images [at the erstwhile Dacca Museum] are chance finds in stray diggings. With the creation of an Eastern Circle of the Archaeological Survey of India, Bengal is receiving some share of its attention and some serious, though small, excavations have been undertaken in Bengal within the last few years. But formerly, Bengal was left severely alone. Some private excavations, were, however, undertaken […]" (Bhattasali 1929). Notwithstanding the fact that the Archaeological Survey of India was late in acknowledging the vast and numerous historical heritages of the region and the need for archaeological excavations; it is nonetheless quite astounding the enthusiasm of the local populace which had to overcome several odds in order to continue pursuing the study of cultural heritage in the region. And many stalwarts contributed to the study of arts and heritage and carried out private excavations through non-governmental sponsorships. But that was during the pre-Independence years and mostly under the cultural impetus provided by the Bengal Renaissance. After India's Independence, the political geography of Bengal underwent a radical change. Large scale migrations and rehabilitation took place, which unlike the western frontier, became a continued process which continues till today. Also, after the creation of the nation-states, starting from the mid-twentieth century, the region, especially the hinterlands of Bengal came under the sway of industrial development and modernisation, which led to expansion of urban areas and the creation of industrial and manufacturing hubs. Today, while southern Bengal on both sides of the border is heavily industrialized, northern Bengal on the Bangladesh side is more industrialized than its Indian counterpart, but the process continues rendering the landscape an irrevocable change. In the future, we can only expect the trend to rise. So, the artefacts and art-objects that turns up in the market today, are not the result of systematized archaeological studies (though some archaeological activities have taken place in recent times, the most important being the joint French-

Bangladesh excavations at Mahasthan, on the Indian side such activities are nil) by institutions or persons, but rather of the random findings in the context of intense urbanization, rampant poverty, ignorance about heritage and illegal trade.

Fig. 2. Viṣṇu, northern Bengal (Recovered from waterbody), black stone/sandstone, c. 11th C.E., South Dinajpur District Museum, Balurghat, West Bengal, photo by author 2016.

Fig. 1. (A) and (B). Buddha (obverse) mihrab (reverse), Gaur, Bengal, black stone, c. 10th C.E. and c. 15th C.E., British Museum (1880.145), photo by author 2018.

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Fig. 3 (A) and 3 (B). Viṣṇu, northern Bengal (Recovered from waterbody), copper-alloy, c. 9th-11th C.E., Victoria and Albert Museum store at Blythe House, photo by author 2018.

The Influence of Hinduism toward the Islamic Practice of Indigenous People in Sulawesi

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Abstract— Indonesia is divided in 3 (three) regions geographically, Western Indonesia covering Sumatra, Java, and West Kalimantan; Center Indonesia covering a part of Kalimantan, Sulawesi, and Bali; and Eastern Indonesia covering Maluku and Papua. Hinduism was developed firstly in Indonesia about 4–5th century, which is proved by the existence of oldest Hinduism kingdom, Kutai Kertanegara, East Kalimatan. This phenomenon creates a question about the ways or process of Hinduism culture goes into Indonesia and how the potention of Hinduism in influencing the islamic practice of Muslim people in Sulawesi is.This paper analyzes the influence of Hinduism culture towards islamic practice of indigenous people in Sulawesi, by using Totemisme Durkheim's theory (1964). The theory states that to understand the role in society, the researcher have to investigate the religion in its simplest and original form that cover all essential aspects, either in sacred or profane one. Logic definition method with qualitative and simbolic approaches in historic and normative ways are used to describe the role and spreading pattern of Hinduism culture that form the Islamic existence in Sulawesi. The data of this study qualitatively describe the influence of Hinduism towards Islamic practice of every ethnic in Sulawesi, either in custom speech, daily activity, or religious ritual.
Keywords— Influence of Hinduism, Islamic Practice, Indigenous People, Sulawesi

I. INTRODUCTION

Indonesia island which is located between Asia and Australia continents like bridge connecting two continents. Geographically, Indonesia is divided in 3 (three) regions, namely Western Indonesia covering Sumatra, Java, and West Kalimantan; Center Indonesia covering a part of Kalimantan, Sulawesi, and Bali; and Eastern Indonesia covering Maluku and Papua. Based on the geographic aspect, Indonesia is very strategic and it brings the Indonesian culture to be more dynamic. According Darini (2013:3) that there is not any culture that dose not change absolutely, it means that culture is always changing. Culture in Indonesian language comes from Sansekerta language, *'bhuddhayah'*, the plural form of *buddhi* and *dhaya* meaning everything that relates to mind or though *(budhi)* and ability to create *(dhaya)*. In the fact, mind and creative power that is always moving have several steps. That is culture or civilization as the evidence of existence and development of a region or nation, which has relative values based on the owner society convention. Etymology science does not give much contribution in understanding the culture; semantic and comparison studies are very useful to discuss it.

The life of Arabic Muslim and Serani have much terms, and all are equivalent to culture as the value manifestation. By *hadarat*, it is emphasized to management and completing aspects. There is also a term, *muruwah* meaning ethnics humanism. Besides, it differs the term of *umran badawi* (primitive culture) and *umran hadari* (high culture). While, the term of *tammadun* or *madaniyyah* has closed meaning to civilization that often used to show opinion or assessment of culture development (Ranjabar, 2013:3). From those semantics examples can be seen that there is difference the culture approach in same object (Bakker, 1984:34-35). Further, culture is also viewed as civilization, even in Germany the culture is very identic to culture as well as in France and England. The civilization has complex meaning which relates to everything that should be kept and considered. It includes ethic, polite speech and acts, customs, good mind, glorious, etc.

In Indonesia, the civilization has big role in influencing society order forming system, mainly Hindu and Islam civilizations. Those go into Indonesia in simple relationship visiting, merchandising. Hinduism was developed firstly in Indonesia about 4–5th century, which is proved by the existence of oldest Hinduism kingdom, Kutai Kertanegara, East Kalimatan that is signed by *yupa* epigraph.

Based on several sources, Kutai kingdom with Hinduism characteristisc has developed in East Kalimatan that is signed by an epigraph. The epigraph has seven stone poles, which is called as *yupa*. One of the *yupa* mentions Mulawarman king who lead Kutai kingdom at that time. Mulawarman is written in the *yupa* because his donor in the amount of 20.000 cows to Brahmana. The physic evidence of oldest Hindu kingdom in Indonesia is not a questionable. However, in its development, Hinduism lives and develops rapidly in Bali about 10–11 century, while Islam went into Kalimantan about 15–16th Century. The picture of one of *yupa* stone poles with *palawa* writing can be seen below.

Fig. 1: Yupa Epigraph in East Kalimantan
Source: Pustaka Sekolah: http://kutai.blogspot.com

In Sulawesi, Hindu did not come physically as religion for its people, but Islam which is believed as the main religion and it is signed by applying Islam as the kingdom religion through persuasive approach. Islam went into Sulawesi for the first time about 13rd century. Todays, Islam is the main religion for most people in Sulawesi.

This paper does not investigate how the religions are receipt or believed, or how they live and develop, but the acculturation of cultures from Islam and Hindu as the interesting object to be discussed. It focuses on mainly from the geographic position of three islands in Indonesia center parts, namely Kalimantan, Bali, and Sulawesi.

In trilateral position, Kalimantan and Bali give historically much information, even in epigraph study and arceology excavation also has give explanation about the

influence of Hindu and India culture, but they are not found in Sulawesi, mainly for the physic evidence of Hinduism. However, Budha belief that has inheritances through Budha archa in Sempaga City, South Sulawesi in the style of *Amarawati* from South India.

Fig. 2: Cangkuang Temple in South Sulawesi
Source :http://umiamanah.blogspot.com

Budha went into Southeast Asia about 5-7th century. However, there is not any exact evidence because all writing or noting process are still based on identification and spreading of archas or sculptures. It is stated by Kang's statement about the history of Budha in Southeast Asia as in the citation below.

> *"Moreover, the history of Buddhism in Southeast Asia is not well known. Therefore, it is necessary to establish a chronology of Buddhist art in Funan to comprehend the ancient culture of Southeast Asia. If the few records in statue sare the only literary sources that remain, it is necessary to establish an art-historical standard based on art styles. Regarding Indian Buddhist art, the history of art styles has been recorded comparatively well. Thus, the chronological records hould be based on a comparison with Indian Buddhist art. Considering the lack of records and texts, it is necessary to compare this record with Indian statues rather than to depend on vague presumptions. The earliest Buddhists culptures produced in Southeast Asia date from around the seventh century, and studies on earlier religious culptures are lacking. Excavated Hindu statues out number Buddhist statues, implying that Hinduism develop earlier than Buddhism in the area (Kang, 2013:42)."*

Related to the existence of Cangkuang temple that *Amarawati* style from South India lines to conventions or findings of Budha archas in other regions of Southeast Asia. Coedes (1968,16–20), a prominent clergy and expert in Kang (2013:42) support it with detail information by stating that:

> *"The wooden Buddhist statues found in ÓcEo in the swamps of South Vietnam are good examples of early works. Several wooden Buddhists culptures were excavated in the ÓcEo wetlands, a region of ancient Cambodia—in other words, the territory of Funan.*

Some were damaged, but some remained intact. In particular, a wooden Buddhist statue found in Go Thapin P'ong Tuk should be considered the first example of religious art in Southeast Asia. The standing statue with both ankles visiblebe low the garment was assumed to have been created in the fifth century.

Coedes, aprominent scholar who laid the foundations for the study of Southeast Asia, believed the wooden statue wass culpted in the Amaravati style (Coedes 1968, 16–20). This style is characterized by a bare right shoulder and an arrow pleated garment with the hem falling above the ankles. However, given the condition of the statue, one can see only the body proportions with no stylistic details. Coedes must have determined the statue was model ledaf ter the Amaravati style by considering the influence from southern India, not by actually comparing the styles."

Related to the condition above, in folklore concept there are three aspects that should be ellaborated when giving finalization of identity between last and present time about the existence of people group and their beliefs, namely inheritances of oral culture, not oral culture, and half oral culture. This phenomenon is very interested to be investigated. Folklore or tradition and religion are very exosentric, united, but does not has center element. In other word, a religion will be more powerful when it brings other religion culture and tradition, and vice versa (Lindayani, 2015:710-712). Further, Flemming (2008) states the sprituality in indigenous people group that has more complex phenomena than its sprictual aspect, as statement below:

"Indigenousv spirituality is a more complex phenomenon than the term spirituality alone, as generally understood, implies. Spirituality is closely bound up with culture and ways of living in Indigenous communities and requires a more holistic or comprehensive research approach. Two conceptual frameworks could help to orient Indigenous resilience research. One is then culturation framework."

Most of Sulawesi people are Muslim, and there is not any literature of spreading the Hinduism in Sulawesi. Before Islam, Sulawesi people have beliefs of animism and dinamism (custom religion). Nevertheles, in custom ceremony, speech system, and rituals in Sulawesi tend to Hinduism culture empirically.

This paper discusses the spreading pattern of Hinduism culture and the potention of Hinduism culture in influencing islamic practice of indigenous people in Sulawesi. It explains the function and role of Hinduism tradition as media for existence of Islam tradition and custom in Sulawesi. In qualitative way, the influence of Hinduism towards Islam can be described in terms of speech forms, customs, and rituals.

II.   HINDUISM GOES INTO INDONESIA
Center Parts Process

In culture social system, indonesian civilization is very important since it has closed relationship to culture. Totemisme Durkheim (1964) states that to understand the role in society, the researcher have to investigate the religion in its simplest and original form that cover all essential aspects, either in sacred or profane one. Nevertheles, in the researcher's view, the existence of sacred and profane that is followed by myth, worship, and ascetic practices for Muslim in Sulawesi is a part of intervention to keep values of society because Islam basically those practices have not any sources or *bid'ah* (Arabic: بدعة). For this discussion, the anthropologists do not investigate not only the belief source but also belief issue and where the beliefs from are. The problems of religions genesis can be investigated through the history of its development.

In culture studies, there are several methods that can be used to investigate it, one of them is logic definition method with qualitative and symbolic approaches. This method is divided in two parts, (1) historically, a method that explain the inheritances for new generation from the culture object studied; (2) normative way, a method that is used to know the rule or life pattern of object studied and its values (Smith, 2001: 74). The relationship between this method and culture intervention observation can be seen from the history aspect of the culture that do intervention to other cultures, a religion to other religions. Cultural approach be able to give space to the new possibility to realize authenticity identity and value of people group (Hernowo:accessed Apr 16, 2017). So the formed patterns can be investigated its sources and intervention process. It lines to Mohd. Faizal (2017) that it relates to the pursuance of society interaction that is connected to the rules of Al-Quran as the holy book of Muslim. Al-Quran teaches the good relationship among human being. Although it brings firmness on certain aspects, but the fleccidity and good mind precede the firmness. Everything is done with good ethic, politely, good mind, wisdom ways, and good persuasive ways, even in debate condition.

In social system, tradition is collective needs, mainly the tradition as culture is not existed at moments' notice. It appears through the identification process for long time, so it is really belived in people heart. There is representation of the goals that will be reached. The purpose is to create unvisible power, but strong and become motivation for certain people group to keep and show the existence of the culture owners. Gazalba

(1963:127) states that the culture change can be occurs if, (1) it is found new element; (2) new element that is borrowed or taken from other cultures; (3) the unsuitable culture elements to the environment, so it is moved and changed by something better; and (4) loss elements because of the inheritance failure.

The main point of the statement above is about the people knowledge, which is called folklore. Folklore or people knowledge is supposed as communication in small people group (Engelenhoven: 2015). Folklore is customs or story that is inherrited in hereditary, not booked, and collective culture. Folklore is plural fom and comes from base words, *folk* and *lore*. According Dundes (1980), the word *'folk'* means certain people group with certain characteristics in terms of their physics, social, and culture, so they differ to others. Other characteristics are skin, hair, job, language, education condition, and religion. The most important in this case is they have certain tradition, namely culture that is inherrited in hereditary, at least two generations as together owners.

Hindu and Islam are two religions that go into Indonesia by using culture approach, so it inspirates much new cultures in Indonesia. In this case, one leaves integration prooves in diffusion pattern, and others are acculturation, assimilation, and sincritism.

The history facts show that Hindu goes into earlier in Indonesia than Islam. The facts of Hinduism was developed firstly in Indonesia about the 4–5th century is not questionable, which is proved by the existence of oldest Hinduism kingdom, Kutai Kertanegara, East Kalimatan. In other hand, the history of Islam in Indonesia is still controversial, whether Islam is delivered by merchantmen from Gujarat which is called as Gujarat theory, or merchantmen from Arab which is called as Mekkah theory and Persia theory.

J.C. van Leur and O.W. Wolters state that the merchandising cooperation between Indian and Indonesia is earlier than between Indonesia and China (Poesponegoro, 1984:3). They do not mention the merchandising cooperation between Indonesia and Arab or Persia in the first time of the merchandising cooperation in Indonesia. So the dominant influence of India is more appeared in terms of the religion aspect, merchandising, or cultures. It is supported by the merchandising route about the 3rd century, in which Malaysia as the nearest neigbour country with Indonesia, that state historically about the merchandising route of India and China. Kra Isthmus as the region of Semenanjung Malaysia is used as sea transportation route, although it does not develop well. Further, Kang (2013: 17) states that sailor and merchantmen choose route of Kra Isthmus rather than through Semenanjung Malaysia because it is faster and nearer. When they arrive in Kra

Isthmus, they go through land route of Kra Isthmus and then use ship reboarded. It shows the strategic area of Kra Isthmus, and the government that lead this small area be able to dominate the sea merchandising.

The explanation above reinforces the analysis of the use of merchandising routes because it mentions the popularity of Malaysia land areas, in which Kalimantan and Malaysia are in one land geographically. In this case, Kutai Kartanegara in East Kalimantan is pionner of the existence of Hindu in Indonesia.

III. HINDUISM POTENTION IN INFLUENCING THE MUSLIM PRACTICE OF INDIGENOUS PEOPLE IN SULAWESI

Related the history notes, Indonesia geographically divided into Western Indonesia, Centern Indonesia, and Eastern Indonesia, as in the map below.

Fig. 3: *Indonesian Map*
Sources: https://history1978.wordpress.com/pemekaran-Indonesia-

Three red lines on the map are existed in Centern Indonesia Parts. In which, East Kalimantan is the first area for going of Hinduism into Indonesia. After East Kalimantan is Bali, and Hinduism lives and develops massively in Bali. and as dominant religion. In contrast, there is not any evidence of going of Hinduism in Sulawesi, mainly for the physic evidence, except Budha belief that has inheritances through Budha archa in South Sulawesi (it has been explained in the introduction). In Sulawesi, there are two big religions, namely Islam and Christian. Most Christian is in North Sulawesi and a part of Center Sulawesi, while Islam is dominant in South Sulawesi, Southeast Sulawesi, Gorontalo, and a part of Center Sulawesi.

The regions and its customs are the potention description of certain religion or belief to do intervention on society tradition order. However, tradition and religion are basically two different concepts.

Sulawesi is physically out of Hinduism supports. Nevertheles, society life order based on the observation that Islam in Sulawesi tends to do several Hinduism practices. However, the present of Hinduism is not massive like in Kalimantan, but rather than taught or

delivered by certain personal. Hinduism culture in Kalimantan still lives and develops, mainly society tradition order of Dayak Kaharingan, which is called as animism Kaharingan Hinduism. It also looks on kingdom ethic order, mainly in Kutai Kertanegara Sultanate. Ritual of **belimbur** (self cleansing ritual) in *Erau* ceremony, to memorialize the birth of Karang Melenu princess, the wife of first king of Kutai, Aji Batara Agung Dewa Sakti who is believed by the Kutai people as the God generation.

Likewise, Hinduism in Bali is acculturative, in which it is receipt and used in its culture, and the original culture still kept in society custom orders and its religious rituals. So, Hinduism in Bali is dfferent to Hinduism in India, but its essence as Siwa religion still maintained.

The influence of Hinduism culture in in the practice of indigenous people in Sulawesi can support the proof of Gujarat theory stating that Islam went into Indonesia through spreading which is done by merchantmen from Gujarat. So, it is possible to state that Islam in Sulawesi is Indian Islam.

The involvement of Hindu in Sulawesi can be seen in soft concept, meaning it is not from religion spreading but through culture that is very effective and assimilative. In South Sulawesi, mainly in Sidrap regency, there is a community that is called *ToLotang* meaning 'south people' and they are Hinduism. Their first religion basic is a belief to the one God, which is called as *Towani ToLotang* (tradition religion). This community believe the one God who is called *Dewata Seuwae* and four elements of human being creations, namely ground, water, fire, and wind which is symbolized by *sokko patanrupa* (rice of four colors). The rice with four colors cover black rice that symbolizes ground, white rice that symbolizes water, red rice that symbolizes fire, and yellow rice that symbolizes wind. Those rices are always present on every ritual or ceremony. This community has affiliation to Hinduism through the order of government because every people in Indonesia have to choose one of five legal religions in Indonesia. This community then chooses to affiliation to Hinduism based on Decision Letter of Dirjen Bimas Hindu No. 2 in 1966 by consideration the similarity of their religious practices. Further, people in Southeast Sulawesi has several rituals in cleansing the heirloom goods and even in tradition ceremony like *'baca-baca'* (praying in Muna ethnic) by using fire, myrrh, and ritual offerings that are basically forbidden in Islam as their religion. One of myrrhs with Hinduism esthetics of Southeast Sulawesi can be seen below.

Fig. 4: Cobra Stick, one of the inheritances of Muna king generation
Source: Private colection

In addition, there is a naming to The Creator with Hinduism esthetic such as *Sangia I Wawo Sangia* 'Sky Arbiter God' (Tolaki ethnic) (Koodoh, 2011:22-23) in Hinduism term in Bali is *"Sang Hyang Widi Wase"*; and other is *Barata (Bharata)*, naming for marine in Buton Sultanate (Darmawan ed., 2012; 64-65). It may be taken from the word of *Bharatayudha* which means 'sons battle'.

The order with Hinduism motives are still kept rapidly as the culture inheritance that is claimed as people tradition of Muslim (look at, Culture Change Theory (Gazalba, 1983:127). Simanjuntak (2016: 90) states that pursuance of people to do all tradition ceremonies caused of the development and keeping of phylosophy values as the culture essention in society thought. By this way, there is an effort to similarize the perception of religion and tradition through traditional practices and it then moves tradition concept to religion.

The belief order or religion pattern is completed if the people do tradition ceremonies. Belief dualism reflects that the people feel do justice acts with their religion. Tradition of reading magic formula in every traditional ceremony and traditional theraphy are still kept until now. Before reading magic formula, they say *Bismillahirahmanirrahim* (Arabic langauge) 'In the name of Allah, *the most gracious, the most merciful'*. In Islam, this sentence is always spoken before doing something, either before reading al-Quran or before doing all activities. One of the examples of magic formula is *Kantisele* theraphy on Muna ethnic in Southeast Sulawesi. It is soul restitusion magic formula. The word *kantisele* means 'soul restitusion', while its act called as *kororo* 'soul restitusion'. This magic formula consists of 5 (five) kinds (see Hasniati, 2014: 38). One of those five kinds of *Kantisele* is *kantisele kahalano lalo* (soul which is suprised when looking at something). This magic formula

is used to treat patient or someone who has soul pressure after looking at something suprised. This magic formula speech is as follow.

Bismillahirahmannirrahim

'In the name of Allah the most gracious, the most merciful'

maemo wansororo 'come here please the soul'

koe wansohoro-horo tonuanamu 'do not loss your soul'

alako negholeo 'I take you in sun'

alako nekawea 'I take you in wind'

terserah inawamu 'depend on your soul'

alae we inawamu 'I take in your soul'

akoinawa matendiolo (can not be translated)

dadi panawarah 'please become as neutralizer'

Bismillah…'in the name of Allah'

korko…koko… (while blowing to pain loom for 3 times)

Other issue is about determining of good day and offday, which is called as *Kutika Masuara*. It has 5 (five) times, namely, *Masuara, Kala, Sri, Brahma, dan Bisnu*. In this *kutika*, one day is divided in 5 (five) parts, namely morning, forenoon, noon, towards the afternoon, and afternoon. Each day has different name, for example for morning time in the first day of month is called *Masuara*, the second day is called *Bisnu*, and so on by calculation of day 1 (one) – 5 (five).

Chart 1. Kutika Masuara

Sources: copy of Counvreur, 2001:232
(transcription from Bugis Language, South Sulawesi)

The chart above likes as asthrology calender that predict the natural signs through calculation the time empirically. For colors are as symbol for 4 (four) base elements, namely fire *(red), water (yellow), wind (green),* and *ground (black)*. It is clear that there is acculturation between Hinduism and Islam on its patterns because in the first part, it is mentioned the name or Islam Prophet, Muhammad *Salallahu Alaihi Wassalam* and his Caliph, and it then mentions five Gods of Hinduism.

Some people in Sulawesi are very fanatic of calculation the time, mainly for keeping the profit and safety. They also believe the reincarnation, for example the death of children will give more ages for their parents or the birth of someone is the rebirth of his/her familiy who has died.

IV. CONCLUSION

Based on the description above, it cocludes that the influence of Hinduism in Sulawesi is not only through the Hinduism line itself, but also through the continuous interaction in intensive and long time communication, so it can change the culture order in terms of the acculturation between Islam and Hindu in the form of meaningful folklore, which is often called as assimilative culture integration. According Das (in Hadiwijono, 1976:11) that Hindu is actually an anthropologic process which is then called as religion, having customs from one of or some nations. Therefore, Hindusim lives and develops with various beliefs and popular ritual. The context of Hinduism culture influence in Indonesian Center parts can be described in the pattern as follow.

Chart 2.
The Hinduism Influence of Indonesian Center Parts

Borneo
(by Diffusion Process)

Bali   **Sulawesi**
(by Acculturation Process) (by Assimilation Process)
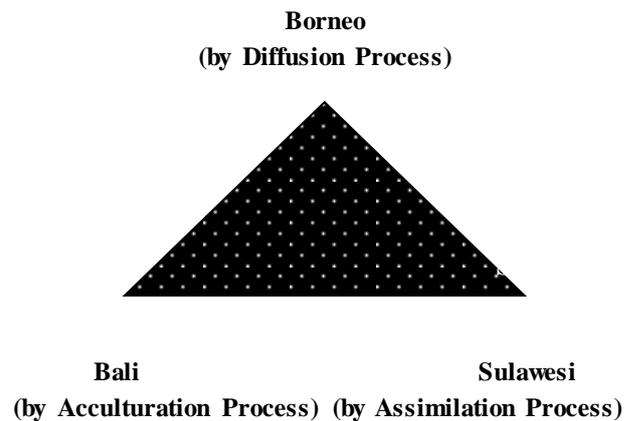
Other conclusion which is related to the Hinduism influence potention that the regions and its customs are the potention existence of a religion or belief that influence tradition and religious practice orders in the society who have different beliefs. It reinforces an assumption that tradition has certain power in society belief, so they always do it. The tradition value from other religions that is not considered by indigenous Muslim people in Sulawesi is viewed as ideal culture. It shows the intervention of certain religion becomes the reinforcement for other religion, and in this case is Islam. In other words, a religion will be more powerful when it brings other religion culture and tradition. It presents an influence that build variety collection, but is not in confession form.

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Quantifying the Preference of Islamic Banking in Pakistan

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Abstract— The core reason of this research is to ascertain the factors behind preference of Islamic banking in Pakistan. The nature of this study is quantitative and the essential objective of this study is to find out that why the preference of Islamic banks in Pakistan has increased over the time. The research design used to accomplish this result is correlation research design and the tool used to conduct this research is questionnaire. Out of the 100 respondents the full 100% replied. The ratio of female respondents to male respondents was relatively very low. The questionnaires were distributed to those individuals who were employed and had a bank account. Questionnaire responses were given on a likert scale, with response 1 as strongly disagree to response 5 for strongly disagree. The results were analyzed using basic statistics, including measures of central tendency. The findings of this research indicate various factors that account for preference of Islamic banking. The factors include reputation, Shariah compliance, customer satisfaction and service quality. This study will be supportive to those individuals who prefer opening their account in Islamic banks. By this study, the individuals can get a lot of help that what are the major factors that are considered by different individuals.

Keywords— Islamic banking, shariah compliance, profitability of Islamic banking sector.

I. INTRODUCTION

Islamic banking started to come into appearance in the 1970's. From that period of time it has been on the rise and is constantly emerging internationally [1]. At the moment Islamic banking industry stands at the benchmark of 1 trillion US dollars year end 2008 [2]. It is an educated guess of the international credit rating agency that the Islamic banks have the potential to expand to 4.0 trillion US dollars. Countries like UK, France, China, Singapore and most of the different countries have developed supervisory body to smooth the progress of

Islamic banking. The international expansion of the Islamic banking industry including Pakistan has accelerated since 2002 [3].

In the current scenario Islamic banking is growing at a very rapid pace, more and more people are preferring Islamic banking and are paying more attention to the profit and loss sharing institutions [4]. Islamic banking has taken huge steps in the elimination of Riba banking that is interest banking and has encouraged many individuals on doing interest free banking.

The objective of this study is to examine about the fact that why conventional financial institutions that have been operating for a very long period of time almost 3 centuries with a very strong base have begun to plummet sharply for over some decades and at the same time Islamic banking is making its expansions internationally specially in the Muslim countries, with rapid growth rate. The upright expansion of Islamic banking in a very short period has astonished everyone specially the western professionals and analysts. A huge exploration is being done on the Islamic finance and many people are doing research on Islamic finance and banking. A total of 970 books were published in a short time. In addition, thousands of research articles have also been devoted to research on Islamic finance, studying topics ranging from differences in conventional versus Islamic banking to state regulations and control on Islamic financial institutions. This little information about the researches and books that are being published shows the increasing curiosity of the researchers in the Islamic finance.

Islamic banking preference has increased rapidly over the past three decades. Islamic banking first was only operating in the Muslim nations but now it has gained international recognition. It is spreading its operations in the western countries also and is achieving its objectives. Individuals all over the world prefer Islamic banks. This research is carried out to find out the factors that affect the individual's perception of preference, this study is only limited to Pakistan scenario.

II.   RESEARCH OBJECTIVE

This research was conducted to discover the preference that people are giving to Islamic banks in Pakistan over traditional financial institutions, or commercial banks. Specific objectives of this research are given below:

- The level of preferences people give to Islamic banks over conventional banks
- The level of awareness people have in Islamic banking methods over the conventional banking methods
- Measures the profitability of the Islamic banks over conventional banks
- Measures the satisfaction of customers and the service that is provided to them by the Islamic financial Institutions over the conventional financial institutions
- Measure that does the reputation of the institution effects it in a positive or negative manner
- The level of Shariah compliance of the product that is offered by Islamic banks.

III.   RESEARCH HYPOTHESES

H_1: Preferences of customers effect banks customer base

H_2: Profitability of a bank increases customer retention rate

H_3: Awareness about Islamic banking would retain new customers

H_4: Shariah compliance retains new customers

H_5: Employee-customer positive interaction and service quality increases customer loyalty

H_6: Reputation of a bank will affect a customer's psychology

IV.   LITERATURE REVIEW

Islamic banking activities are not restricted to Arab soil or Muslim nations but it is expanding its operation around the globe [5]. One motive is the growing trend of going beyond the national boundaries and bringing together Muslims into a political and economic entity that could change the model of the world trade. Since Muslims are vision to follow Islamic traditions, there is a trend to develop an Islamic economic system in every Muslim nation and to restore Shariah law as the basic source for legislation. [6] states that almost 100 percent of the Muslim population in Malaysia was aware informed of the Islamic banking system, the main sources behind this information were newspapers, magazines, and media and radio.

Market analysis based on the total assets that were made public in the financial statement gave the evidence that conventional banks are dominant in the GCC countries. But over the time conventional banks market share is decreasing over Islamic banks [7]. As the data suggest the total assets of conventional banks were 87.91% in the year 2000, which has decreased to 85.84% in 2005 with 40.64% growth rate [7]. While the total assets of Islamic banks increased by 2.07% which were from 12.09% in 2000 to 14.16% in 2005 and had a growth rate of 50.53%. the data indicates that conventional banks dominated the GCC countries in the past but as the time is passing by and keeping in view the current data statistics Islamic banks are growing at a much rapid pace that of conventional banks [4].

[8] stated that to guarantee the Islamic banking sectors long-term growth and success we will have to overcome the lack of knowledge people have about Islamic banking. We will have to select the places that we target and make them aware of the Islamic banking concepts by taking these positive steps and by entering more markets of friendly Islamic banking products would enter in the competitiveness with conventional products. By helping and making it easy for them to grasp the products that are being offered by the Islamic banks will help customers in making better choices [8]. The consumers have additional benefits of insuring that the services that are being provided either by conventional or by Islamic bank, do they give proportionate value to the customers. This is one of the most important part of a growing financial services sector.

Masruki, Ibrahim, Osman and Wahab stated that if the profitability of Islamic bank is compared with conventional banks, the end result they came up with was astonishing, as conventional banks are more profitable than Islamic banks [6]. But Islamic banks have a much effective liquidity rate than of conventional banks. Conventional banks have a higher profitability rate because of the increased net financing and they have better quality of assets. The liquidity ratio that Islamic banks have could be because of the financings done with a limitation that is the financing must be Shariah compliant.

Abdul Hafeez Qureshi, Zile Hussain and Kashif Ur Rehman stated that customers in Pakistan like relieve and luxury to perform a transaction with Islamic bank or conventional bank. Religions point of view of the customers is important but only reliability of religious perception cannot accomplish the need of the customer [9]. Many factors play an important role in the process to attract customers toward them let it be a conventional or an Islamic institution. Most banking customers would not want to continue transactions with banks, until both the banks offer essential services and benefits according to the demand of the consumers.

Beng Soon Chong & Ming-Hua Liu stated that in their paper they made an attempt to find out that whether Islamic banking has some distinction from conventional banking. They identified a unique feature that

distinguishes between the Islamic and conventional banking is the PLS paradigm [10]. Still they discovered that Islamic banking is not very much unique of conventional banking with respect to the PLS paradigm. On the asset side of the balance sheet they found out that an insignificant portion is based on the PLS paradigm. In Malaysia non PLS financings are still being done by the Islamic bank that is admissible by the Shariah law, but ignore the spirit of usury prohibition.

Abdul Ghaffar Awan stated in research that expansion of Islamic banks in comparison with some specific conventional banks during the year 2006-2008 explain that Islamic banks have had constant expansion right from the time they entered into the market [5]. As we have seen rapid expansion in the area of Islamic banking, the total assets of the banks have also increased rapidly.

Beck (2010) states that Islamic banking is making its path in the western nations and in expanding its network to many new western countries. Islamic banking is a tendency that is most likely will carry on as oil exporting nations keep on building their wealth, GCC and south East Asian markets expand in the future and the companies on western side compete with one another to attract international investors [2]. However, even though Islamic banking is expanding at a very rapid pace in the near past, most of the administrative authorities are unknown by the methods by which Islamic banking is being injected into a conventional system. As Islamic institutions keeps on expanding and prospering, the management or the supervising institutions will have to be very confident that these new institutions get fully integrated with current financial system. This method of integration will not only allow the Islamic institutions to function but will also provide a complete statutory framework and will help in developing a helpful financial network.

Muhammad Hanif (2010) stated that the Islamic institutions that are trying to compete with the conventional banks are too close to them in products that are offered and in total cost to consumers. This closeness of cost effects the consumer's perception negatively related to functioning of Islamic banks [11]. Islamic finance is based on the system of justice and equity it is not based on the principal of capitalism, it should be operated by keeping this function in mind. It has its own system based on equity and risk sharing which create a different economic system. If Islamic institutions want to benefit their consumer's like the conventional institutions and keep on with the conventional banking system then surely, they will have to leave some certain principles and practices, that would not make everyone glad. The essence of Islamic banking is sharing, sharing of risk and reward by both the parties involved the bank and the consumer.

[12] stated in their study that consumers from both sides of the financial institutions let it be convention or Islamic, were satisfied by the services being provided to them. However, the consumers of the conventional banking services were more satisfied by the consumers of the Islamic banking services. The examination of the data gave a clear result that the factors that made conventional consumers more satisfied than Islamic consumers were economic benefits, financial position of the bank, interest on deposit, strong global image and network reputation.

Muhammad Shehzad Moin stated that the result of study show that conventional banks are more profitable and are largely different in two different ratios the ROE and the PER [1]. The study shows that conventional banks don't largely differ from Islamic banks in the ROA ratio. Additional examination of the result showed that Islamic banks are catching up with the conventional banks and could outperform conventional banks in the mere future. In a different study of comparing conventional banks with the Islamic banks, the MBL has outrun many of the conventional banks.

[13] stated that Islamic banking is one of the fastest expanding sectors of the financial services sector. It has a large contribution in the global financial market and it has become too big to be ignored by the others. In simple words conventional banking is done on debt-based principle and the burden on risk is transferred to others while Islamic banking is purely done on Asset based principle and the risk is shared between the parties. The characteristics of Islamic banks make them much more related to the real economy.

Munawar Iqbal stated in his study that analysis of the functioning of Islamic banks through some major ratios gave pleasing results. Islamic banks are well capitalized and they are using their resources is much better way, Islamic banks aren't cost effective in their operations. The profitability ratios of Islamic banks can be in fortunate comparison with the international standards. In should be kept in mind that depositor of the Islamic banks demands a higher rate of return because they are sharing more risk than that of conventional banks [14].

V. ANALYSIS OF DEPENDENT AND INDEPENDENT VARIABLES

Islamic banking preference has increased rapidly over the past three decades. Islamic banking first was only operating in the Muslim nations but now it has gained international recognition. It is spreading its operations in the western countries also and is achieving its objectives. Individuals all over the world prefer Islamic banks. This research is carried out to find out the factors that affect the individual's perception of preference, this study is only limited to Pakistan scenario. The framework below

shows the dependent and independent variables to be tested.
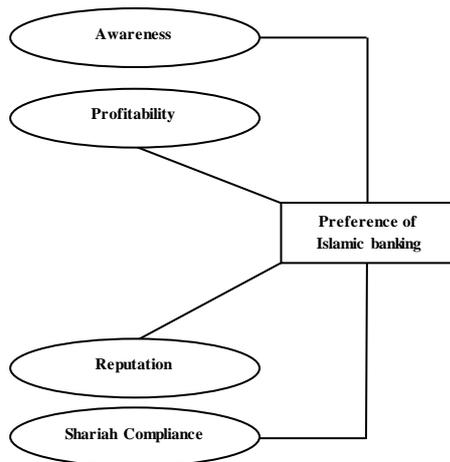
Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.738a	0.545	0.520	.62076
a. Predictors: (Constant), Shariah compliance, Reputation, Awareness, Profitability, Customer Satisfaction and Service Quality				

Model	Unstandardized Coefficients		Standardized Coefficients	Sig.
	B	Std. Error	Beta	
(Constant)	-.660	.348		.061
Awareness	.461	.092	.384	.000
Profitability	.488	.134	.333	.000
Reputation	-.016	.129	-.009	.903
Shariah compliance	.267	.090	.225	.004
Customer Satisfaction and service quality	.095	.089	.089	.288
a. Dependent Variable: preference				

The Regression Analysis shows Awareness, profitability, Shariah Compliance have positive significant relation with preference to Islamic banking.

VI. RESEARCH DESIGN AND METHODOLOGY

This research was carried out by applying exploratory research design. The research was quantitative in nature. The major objective of this study is to find out that why the preference of Islamic banks in Pakistan has increased over the time.

The research design used to accomplish this result is correlation research design and the tool used to conduct this research is questionnaire. The questionnaire was designed on a Likert scale that is the respondent has 5 options to choose from that is 1: Strongly Agree, 2: Agree, 3: Neutral, 4: Disagree, 5: Strongly Disagree. The questionnaire was distributed to 100 respondents the target sample size was of 150 but due to uncertainty and other complications some questionnaires weren't distributed. Out of the 100 respondents the full 100% replied. The ratio of female respondents to male respondents was relatively very low.

SPSS tools were used to obtain the results from the data received. The tests that were used to obtain the results are Measures of Central Tendency, Correlation Analysis and Regression Analysis.

VII. DISCUSSION AND CONCLUSION

This research was carried out by applying exploratory research design. The research was quantitative in nature. The major objective of this study was to find out that why the preference of Islamic banks in Pakistan has increased over the time.

The research design used to accomplish this result is correlation research design and the tool used to conduct this research is questionnaire. The questionnaire was designed on a Likert scale. The questionnaire was distributed to 100 respondents the target sample size was of 150 but due to uncertainty and other complications some questionnaires weren't distributed. Out of the 100 respondents the full 100% replied. The ratio of female respondents to male respondents was relatively very low.

The collection of data was completed on the 14th of May, after the collection of data SPSS tools were used to obtain the results from the data received.

The cross tabulation shows that preference having positive relationship with awareness, profitability, Shariah Compliance and customer satisfaction and service Quality. Awareness having perfect positive relationship with preference, profitability, Shariah compliance and customer satisfaction and service quality. Profitability having perfect positive relationship with awareness, preference, reputation, Shariah compliance and customer satisfaction and service quality. Reputation has relationship with awareness, preference and Shariah compliance, and Shariah compliance has positive relationship with awareness. The Analysis of independent variable i.e. Awareness, profitability, Shariah Compliance

with dependent variable i.e. preference to Islamic banking depict positive relationship.

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Immigration in the Confluence of Racial Implications in African Literature: A Reading of Adichie's *Americanah*

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Abstract— The paper is based on the issue of immigration in Adichie's Americanah and its various racial implications in the multicultural context of America. It accordingly decodes and explains the multifaceted relationships that African immigrants have with African Americans and white Americans. The results indicate that race is still a major problem in contemporary America in spite of all the democratic laws that guarantee equality and equity between all races in America. They showed that African immigrants are sometimes discriminated on the basis of their skin color. On such basis, they are victims of stigmatization and racism on the one hand. On the other hand they are blamed and hated by African Americans for the supposed role that a minority of Africans had played during the Atlantic slave trade. The study thus revealed that immigration could negatively impact on the psychology and behavior of many African immigrants. It generally leads to assimilation, mental complexes and identity loss as seen through the character of aunt Uju and her date. However the paper concluded that Adichie's Americanah is a novel which advocates a Homi Bhabharian Third Space of Enunciation wherein cultural and racial differences could therefore become added values of complementarity, of reinforcement and acceptance instead of stigmatization, rejection and assimilation.
Keywords— Immigration, race, stigmatization, assimilation, African immigrants, America.

I. INTRODUCTION

Chimamanda Ngozi Adichie is a young prolific African female writer. She is also a writer who has more or less gone in the ways of Chinua Achebe in the struggle to promote African identity and preserve the dignity of the African regardless of the gender considerations only. She belongs to the third generation of the postcolonial African generations of asserted and committed writers. However, her pen seems to be more of a femininely engaged than a merely gender-blind and generalist novelist. Her first novel, *Purple Hibiscus*, heralds and confirms such a feminist engagement of her pen and style. This does not mean that she is not as well concerned with other important issues related to mother Africa and the African in general such as race, culture, politics, economy, education and many other highly important postcolonial concerns.

It is in regard to the foregoing that she has written *Americanah,* a novel, primarily based on the issue of immigration towards the North and its racial implications and ramifications once in such a displaced cultural and racial location. This novel is a trailblazing and an inclusive literary narrative, written by Chimamanda Ngozi Adichie, which gives us insights into the life of African immigrants in general, and that of Nigerians in particularly, in western countries, namely in North America. It is convenient from this point to specify that the term "Americanah" is a neologism coined and used by local Nigerians to refer to those nationals who return to Nigeria after a stay in the United State of America. Since this novel raises the issues of immigration, race and identity which underlie American society, the objective of the study is therefore to shed light on the way the concept of being an African or a colored immigrant in America is encoded and explained through Adichie's *Americanah*.

In order to attain the above objective, the research data are collected through reading Adichie' *Americanah*. They are also analyzed and interpreted within the theoretical contexts of cultural studies and postcolonial theory. The latter means that terms like alienation, the self and the other (otherness), binarism, assimilation, cultural difference and diversity and others are utilized to better underscore the implications of race in the American socio-cultural and political context. In addition and to guide the implementation of the study, the following research questions are thus formulated:

What are the different connotations of blackness in the novel? What are the challenges faced by African immigrants in the American society? What are the

impacts of racial prejudices on the African while in America? And what is the message that Adichie actually intends to convey through her *Americanah?*

Methodologically the study first focuses on the identity and racial stigmatization that Africans face in America. Then, it explores and explicates the meanings of racial implications in the American society and its prejudices on African immigrants while in America. It finally explains how cultural and racial differences could become positive forces for making America greater again instead of being perceived as negative forces.

II. STIGMATIZATION FACING AFRICAN IMMIGRANTS

The novel, *Americanah*, is a literary text deliberately devised by Adichie to account for the different hindrances generally encountered by immigrants on the basis of race in American society, namely when colored people from Africa migrate to such a socio-cultural location for economic, political or education purposes. In *Americanah*, the novelist strives to depict the life of black Africans and what it entails to be a black man and an African immigrant or an African American. It may be grasped that he is always-already interpellated and judged by the significance and perception of his skin color by *White America*[1]. Thus, our data collection through the scrutiny of the main issues raised in the novel enabled us to identify two hugely important challenges faced by African immigrants when they migrate to North America. The first is their tough and complex relationship with African Americans or black Americans and the second related to the racial stigmatization that they are subjected to from White Americans. These two challenges constitute the main sources of the predicament of the African immigrants in the United States of America. The upcoming sections thus provide literary explanations on such salient challenges developed in Adichie's *Americanah* in order to understand the significance of race in contemporary America.

1-1- Relationships between African immigrants and African Americans

Being African in America is a huge task and a multi-complex equation for African immigrants because it is synonymous of diverse confusing mixtures of perceptions, considerations, and interpretations. It is as well tantamount to marginalization, discrimination, and hostility in a multifaceted cultural and racial America. That is the reason why the Nigerian novelist, Adichie, wrote *Americanah* to show how African Americans and African immigrants differ in behavior, in thinking, and in tolerance and forgiveness in the North American context.

As demonstrated by Adichie in *Americanah* through the narrative voice, the reader could carefully comprehend that some African Americans still take their African brothers and sisters responsible for their enslavement and deportation to America. For instance during a class a Kenyan student named Wambui raises the debate about the term 'Nigger' and its stereotypical connotations in America and implicitly in reference to the western world in general. The raising of such a sensitive and delicate issue by the African girl and in the presence of several African Americans does not suit the African Americans. Clearly they did not appreciate it and the situation is illustrated through the following passage:

> A firm voice from the back of the class, with a non-American accent, asked, "Why was 'nigger' bleeped out?" and a collective sigh, like a small wind, swept through the class… "thing is each time you say it, the word hurts African Americans", a pale, shaggy-haired boy in front said" (Adichie, 2013, p. 137).

The debate went on with the exchanges of words between the Kenyan girl and the African Americans. Each side was defending its views and an African American girl vehemently defends that all the Africans were accountable for their deportation to America and their enslavement as well as all the prejudices that they are victims of including Wambui in the like words: "'Well, if you all hadn't sold us, we wouldn't be talking about any of this', a gravelly African American girl said"(p.138). This passage better illustrates the extent to which African Americans have had a very bad perception of their African ancestors. However, the problem that is at stake in the foregoing is due to the falsification of the history of slavery in Africa. This falsification takes its buds from the fact that those who mostly wrote about the practice of slavery in Africa or the Atlantic slave trade were nearly all partisan white proslavers and Eurocentrists. They, instead of taking the blame, had charged native Africans for being responsible for the selling of their own blood into bondage for materialistic purposes. If we refer to the history and the socio-cultural organization of Africa, we could figure out that Africa used to be indeed culturally a non-materialistic society. It signifies that Africa was a place where human life was sacred and valued more than the material (gold, money, copper, etc). In other words, African societies have always favored human relations

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[1] This term is used in the text to refer to all non-Africans or non-black Americans.

and protected human life at the expenses of the material[2]. Besides, most of the Africans taken into bondage were taken by force from African villages through white proslavers night raiders' attacks and kidnapping:

> I can recollect of these battles, they appear to have been irruptions of one little district on the other to obtain prisoners or booty. Perhaps they were incited to this by those traders who brought the European goods I mentioned amongst us. . Such a mode of obtaining slaves in Africa is common, and I believe more are procured this way and by kidnapping than any other. (Equiano, 1996, p.8)

The above excerpt from *The Interesting Narrtive of the Life of Olaudah Equiano or Gustavus Vassa, the African* written by himself unambiguously shows that European merchants had used materialist baits in order to tempt and lure not all but some native Africans into doing slave trade with them. It means that those Africans who were involved in the trafficking of their kinsmen were either forced or manipulated into doing so and not all Africans were actually involved in such a horrendous business. The same excerpt implicitly reveals that the European capitalist institution of slavery was mainly based on kidnapping and deceiving Africans rather than Africans selling their brothers and sisters into bondage willingly[3]. This is to remind that what Westerners generally say about slavery, by taking Africans responsible for capturing and selling their kinsmen willingly, is not actually entirely founded, for Africans were either brainwashed by European tricks that made them accept to act accordingly or forced into doing so.

The second reason why many African Americans, like the American girl in Adichie's *Americanah*, still blame their African brothers for their deportation and enslavement in America could also be explained. The explanation is that those African Americans who generally hate and admonish Africans are mentally

influenced and interpellated into accepting the Eurocentrists' ideological propagandas against Africans. Some of them have also received a Eurocentric oriented education in American schools where night raids and kidnapping as the major modes of capturing Africans by white slave traders and accomplices are not taught and popularized as actually the main modes.

1-1-1-Identity and Acceptance of African Immigrants in America

The issue of identity is another serious challenge that Africans are confronted with. For instance in the novel, it is highlighted that this issue of identity is not only a core challenge that opposes African immigrants and white Americans but also African Americans particularly. Even at the university, the issue of identity existed. African students and African American students do not generally belong to the same student association in spite of their common and sharing blackness. As illustrated in *Americanah*, African Americans usually attend Black Student's Union. There are some African Americans who are hostile to Africans, but others are sociable with Africans: "If an African American calls you a Mandingo or a booty scratcher, he is insulting you for being African. Some will ask you annoying questions about Africa, but others will connect with you". (.p.140). All these situations make Africans' life difficult in America. Through *Americanah*, we can see that black Africans and some African Americans did not have a good relationship. The gap that exists between African immigrants and black Americans can be explained by the fact that some African Americans hold Africans accountable for the sufferings they met through the triangular slave trade. This situation thus creates an *in-betweenness space of attraction, rejection and connection* with African immigrants among white and black Americans. It entails that African immigrants are caught between three fires which are attraction, rejection and connection. Attraction refers to those African Americans and white Americans who are attracted by Africans for a mere curiosity. Rejection refers to those African Americans and white Americans who totally hate and discriminate against African immigrants either on the basis of their blackness or by blaming them for their accountability in the deportation and the enslavement of their African American brothers and connection.

1-2- African Immigrants Facing Racial Prejudices

Although Adichie's *Americanah* is a literary text, it is sometimes referred to as fiction, she actually brilliantly succeeds in showing through the character of Ifemelu the racial realities in contemporary America. For example when Ifemelu leaves Nigeria for America, she realizes that black people are victims of racial stigmatization. The perceptions of Americans about Blacks and Africans in

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[2] See the 44 articles of the Mandigo Kurukan fuga charter promulgated by Sundjata KEITA in 1235 to better understand the humanism of the African and the insignificance of money or material in precolonial Africa before the coming of Arabs and Europeans in Africa.

[3] See Achebe, Chinua. (2009). "Africa's Tarnished Name", in *The Education of a British-Protected Child*. New York: Alfred A.Knopf to understand that the King of the Kongo in 1490s, M'bemba Nzinga fought against the practice of slavery in his kingdom.

particular are negative and prejudicial. In western countries mainly in America black people undergo all sorts of discrimination just because of their skin color. In the views of some Americans being black is an abomination or *nothingness*. As illustration, during a conversation between Ifemelu and a white man about her lifestyle blog, the white man made Ifemelu understand that Blacks are not wanted in the American society even for adoption in the like terms**:**

> "'even write about adoption? Nobody wants black babies in this country, and I don't mean biracial, I mean black. Even the families don't want them'. He told her that he and his wife had adopted a black child and their neighbours looked at them as though they had chosen to become martyrs for a dubious cause". (Adichie, 2013, pp.4-5).

This racism is manifest even at the employment level in the American society as well as in the rest of the western world. Such a racist mentality exists even among the black people in general and African Americans chiefly. Those who are darker are generally not well considered or accepted by other Blacks. Tyon (2007) brought shed on this situation in his *critical theory today* on the chapter 'African American Criticism**': "**Internalized racism often results in intra-racial racism, which refers to discrimination within the black community against those with darker skin and more African features". (p. 362). The ideology or belief of white superiority upon blacks is what we call "Internalized racism". It was difficult for black people to find jobs especially the non-American blacks due to their identity. Ifemelu as well as her aunt had difficulty in finding jobs because of their identity and skin colors. These two characters in fact symbolize and reveal the predicament of African immigrants when they migrate to the western world, specifically in the United States of America. This illustration is indeed a way for the Nigerian novelist to put the finger at the pitfalls of the American society.

III. IMPACTS OF RACIAL PREJUDICES ON AFRICAN IMMIGRANTS

This second part focuses on the behavioral changes that African immigrants frequently encounter or undergo due to racial discrimination. Also, it accounts for how the American life may push or entice many African immigrants into assimilation, identity perversion or mental colonization.

2-1- Behavioral and Psychological Changes

As related in the text when Africans leave Africa for America or for any other European nation, they generally comply with certain situations. These situations can have psychological impacts upon their feelings, way of thinking and personality. For example, Ifemelu was surprised at her aunt Uju, because in Nigeria she was called Uju but she accepted different pronunciation of her name by Americans. This is shown through the following statement by Adichie: Aunty Uju's cell phone rang. 'Yes, this Uju'. She pronounced it you-joo instead of oo-joo. 'Is that how you pronounce your name now?' Ifemelu asked afterwards. 'It's what they call me'. Ifemelu swallowed the word 'well that isn't your name". (p.104). It shows the extent to which some African immigrants may accept any kind of appellation from Americans even if it is not their real names because of their incapability to assert their *Africanity*. The situation is part of their life in America and can be explained through the new feeling that they bear against their own culture, identity and *Africanity* because Africa is also synonymous with savagery and backwardness. Ifemelu has also acknowledged that once she arrived in America all the intimacy between her and aunty Uju had disappeared. Uju became impatient with her and her behaviors had completely changed towards Ifemelu:

> There was a small blob of face cream on her hair, caught at the root of a braid, and Ifemelu was going to tell her to wipe it off but changed her mind, saying nothing, watched Aunty Uju hurry to the door. She felt singed by Aunty Uju's reproach. It was as if, between them, an old intimacy had quite suddenly lapsed. Aunty Uju's impatience, that new prickliness in her made Ifemelu feel that there were things she should already know but through some personal failing of hers, did not know. (Adichie, 2013.p.107)

The novelist evidences through the statements above that America can change the personalities of Africans. America thus becomes a new mussel which metamorphosed aunt Uju into a new person different from the traditional Nigerian aunt that Ifemelu had known while in Nigeria and before her departure to America. In other words, she notices that her aunt has become a stranger to her, because of her new character on the

American soil. This situation is due to the American life, and the ideology of capitalism, which is also part of the American identity. She was shocked and surprised because African civilization is mainly based on patience, communalism and solidarity instead of the American individualism, a derivation of capitalistic life as in the American society. This shows how American ways of living could negatively or positively impact on African immigrants. Elsewhere, we can see that racial discrimination and the fact of considering minorities' cultures as less important can also have psychological impacts on the African immigrants. Bobo and Fox (2003) demonstrate how racial discrimination can reduce the minorities' children' ability in school in the following words: "Extensive research on schooling, performance, and achievement has shown that negative cultural stereotypes about racial and ethnic minorities can exert debilitating effects on minority youths' academic achievement"(p.321). The foregoing excerpt on race shows how harmful racial stigmatization can negatively impact on African immigrants who live under such a situation. Stigmatization consequently engenders a network of binarism, *the center* and *the periphery* and those who are non-Americans like Africans eventually become seen as *the other*[4].

Also, Adichie evokes and criticizes another degrading and humiliating practice that is frequent among the black people in America, this practice is related to the use of skin lightening creams to change the color of their skin. The man aunt Uju was dating was one of those Africans who bleach their skin to look like white because he thinks that whatever is white is therefore beautiful. But this attitude is criticized by the novelist in her text in the following words:

> "After he left that Saturday, Aunty Uju asked Ifemelu, 'what do you think?' 'He uses bleaching creams.' 'What?' 'Couldn't you see? His face is a funny colour. He must be using the cheap ones with no sunscreen. What kind of man bleaches his skin, biko?'". (Adichie, p.117).

We could offhandedly grasp that immigration does not only change the behavior of people but also their psychological state. This African character in the novel is the representative of all those Africans who are mentally colonized due to displacement and they are also the expression of all the complexes that the mentally colonized black man bears since the periods of slavery

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[4] It means the unfit, the marginalized and the non-American or western being.

and colonialism. That is, the color of their skin becomes the sign and the proof of their inferiority and ugliness. Most of them think in such a way and shows their affected psychological state which calls for a treatment. By evoking such an important mental pathology of some African immigrants as reflected through aunt Uju and her date, Adichie indirectly seeks to use literature as an efficient psychological therapy to diagnose and to help warn and treat the different complexes of inferiority which may drive Africans into self-negation and autophobia, especially when they migrate to a racially and culturally diverse society like that of North America.

2-2-Assimilation of African Immigrants

As in the above the American lifestyle can also lead Africans into assimilation. In the novel, it can be construed that they behave so in order to be accepted in the American society. For instance when Ifemelu and her aunt were in a grocery store, she notices that her aunt Uju always changes her accent when talking to white Americans: " 'Dike, put it back,' Aunty Uju said, with the nasal, sliding accent she put on when she spoke to white Americans, in the presence of white Americans, in the hearing of white Americans."(p.108). She probably does this to hide her connection with Africa due to her low-esteem for her African origin. Assimilation is common among the African immigrants in the US as part of their daily routine. In the public life of American society, in order to be accepted, many Africans thought that adopting American ways of life is the right way of integration. According to Belton (2013): " racism has played some pretty horrible tricks on black people but the worst is the one that teaches you that if you modify your behaviour, the doors will be open and the prejudices will melt away"(P.N.). Although Belton in his magazine stresses that several black people do assimilation just in to have job opportunities and also to escape from Americans racism, through his judgment about assimilation, we cannot actually associate the metamorphosed or *americanized* attitude of Ifemelu's aunt whenever she has to speak to white Americans. Adichie also points out, through the example of Aunt Uju, how some African immigrants could be plunged into assimilation practices mainly African women when they arrive in America. The transformation of their (African women) hair so as to comply with American hairstyle is explicit in *Americanah*.Contrary to aunt Uju, Ifemelu is an illustration of what Belton has said about the assimilation of African immigrants. For instance, when she was about to sit for a job interview, a friend told her to change her braids: "when she told Ruth about the interview in Baltimore, Ruth said, 'my only advice? Lose your braids and straighten your hair. Nobody said this kind of stuff but it matters. We want you to get the job'". (p.202).

Through this statement, Adichie substantiates that assimilation was conceived and understood by a certain category of African immigrants like Ifemelu as a way out and as a right path to the success. In other words, this way of imitating American ways of living by African immigrants becomes an efficient strategy of negotiating around the different operating racist networks at play in the American society. In order to become a fully integrated and accepted American citizen without any major prejudices, most African immigrants eventually prefer assimilation which results in losing their African identity and values as seen through the character of aunt Uju. She hence becomes an alienated African woman who neither sees and comprehends things through an African eye nor behaves like an African lady on a foreign soil.

IV. CONCLUSION

To conclude, we may say that Chimamanda Adichie's *Americanah* is a testimony which highlights the realities of race and identity alteration in America. The racism and the identity loss that African immigrants are subjected to are the results of racial stigmatization and prejudices. They actually undergo all sorts of experiences in their relationships with African Americans, white Americans and within their own black communities. They are thus trapped between three fires: stigmatization, racism and assimilation. The latter although a strategy adopted by some African immigrants to be accepted or to integrate the American society, the two others refer to the delicate and difficult relationship that they have with some black and white Americans. This pushes and influences many of them into psychological and behavioral changes leading to assimilation in such a racially problematized American society. But it is pertinent to point out that some also do assimilation out of necessity because in their mind this is actually the right thing for them to succeed in a *hostile* American society.

Besides, the first didactic lesson behind Adichie's *Americanah* is to highlight the consequences of immigration on displaced Africans if it is not done in a cautious manner. The second one is a sensitization about race which may imply different things in the American society of today where race still matters as exemplified in the novel. This sensitization is a direct call from the novelist. She does this for a change of behavior and in the way the American society perceives race and confines colored people in a space of their own, especially when they want to integrate or look for a job. At the same time, she criticizes those Africans who unconsciously become assimilated and stopped being African by behavior and identity. The title *Americanah* is also indicative and could be interpreted and construed as no matter how long a piece of wood may stay in the water, it would never ever become a crocodile in allusion to the *Americanized* Africans like aunt Uju and her date. However, she also calls for a *Homi Bhabharian Third Space of Enunciation* wherein cultural and racial differences therefore become an asset of complementarity, of reinforcement and acceptance instead of stigmatization, racism and assimilation. That seems to be the major ultimate message that is conveyed through Adichie's *Americanah*.

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Ideology, Identity and Power: The Gikuyu Female Referencing System

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Abstract— Language is a means through which ideology and power is passed on from one generation to another in the society. Referencing is a way of life in all communities, things and people are named in a certain manner. People are given references that communicate certain messages to those who hold the reference and the community at large. Analysing the Gikuyu female references reveals that the references are discriminative of women and to some extent deny them power by skillfully communicating an oppressive message to the female person among the Agikuyu. This study aims at identifying and analyzing these references to show how they portray skewed power relations. This study is guided by Critical Discourse Analysis theory CDA, specifically Discourse Historical approach (DHA). The data consisted of the Agikuyu female references which were collected purposefully. The results show that many Gikuyu references on women are discriminative, and portray power and dominance over women. The references also reveal the traditional ideologies that stereotype women, reflecting the culture and belief system of the community. It also gives insights in to the fight for gender equity in this community. Those interested in power relations, identity, ideology and culture will find this paper useful.
Keywords— Ideology, Identity, Power, Female Referencing System.

I. INTRODUCTION

Studying ideology, according to Thompson (1990), requires an investigation of the ways in which meaning is constructed and conveyed by symbolic forms which are also the systems of belief of various kinds in daily life. This applies well to this study since it is interested in the symbolic forms that are used to refer to women in the Gikuyu Language as micro features and how they bring out macro structures of ideology.

Van Djik reports that a cognitive component should be included in the theory of ideology. He calls this the shared mental representations of language users (1998:5). Van Djik (1997) gives three aspects of the social cognition. The first one is through knowledge from a cultural perspective, which refers to the knowledge shared by all competent members of a society.This kind of knowledge is seen as a common ground. The second aspect of social cognition is the attitudes, which refers to socially shared opinions of a group of people while the third aspect is ideology. These three ways in which van Djik looks at social cognition are important to this study because the study looks at how the symbols of reference affect women in terms of ideology power and identity. They are viewed as common knowledge and accepted as community references for female persons among the Gikuyu but indirectly they are sources of discrimination. According to van Djik ideologies are used by dominant groups to reproduce and legitimize their domination over others. The socio-cognitive aspects bridge the gap between the micro level of discourse and the macro level that affect people in society through the social practices. (van Djik, 2001:115).

According to Thompson (1990), the interpretation of ideology necessarily involves socio–historical analysis of structural relationships of power in which the role of symbolic form is considered. A critical reflection of power and domination, can be done through the analysis and interpretation of ideology.Foucault (1980:61) argues that power and knowledge are related and every human relationship is a power struggle. The ever present power in the society has the abilityto produce and constrain truth and that discourse is related to power because it operates on rules of exclusion. In this study, it was observed that men have no equivalent reference to the abusive oppressive and discriminative references of women. Since men are more powerful than women they are deliberately excluded when it comes to negative references.

CDA views discourse as an instrument of power and control. This means that discourse is what is used to control social reality, and though language has no direct power, when it is used by the powerful in the society it gains power, and this way language may bring inequalities, (Fairclough, 2000: 49).According to Cameron (2001:24) the main claim of CDA which is also the view adopted in this study is the fact that the way certain realities get talked

about or written about especially the choices speakers and writers make are not just random but ideologically patterned. These choices do much especially in relation to naturalization of particular social arrangements which serve certain specific interests so that with time they may come to seem like the only possible or natural arrangements.

Gender is one of the main variable in this study and according to Mama 1996), gender is a stereotyped concept. Societal aspects of gender are (passed on from generation to generation through several channels, such oral and written tradition. The current study is concerned with the references of the female person which seem to discriminate and deny women power in their community. These references bring about unequal power relations. Language is connected to power and societal ideologies and so gender relations are propagated through language.

Cameron talks about identity as constantly changing rather than a fixed concept. Language use is one of the social practices through which people assert identities. It is also among the social practices through which people enact relations of domination and subordination. Language is a source of understanding how identity and dominance are constructed in verbal interaction (Cameron 2001:170). The current study is interested in how language is used to give identity to Gikuyu women and how this affects power relations.

The Gikuyu of Kenya

Kenya is a multilingual country (Muaka, 2011) and also to a high degree portrays aspects of ethno-linguistic fragmentation (Posner, 2004). There is an aspect of language families and sub–families (Githiora, 2002). The largest language family is the Bantu, followed by Nilotes and Cushites then the rest (Webb & Kembo – Sure, 2000).The Gikuyu speakers belong to the Kamba – Gikuyu subgroup of Bantu spoken in Nairobi and the southern and southwestern slopes of Mt. Kenya in Kenya (Guthrie, 1967)**.**Although it is not clear whether the Gikuyu language has dialects, Macharia (2011:7) reports that the Gikuyu Language has five dialects, Southern Gikuyu spoken in Kiambu and Murang'a, Mathira spoken in Nyeri, Gichugu spoken in northern Kirinyaga, and Ndia, spoken in Southern Kirinyaga. According to the National Bureau of statistics (2009), Gikuyu language is spoken by about 6.8 million which is about 17% of the Kenyan population.The Agikuyu therefore constitute the largest ethnic community in Kenya.

Women and discrimination

The female person has faced severe discrimination for a long time in Africa and beyond. Some of the apparatus of this discrimination and power imbalance are ordinary day to

day processes and activities. No one may see these processes and activities as taking part in the discrimination of the female persons in Gikuyu community. It is only through unravelling of the discourses of these processes that the discrimination and power inequality get exposed. Some of these apparatus include the referencing system of womenin the Gikuyu community. This study set out to establish how the Gikuyu community references relate to the discrimination of the female person in terms of Identity and power. The reference system is part of the ideology andtradition of the Gikuyu people. Specifically, this study sougt to identify the references used to refer to the female person among the Gikuyu speakers; explain the meaning of thosereferences and how they discriminate the female person in terms of power and identity among the Gikuyu speakers; and to analyse the discursive strategies within the references of the Gikuyu female persons among the Gikuyu speakers.

Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) which was initially Critical Linguistics (CL) is the theoretical framework underpinning the current study. According to Fairclough and Wodak (2001: 148), CDA is the only theory of language that regards language as a social practice. CDA analyses structural relationships of dominance power and control as manifested in language. The current study is interested in power and discrimination of women through references used among the Gikuyu.

CDA is a multidisciplinary approach of looking at language. It draws from critical theory, semiotics and social psychology. The conceptual and analytical apparatus of CDA are taken from Structural Linguistics and Critical Theory. According to CDA social reality is constructed in and through discourse and language is seen as a means of communication (van Djik 1998; Wodak 2001). According to Fairclough (2000: 164) the basic assumptions of CDA are; all discourses are historical and can therefore be understood with reference to their context; language is a social phenomenon, there is a social relationship between language and society; texts are relevant units of language in communication; and readers and hearers are not passive recipients. This alludes to the fact that micro linguistic structures influence macro social and economic structures of the society; they influence people to behave in a certain way. This is the main issue in the current study. To find out how these Gikuyu references portray women in terms of social structures and social expectations.

CDA emphasizes the fact that discourse is ideological and ideology is a systematic body of ideas organized from a particular point of view (Hodge & Kress,

1993:6). According to Fairclough (1998), CDA advocates for increased awareness in the use of language to improve the welfare of marginalized groups. Gikuyu female persons whose references are being studied in this research are part of the general marginalized group of women in Kenya, Africa and the world over. The historical injustices of women are immense. CDA reveals the hidden agenda of discourse according to Cameron (2001).

Discourse Historical Approach
This sub-theory of CDA advocated mainly by Wodak (2001) emphasizes the fact that language is not merely for passing and sharing information but also for maintaining and propagating ideology and power. DHA is concerned with exposing unequal relations embedded in language and making better the condition of those that are disadvantaged in the society.

The qualitative and systematic analysis of DHA examines four main contextual levels. They include the relationship between and among texts, utterances, genres and discourses; non –linguistic sociological effect, historical context of texts and the institutional reference frame.KhosraviNik (2010) reports that within the focus of representation of social groups in the text the linguistic (micro) mechanisms may affect the perspectivization of the representation of certain social groups through three distinct yet interwoven levels: social actors, social actions and argumentation. These levels correspond to referential, predication and argumentation strategies proposed by discourse Historical Approach DHA(Unger, Wodak & Khosravinik, 2016).

The current study concentrates on the kind of references given to Gikuyu women and the meaning of these references and how they portray women in terms of power and identity. This paper will mainly dwell on the first level of analysis then briefly merge this level with the rest of the levels. Emphasis is put on the linguistic mechanisms which have an impact on the qualities of the referential strategies used to refer to actors as in–groups and out–groups. According to KhosraviNik (2010: 64) naming of actors may be by, functionalization (what they do or what functions they carry out), aggression (if the actors are referred to as collective entity), along with the positioning of Us/Them categorization through the use of pronouns, status, position among others. This is important to consider in the process of perspectivization.

II. METHOD
The data for the current study is limited to the female references of the Gikuyu speakers. The data was collected

purposefully, translated and analysed qualitatively to show theidentity of women and the power relation portrayed by the references. The data was collected based on the principle of Mugenda (2003) who posits that in purposeful sampling, subjects are handpicked because they are informative and have the required characteristics.

III. RESULTS AND DISCUSSIONS
Mutumia
Translation: *One who keeps quiet*
This term used to refer to a woman means one who keeps quiet. This speaks of a woman's expected character and behavior. It communicates the fact that according to the expectations of the Gikuyu people a woman should keep quiet at all times. Women have no opportunity to talk or raise issues. They should listen and follow the opinions of men regarding all issues in the society. According to Foucault (1980) power and knowledge are related and therefore every human relationship is a power struggle. This reference provides certain oppressive knowledge to the woman that should control and influence her character.The woman is therefore assumed not to have the requisite knowledge of important issues in life thus her opinion is irrelevant-she should keep quiet.

Mundumuka
Translation: *One who came*
This term is used to refer to a married woman in relation to the fact that she left her home and came to live in her husband's home. She is considered as an outsider who has joined the family, a stranger. This brings out the idea of 'us' and 'them', 'in' and 'out' group, a principle of inclusion and exclusion (KhosraviNik 2016). Cameron (2001:15) reports that people's understanding of the world around them is not merely expressed in their discoursebut is rather shaped by the ways of using language which people have availed to them. A woman with this reference is likely to believe that she doesn't belong and she has no power to influence anything.

Mundu wa nja
Translation: *One who does not belong, one from outside her husband's family*
This is also used to refer to a wife as someone who does not belong to the husband's family, as an outsider who should be handled with care. This micro linguistic reference is supposed to promote the social macro structure that a woman should know she does not fully belong to her husband's family. She should know she is an outsider and so she has no say.This still brings out the idea of us and them, in and out group (KhosraviNik 2016). By constantly

reminding her that she does not belong, she is a stranger, an outsider, she is alienated and psychologically denied power to assert herself as a member of the family whose voice over important issues should be considered.

*Nyina wa……*or *wa……*

Translation: *Mother of…. (accompanied by the name of the child if she has children or husband*

A woman is named by the name of her child especially the first born who is normally named after one of her husband's parents, for instance *Nyina Wa Kimani, Nyina Wa Njoki* and so on, if she has no child she is referred to by her husband's name, for instance *Wa Njoroge, Wa Njau.* This highlights those who are related to the woman and not the woman herself. Therefore the identity of the woman is not independent others. She doesn't have an identity of her own apart from that of her husband or her husband's children.A woman's worth or relevance is thus validated by others associated with her- husband or children. Those who don't get married or those who don't get children in marriage are find themselves in a more awkward situation since this referencing has been taken as a standard way,the acceptable reference for grown up women.

Mkoma thi

Translation: *One who sleeps down on the floor*

When a woman gives birth she is expected to separate herself from her husband and sleep down near the fire place with the baby. This is because after giving birth, the woman is considered unclean and therefore should not share a bed with her husband until after some time. She was also separated to keep her husband away from the disturbances of the new born. The fact that the society has already determined where and what a woman should do already denies her power to make decisions thus she has to follow the oppressive dictates of the community.

Gichokio

Translation: *One who comes out of her marriage*

In the Gikuyu community a woman who reaches maturity is expected to get married and stay at her husband's house. When such a woman gets problems and has to return to her parent's house she is regarded a disgrace and a social misfit and given this seemingly abusive negative reference.

This makes the woman whose marriage has failed shameful, she has no power to make decisions or fully participate in social activities in her parent's house since she does not belong there but belongs to her husband's house where she is also considered a person who just came. The research noted that there was no equivalent reference for a man who cannot put up with his wife. This portrayed some kind of hidden discrimination. According to Cameron (2001:51),

CDA looks for ideological significance of the choices speakers and writers make. This brings out the fact that CDA is concerned with the hidden agenda in discourse, which makes discourse function not only as language but as a social practice that constructs the object of which it purports to speak.

Kiheti

Translation: *A prostitute*

Among the Gikuyu a woman is expected to have a single husband and settle in her husband's house. However if she does not get married and has men friends she is given this abusive reference that also leads to loss of esteem and powerlessness.

Further observation made from the data

The morphemes *Gi – Ki*

This morpheme pair that is used in some of the references is used to refer to things also. This makes women be classified in the same manner as things reducing the woman to an object. It is also notable that the references with this morpheme pair are those that portray women negatively: *Gichokio*that woman who could not manage her marriage and had to go back to her parents' home, and secondly *Kiheti* which implies a woman who is a prostitute. It is also notable that there is no equivalent words for a man who cannot handle or manage a wife and one who has multiple sexual partners.

Conclusion

The analysis of the research data in this studyhas shown that the Gikuyu speakers have a systematic referencing system for women and these references have specific condescendingmeaning. The expectations of these references are discriminative and oppressive of the Gikuyu women. This is what brings about inequality in the power relations between men and women among the Gikuyu speakers because they portray women as people who are ignorant and weak and therefore should be dominated and controlled by men. These references were deliberately created to fix the woman in a certain position of subordination in society. This is so because according to this study those who dominate discourse dominate power and control macro structures in the society.

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Analysis of Black Market in Central African Republic's Mining Sector: A Multiple-Regression Analysis

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Abstract— In this work, we emphasize on the analysis of the effect of the black market in the Mining sector in the Central African Republic's economy (GDP), using the relationship between mining quantity exported and the price divided into legal and illegal price. The data collected were analyzed and tested using Ordinary Least Square (OLS). The result of this work shown that legal price coefficient indicated for each increase of 1 percent in the legal Price, holding illegal price constant, the expected change in Product is predicted to be about 52%, this mean change in the legal price has a positive effecton the official production and statistically significant (t-value is 2.745165).However, change in illegal price has a negative effect on production (about 53% with t-value equal to 2.792635 of statistical significance). Regarding this work, in order to make mining sector more efficient, the Central African Republic's government should try to develop other sectors such as agriculture and manufacture for diversifying sources of state revenue purpose. It should also increase the export earnings of the country throughout income from mining by strengthening the country's integration into the global economy but also by ensuring the socio-economic development of mining workers.

Keywords— Mining, Black market, legal price, Illegal price, Economy.

I. INTRODUCTION

According to recent research on prospection of the Mining Department of the Ministry of Mines and Hydrology, the Central African Republic's subsoil has several kinds of mineral resources like 470 mineral indexes, grouped into 33 species. Among the most important, are *Bakouma* uranium deposit (20,000 tons of Uranium metal, iron ore deposit *Bogoin* (3.5 million tons of ore grading 60 - 65% iron) and limestone deposits of Fatima and *Bobassa*(10 million tons of ore with an average of 92% carbonates). Among these

mineral resources, only the diamond and gold resources are used today in the traditional way. Diamonds and gold mining are almost present over the whole territory of Central African Republic for the reason that the country is endowed with these mineral resources. But its production, which is exported in the rough, does not contribute as much as possible to the economy of the country: diamond and gold mining is part of the whole industry which contributes only 15% to the GDP (Bank, 2010). The production is weakened by a bad quality of governance characterized by the corruption in this sector. Also, the traditional way of mining does not help this sector to be sufficiently efficient in order to contribute well to the Central African Republic's economy.

However, mining (gold and diamond) is among important resources of the Central African Republic (CAR) in terms of export earnings: official production, mostly traditional, alluvial diamond of very good quality (diamond jewelry) is produced approximately 500 000 carats a year. Real output is estimated at about double, which means there is a significant economy of smuggling in this sector. This signals the presence of a high level of an illegal (black) market in the CAR's mining sector. Production, trade and diamond cutting, are activities that are regularly planned to be nationalized, rather than liberalized. Thus, the question we can ask is what is the effect of the black market in mining sector on the CAR's GDP? In other words, how does the presence of smugglers in the CAR's mining market affect its economy? Therefore, in this work, we emphasize on the analysis of the effect of the black market in the Mining sector in the Central African Republic's economy (GDP), using econometrics tools.

The question of sovereignty over natural resources has preoccupied the minds for decades. Mirabeau already has said before the French Constituent Assembly in 1789 that the nation has the right to dispose of natural resources of its

territory. Political sovereignty exercised in a given territory takes sovereignty over natural resources of this territory. More recently, the UN has addressed the issue in the early years of its creation. She was raised for the first time in 1952, during the work of the Committee on Human Rights. It is against the proposal by Chile that the commission decided to include in the draft covenants which would lead to the adoption of a Universal Declaration of Human Rights, a provision that "the right of peoples to self-determination also includes a right to permanent sovereignty over their natural wealth and resources".

The failure or the wickedness of the enforcement of the property right causes the natural resources to become resource curse which is defined as a paradoxical situation in which countries with a natural (mineral) resources endowment face stagnant growth or even more economic contraction. The resource curse occurs occur as a country begins to delight all of its energies on a single industry, such as mining, and put less effort on other major sectors. This imperfection in the arrangement of worldwide business permits strongmen and common warriors to catch for them the money that purchasers around the globe spend on regular products. The strongmen and common warriors have no privilege to this money. The gift of natural resources transforms into a revile when dictators and extremists are free to commercialize a nation's resources without the assent of the general population, and to utilize the returns in manners that exacerbate the general population off. These reason leads the resources to be exchanged in illicit way which we call "black market" in terms of our analysis.

II. LITERATURE REVIEW

The mining market in CAR is highly such a sensitive topic because of the complete implication of the Government, this last consider the mining sector as the main source of revenue and also the means to strengthen its power. This leads to a high level of corruption in the sector. According to many studies inefficiencies associated with government interventions in many developing and even developedcountries are well known on misallocation of resources (Lal, 1985); on corruption (Minogue & Cariño, 2006) and (KEREKES & WILLIAMSON, 2008). In this work before we try to analyze the effect of black market in the mining sector on CAR's economy, we have examined what causes illegality in the mining market and we found one of these causes even the main one is the high level of corruption (Wendschlag, 2009) in this market. Beside corruption, generating a lack of institutional trust (Beckert & Wehinger, 2011), illegality is caused by a high taxation system; there are other limits such as the low education

level of miners, lack of equipment for mining department to control mining zones, fragility of the CAR's borders that allow foreigners smugglers to freely circulate in the countryside, especially in mining zones, the presence of different armed group (rebels) etc. All these push mining resource to be commercialized in an illegal way due to the failure of the property right.

A right of ownership (Property Right) means any physical or immaterial entity that belongs to a person or jointly to a group of persons or to a legal entity such as a corporation. (Ostrom & Hess, 2011). Regarding the nature of the property, an owner has the privilege of consuming, selling, renting, mortgaging, transferring, exchanging or destroying it, or denying others to do so(Wenar, 2008). Out of the main types of property that are widely recognized, the most important is real estate (the combination of land and its potential improvements).

Talking about property right, there are two distinct meanings: economic property rights (Besley & Ghatak, 2010) and legal property rights (Meinzen-Dick & Pradhan, 2002). The economic property rights of an individual over a commodity or an asset are the individual's capacity, in terms of anticipation, to consume the good or the services of the asset directly or to consume it indirectly through trade. These can include the right to use an asset, the right to earn income from an asset and contract over the terms with other individuals, and the right to transfer ownership rights permanently to another party. The legal property rights are those that are recognized and enforced by the government.

In the case of our analysis the real property right is highlighted. In the other hands the natural resources' right is characterized by the right of using a piece of land defined by boundaries to which ownership is usually ascribed, including any improvements on this land. In the case of our analysis, the land can be represented by the mines. As we see in previous chapter, in CAR mines are owned by the state (Government). Property right is one of the principal characteristics of Institutional Economics.

Institutional economics pay more attention on understanding the role of that play evolutionary process and institutions in shaping economic behavior. Its original attention lay in Torstein Veblen's instinct-oriented dichotomy between technology and the "ceremonial" sphere of society. Its name and milestone elements trace back to a 1919 American Economic Review article by Walton H. Hamilton (Hodgson, 2005). Institutional economics is a branch of economics that stresses a larger study of institutions and perceives markets as the result of the complex interconnexion of these different institutions (individuals, firms, states, social norms). The first tradition

of this branch continues today to be a dominant heterodox approach to the economy. An important variant is the new institutional economy (NIE) of the late 20th century, which incorporates the subsequent developments of neoclassical economics into analysis.

NIE has its roots in two articles by Ronald Coase[1], "The Nature of the Firm" (1937) and "The Problem of Social Cost" (1960). In the latter case, Coase's theorem (so-called later) argues that, without transaction costs, other property rights assignments can equivalently internalize conflicts and externalities. Therefore, a comparative institutional analysis arising from such missions is needed to make recommendations on effective internalization of externalities and institutional design, including in law and economics(Klein, 2008).

III. MATERIALS AND METHOD

Researchers attested that it is hard to measure activities in an illegal economy (shadow economy) since the idea of commercialization in this economy is to hide from a possible detection. Therefore, researchers have to employ indirect methods to deal with the problem. These methods include surveys of citizens, discrepancies in national income accounting, money demand estimation and electricity use(Gomis-Porqueras, Peralta-Alva, & Waller, 2011).

However, in achieving this work, we drown some statistical data from Mining Department and Institutions of Central African Republic. Also, documentation such as mining law and personalities' speeches has been consulted to help in this analysis. The data collected (secondary data) were analyzed and tested using Ordinary Least Square (OLS). These data are time-series collected monthly from 2007 to earlier (first trimester) 2011.

The model used is based on the market mechanism which is one of fundamental principles of Microeconomics(Bénassy, 2011). The market mechanism is an economical principle in a free market for price to change in order to reach the market clearing (in equilibrium)[2]. In this situation there is not excess of demand and supply, there is no pressure of subsequent change in price. When some heterogeneous factors such as illegality come to change the free market

conditions, the market might not be clear. Then it is important to analyze these factors.

To do so, for reasons that we already explained, we are going to use the supply function. The supply function is thus a positive relationship between the quantity supplied and the price:

$Qs = Qs(P)$[3]. This relationship indicates the quantity of a product that producers are willing to sell at a given price, keeping all other factors that may affect quantity supply constant. This means that the quantity provided may depend on variables other than price. In the other hands, the quantity that produced does not depend only on the price the producers receive when they sell their products, but also on their cost of production, including wages, interest charges and the cost of raw materials. In our model, all these other factors are included in the error term.The theoretical model can be written as following:

$$Q = a + bP \quad (1)$$

We divide P into legal and illegal price in order to analyze the illegal effect. Using econometric functional form, we get:

$$Q_t = \beta_0 + \beta_1 * LP_t + \beta_2 IP_t + \mu_t \quad (2)$$

Where, **Q** (dependent variable) represents the supply (total export) of the mining product; **LP** (independent variables) is the legal price (legal market price) and **IP**, the illegal price (illegal market price) which affect the total production. μ_t is defined as a random disturbance which may take either a positive or a negative value. β_0 is the intercept of our equation, it is also called the constant term. Economically, it can be defined as the autonomous production. β_1 and β_2 are ceteris paribus, parameter that we are going to estimate. They measure the effect of a change in the dependent variable (**Q**) in response to a change (1-unit) in the independent variables (P).

By taking log of both sides of the equation, we get:

$$logQ_t = \beta_0 + \beta_1 * logLP_t + \beta_2 logIP_t + \mu_t \quad (3)$$

The log form allows us to analyze the percentage change in dependent variable in response to the percentage change in the explanatory variables using ceteris paribus (Becker et al., 2011).

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[1]Ronald Harry Coase, born December 29th, 1910 is a British-born, American-based economist and the Clifton R. Musser Professor Emeritus of Economics at the University of Chicago Law School. After studying with the University of London External Program in 1927–29, Coase entered the London School of Economics, where he took courses with Arnold Plant.He received the Nobel Memorial Prize in Economics in 1991.

[2]Market situation in which demand equalsto supply

[3]Qs= a+bP, the price and the quantity change in the same direction.

IV.   DATA ANALYSIS AND RESULTS

Table.1: Stationary test result (ADF)

Variables	Level			First difference		
	ADF C&T	Critical Value (5%)	Result	ADF C&T	Critical Value (5%)	Result
Q	-4.44146 (0.0010)	-2.941145	I (0)	-7.415354 (0.0000)	-2.945842	I (0)
LP	-1.359316 (0.5914)	-2.943427	I (1)	-13.71946 (0.0000)	-2.943427	I (0)
IP	-1.354404 (0.5937)	-2943427	I (1)	-13.71705 (0.0000)	-2.943427	I (0)

Source: Author computation

Figures in bracket denote MacKinnon (1996) one-sided p-values.

All the variables are stationary at first difference except Q which is also stationary in level but the result is more relevant in firs difference.

Table.2: Multiple-Regression result

Dependent variable: LQ

Variables	Coefficients	t-values	Probability
C	20.58057	7.910494	0.0000
LLP	52.21851	2.745165	0.0097
LIP	-53.14617	2.792635	0.0005
AR (2)	0.550057	3.825955	0.0005
R^2= 0.461270 Adj. R^2= 0.412294 F-statistic= 9.418385 p-value= 0.000121			

Source: Author computation

Where, **LLP, LIP** and **LQ** are respectively the natural logarithm values of legal price, illegal price and the exported values of mining products.

V.   DISCUSSION

First, in the estimation result, the intercept of the mining product (export) is 20.58056997 about 21% changes and statistically significant with t-value of 7.910494. That is mean when the rate of change in Prices (legal and illegal) is zero the expected change in the mining product is about 21%, meaning that mining product is expected to increase by this percentage on average during a year in which the change in prices is zero. This change can be explained by the expected producers' behavior, because they expect the prices to increase in the next year. The legal price coefficient also indicated that for each increase of 1 percent in the legal Price, holding illegal price constant, the expected change in Product is predicted to be about 52%, this mean change in the legal price has a positive effect on the official production and statistically significant (t-value is 2745165).While change in illegal price has a negative effect on production (about 53% with t-value equal to 2.792635 of statistical significance). This can be seen by the negative sign of its coefficient (-53.14617). This can be explained by the fact that illegal buyers fix a price higher than the legal one in order to attract producers and when this price rises, people prefer to sell their product in the black market to avoid the confiscation of their product. Recall that the number of buyers in the illegal market is larger than those who prefer to buy in the legal way, because of the presence of "*debrouillards*" supported by some of miners who cannot pay their license or don't trust official mining department in the way it treats them.

The adj. R^2 0.4612 shows 46 percent of variation in dependent variable is explained by independent variables. The joint significant given by F-stat 9.4183 p-value (0.00) shows that independent variables are significant determinant of dependent variable.

The variable **AR(2)** which stands for the auto-regressive process was included in the equation to deal with the serial correlation in the model. This process is rendered explicit by the following equation:

$$u_t = 0.550057 * u_{t-2} + \varepsilon_t$$ (with ε_t individual identical distributed)

This equation fulfils the stable condition for the process to be weekly dependent with the absolute value of the parameter errors lag less than one ($|0.55| < 1$).

VI. CONCLUSION

The paper examines the effect or impact of illegal mining on the economic growth of CAR, the data covers the period of 3 years (1972-2011) monthly collected; unit root test and OLS method was used. The result of unit test shows the variables are stationary in first difference.

The result of this work shows that illegal market in mining sector has a negative effect on the economy of CAR. When illegal price increases mining workers prefer to sell their product to smugglers because they don't trust legal department. In illegal markets, most legal institutions taking part in protecting property rights are beyond expectation for the actors concerned, while social relations suffer from a lack of institutional trust. As drawback, it will cause a lost to the Government in terms of revenue. Indeed, the CAR's Government gets the big part of its revenue from mining sector.

In order to make mining sector more efficient, the CAR's government should try to develop other sectors such as agriculture and manufacture by diversifying sources of state revenue through the promotion of mineral resource. It should also increase the export earnings of the country throughout income from mining by strengthening the country's integration into the global economy but also by ensuring the socio-economic development of mining workers.

Economic development is a conquest which involves the promotion of entrepreneurship and enterprise, Government should liberalize the sector to involve private sector. To this end, it should take responsibility to bring together necessary conditions for:

- preparation of geological infrastructure;
- the creation of an enabling environment for private investment;
- sector promotion;
- the capacity building of structures in charge of supervision and control of the actors in the mining sector;
- Increase of involvement of private sector in exploration, development and exploitation of mineral resources of the country.

Above all these measures safe governance still remains the necessary condition for the improvement of the sector. CAR's government should strengthen the capacity of EITI (Extractive Industries Transparency Initiative)[4] in order to reduce corruption.

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Statelessness, Politics of Self and Other, Gender Battle, Issue of Species Superiority, International Politics, Marginalized Voices and A Comparative Analysis of Al-Hakim's Egypt and Today's Egypt in *Fate of a Cockroach*

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Abstract— Fate of a Cockroach (1973) brilliantly portrays statelessness, policy paralysis, lethargy in taking effective decision, overpowering clutches of a self-declared cockroach King who is unable to take any decision in order to eliminate the threats coming from the ants vis-à-vis this play also showcases a struggle for survival. The cockroach's tireless fight for freedom is inspiring for us because life is not a bed of roses; it is full of challenges and pricks. If a ruler fails to lead his nation he is not eligible for the post. Individualistic cockroaches stand in complete opposite to the ants who believe in the mantra of collective efforts. Today's Egypt also under the presidency of Sisi desperately needs peace and stability because Sisi is accused of his authoritarian and dictatorial leadership and failed economic policy. The cockroach Queen and Samia - both appear to me as powerful female characters who are not ready to be dominated by their husbands. On the other hand, they have thrown a challenge to the phallocentric monopoly of our patriarchal society where women are pushed at the periphery and phallus is in the centre. Al-Hakim deserves our kudos because he has vividly sketched the various agathokakological entities of our life through the portrayal of lawlessness, failed state machinery, parasitic leeches who like to eat fig in galore after carrying coals to Newcastle, Self/Other, Centre/Periphery politics etc.

Keywords— Agathokakological, Dictatorial, Individualistic, Periphery, Statelessness.

I. INTRODUCTION

It is remarkable that in *Fate of a Cockroach*, the product of a broken heart, the author should have so controlled his attempt and bitterness as to give not only a drama, but also a political document, of value. This play is an inspired, thoughtful and vigorous denunciation of Egyptian (and Arab) politics and policies as he saw them in the years immediately prior to the June War and his last direct dramatic word on Abd an Nasir.

—Richard Long

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,

—William Butler Yeats

QUEEN Don't apologize! My position is like yours. I know that. The difference, however, is that he's male — and that he's got longer whiskers than me!

—Tawfik Al-Hakim

I do not know how a person suffering from Katsaridaphobia would respond to Tawfik Al-Hakim's *Fate of a Cockroach* (1973), a three-act satirical comedy designed for and written in contour with the ethics of the theatre of the absurd but it is a matter of fact that this play also highlights struggle for life, political, psycho-cultural, religious and even governmental problems. Al-Hakim deserves our kudos because with a true impartial journalist's eye he has portrayed class struggle, gender struggle, Self/Other, Centre/Periphery, Master/Slave dichotomy in his *Fate of a Cockroach* (1973). In Al-Hakim's universe cockroaches talk, share their opinions and discuss about various inconveniences of their kingdom but what is most striking is that the self-declared cockroach King is not able to hatch any decisive solution to the age-old threat coming from the ants. Ants are tiny creatures in comparison to the cockroaches while

cockroaches are also tiny in comparison to human beings. Proletariat ants feed themselves from the crumb of their masters' table and they live in community. On the other hand the cockroaches are greedy and proud of their species superiority and even claim themselves as "thinking creatures". (Al-Hakim 21) Cockroaches appear to me as petty bourgeoisie arrogant having exhibitionist and self-fashioning gestures while the ants belong to "[n]on hegemonic groups or classes." (Gramsci xiv) Richard Long in his "Philosophical and Psychological Themes in *Fate of a Cockroach*" has observed:

> If *Fate of a Cockroach* is an exercise in disillusion and bitterness, its chief protagonist nevertheless stems directly from Hakim's established psychological and philosophical attitudes. In *From Beyond*, the concluding item of *The Devil's Pact*, he refers to the wars of the ants and the cockroaches. In *From the Ivory Tower* he describes his 'frequent' contemplation, when a youth, of columns of ants bearing cockroach corpses, he uses to scatter their ranks with cups of water, which he supposed they probably regarded as well-aimed acts of God and which prompted in him the by no means unprecedented thought that perhaps humans were 'ants', whose natural catastrophes were the deeds of 'ants' yet longer than them: 'Allah is greater than we can conceive, and our senses are more ignored about this life as we imagine.' He returns to this train of thought in *Literature is Life*. In the preface to the play he declares again his interest in the insect world — one demonstrated in *Solomon the Wise* — which, he surmises, is the ancient Egyptian in him, coming out: they 'used to link insects and man in one framework'. He says that he once saw a cockroach struggling to climb out of his bath and heralds one purpose of Act One of the play by continuing, 'How glorious is the sight of a determination to struggle without hope! ... (It) is, as I understand it, the crux of tragedy... For me, sadness, catastrophes and the death of the hero are not properties of tragedy, but obligatory is (it) ... that the hero's end comes as a result of his striving with a force over which he has no power' — as, he avers, is the case with Othello but not with Hamlet. 'Every human struggle lacks efficacy before that power against which man is powerless. Nevertheless he struggles, and that is the tragedy and greatness of man.' Having expounded his theory, he correctly dismisses the idea that *Fate of a Cockroach* is a tragedy — 'it is merely a play and no more.' Containing much

political criticism which is examined elsewhere, it is difficult to label. (500-501)

The cockroach King has not the really great organising power and judiciousness of Dr. Ashoke Gupta of Satyajit Ray's *Ganashatru* (1990), an adaptation of Ibsen's play *An Enemy of the People* (1882) in the sense that Dr. Gupta did his level best in raising the mass protest against drinking the holy water of Tripureshwar temple which was the epitome of jaundice and an epidemy was about to plunge into the small township. Dr. Gupta had the power and ability to create a mass agitation against the corrupt politicians and spineless journalists but in *Fate of a Cockroach* (1973) the King is not capable of assembling even ten cockroaches to mobilize a battalion against the ants:

> SAVANT Naturally. If the King can't order ten cockroaches to assemble together, then what authority has the King got? (Al-Hakim 11)

The despotic cockroach King and his court can be compared to the court of Hirak Raj because both the cockroach King and Hirak Raj of Satyajit Ray's *Hirak Rajar Deshe* (1980) always like to listen "Your Majesty" (Al-Hakim 20) from their subjects and both are megalomaniac and are surrounded by power hungry, hypocritical leeches who always like to eat the fig in galore after carrying coals to Newcastle:

> MINISTER Before you, Your Majesty, we lived in an age of primitive barbarism. We had neither a king nor a minister, then you came along, with your sense of organization and sound thinking, and ascended the throne. (Al-Hakim 8)

The *darbari* cockroach King's lobby consists of a prime minister who cannot see plans through, a scientist who is unscientific, unreasonable, arrogant and uncooperative and a priest who is conceited, irreligious and duplicitous. (Long 505) As Richard Long in the previously mentioned essay has again observed:

> Putting them all to shame is the Queen. Hakim's striking and vicious account of the kingdom is so presented that the ordinary Arab spectator or reader ought to be able to assimilate the satire effortlessly. It is, nevertheless, doubtful whether the politically unaware Arab would grasp that it is not about cockroaches at all and, if coaxed into the theatre, would not be on the retreat within a short apace of time. If he missed the satire he would, however, also be denied the humour and vivacity which make the act a continual joy. It is an anti-Egyptian (perhaps anti-Arab) parable : the kingdom is Egypt, which has not studied its problems with the necessary seriousness and depth and substitutes slander and lies for the considered demarche; the King and his sensible

Queen are respectively the Egyptian President and people, whom Hakim is not complimenting by dressing up as cockroaches; and the non-existent cockroach army is Egypt's. (505)

Hakim has criticized the indecisiveness of a king who fails to take any judicious decision at the juncture of a critical situation and such a king has no right to exercise his authority any more only because of the length of his antennae but unfortunately the subject cockroaches are highly individualistic and always think for themselves and not for their community. There is no one like Udayan of *Hirak Rajar Deshe* (1980) in the cockroach kingdom who will dethrone the failed King to get rid of his overpowering clutch after gathering the masses against his empire and his self-deluding propaganda: "Dori Dhore Maro Tan (Pull the ropes now) / Raja Hobe Khan Khan (The king will lie in pieces)". ("Dori Dhore Maro Tan" 00:07:36-00:09:40)

The cockroach King is a poster boy of masculine hegemony and a worshipper of "phallogocentrism" (Derrida's term for the masculine power at the origin of the Law). In a typical patriarchal society phallus is in the centre and women are pushed at the periphery. Here the cockroach King is proud of his long whiskers while in Act Three Adil calls her wife "a weak woman" (Al-Hakim 54):

> ADIL It's a desire on my part to please her, because she's a woman, a weak woman, taken up with her youth, her advancement, her talent. I don't like to shake her belief in her own strength and superiority. I would regard that as meanness, meanness on my part as a strong man. I hold that real manliness demands that she be made to feel her strength and her importance and to raise her morale. (Al-Hakim 54)

Beauvoir's *The Second Sex* (1949) stressed upon how a woman is tagged as "Other" (xxii) in our patriarchal society while Kate Millett's *Sexual Politics* (1970) showcases how women are inessentialized in patriarchy and how power structure operates which seeks its pleasure only in shifting women to the margin. In *Fate of a Cockroach* (1973) Al-Hakim has tried to de-stereotype the prevailing notion of our gender stereotype where men go to war with phallic swords and women are stereotyped as experts in kitchen. Amidst the callousness and jittery over strategizing an effective military strategy against the disciplined and organized army of the ants where the cockroach King, his minister and Savant rejected to fight, the Queen then wanted to showcase her valour, bravery and courage after challenging the age-old patriarchal hubris which never admits women as warriors and I think the King and his masculine lobby is psychologically

castrated and effeminized after denying to go for a war which is believed to be manly:

> QUEEN Then I shall go — I, the Queen — yet I shall not say I am the Queen, but merely a female. Stand, you males, and watch with folded arms while females go to war. (Al-Hakim 17)

Obviously a woman can fight like a man and the cockroach Queen, Manikarnika or Saint Joan — they all have the capability to lead and strategize warfare. The setting of *Fate of a Cockroach* (1973) is dystopic in nature because here the King is not capable of taking any decision and is surrounded by a minister and a Savant who like to confide their tomfoolery in him. The king is hubristic of his whiskers and negligent towards policy making or in statecraft. There is a complete policy paralysis in his kingdom and the situation of law and order is abysmal. The King was uncontested for his post and his court stands in complete opposite to the description of the well-ordered, transparent, viable and intelligent French court as mentioned in the beginning of *The Duchess of Malfi* (1623):

> QUEEN (*sarcastically*) The court!
> KING Please — no Sarcasm! I have an ever-growing feeling that you're always trying to belittle my true worth. (Al-Hakim 4)

The cockroach Queen challenges the quintessential patriarchal ethos of her husband after declaring that she is not ready to obey his commands because she is not a parasite and she feeds herself without her husband's help:

> QUEEN (*even more sarcastically*) Your authority? Your authority over whom? Not over me at any rate — you are in no way better than me. You don't provide me with food or drink. How you ever fed me? I feed myself, just as you feed yourself. Do you deny it? (Al-Hakim 4)

She further states that her husband has no right to decide when she will wake or when she will go for sleep. Simply she does not want to be dominated and bullied by her husband:

> QUEEN Let me be then. It is I who will decide when I shall work and when be lazy, when to sleep and when to get up. (Al-Hakim 4)

The King has set his lobby not on the basis of their merit but in the dire need of those who will call him "Your Majesty". (Al-Hakim 20) In Nirendranath Chakraborty's "Ulanga Raja" (1971) no one except an innocent small boy dared to point out the clothless naked body of the king while his courtiers went on appreciating that look of him saying that he is looking superb and elegant. Similarly, here in *Fate of a Cockroach* (1973) except the Queen no one has the guts to hammer hard the lawlessness, indecisiveness and irresponsibility of the

King towards crafting a strategy to eliminate the threats coming from the ants. The minister's son when he fell on his back was triumphed by the ants as a trophy and they joyously marched with the corpse of the upturned son of minister. Al-Hakim has satirized the death after calling it "a national catastrophe!" (Al-Hakim 7) The King, his minister and Savant — they all belong to the centre of a power structure and they are totally careless about their subject cockroaches who are peripheralized/marginalized and are killed by the ants on a regular basis. If the death of the minister's son who went for a stroll is "a national catastrophe" (Al-Hakim 7) then why the death of the subject cockroaches would not be declared as a big national calamity or why any public mourning would not take place in memory of the departed souls? The King and his lobby belongs to the category of "haves" while his subject cockroaches belong to "have nots" (Marx in Wen 74) category. Individualistic and opinionated cockroaches are pompous and parasitic while the ants believe in the mantra of collectivism:

> *Here is your great feast.*
> *We carry it together, together,*
> *To our towns, our villages:*
> *A great and splendid cockroach—*
> *Provision for the winter long.*
> *With it our storerooms we shall fill.*
> *None of us will hunger know,*
> *Because we all lend a hand,*
> *We're members of a single body,*
> *There is amongst us no one sad,*
> *There is amongst us none who's lonesome,*
> *There is amongst us none who says*
> *'I am not concerned with others.'* (Al-Hakim 16)

The cockroaches here try to inflict upon the ants a kind of Hegelian Master/Slave dialectic in the sense that they claim themselves as "larger creatures" (Al-Hakim 12) and "the most superior creatures on the face of the earth" (Al-Hakim 18). In our everyday life also people who have power belong to the centre and powerless people are pushed at the periphery level and in this way the power structure operates. The ants have ensured their safety and security by the virtue of a specialized Minister of War and a Minister of Supply whether the cockroaches don't have such ministry; they have just one all-in-one Minister who proposes "disconcerting problems" (Al-Hakim 6) and produces "unpleasant news" (Al-Hakim 6). The King who himself is destroying the state's precious time because of his inability in sorting out the ants problem is accusing his Minister of wasting the costly time of his kingdom:

> KING Talk seriously, Minister, and don't waste the state's time. (Al-Hakim 9)

Jenny Gustafsson in her 25 January, 2019, *Asia Times*, article, "Eight years after Egypt's uprising, a craftsman stitches history" observes:

> Eight years ago, on 25 January 2011, Egypt witnessed the start of mass protests. They came on the heels of similar demonstrations in Tunisia, which set the Arab Spring in motion. After 18 days of protests in Cairo, which spread to cities across Egypt, President Hosni Mubarak— in power since 1981— was forced to resign. (Gustafsson)

Gustafsson further observed:

> Many of the most powerful artworks from 2011 were street art, such as Ammar Abo Bakr's portraits of martyred protesters with angel-like wings, or Bahia Shehab's stencilled blue bra for the protester who was dragged in the streets by members of the military until her clothes ripped- creatures symbolizing the ongoing regime brutality. Or the dozens of artists who came daily to the sidewalks around Tahrir, to draw what was happening. (Gustafsson)

Current President of Egypt Abdel Fatah Sisi ousted the Muslim Brotherhood backed Mohamed Morsi after raising a military coup. If the Egyptian cockroach King of *Fate of a Cockroach* (1973) failed to establish law, harmony and stability because of his indecisiveness and lethargy in sorting out the ants problem, its 21st century humanoid counterpart today's Egyptian President Sisi is also accused of rights abuses, failed governance, deteriorating economy, policy paralysis, eroded status of Egyptian middle class, misguided "new" Suez canal or the New Administrative Capital, extensive monopoly to military institutions, loss of Egypt's historic right of sovereignty over the Tiran waterway, adverse impact on Egypt's share of the Nile waters, national insecurity. If the subject cockroaches of *Fate of a Cockroach* (1973) needed justice, permanent solution to the ants problem and stability today's common Egyptians also need harmony, justice and peace from their incumbent President Sisi who has allegedly repressed the voice of his opponents and has butchered those who dared to speak against him. From Asma Nassar's 3 January, 2019, *Egypt Today*, article, "President Abdel Nasser's car restored to original condition, Irrigation minister drive it" we come to know that Nasser's historically important cavalcade which he drove during the construction of the Aswan Dam has been restored to its original condition but whether today's Egypt under the allegedly dictatorial leadership of Sisi would be able to live in a restored and peaceful environment is a million dollar question to me.

Denys Johnson-Davies in his Introduction to "*Fate of a Cockroach" and other plays* has observed:

In *Fate of a Cockroach*, man's natural love for freedom, his refusal to despair in the face of adversity, are exemplified in the cockroach's strivings to climb out of the bath. (Johnson-Davies in Jeyifo 499)

Adil and Samiya, the young married couple who have got up early in the morning and are now preparing to go to office orchestrate a haughty tag-of-war between them after Samia noticed the presence of a cockroach in their bathtub. The cockroach was struggling for life and it was trying again and again to climb up but due to the slippery sides of the bathtub it was losing its grip and was falling down again and again. Kudos to the Nietzschean Will to power of the cockroach who was tirelessly trying to climb up the tub and much like the spider of Robert the Bruce the cockroach is trying its level best to survive. This Will to power is absent in the character of the cockroach King. Act Two and Three both show humans behaving in an even more purposeless, void and meaningless fashion than the cockroaches of Act One. In Satre's vision man is born into a kind of void (*le néant*), a mud (*le visqueux*). (Cuddon 260) M.H. Abrams in his *A Glossary of Literary Terms* has observed:

> After the 1940s, however, there was a widespread tendency, especially prominent in the *existential philosophy* of men of letters such as Jean-Paul Sartre and Albert Camus, to view a human being as an isolated existent who is cast into an alien universe; to conceive the human world as possessing no inherent truth, value, or meaning; and to represent human life — in its fruitless search for purpose and significance, as it moves from the nothingness whence it came toward the nothingness where it must end— as an existence which is both anguished and absurd. (1)

As Albert Camus said in *The Myth of Sisyphus* (1942):

> In a universe that is suddenly deprived of illusion and of light, man feels a stronger. His is an irremediable exile... This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity. (Camus in Abrams 1)

Adil who is lost psychologically finds a temporary solace in the cockroach's struggle for life. The company doctor who had assumed that Adil is continuously looking at the cockroach due to a pathological condition and according to him Adil has identified himself with the cockroach but later it is found crystal clear that Adil has not bridged any kind of similarity between him and the petty cockroach. Neither Adil carries any kind of sympathy for that creature nor does he want to help it to get over that challenging

situation. There is a popular saying that failures are the pillars of success and I encash a great lesson from the cockroach's tireless fight for freedom which mesmerizes me vis-à-vis it also inspires me to take a vow of overcoming all the obstacles in the zigzag way of life:

> ADIL Indeed we're tired from watching but it's not tired from trying. (Al-Hakim 57)

As Stephen O. Solanke in his scholarly article "Of species and symbolisms: exploring the peculiar world of Tewfik al-Hakim's *Fate of a Cockroach*" has observed:

> The psychological movement and transference of Adil's consciousness from humanoid to insect is a mythical journey towards freedom in his personal world. This Kafkaesque world is symbolised in the character of Gregor Samsa in Franz Kafka's *Metamorphosis* (1958), who transmutes into a giant insect. Adil experiences arrays of emotions like horror, kindness and pity from both his wife and doctor. Through this journey, his innermost troubles and achievements are portrayed. (203-204)

Samia likes to boss over her hubby after de-stereotyping the gender stereotype:

> SAMIA (as she enters the bathroom) Listen, Adil, you've got the day off today. You should know that I want you to spend this day usefully. D' you hear? There are my clothes and dresses all crumpled up in the wardrobe — get down to sorting them out and hang them up at your leisure one by one so that when I come back from work I'll find everything nicely sorted out and organised. Understood? (Al-Hakim 62)

Both Samia and cockroach Queen appear to me as the quintessential Amazon who do not like to passively obey their husbands' command though Samia in her pursuit to bring her husband out of his supposed pathological condition admitted that she has not been always nice to him but later when the physician declares that Adil is sound she returns to her domineering avatar who always likes to boss over her husband. Adil previously declared that her wife is "a weak woman, the weaker sex." (Al-Hakim 25) This is the age-old patriarchal hubris which gets its gratification only in shifting women at the periphery and Al-Hakim has portrayed the marginalized, peripheralized, downtrodden and miserable condition of women in patriarchy where phallus is in the centre. William Maynard Hutchins in *Tawfiq al-Hakim: A Reader's Guide* has observed:

> The cockroach's persistent struggle to climb out of the tub is tragic, because the goal is beyond his strength. The struggle of masculinity to reassert itself is thus tragic, as well, since once more the odds are against men. Man seeks to free

himself from the womb from the moment of conception until he finally returns to the womb of the earth. The human hero Adil identifies with the cockroach King's struggle and rebels against his wife's commands, since he now realizes that although she has emasculated him and reduced him to the status of a cockroach, even a cockroach can rebel. Though the struggle is futile, it allows him to feel like a human being again. When Samia, the wife, calls in the doctor and he inquires about Adil's dreams, Adil says he has no dreams, good or bad. This should be obvious since masculinity is essentially the ability to dream. Adil's one dream is to be the struggling cockroach, since struggle lends tragic meaning to catastrophe. The cockroachified Adil is another fallen Adam, and just as cockroaches are destined to fall prey to ants, men are destined to fall prey to sexuality. (179)

It is highly ludicrous to see that Adil instead of eradicating the cockroach out of the bathtub is witch-hunting for a dictionary to know and research on the habits and synonyms of cockroaches. It is also found in the text that Adil is writing a Ph.D. thesis paper in his free time. Neither he finds any kind of resemblance between him and his insect protégé nor is he ready to compare his wife with a cockroach. Umm Atiyya is a working class woman and she is unaware of the heroism of the cockroach King. She runs the bath and as a result the cockroach King is drowned and she flings it in the corner. A phalanx of ants who later attract Adil and the doctor's attention and appreciation triumphantly march with the carcass of the cockroach. It is true that Adil had no pity for the cockroach but I cannot deny that he had also saved the life of the insect after locking the door of the bathroom so that neither his wife nor the family cook can destroy it with the help of insecticide or carbolic acid. He strategically manoeuvred parroting in order to dump his wife's constant attempts of opening the bathroom door. In *Fate of a Cockroach* (1973) the cockroach Queen is stereotyped for her small whisker or Samia is tagged as weaker sex, the superstitious priest goes for costly prayers but with zero result. The priest's overestimation for rituals reminds me of Madame Sosostris of *The Waste Land* (1922) who promoted superstition, irrationality and playing of cards instead of promoting science and rationality. It is also highly ironical that the atheist Savant who advocates scientific explanation and logical inquiry unbelievably at the end of Act One when the cockroach king fell into the deep lake joins the priest's camp and starts praying:

PRIEST Pray! Lift up your hands with me! Oh gods!

ALL (*lifting up their hands and calling out*) Oh gods! Oh gods! (Al-Hakim 23)

But unfortunately no god came, no miracle happened to rescue the King. In *Waiting for Godot* (1952) , Godot never arrived to assist the tramps and in the world no one will come to save us because we are lonely, deserted and are living in a void, meaningless world and we will have to struggle for our survival much like the cockroach who tirelessly tried to survive until it was swayed away by the stream of the tub.

II.   CONCLUSION

In Srijit Mukherji's *Mishawr Rawhoshyo* (2013) Hani Al Quadi had vividly portrayed the political/economic crisis, pathos, suffering, downtrodden and bitter situation of the common Egyptians who are victimised and are tactically made scapegoat of the crimes and villainous activities committed by the powerful state machinery vis-à-vis Al Quadi had also bludgeoned how a child is bound to grab a pistol in tender age instead of holding a pen. Donald Trump with a heavy heart on 13 December, 2012 tweeted:

Egypt is a total mess. We should have backed Mubarak instead of dropping him like a dog. (@realDonaldTrump)

Obviously this tweet had sparked controversy and Trump was trolled on social media by the Democrats but it is true that the anarchy and lawlessness that started spreading like a cankerous ulcer slowly but effectively after the great January Revolution which though for a very short span of time had flamed the rays of hope and prosperous future in the minds of the common Egyptians is now an old chapter because Sisi has allegedly rattled the peace of Egypt because of his failed policy and his critics say that his incessant hunger for power never thinks twice before killing mercilessly his opponents. In *Fate of a Cockroach* (1973) it has been proved that the subject cockroaches like to live in harmony and they like to sing "o night, o lovely night". (Al-Hakim 21) The joy that is found while looking at a Wordsworthian setting sun or at a Shelleyan moon is eternal and everlasting and this peace of our soul is always superior to the artificial and temporary pleasure that is felt while erecting a dynasty like the kingdom of the cockroach King which is ephemeral and fragile. Today's Egypt under the presidency of Sisi is in a dire need of peace and stability. *Fate of a Cockroach* (1973) proves Al-Hakim a true mascot of democracy and he has criticized the lack of energy, indecisiveness, gender stereotype, politics of Self and Other etc. *The Waste Land* (1922) ends with "shantih shantih" (Eliot line 433) but will peace ever come in this politically and economically unstable world where only a selected number of rulers are in the centre and marginalized poor people, minority

voices are crushed under the fatal mill of class hegemony. If the subject cockroaches need order and decisiveness from their ruler in *Fate of a Cockroach* (1973), today's Egypt also need "shantih" (peace) and harmony. The microscopic cockroach world can be compared to the macroscopic human world in the sense that cockroaches die due to torrential downpours, moving mountains or by insecticide while human beings are also scattered, crushed and devastated due to unavoidable natural calamity, hunger, poverty, famine, nuclear warfare, domestic violence.

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Malaria Content in Elementary School Curriculum in Supporting Integrated Vector Management for the Elimination of Malaria in Purworejo District

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Abstract— Malaria remains a health problem in Indonesia. In 2017, 4.9 million people lived in malaria endemic areas, with 261,617 cases reported and 100 fatalities. In the Purworejo district, there were 276 cases in 2017. The lack of knowledge about malaria in early childhood is strongly suspected as one of the factors affecting prevention. This research aimed to measure the level of knowledge of elementary school students about malaria and determine how far the school curriculum should have malaria content.

Random sampling was performed on 121 elementary school studentsfrom 24 schools,to measure knowledge of malaria and determine its inclusion in curriculum. Data was analyzed to determine the level of knowledge of malaria and the extent to which it appears in curriculum. The results of a survey of 121 (6th grade students) show that the majority (95%) had heard about malaria in general. They understand malaria as a "heat and cold" disease (87%), and transmitted by mosquitoes (98%). Nearly half of respondents (47%) had a family member who had suffered from malaria. Only 41% realized bedrest is importantto recover if infected. When verbally questioned about aspects of the Anopheles mosquito species, only 12% answered correctly. Respondents were less well informed that Anopheles is a transmitter of malaria (25%), and did not understand that the river/pond is a breeding ground for the Anopheles mosquito (5%). In all schools surveyed (100%), we found no local content related to malaria in the elementary school curriculum.

Lack of knowledge about malaria is still a factor in the persistence of malaria cases. Curriculum becomes a source of knowledge forelementary school students in endemic areas. The inclusion of local content about malaria is one of the community's behavioral factors to prevent malaria.

The basic knowledgeabout Anopheles species and its ecology in early childhood is below exectations. There is no health lesson about malaria in the elementary school curriculum. Education on malaria is needed to help eliminate malaria in the long term and to ensure the sustainability of malaria control.

Keyword— malaria, elementary school curriculum, Purworejo.

I. BACKGROUND

Malaria remains a health problem in Indonesia. The elimination of malaria by 2030 is a national target, howeverthere is still huge cases of it[1]. The biggest obstacle in handling the malaria diseases, according to the 2017 World Malaria Report, is the emergence of parasite (plasmodium*)* resistance to malaria drugs, vector resistance (Anopheles) against insecticides, and inadequate health system performance [2]. Treatment is currently being applied with the provision of artemisinin-based combination therapies (ACT) in the first 24 hours of patients with fever. Treatment with ACT has not been effective, and people still use drug stores and stalls to obtain malaria control drugs [3].

Until 2017, an elimination ofmalaria certificate was obtained by 247 districts/cities from 514 districts/cities in Indonesia [1]. Maluku Province, North Maluku, Papua, West Papua, East Nusa Tenggara, are areas with high endemicity.Purworejo is one of the malaria endemic areas in Central Java Province that has not yet received yet the certificate of elimination of malaria[4, 5]. The malaria cases in Purworjodistrict fluctuate with the spread across areas. In the Kemiri subdistrict, malaria cases have not occurred in the past 5 years, but malaria has occurred on 2017. The Kaligesingsub district is an endemic area, with malaria cases reported annually. Overall, malaria cases in Purworejo district still show high statistics; in 2015 (1,022 cases of malaria), increased to malaria cases in 2014 as many as 658 cases. In 2016, there was an increase in the incidence of malaria, with 1,342 cases. In 2017, there were 276 cases, with a MoPI of 0.39% o. [4,5].

Integrated malaria eradication requires integration of various aspects including: and integrated approach,

human resource capability, event decision making (related evidence making), related sector collaboration, community assistance, and local government policies. Purworejo district has a malaria elimination target of 2023 through this integrated activity. Increasing knowledge in the community about malaria is one model for taking strategic steps toward malaria elimination. Early childhood is a period in dire need of knowledge about malaria, so that children can take an active role in adopting malaria risk prevention in adulthood. Content on malaria in localcurriculumis strongly suspected to be a much needed thing [4,5,6].

II. METHODS

This was an analytical observation study, with a cross-sectional approach. The population was children in elementary school, grades 5 and 6, in the Kaligesingsubdistrict. Elementary schools are spread across 12 villages in the Kaligesing district. Sampling was carried out by purposive proportional sampling [7]. The number of samples was calculated by the approach:

$$n = \frac{Nz^2\sigma^2}{d^2(N-1) + z^2\sigma^2}$$

Using a sample calculation approach, a total sample of 121 elementary school students in grades 5 and 6 were included. Questionnaires were prepared to measure knowledge about malaria amongelementary school students. The questionnaire was adjusted to the standards for elementary school students, equipped with visualization of images for verbal knowledge. Data

processing was achieved by compiling descriptions of attitudinal knowledge and practices in preventing malaria. Analysis was carried out to measure the level of knowledge and practice in controlling malaria. Analysis of the elementary school curriculum was used to determine the presence or absence of local content on malaria.

III. RESULT

The results of a survey conducted on the 121 elementary school students from 24 different schools in Purworejo district. The majority (95%) of children had heard the term malaria. They understood malaria as a "hot-cold"disease (87%). They also understood that mosquitoes are malaria transmitters (98%). They had sufficient knowledge that Anopheles were the cause of infectious malaria (25%). When pictures were verbally presented of the Anopheles mosquito species only a small portion (12%) answered correctly, identifying the genus.They also had family members who had suffered from malaria (47%). When asked about the conditions in the house that attract mosquitoes, only 41% understood that hanging clothes are a resting place for mosquitoes. They also did not understand that rivers/ponds are a breeding ground for Anopheles mosquitoes (5%).

The majority of elementary school students (70%) had their families used mosquito nets as a means of protecting against mosquitoes. They did not understand (only 25%) that the Anopheles mosquitoes are malaria transmitters. They understood that mosquitoes transmit infection at night (81%).
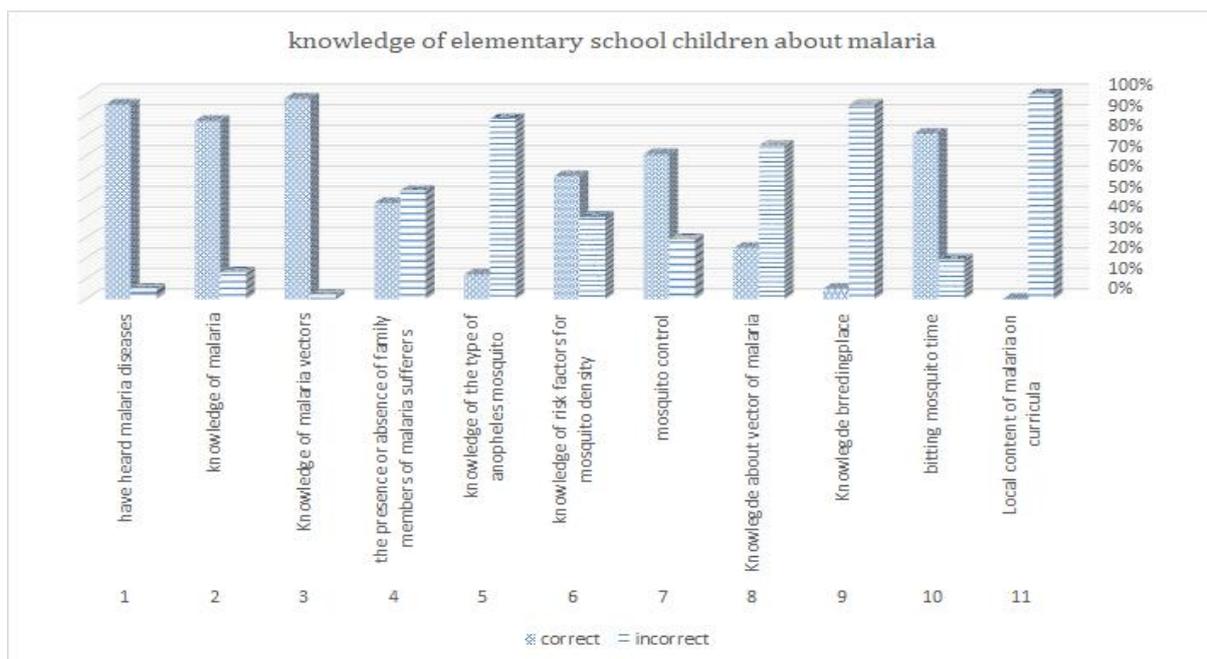

Fig.1: Results of survey of elementary school students'sknowledge about malaria in anendemic region, 2017

Related to the source of knowledge about malaria, the majority of children (76%) did not have formal education in elementary school on the topic. A small percentage (14%) obtained information from health workers, while the rest (10%) came from families. The results of a survey of 24 elementary schools showed that none (0%) had curriculum that provided content about malaria.

Table.1: Results of survey of elementary school students's knowledge about malaria in an endemic region, 2017

No	Knowledge of elementary school students	Percent (%)	No	Knowledge of elementary school students	Percent (%)
1	Have heard of malaria diseases		7	Mosquito control	
	ever heard	95%		no control	.8%
	never heard	5%		herbal fogging	25%
2	Knowledge of malaria			net	70.8%
	correct	87%		bed cover	3.3%
	incorrect	13%	8	Knowledge about vector of malaria	
3	Knowledge of malaria vectors			Aedes aegypti	73.3%
	flies	2%		Anopheles	25%
	cockroach	0%		culex	.8%
	mosquito	98%		all mosquitoes	.0%
	mouse	0%	9	Knowledge of breeding place	
4	Presence or absence of family members who have suffered from malaria			bathtub	3.3%
	there are malaria sufferers	47%		cans	59.2%
	no malaria sufferers	53%		river/ponds	5%
5	Knowledge of the type of Anopheles mosquito			all surface water	32.5%
	correct	12%	10	Mosquito biting time	
	incorrect	88%		morning	4.2%
6	Knowledge of risk factors for mosquito density			noon	1.7%
	environmental hygiene	12%		afternoon	13.4%
	the existence of resting and breeding	60%		night	80.7%
	ventilation quality	8%	11	Local content on malaria	
	roof quality	20%		no	100%
				yes	0%

IV. DISCUSSION

Community knowledge is fundamental in controlling malaria [9]. Increased knowledge must begin in childhood basic education because children are the successors in controlling malaria. The results of this survey of elementary school students shows that knowledge of malaria control is still insufficient. The knowledge needed relates to the ecology of how Anopheles begins to breed and its suitable breeding grounds [8].

The majority (95%) of elementary school students had heard about malaria in general; this shows that the term malaria is very well known due to the large number of malaria cases. As an endemic area, the incidence of malaria is often experienced by the community. Frequent communication between people and parents about malaria allows elementary school students to often hear reference to the term. Although knowledge about malaria among elementary school-aged children is not sufficient, familiarity with the term will facilitate further education about malaria.

Elementary school students have some correct knowledge about malaria; they are more familiar with the term "hot disease." This knowledge was obtained from their parents, who use language about malaria that includes the term heat, referring to the high fever accompanying the disease. It is very possible that children can absorb knowledge about malaria from three sources of information, namely, formal education, the environment in the home (family), and the outside environment (friends). Child and environmental interactions provide education and knowledge, which is carried out every day. This relates to knowledge transfer through social interaction, in accordance with Bloom's theory about behavior change [11, 12].

In the survey, 47% of the children stated that they had family members who suffer or suffered from malaria. These data show that in endemic areas almost half of the population has experienced malaria. The high number of sufferers can occur due to potential transmission, with the presence of sufferers and mosquitoes as malaria-borne vectors [10].

Even though elementary school students already understand mosquitoes as a vector, they have no understanding of Anopheles mosquitoes. Only 12% of the children knew the malaria-transmitting species (Anopheles). In reality, there are hundreds of species of mosquitoes that live in each region. Each mosquito species has specific physical and bionomic characteristics. Each mosquito species has the potential for transmission of certain diseases. Diseases that can be transmitted include dengue fever by *Aedesaegypti* mosquitoes, (cikunguya) by*Aedesalbopictus*,filarial by culex, and malaria by Anopheles. It is understandable if elementary school students cannot distinguish among various species of mosquitoes. However, knowledge of species is needed to control species that are at risk for the spread of malaria [12].

Other knowledge about environmental conditions that affect the density of mosquitoes is only held by around 60% of the children. Knowledge about density is rarely delivered to and understood by elementary school students. Knowledge about the characteristics of the Anopheles species is only understood by 25% of surveyed school children. Likewise,only 5% of respondents had knowledge about breeding sites and resting places. These low levels of knowledge can be understood because there is no transfer of knowledge to elementary school students. The absence of information about how to avoid the bite of the Anopheles mosquito is an inhibiting factor in controlling malaria [13].

The theory of education that increasing knowledge can be achieved in various ways still recognizes the importance of including malaria content in local elementary school curriculum. The provision of knowledge about malaria must begin at an early age [14]. This is in accordance with the opinion that the vector control approach should be integrated, requiring knowledge from an early age. Elementary school students are nearing the age of development when they can obtain knowledge about malaria. Increasing public knowledge about malaria must also be done vastly. Knowledge can be delivered through content about the local environment. The importance of this local content is in accordance with the results of research for other regions in Indonesia.

The content can be included in natural science subjects related to the Anopheles mosquito and its habitat. Knowledge about behavior of people can appear in the content included in social science lessons [15]. This curriculum content must be provided to all communities through early education. The content that can be provided for the local curriculum is as follows: (1)knowledge about malaria transmission; (2)knowledge about malaria vectors; (3)vector life environment; (4) community behavior; (5)prevention of malaria transmission; (6)handling malaria sufferers; (7)prevention of mosquito bites; (8)control of malaria vectors; (9)utilization of technology for malaria vector control; and (10)prevention of malaria as a cultural issue.

School children's knowledge and Integrated Vector Management

In theory, integrated vector management (IVM) involves integrating components in controlling malaria. Malaria treatment tends to be curative for malaria sufferers [16]. Curative handling is awaiting the arrival of the patient, so that treatment is never complete. The source of transmission is never stopped. Preventive handling is carried out so as not to result in transmission. Malaria elimination can only be achieved through simultaneous preventive and curative handling.Preventive and curative handling are carried out on each component to includea human component, larval control, adult mosquito control, control of mosquito habitat ecology, and treatment of malaria sufferers.

The human component focuses on efforts to prevent contact with malaria vectors, control vector populations, and conduct environmental management. Education is one way to increase public knowledge. The provision of local content on malaria for elementary school students is one of the strategic aspects in implementing IVM. Basic education will provide knowledge that creates a culture of preventing malaria in the community. The need for early education is in accordance with the results of this research, suggesting that knowledge is important for behavior change.

V.   CONCLUSION

Knowledge of elementary school students in malaria endemic areas about the Anopheles mosquito as a contagious vector remains low. Local content about malaria is needed in the elementary school curriculum in endemic areas to support the application of IVM.

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