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A French Feminist Reading of Theresa Rebeck's *Spike Heels*

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Abstract— *This study discusses the complex personality of Georgie in Theresa Rebeck's High Heels (1992) by depending on the feminist points of view of one of the French feminist practitioners, Luce Irigaray. A short introduction is given to illustrate the woman's situation in this study while referring to the play. This paper is limited to the analysis of Georgie's personality though employing some of Irigaray's feminist ideas. Her dissatisfaction with her life and the patriarchal system will be the focusing points of this paper. Georgie's motives and personal movements will be explained as a method to reach her dream.*

Keywords— *hate, patriarchal system, woman's body, sexual harassment.*

I. INTRODUCTION

Throughout history, women had suffered from different types of injustice in their various environments. As a result, this led to the emergence of different kinds of movements to stand against this type of mistreatment of women. As a means of survival, women had used and taken benefit from multiple chances to adapt with their surroundings, sometimes their physical sexuality was involved to escape their sordid reality. In speaking of female sexuality, male members of society have taken advantage of this as method of entertainment, not being aware of their circumstances. In Theresa Rebeck's *Spike Heels* (1990), it is obvious that women use their sexuality or being used by men to achieve a sense of identity or reaching to a certain level of self-realization. In the case of Georgie, the protagonist of the play, there is an obvious illustration of low self-esteem that she feels when she interacts with the patriarchal society. The feeling that most women of her era

have felt that men have been attracted to their bodies rather than to their minds. Rebeck as female writer began to broaden women's creative interests and celebrate their experiences with the advent of Second Wave Feminism at the beginning of the 1960s, after some of their demands had been met through their struggles throughout history. Later writers were able to freely and openly find and explore women's experiences in their writings as a method of expression for women.

II. FRENCH FEMINISM

After the time of turmoil, the French feminist movement reached its zenith as a second wave of feminism gained strength in various nations beginning in the 1960s. French feminism in its classic formulation is represented by the work of Julia Kristeva, Helene Cixous, and Luce Irigaray. The concept of French feminism, which in English feminist theory refers to one school of feminism that

developed throughout the 1970s and 1990s, is another notable occurrence. It is supposed to place more emphasis on theories about the body than it does on political concepts. Women's studies and gender studies courses have slowly begun to appear in French institutions during the past thirty years. Since the 1990s, French researchers and academics interested in gender and sexuality problems have increased day by day. The French feminists always tend to say that "women are subjected to discrimination due to the fact that they are of a different gender, that they have particular needs that are ignored and unfulfilled" (Girsang & *et al*., 2023: 46). Thus, the female protagonist of the play is discriminated by the two male characters in which she highly suffers from and tries to find a way to reach her goals.

III.   SPIKE HEELS

A two-act play by the American playwright Theresa Rebeck that centers on the issues of "sexual harassment, the control and use of women, self-determination and identity, and changing expectations of men in a feminist era" (Thomason, 2000: 273). It is the first play that was staged at Vassar College by New York Stage and Film Company as the form of workshop. There are four characters in this play. They are familiar with each other. The so-called protagonist Georgie achieves her personal realization through some encounters and problematic situations. Rebeck tends to convey an image of suffering female character through her dramatic lines "conveying the playwright's feelings about a specific individual or social consequence" (Girsang et al., 2023: 46). She wants to tell the reader what is really happening in Georgie's life, the protagonist of *Spike Heels*.

IV.   FEMINISM AND SPIKE HEELS

The play starts with Georgie knocking on her neighbor's door, Andrew. She has just arrived from work complaining about her day to him. From the very beginning, the reader can understand that Georgie is not satisfied with her life or the way she views men "I have been on the stupid goddam subway for twelve hours, so help me God, squished between four of the smelliest fat men on earth…" (Rebeck, 1992: 4), this shows that she really abhors the man-figure, far from her ideal imagination of expected-man. Women

have been brainwashed into thinking that men and women are equal in every sense of the word. Georgie thinks that women have more expectations of men than the other way around, mainly positive but in the end, they are changed completely. The way she describes her misery by wearing high-heeled shoes just to impress men "I hate heels, I have ruined my arches… just as a bunch of stupid men can have a good time looking at my …legs." (*ibid*.) This belongs to the idea of viewing women as objects as Irigaray states "to become the object of a mere optical transaction." (1985: 297).[1] As a result, it shows the main aim of feminist movement from the beginning its emergence till now that "questions the long-standing, dominant, male, phallocentric ideologies" (Cuddon, 2013: 273). Georgie criticizes the whole patriarchal system that she suffers from. The way she talks about rich people makes the reader aware of the injustice that agonizes her personality. She is obliged to do her own personal quest to know more about herself within the patriarchal society "discontented with such misrepresentation and mistreatment, woman would, from then on, do her own defining" (Gambaudo, 2007: 93). Irigaray claims that the "whole of the current economic system would have to be recalculated. And if she is granted the life of appearance, it will be a darkling affair" (*ibid*.: 345). It is understandable that there is something wrong with the way the system works when she says:

> I swear to God, the mass transportation system in this entire country is just a mess, and do you know why? Because rich people do not take the subway. Rich people own cars. This is the richest goddam country in the world; there is no reason that we couldn't have decent subway systems in our stupid major cities. It's totally a class issue (Rebeck, 1992: 4).

According to Georgie, there are some rules to follow to be liked or even accepted into the man's environment of workplace. She is not comfortable when she refers to her work as a secretary at one of tax law company "I'm scared all the time down there. They're different from me." So, Georgie's background is totally different from them that makes her afraid all the time as "coming out of different

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[1] Irigaray's *Speculum of the Other Woman* (1985). Trans. by Gillian C. Gill., will be employed in this study as a main source

to analyze the dramatic lines in Rebeck's *Spike Heels*.

times, places, logics, "representations," and economies." (Irigaray: 1985: 297). She hates her boss, Edward, who is a close friend of Andrew. She was hired through Andrew's recommendation even though she doesn't possess any college degree. For this reason, she thinks that Edward tries to make some sexual moves on her as she tells Andrew that his friend tried to rape her. Georgie negatively addresses her boss "as far as I'm concerned, Edward can just go … himself. I mean, your little friend is just a prince." (Rebeck, 1992: 8). Depending on Irigaray's idea, the female character of Georgie in this situation is "chaste because she has faced the worse perversions" (1985:199). So, it is understood that her boss is like a parasite that tries to take advantage of Georgie's body. As a negative member of the society, he tends to eat flesh of Georgie that leads to her world into a jungle. Edward turns the world into a hell for female members who just want to make a living when he talks to Andrew "I'm not going to make the world a better place… We make it worse" (Rebeck, 1992: 20).

Another attitude that makes Georgie really upset is taking advantage of her. Andrew takes a move and kisses Georgie. Minutes later, he feels regret for doing that. He even tells Georgie that "I made you better than this" (*ibid*. 26), meaning he is fully in charge of her creation without leaving any freedom for her. Reminding her of her previous life offends her and opens personal scars:

> Could it be true that not every wound needs to remain a secret, that not every laceration was shameful? Could a sore be holy? Ecstasy is there in that glorious slit where she curls up as if in her nest, where she rests as if she had found her home... She bathes in a blood that flows over her, hot and purifying…she has been authorized to remain silent, hidden from prying eyes in the intimacy of this exchange where she sees (herself as) what she will be unable to express (Irigaray, 1985: 200).

Each character, as is obvious, possesses some kind of ability and makes an effort to employ it, but the consequences are not what the character had hoped for. Since Andrew has the authority as a college professor and naturally assumes the position of the teacher in his interactions, he can "mold" Georgie into becoming someone else. Although he tries to look as though he is only trying to

help her, in this instance, his true face is evident. In an effort to have a sexual intercourse with Georgie, Edward makes crass use of his authority as a lawyer and an employer as well as the social roles that men and women perform, as Irigaray describes that "woman's weaker social interest "is no doubt derived from the dissocial quality which unquestionably characterizes all sexual relations" (1985: 119). In this play, as is frequently the case in society at large, the males are in positions of power, and those men are acting upon the weak women. Acting as a father or teacher figure for Georgie, Andrew takes charge of her life, telling her what to read, how to speak, and even where to work. The dual roles of employer and sexual predator are played by Edward that often "made women into sexual objects, existing only for the pleasure of promiscuous men" (Thomason, 2000: 277). He is demanding, rude, and confrontational. The women, on the other hand, are acted upon. Halfway through the play, Georgie understands that Andrew and Edward were trading her as a commodity between themselves as Irigaray claims that men "raise woman from her status as a mere commodity" (*ibid*.: 56).

Simply stating, the irony is that Edward appears to believe that Andrew's approval is more essential than Georgie's interest in him or even his consent when Andrew grants him permission to approach Georgie as men regard women as their tools to be used any time they want "a projection of his "primitive" oral instincts" (*ibid*.: 58). The different social roles that men and women play are at the center of this play, as is frequently the case in society at large, the males are in positions of power and by that power women are expected to act upon. Irigaray carries on to attack the idea of using women as objects:

> To get back to justice or the 'sense of justice' one might wonder how woman could possibly acquire it since she is included in the exchange market only as a commodity. If commodities could speak, they might possibly give an opinion about their price, about whether they consider their status just, or about the dealings of their owners. (*ibid*.: 118).

As an independent character, Georgie hates the way men tend to take advantage of her or even control her as de Beauvoir claims that women recently acquired "freedom

from slavery of reproduction through contraception" (Habib, 2011: 218). Georgie likes enjoying her personal freedom without any interference from any male domination, as Irigaray asks why "should women be interested in a society in which they have no stake…?" (1985: 119). Georgie's aim is to adapt with her environment through her sense of liberation she thinks she has. She feels that she is free in her choice of wearing, ignoring the way the society views her and her style. By doing so, she tends to accomplish her quest in life which is uncovering her true female identity. She has ignored the fact of persuading men of their mistreatment towards women as Irigaray states that "we have the greatest difficulty in persuading them that they are mistaken" (1985: 65).

Georgie's anger at men is justified when she gradually realizes the true nature of men in her environment. They seek her flesh as predators rather than her inner beautiful personality. Being heavenly wonderful creature, she suffers from such a divine bless. Edward's sexual tendency towards Georgie is animalistic and sometimes more as Irigaray relates such behavior to certain types of monstrous animals "the pattern of behavior with certain animals" (1985: 17). When Lydia, Edward's former girlfriend meets Georgie for the first time, she describes Edward as a 'dog' that seems a loyal being from outside and a monstrous creature from inside. She tells Georgie that Edward used to call her a 'vampire', sucking his blood and destroying every single moment of his life. After a discussion, the two female characters get along very well after realizing the two male characters motives and their dreadful desires. They believe that by uniting and putting their hands together, they can survive and be stronger.

In a review in The New York Times, Klein claims the dilemmas that the two female characters, especially Georgie, going through as "enduring pain, medieval torture is more like it" (1994). The way Georgie fights men for her freedom makes her a dangerous warrior in the patriarchal environment as Klein states Georgie's fighting makes "Godzilla look like a Barbie doll." (*ibid*.). This would make feminists proud as Georgie makes men fear her.
As the title refers, Georgie still wears her high- heeled shoes because she feels some sense of power while doing that. Being attractive through wearing shoes is Georgie's final aim to be in control of her sexuality, disdaining Edward's

sexual harassment though his money and being rich in a male-dominated society as Irigaray states "since the real issue is always men's competition for power." (1985: 118). To have any influence, she must accept the position of temptress that the shoes bestow upon her. She is told to stop wearing the shoes by Andrew, who wants to change her and downplay her sexuality, but later in the play he reveals that he too finds them attractive, as claimed by Irigaray that "the problem is that woman often finds it hard not to claim access to the procedures of equivalency that are still limited by right to men alone" (*ibid*.). That's why Georgie employs her feminine personality to overcome the male dominance of her life and particularly her body in her side to reach her goal.

V. CONCLUSION

This study has concluded that Rebeck's *Spike Heels* (1992) is a perfect example of feminism when it comes to the character of Georgie. It has been proved through critical ideas of brilliant French feminist Luce Irigaray. The way that Georgie suffers in her life in male-dominated society puts a lot of question marks on reader's head. Through money, Georgie is harassed and being used by her boss at the work, or through sophistication and knowledge by her neighbor friend, Andrew. She uses her high-heeled shoes to make her more attractive or even taller so she can enjoy some sense of power over male characters. Unfortunately, her sexual attractive personality is seen as a bait for the two male characters. This study has reached the conclusion that Georgie hatred towards men is justified since she feels she is being hunted as a prey by predators in the play as Irigaray claims that the power of domination over women seems legal in the eyes of the patriarchal society. The reader can tolerate with Georgie's too much cursing since she feels emotionally liberated from her anger at the male characters' attitudes towards her in the play when she is treated as an object rather than a complete human being.

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Determinism and Descent: A Naturalistic Exploration of Human Tragedy in Shakespeare's 'King Lear' and Its Lasting Impact on Literary Traditions

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Abstract— *This research paper examines the influence of naturalism on literature, focusing on its emergence in the late 19th century and its lasting impact through an analysis of William Shakespeare's 'King Lear.' Naturalism, rooted in scientific determinism, aimed to realistically portray human existence shaped by external forces. The paper explores how 'King Lear' serves as a significant naturalistic work, delving into themes of flawed decisions, betrayal, the inexorable march of time, and the interplay between individual agency and cosmic forces. Shakespeare's characters in 'King Lear' reflect the naturalistic approach to character development, exhibiting psychological depth influenced by their environment and circumstances. The play offers a deterministic vision, aligning with naturalistic principles, and explores the consequences of human choices within a larger cosmic context. The influence of Shakespeare on subsequent naturalistic writers is evident in their nuanced characters and societal explorations. Analyzing 'King Lear' through interconnected naturalistic elements—character motivations, societal structures, and the inexorable march of fate—reveals how Lear's motivations, shaped by societal expectations, lead to a tragic cascade of events. Symbolism and imagery in the play amplify naturalistic themes, such as the storm representing the chaos of human existence. The cathartic experience of tragedy in 'King Lear' is rooted in the naturalistic portrayal of life's harsh realities, prompting reflection on the broader human experience. Diverse critical interpretations, from deterministic readings to discussions on individual agency, add complexity to the naturalistic exploration, inviting readers to engage with the text from various perspectives.*

Keywords— *naturalism, human tragedy, Shakespeare, King Lear, societal forces, environmental influences, deterministic, character motivations, fate, literary movement, close reading, existing scholarship, tragic outcomes.*

I. INTRODUCTION

The late 19th century witnessed a profound shift in literary and philosophical landscapes with the emergence of naturalism, a movement deeply influenced by scientific determinism. Rejecting romantic ideals that dominated earlier periods, naturalism sought to portray human existence in a starkly realistic light, emphasizing the shaping and constraining influences of external forces such as environment, heredity, and societal structures. At the core of naturalistic thought was a rejection of notions of free will, advocating instead for a more objective, scientific approach to understanding the complexities of the human condition.

This paper explores the trajectory of naturalism from its roots in the late 19th century to its enduring impact on literature, employing William Shakespeare's 'King Lear' as a lens through which to analyze the movement's principles. 'King Lear,' a monumental exploration of human tragedy, serves as a poignant example of naturalistic literature, delving into themes of flawed decisions, betrayal, the inexorable march of time, and the interplay between individual agency and cosmic forces.

By examining Shakespeare's characters in 'King Lear,' their psychological depth, and the societal structures that govern their lives, we aim to unravel the intricate threads of naturalistic themes within the play. This exploration will shed light on the enduring influence of naturalism on subsequent literary movements and provide insights into how the movement continues to shape our understanding of the complexities and vulnerabilities inherent in the human condition. As we navigate the naturalistic triad of character motivations, societal structures, and the inexorable march of fate within 'King Lear,' we embark on a journey to comprehend the profound and timeless impact of naturalism on the literary landscape.

II. DISCUSSION

Naturalism, a literary and philosophical movement that emerged in the late 19th century, represents a stark departure from the romantic ideals that dominated earlier literary periods. Rooted in the scientific discoveries and deterministic worldview of the time, naturalism sought to portray human existence in a starkly realistic light. At its core, naturalism contends that human beings are shaped and often constrained by external forces such as environment, heredity, and societal structures. This worldview rejects notions of free will and champions a more objective, scientific approach to understanding the human condition.

One of the fundamental principles of naturalism is the belief in determinism, the idea that events, including human actions, are determined by forces beyond individual control. This deterministic perspective is often reflected in literature through characters who are depicted as victims of their circumstances, unable to escape the inevitable consequences of their environment or hereditary traits. Additionally, naturalistic works often explore the harsh realities of life, portraying characters in settings fraught with poverty, violence, and other challenging conditions. This emphasis on realism serves to highlight the often grim and unforgiving nature of the world

Naturalism's emergence in the late 19th century is closely tied to the scientific developments of the time. The rise of Darwinian evolutionary theory and the growing understanding of human psychology provided a foundation for naturalistic thought. Writers and thinkers like Émile Zola and Stephen Crane applied scientific principles to literature, attempting to depict characters and events with the same objectivity and detachment that scientists applied to their observations. This scientific approach extended to the exploration of characters' inner thoughts, motivations, and the impact of their surroundings on their behavior.

Naturalism found expression in various literary forms, with novels and plays being primary vehicles for its exploration.

Authors like Theodore Dreiser, Jack London, and Frank Norris wrote novels that delved into the lives of ordinary individuals facing the challenges of an indifferent world. These works often featured characters from lower socioeconomic backgrounds, struggling against societal structures and facing the harsh consequences of their actions. Naturalistic literature aimed to provide a gritty, unfiltered view of life, challenging romanticized notions prevalent in earlier literary traditions.

While naturalism reached its peak in the late 19th and early 20th centuries, its impact on literature and thought persists. The emphasis on objective observation, the portrayal of the human experience as shaped by external forces, and the rejection of idealized depictions of life have left a lasting mark on literary movements that followed. Contemporary literature continues to draw inspiration from naturalistic principles, exploring the complexities and challenges of the human condition in a manner that reflects the enduring influence of this significant literary movement.

William Shakespeare's 'King Lear' stands as a monumental exploration of the human condition, delving deep into the realms of human tragedy. The play's central theme revolves around the consequences of flawed decisions, betrayal, and the inexorable march of time, leading its characters down a tragic path that is both poignant and universally resonant.

The tragedy in 'King Lear' originates from the flawed decisions made by the titular character, King Lear. His misguided division of the kingdom and the subsequent banishment of his loyal daughter, Cordelia, set the stage for a series of calamitous events that unfold throughout the play. Lear's descent into madness and the accompanying storm on the heath serve as powerful symbols of the internal and external turmoil that befalls him, epitomizing the depth of human suffering.

The theme of human tragedy is further accentuated through the motif of betrayal. Lear's trusted advisor, Kent, is banished for speaking the truth, and his daughters Goneril and Regan, whom he believed to be loyal, betray him. The betrayal within familial bonds adds a layer of emotional intensity to the tragedy, highlighting the fragility of trust and the profound impact of broken relationships.

The tragedy extends beyond Lear himself to encompass the fate of innocent characters like Cordelia and Gloucester. Cordelia's unwavering love for her father leads to her tragic demise, and Gloucester, deceived by his illegitimate son Edmund, undergoes immense suffering. The play, thus, delves into the collateral damage of human tragedy, underscoring the broader implications of individual actions on the collective human experience.

Time, portrayed as an inexorable force in 'King Lear,' adds another layer to the overarching theme of tragedy. Lear's

realization of the irreversible consequences of his actions comes too late, emphasizing the inevitability of time and the inability to undo past mistakes. This temporal dimension amplifies the poignancy of the human condition, reminding the audience of the transient nature of life.

While the play is replete with suffering, it also serves as a crucible for transformation and redemption. Characters like Lear and Gloucester, through their agonizing experiences, undergo profound internal changes. Lear's descent into madness becomes a journey of self-discovery, and Gloucester's physical and emotional blindness leads to a heightened awareness of the consequences of his actions.

The human tragedy depicted in 'King Lear' transcends the confines of the Elizabethan era, resonating with audiences across time and cultures. The exploration of themes such as familial discord, betrayal, and the consequences of unchecked power speaks to the timeless aspects of the human experience, making 'King Lear' a poignant and enduring tragedy.

While human agency is central to the tragedy, the play also incorporates elements of fate and external forces. The characters' lives are entwined with larger cosmic forces, reflecting the naturalistic undertones that shape their destinies. This interplay between individual choices and cosmic inevitability adds a layer of complexity to the understanding of human tragedy in 'King Lear.'

In its exploration of human tragedy, 'King Lear' achieves a cathartic effect on the audience. The intense emotional experiences of the characters evoke empathy and self-reflection, prompting viewers to confront their own vulnerabilities and the fragility of the human condition. The catharsis experienced through tragedy becomes a transformative journey for both the characters and the audience.

Shakespeare's masterful use of language and dramatic techniques contributes significantly to the portrayal of human tragedy. The poetic and evocative dialogues, coupled with the dynamic interplay of characters, heighten the emotional impact of the tragic narrative. The artistic brilliance of Shakespeare elevates the exploration of human suffering to a profound and unforgettable level.

'King Lear' stands as a compelling testament to the depths of human tragedy. Through its exploration of flawed decisions, betrayal, the irrevocability of time, and the intertwining of individual agency with cosmic forces, the play offers a rich tapestry of the human experience. The enduring relevance of its themes and the cathartic power it evokes underscore the timeless nature of tragedy as a reflection of the complexities and vulnerabilities inherent in the human condition. Shakespeare, through 'King Lear,'

invites audiences to confront the inevitability of suffering and find meaning in the face of profound adversity.

Shakespeare's characters in 'King Lear' are vividly drawn, exhibiting the depth and complexity typical of his works. Each character possesses a psychological depth that mirrors the naturalistic approach to character development. For instance, the descent into madness by King Lear and the unwinding of his psyche under the weight of betrayal and loss exemplify the raw and unfiltered portrayal of human emotions, a hallmark of naturalistic literature. The characters are not merely archetypes but multifaceted individuals whose actions and reactions are shaped by their environment and circumstances.

Shakespeare, in 'King Lear,' offers a sharp commentary on societal structures and hierarchies, a theme central to naturalistic literature. The play presents a bleak and deterministic vision of the consequences of power and authority. The unraveling of familial bonds, the betrayal of trust, and the manipulation for personal gain underscore the harsh realities of a society driven by greed and ambition. In this sense, Shakespeare anticipates the naturalistic concern with portraying life without idealization, where individuals grapple with forces beyond their control.

The naturalistic emphasis on the deterministic nature of human existence finds resonance in the tragic unfolding of events in 'King Lear.' Shakespeare, through the character of Lear, explores the inexorable forces of fate and the consequences of human choices. The tragic outcome of the play is not merely the result of individual flaws but is deeply embedded in the fabric of a world governed by forces that surpass individual agency. This deterministic vision aligns with the naturalistic worldview, where characters are at the mercy of larger, impersonal forces.

Shakespeare's influence extends beyond his time, echoing in later literary movements such as naturalism. Writers like Emile Zola and Stephen Crane, key figures in the naturalistic movement, drew inspiration from Shakespeare's nuanced characters and his exploration of the human condition. 'King Lear,' with its blend of poetic language and unflinching portrayal of reality, serves as a precursor to the naturalistic tradition, showcasing Shakespeare's enduring impact on the evolution of literary forms.

Through rich characterizations, societal commentary, and an exploration of fate, Shakespeare's 'King Lear' aligns with the principles of naturalism, demonstrating the timeless relevance of his work. As a literary giant, Shakespeare not only crafted compelling narratives but also laid the foundation for future movements, leaving an indelible mark on the landscape of literature.

The characters in this tragic play navigate a world governed by hierarchical structures, power dynamics, and societal

norms, and their responses to these forces are crucial in unraveling the layers of human experience depicted in the narrative.

The central figure, King Lear, initiates the unfolding drama by abdicating his throne and dividing his kingdom among his daughters. This decision is not merely a personal choice but a response to the societal expectations placed upon monarchs to secure a stable and orderly succession. Lear's misjudgment of his daughters' loyalty sets in motion a chain of events that exposes the vulnerability of individuals within a hierarchical society.

Cordelia, Lear's youngest daughter, offers a stark contrast to the societal expectations of filial obedience. Her refusal to participate in the flattery and hyperbole demanded by her father challenges the established norms of courtly behavior. Cordelia's rebellion against societal expectations highlights the tension between individual integrity and the pressures to conform, leading to her banishment and tragic fate.

The character of Gloucester provides another lens through which to examine responses to societal forces. His loyalty to King Lear and the consequences he faces for aiding the old king reveal the harsh penalties society imposes on those who defy the established order. Gloucester's subplot emphasizes the betrayal and cruelty embedded in societal structures.

Edmund, the illegitimate son, responds to societal prejudice by plotting to overturn the social hierarchy. His ambitious pursuit of power and status reflects the corrosive impact of societal discrimination, pushing individuals to drastic measures in a desperate bid for recognition and legitimacy.

The loyal nobleman Kent adopts a disguise to serve Lear after being banished. His commitment to the king, despite societal decrees, underscores the theme of loyalty versus societal expectations. Kent's actions highlight the conflict between personal allegiance and societal norms.

Lear's elder daughters, Regan and Goneril, exemplify the manipulation and cunning that societal structures can breed. Their unscrupulous pursuit of power within the patriarchal system showcases the impact of societal expectations on individual morality and familial relationships.

The Fool, a character known for his wit and insight, serves as a social critic within the play. His commentary on the absurdity of societal norms and the consequences of blind obedience offers a satirical perspective on the destructive nature of societal forces.

The tempestuous storm that rages in the play's second half, serves as a metaphor for the chaos unleashed by societal breakdown. The characters' responses to the storm reflect their internal struggles and the societal forces that have pushed them to the brink.

As the narrative unfolds, some characters attempt to redeem themselves from the consequences of their responses to societal forces. Their quests for redemption highlight the complexity of navigating societal expectations and the possibility of personal growth in the face of adversity.

"King Lear" masterfully explores characters' responses to societal forces, revealing the profound impact of societal expectations on individual choices, relationships, and destinies. Through the tragic journeys of its characters, the play offers a poignant commentary on the enduring struggle between the individual and the societal forces that shape the human experience.

'King Lear' also explores the human condition, intricately woven through the threads of character motivations, societal structures, and the inexorable march of fate. In this essay, we delve into the depths of these three key elements, unraveling the tapestry of naturalistic themes that shape the tragic narrative.

At the heart of 'King Lear' lies a complex web of character motivations that drive the unfolding tragedy. Lear's unchecked pride and misplaced trust, Goneril and Regan's insatiable ambition, and Gloucester's misguided paternal loyalty all serve as catalysts for the characters' tragic arcs. The naturalistic lens magnifies these motivations, portraying characters as products of their desires and instincts, navigating a world where individual aspirations clash with the harsh realities of power dynamics.

The play unfurls against a backdrop of intricate societal structures, where power and hierarchy dictate the fates of individuals. The courtly machinations, the interplay of familial bonds, and the struggle for dominance within the aristocracy reflect a microcosm of a society governed by its own rules. Naturalism, in its unflinching portrayal of reality, exposes the inherent flaws and injustices embedded in these structures, highlighting how characters are shaped and confined by the society they inhabit.

As the drama unfolds, the inexorable march of fate emerges as a pervasive force, weaving its way through the lives of each character. Whether through Lear's tragic realization of his own folly or Gloucester's blinding, the characters find themselves ensnared in a predetermined course of events. Naturalism, with its deterministic undertones, accentuates the helplessness of individuals in the face of an indifferent fate, underscoring the inevitability of suffering and tragedy.

These three elements—character motivations, societal structures, and the inexorable march of fate—are not isolated but intricately interconnected. Lear's motivations, shaped by societal expectations, lead to a cascade of events determined by the relentless march of fate. The characters, entangled in the societal web, are both architects and victims of their destinies, reinforcing the naturalistic theme

that human existence is a complex interplay of internal desires and external forces.

The naturalistic exploration of character motivations, societal structures, and fate deeply impacts the relationships depicted in 'King Lear.' Filial bonds are strained, alliances crumble, and trust is shattered as characters grapple with the consequences of their actions. The play becomes a testament to the fragility of human connections in the face of overpowering naturalistic forces.

Shakespeare employs rich symbolism and imagery to amplify the naturalistic themes. The storm, symbolizing the chaos of human existence, mirrors the inner turmoil of the characters. The barren heath and blinded Gloucester serve as metaphors for a world devoid of empathy, where the consequences of one's actions are harsh and unforgiving.

The naturalistic elements in 'King Lear' contribute to the cathartic experience of tragedy. The audience witnesses the characters' descent into suffering, finding solace in the recognition of shared human struggles. The catharsis, rooted in the naturalistic portrayal of life's harsh realities, prompts reflection on the broader human experience.

The naturalistic themes in 'King Lear' have spurred diverse critical interpretations. Some argue for a deterministic reading, emphasizing the inevitability of tragedy, while others emphasize the role of individual agency. These varying perspectives add layers of complexity to the naturalistic exploration, inviting readers to engage with the text from different angles.

'King Lear' captures the human condition through the naturalistic triad of character motivations, societal structures, and the inexorable march of fate. The play serves as a timeless exploration of the complex interplay between internal desires and external forces, inviting readers to confront the harsh realities of life and the indomitable spirit of the human soul in the face of inevitable tragedy.

III. CONCLUSION

In traversing the rich tapestry of naturalism as it unfolded in the late 19th century and endured in literary traditions, and through the lens of William Shakespeare's 'King Lear,' we find a nuanced exploration of the human condition. Naturalism, grounded in scientific determinism, has left an indelible mark on literature by challenging idealized depictions of life and presenting a gritty, unfiltered view of the world.

'King Lear' serves as a compelling testament to the enduring power of naturalistic principles. Its characters, vividly drawn and psychologically complex, mirror the naturalistic approach to character development. The play's exploration of flawed decisions, societal structures, and the inexorable

march of fate aligns seamlessly with the deterministic vision that defines naturalism.

Shakespeare's influence on subsequent naturalistic writers, such as Émile Zola and Stephen Crane, underscores the enduring legacy of 'King Lear.' The play's exploration of societal structures, power dynamics, and responses to societal expectations offers a sharp commentary on the harsh realities of a world driven by ambition and greed. It anticipates the naturalistic concern with portraying life without idealization, where individuals grapple with forces beyond their control.

As we dissect the interconnected naturalistic elements—character motivations, societal structures, and the inexorable march of fate—we discover a profound commentary on the fragility of human connections. 'King Lear' becomes a testament to the enduring struggle between individual desires and external forces, offering a timeless exploration of the complexities and vulnerabilities inherent in the human experience.

The cathartic experience of tragedy within the play, rooted in naturalistic portrayals of life's harsh realities, prompts reflection on the broader human experience. Diverse critical interpretations, from deterministic readings to discussions on individual agency, add layers of complexity to the naturalistic exploration, inviting readers to engage with the text from different perspectives.

Conclusively, 'King Lear' stands not only as a masterpiece of dramatic literature but also as a testament to the enduring relevance of naturalistic themes. Shakespeare invites audiences to confront the inevitability of suffering and find meaning in the face of profound adversity. Through its exploration of character motivations, societal structures, and the inexorable march of fate, 'King Lear' remains a poignant and enduring reflection of the indomitable spirit of the human soul in the face of inevitable tragedy.

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Socio-cultural (re) presentations of Wall Street in Tom Wolfe's *The Bonfire of the Vanities* (1987) and Michael Lewis's *Liar's Poker* (1989)

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Abstract— *Wall Street's historical journey, from the Buttonwood Agreement to the Great Depression and the latter half of the 20th century, unfolds as a dynamic tale of growth and challenges. The Agreement of 1792 beneath a buttonwood tree marked a transformative moment, laying the foundation for organized trading and shaping Wall Street into a global financial hub. The 19th century saw the rise of diverse financial institutions, solidifying Wall Street's role in the American financial system. Despite facing challenges like the Panic of 1873, Wall Street demonstrated resilience, becoming instrumental in financing the nation's industrial expansion. The Gilded Age propelled Wall Street to global prominence, with the emergence of the New York Stock Exchange contributing to the myth of the "Master of the Universe." The Roaring Twenties brought both prosperity and societal flaws, as the pursuit of material wealth and excess sowed the seeds for moral decay. Understanding this historical context is crucial for exploring evolving cultural representations. Focusing on literature from the 1980s, specifically Tom Wolfe's The Bonfire of the Vanities (1987) and Michael Lewis's Liar's Poker (1989), this study adopts a structuralist approach. Through evaluating symbols, archetypes, and cultural codes, the analysis contributes to a nuanced understanding of the intricate relationship between finance and broader societal and cultural contexts.*

Keywords— *archetypes, cultural code, financial narratives, moral decay, social commentary, systems, symbols*.

I. INTRODUCTION

The historical trajectory of Wall Street, from the Buttonwood Agreement to the Great Depression in 1929, unfolds as a captivating narrative of growth, expansion, and the formidable challenges encountered by the burgeoning financial center. This period witnessed the metamorphosis of Wall Street from a local trading hub into a global financial powerhouse, ultimately facing the catastrophic economic collapse that precipitated the Great Depression. The latter half of the 20th century marked a period of economic boom and profound socio-economic changes, leaving an indelible impact on society due to the fervent pursuit of material success and excess, exacerbated by the promotion of moral decay.

In tracing the origins, the Buttonwood Agreement of 1792, signed beneath a buttonwood tree, emerges as a pivotal moment, laying the groundwork for organized trading in New York City. This informal pact not only established the principles of trading securities but also played a transformative role in shaping Wall Street into a vital marketplace. As the 19th century unfolded, Wall Street evolved into a hub for diverse financial institutions, including banks, investment banks, insurance companies, commodity exchanges, and the stock exchange. These institutions became integral to shaping the American financial system and fostering Wall Street's development as a central hub for finance.

The 19th century saw the emergence of banks offering crucial financial services, investment banks facilitating capital raising, and insurance companies providing protection against various risks. Commodity exchanges, such as the Coffee Exchange and the Cotton Exchange, contributed to efficient markets and played a role in the eventual development of stock exchanges. The New York Stock Exchange (NYSE) rose to prominence during this era, becoming a regulated platform for trading stocks and securities and a central force in raising capital.

The latter half of the 19th century, known as the Gilded Age, witnessed unprecedented economic expansion and technological advancement, propelling Wall Street into a global financial hub. Merchant houses, brokerage firms, and clearinghouses became instrumental in facilitating trade and reducing risks associated with the increasing trading volumes. Despite facing challenges like the Panic of 1873, Wall Street demonstrated resilience, playing a pivotal role in financing the nation's industrial expansion.

The subsequent emergence of the New York Stock Exchange and traders therein contributed to shaping the myth of the "Master of the Universe," portraying the world of finance as a realm of power, greed, excess, and moral decay. The Roaring Twenties ushered in a period of exuberance and speculation, marked by economic growth, investment trusts, and margin trading. This prosperity, however, sowed the seeds for societal flaws and moral decay as a consequence of the relentless pursuit of material wealth and voyeurism.

Contextualizing this historical narrative is crucial to understanding the evolving cultural representations of Wall Street. This analysis delves into the socio-economic themes embedded in these representations, spanning wealth disparity, moral decay, corporate ethics, financial crises, and the human impact of financial decisions. The study aims to critically evaluate how Wall Street is portrayed in popular culture, particularly in literature.

While various media forms offer avenues for exploration, this study narrows its focus to literature and delves into two exceptional literary works that provide cultural (re) presentations of Wall Street during the 1980s. Tom Wolfe's *The Bonfire of the Vanities*, 1987, and Michael Lewis's *Liar's Poker,* 1989, serve as bedrocks for analysis, offering insights into the societal impacts of the financial world during a period of significant economic and cultural change.

Adopting a structuralist approach, the analysis draws on literature, cultural studies, sociology, economics, and ethics to illuminate the cultural, societal, and ethical dimensions of Wall Street as portrayed in these novels. The subsequent sections of this study will analyze symbols, systems, and archetypes in both novels, followed by an examination of

language, semiotics, and cultural codes. The article will commence with a theoretical framework derived from a structuralist approach, exploring the cultural impact of these novels and drawing meaningful comparisons. Ultimately, the study seeks to contribute to a deeper understanding of the intricate relationship between finance and the broader social and cultural context in which it operates.

II. EXPLORING THE SOCIO-CULTURAL LANDSCAPE OF WALL STREET IN THE 1980S: A STRUCTURALIST ANALYSIS

Contextualizing within Historical and Cultural Shifts is utmost important as this analysis will consider the historical context of the 1980s, a period marked by significant economic shifts, financial innovation, and cultural transformations. It helps understanding how these novels reflect and respond to the cultural climate of their time enhances the depth of analysis. The 1980s stands as a pivotal era marked by substantial economic shifts, financial innovation, and cultural transformations. To unravel the societal impact and intricate portrayals of Wall Street during this dynamic period, this analysis employs a structuralist approach, contextualizing Tom Wolfe's "The Bonfire of the Vanities" and Michael Lewis's Liar's Poker within the historical and cultural shifts of the time. By understanding how these novels reflect and respond to the cultural climate of the 1980s, we gain profound insights into their contributions to literary and cultural representations.

While the study focuses on selected novels, it acknowledges that other cultural representations exist. The chosen novels are considered as significant case studies rather than exhaustive representations. The analysis may not encompass every aspect of cultural representation but will provide a detailed exploration within its defined scope. The scope of analysis involves a focused examination of cultural representations of Wall Street across multiple mediums, with a specific emphasis on literary works. By limiting the study to Tom Wolfe's *The Bonfire of the Vanities* and Michael Lewis's *Liar's Poker*, the analysis aims to provide a nuanced understanding of the societal impact and intricate portrayals of Wall Street during a pivotal period in contemporary history.)

Before delving into the novels, it's crucial to establish a comprehensive understanding of the structuralist approach in literary and cultural analysis. Emerging in the mid-20th century, structuralism transcends disciplines, encompassing linguistics, anthropology, literary theory, and cultural studies. At its core, structuralism seeks to unravel the universal structures and patterns governing human thought and behavior, assuming that underlying structures shape our experiences, language, and cultural phenomena.

This chapter is meant to provide an elaborate explanation of the structuralist approach in literary and cultural analysis. A strong emphasis is going to be put on uncovering underlying structures, binaries, and symbolic systems. More importantly is the identification of key aspects such as binary oppositions, structural elements, symbolic systems, and cultural codes. Unveiling the key principles of structuralism is paramount for a nuanced analysis. The first principle posits the existence of underlying structures beneath observable phenomena. This principle holds relevance for both Wolfe's *The Bonfire of the Vanities* and Lewis's *Liar's Poker*, suggesting that beyond the surface of the plot, there are deeper structures contributing to the narratives' meaning and significance. Binary oppositions, fundamental to structuralist thought, play a significant role in generating meaning through the contrast between opposing elements, shaping characters' behaviors and societal dynamics.

Structuralism is a theoretical framework that emerged in the mid-20th century, encompassing various disciplines, including linguistics, anthropology, literary theory, and cultural studies. At its core, structuralism seeks to understand the underlying structures that shape human experiences, language, and cultural phenomena. This approach assumes that there are universal structures and patterns that govern human thought and behavior. Structuralism posits that beneath the surface of observable phenomena, there exist deeper, underlying structures that organize meaning and significance. Both in Tom Wolfe's *The Bonfire of the Vanities* and Michael Lewis's *Liar's Poker*, they are other underlying structures that hold sense and sensitivity than merely the plot of narration. It stems from the settings to the choice of characters' names, through sharp descriptions. These structures may not be immediately apparent but can be uncovered through analysis.

Also very important is the presence of binary oppositions in two novels. In fact, binary oppositions are fundamental to structuralist thought. This concept suggests that meaning is often generated through the contrast between pairs of opposing elements. For example, in the Bonfire of Vanities, oppositions between wealth vs. poverty, uptown vs. downtown, light vs. dark, male vs. female, are very deterministic to the predictability of behaviors in certain situations.

Binary oppositions, inherent to structuralism, manifest vividly in the novels. Sherman McCoy's affluent life contrasts sharply with the poverty and crime in the Bronx, exposing societal disparities. The novels utilize binary oppositions to create meaning, portraying the stark contrasts between uptown vs. downtown, light vs. dark, male vs.

female. Sherman's journey from the privileged life of Wall Street to the deprived neighborhoods serves as a stark contrast, revealing societal complexities and generating tension in the narratives.

Moreover, the arrogant and self-sufficient life of the financial elites of Wall Street is always contrasted by the desperate and miserable life in the bedroom communities like suburbs such as the Bronx. Thus, incidents like Sherman Mcoy car accident in the Bronx is to be contrasted with a more structured and organized life at the financial center of Manhattan. In other words, the rich, well-off, and opulent life of the south of Manhattan is to contrast with the miserable, poor and criminogenic life of bedroom communities of the Bronx, the north of Manhattan.

It was the very first time that Sherman and her mistress experience poverty, violence, and live-and-direct criminalities in such a sensitive way. Sherman's presence to such an alien and criminogenic life and his meeting with natives is also to put in contrast with the luxury and opulent life he is accustomed thus provoking to him a great panic. The image of the tough guy he wanted to show up to his mistress is the total opposite of his nature. The arrogant and self-sufficient of a so-called master of the universe is nothing like what he pretends to be.

The dichotomy extends to character relationships, most notably in Sherman and Judy McCoy's dynamics. The contrast between Sherman's arrogance as a so-called "Master of the Universe" and Judy's disdainful reminder, "You are not your father," underscores societal pressures and complexities. This binary opposition between Sherman and his father further delves into the moral and ethical dimensions, highlighting the clash between principles and the pursuit of material success.

The Character of Sherman Mcoy is to be contrasted with that of his wife who is the only one person who really knows him despite his display of a reassuring and implacable man. Sherman's wife is character who serves as a reflection of the upper echelons of New York's social elite. Wolfe explores the complexities of her relationships and the challenges she faces as the wife of a fallen Wall Street figure, offering insights into the societal pressures on women in such circles. The conversation between Sherman and his wife, Judy, on the road to paying a visit to Sherman's father is expressive enough. Judy reminds to her husband who tends to compare himself with his father who decided to leave New York. She replied with disdain to Sherman: "You are not your father".

The narrator actually plunged the reader in a sort of moral portrayal of who Sherman's father was in comparison with his rich and arrogant son. Sherman's father was a man with ethics values and principles of work. He used to take the

subway to go to work everyday of his life. His father who still believe in the principles and ethics, and whose repeated lessons concerning duty debt and responsibilities had always whistled through his son's head. Sherman was not really his father at all.

Other structural elements may also be convened. In fact, structuralism emphasizes the examination of structural elements within a system. In literature, this could include narrative elements, character roles, and plot structures. Understanding how these elements interact helps reveal the underlying structures governing the text. First are symbolic systems which carry meanings beyond their literal representation. explore how symbols operate within a system, contributing to the overall structure and conveying deeper cultural or psychological significance.

In "The Bonfire of the Vanities" by Tom Wolfe, cultural codes are exposed and examined through the lens of structuralism, revealing shared systems of meaning within the culture of 1980s New York City. Structuralism, as an analytical framework, seeks to understand how underlying structures and codes shape our perceptions and interpretations of the world. Cultural codes refer to the shared systems of meaning within a culture. Structuralism examines how these codes shape our understanding of the world, influencing language, beliefs, and social practices.

There are different ways in which cultural codes are explored in the novel. First is through social class and hierarchies. In fact, the novel meticulously dissects the social hierarchies and class distinctions within New York society. It exposes the cultural codes that dictate how individuals are perceived based on their wealth, occupation, and social connections. The portrayal of characters like Sherman McCoy and the interactions between different social strata reflect these codes. So soon, he puts on his Wall Street trader's shoes and nice suits with his proud look as "a master of the universe"; so soon, he hangs out with his mistress like an 18-year-old with no responsibilities in the poor neighborhoods of Manhattan.

Cultural Codes are also explored through language and symbolism. In fact, Wolfe uses language and symbolism to reveal cultural codes. The characters, especially those from different social backgrounds, use distinct language and symbols that signify their cultural affiliations. The character of Judy is so deterministic to this linguistic and cultural (re) presentation. She thoroughly utters and pronounces her words while talking as she reflects a well-educated and well-civilized gentle lady who belongs to the very privileged class of the world of finance. As for Sherman's mistress, Maria, she incarnates cultural mistrust. She appears as a light-faithed woman with, sometimes, heavy sex drive and freedom.

The novel explores how linguistic choices and symbolic representations contribute to the construction of cultural norms and values. Moreover, issues of ethics and morality have been clearly exposed in Wolfes' work. In fact, these are cultural codes that are related to are central to the narrative. The novel scrutinizes the moral choices made by characters, particularly Sherman McCoy, and how these choices are influenced by societal expectations. The portrayal of moral codes provides insight into the cultural values prevalent in the depicted society either within Black or White Communities.

That is the reason why the issues of race and identity are also very critical to the novel. The novel explores cultural codes related to race and identity. Characters' racial backgrounds influence how they are perceived and treated within the social structure. The interactions between characters from different racial backgrounds expose the cultural codes that shape racial dynamics in the depicted society. Therefore, the issues of race, identity, and moral codes are inextricably related.

The novels delve into cultural codes related to race, identity, ethics, and morality. Characters' racial backgrounds influence how they are perceived and treated within the social structure. The interactions between characters from different racial backgrounds expose the cultural codes that shape racial dynamics in the depicted society. The nuanced exploration of ethics and morality becomes central to the narrative, scrutinizing the moral choices made by characters and how these choices are influenced by societal expectations.

Issues of race and identity intersect with the examination of cultural codes. Characters' racial backgrounds influence societal perceptions, shaping racial dynamics. The novels explore the complexities of racial interactions within the social structure, reflecting the cultural codes prevalent in the depicted society. By intertwining race, identity, and moral codes, the novels offer a multifaceted exploration of the intricate relationships within the socio-cultural landscape of Wall Street.

Structuralism emphasizes the examination of structural elements within a system. Literature, as a system, comprises narrative elements, character roles, and plot structures. Symbolic systems within the novels carry meanings beyond literal representation, contributing to the overall structure and conveying deeper cultural or psychological significance. In "The Bonfire of the Vanities," cultural codes are exposed and examined through the lens of structuralism, revealing shared systems of meaning within the culture of 1980s New York City.

Wolfe employs symbols and motifs, such as the Bronx courthouse, to act as powerful symbols shaping characters' fates. The use of symbolism contributes to the novels'

structural depth, enhancing thematic exploration. In both novels, structural elements are dissected through linguistic choices and symbolic representations. For instance, Judy's articulate and well-civilized language reflects her privileged class, while Maria's linguistic expression symbolizes cultural mistrust. These linguistic choices and symbolic representations contribute to the construction of cultural norms, values, and moral codes.

In conclusion, adopting a structuralist approach provides a methodical framework for analyzing the underlying structures, binaries, symbolic systems, and cultural codes prevalent in Tom Wolfe's *The Bonfire of the Vanities* and Michael Lewis's *Liar's Poker*. This analytical lens facilitates a nuanced exploration of how these novels reflect, critique, and shape cultural representations of Wall Street during a transformative period in contemporary history. By contextualizing the novels within the historical and cultural shifts of the 1980s, we gain a deeper understanding of their contributions to literary and cultural representations, enriching our comprehension of the societal dynamics of Wall Street during this dynamic era.

Symbolic Systems and Archetypes in *The Bonfire of Vanities and* in Liar's Poker.

Symbolic systems and archetypes, as foundational elements in literary analysis, play a pivotal role in unlocking the layers of meaning woven into the fabric of a narrative. It is utmost important to pave a way to the introduction to symbolic systems and archetypes by unraveling literary complexities. In the realm of literature, these elements serve as conduits to explore the intricacies of characters and spaces, offering readers profound insights into the underlying themes and dynamics. The focus of this exploration centers on Tom Wolfe's *The Bonfire of the Vanities* and Michael Lewis's *Liar's Poker*, where the examination of character archetypes and the symbolism of spaces on Wall Street becomes a gateway to a deeper comprehension of the complexities within the financial landscape.

In the literary landscape, characters often transcend their individual existence to embody archetypes—timeless, universal symbols that resonate with broader themes and human experiences. These archetypes serve as vessels through which authors convey cultural, societal, and psychological nuances. Likewise, the symbolism of spaces within a narrative adds layers of meaning, transforming physical locations into metaphorical landscapes that mirror the thematic undercurrents of the story.

First and foremost, this section will decode archetypes in Wolfe's *The Bonfire of the Vanities*. Within the pages of Wolfe's novel, "The Bonfire of the Vanities," the character archetypes take center stage, providing readers with a lens

through which to view the social strata of 1980s New York City. Sherman McCoy emerges as the epitome of the "Masters of the Universe," a character archetype symbolizing success, affluence, and societal privilege. The cunning journalist, Peter Fallow, embodies the ambitious trader archetype, navigating the complex intersections of finance and media with opportunistic zeal. These archetypes, carefully crafted by Wolfe, transcend the individual narratives of the characters, becoming vessels that encapsulate the broader cultural ethos of the era.

Also very important are spaces as Symbols in Wolfe's Narrative. Simultaneously, the spaces within Wolfe's narrative, particularly Wall Street itself and the microcosmic office settings, emerge as powerful symbols. Wall Street, beyond its geographical confines, symbolizes the epicenter of financial power, encapsulating wealth, privilege, and the relentless pursuit of success. The office spaces, intricately woven into the narrative, serve as microcosms where the Masters of the Universe make pivotal decisions, reflecting the ethical compromises and power struggles inherent in the financial world.

Turning our attention to Michael Lewis's *Liar's Poker*, we find a parallel exploration of character archetypes and symbolic spaces within the financial realm of the 1980s. Delving into archetypes and symbols in Lewis's *Liar's Poker* is quite necessary to deciphering literary complexities in the novel. In fact, the bond traders at Salomon Brothers embody the Masters of the Universe archetype, exuding confidence, competitiveness, and a sense of invincibility. In the protagonist, Michael Lewis himself, we encounter the ambitious trader archetype—a young, hungry individual navigating the complexities of finance with a fervent desire for success.

Other symbolic landscape of Wall Street in Lewis's Narrative is yet to be discovered. In Lewis's narrative, Wall Street stands as a symbol mirroring the power dynamics, high stakes, and cutthroat competition endemic to the financial industry. It becomes a microcosm where opportunity intertwines with risk, and where the decisions made in the pursuit of success reverberate through careers and the financial landscape.

In decoding the character archetypes and unraveling the symbolism of spaces within the narratives of *The Bonfire of the Vanities* and *Liar's Poker*, readers embark on a journey into the heart of the financial world. These novels, guided by the adept hands of Wolfe and Lewis, offer more than individual stories—they present comprehensive explorations of power, ambition, and ethical dilemmas within the context of the financial industry. Through the careful examination of archetypes and symbols, the literary landscape transforms into a multidimensional canvas,

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inviting readers to engage with the profound complexities that define the characters and spaces within these captivating works.

Other archetypes and symbolism are yet to be examined in *The Bonfire of the Vanities*, permitting the navigating the financial cosmos of Wall Street. In fact, Tom Wolfe's "The Bonfire of the Vanities" intricately weaves character archetypes and symbolism into the fabric of its narrative, creating a literary cosmos that reflects the complexities of the financial world in 1980s New York City. The archetypes, notably the "Masters of the Universe" embodied by Sherman McCoy and the ambitious trader personified by Peter Fallow, serve as discerning mirrors reflecting societal values, ambitions, and the moral quandaries intertwined with wealth and success.

For instance, Sherman McCoy emerges as the quintessential "Master of the Universe," a character archetype synonymous with success, affluence, and a sense of invincibility. His portrayal encapsulates the societal perception of the financial elite during that era—a group seemingly above the constraints of ordinary existence. On the flip side, Peter Fallow, the cunning journalist, embodies the archetype of the ambitious trader navigating the intertwined realms of finance and media with opportunistic fervor. These archetypes transcend individual characterizations, becoming conduits through which Wolfe critiques and explores the moral fabric of the financial landscape.

Symbolic importance of Wall Street and office spaces is interesting. In fact, the symbolic significance of spaces in Wolfe's narrative is profound, with Wall Street itself standing as the central emblem. Wall Street transcends its geographical confines to symbolize the epicenter of financial power and influence. It becomes more than a physical location; it evolves into a metaphor for societal aspirations, relentless pursuits of success, and the moral complexities embedded in the pursuit of wealth. The bustling office spaces within the narrative function as microcosms of the financial world, where ethical compromises, power struggles, and pivotal decisions shape the destiny of characters. These spaces, laden with symbolism, are where the Masters of the Universe make life-altering choices that reverberate through the narrative.

The symbolism of spaces on Wall Street is a recurring motif in both novels, transcending their physical attributes to become powerful narrative tools. Wall Street itself is not merely a geographical location; it symbolizes the epicenter of financial power, success, and the moral quandaries associated with the pursuit of wealth. The term becomes synonymous with opportunity, risk, and the overarching influence of financial systems on individuals.

Office spaces, dissected and explored within the narratives, emerge as microcosms where pivotal decisions are made, ethical compromises unfold, and power struggles play out. These spaces symbolize the intricate dynamics of the financial industry, becoming arenas where Masters of the Universe and ambitious traders alike engage in the relentless pursuit of success.

Very important to the symbolic systems is its contributions to societal exploration of 1980s. Through the lens of archetypes and symbolism, Wolfe engages in a societal exploration, dissecting the values and aspirations prevalent during the 1980s. The Masters of the Universe archetype encapsulates the societal adulation of success, while the ambitious trader archetype delves into the opportunistic nature of individuals navigating the intertwined realms of finance and media. The symbolism of Wall Street and office spaces becomes a narrative tool that not only advances the plot but also invites readers to contemplate the broader implications of societal values and the impact of financial systems on individual lives.

This is also unveiled by moral complexities and ethical quandaries of people of Wall Street. In fact, Wolfe's use of archetypes and symbolism delves into the moral complexities and ethical quandaries inherent in the pursuit of success within the financial landscape. Sherman McCoy, as the embodiment of the Master of the Universe archetype, grapples with the consequences of his actions, and his journey becomes a moral commentary on privilege, entitlement, and the repercussions of societal expectations. The symbolism of spaces, particularly the office settings, magnifies these ethical dilemmas, providing readers with a nuanced understanding of the decisions made in the pursuit of financial ascendancy.

This sort of literary tapestry of financial realities is a light shed on such a burgeoning social system as Wall Street in the 1980s. In *The Bonfire of the Vanities*, Tom Wolfe crafts a literary tapestry where character archetypes and symbolism intricately interlace to illuminate the financial realities of 1980s New York City. The Masters of the Universe and ambitious trader archetypes, coupled with the symbolism of Wall Street and office spaces, propel readers into a multidimensional exploration of societal values, moral complexities, and the intricate dance between success and ethical compromises. As readers traverse Wolfe's narrative landscape, they are confronted with reflections of their own societal context, prompting contemplation on the enduring impact of wealth, power, and privilege.

In *Liar's Poker* it is utmost important to navigate the financial arena in which Michael Lewis is plunging his reader in order to decipher the most important archetypes and symbolism. In Michael Lewis's *Liar's Poker*, the

strategic use of archetypes and symbolism transforms the narrative into a compelling exploration of the tumultuous financial world of the 1980s. The archetypes, prominently the "Masters of the Universe" embodied by bond traders and the ambitious trader exemplified by Michael Lewis himself, serve as dynamic lenses through which the novel scrutinizes the ambitions, challenges, and inherent risks within the financial landscape. Within the pages of *Liar's Poker*, the bond traders emerge as archetypal figures representing the "Masters of the Universe.". These characters exude confidence, competitiveness, and a sense of invincibility, mirroring the societal perception of the financial elite during the 1980s. In tandem, the protagonist, Michael Lewis, embodies the archetype of the ambitious trader. His narrative, presented from a first-person perspective, provides readers with a firsthand account of the high-stakes world of bond trading and the relentless pursuit of success.

The symbolism of Wall Street in *Liar's Poker* goes beyond being a mere geographic location; it serves as a powerful representation of the cutthroat competition and high stakes within the financial industry. Wall Street, in this context, becomes a metaphorical arena where financial gladiators engage in battles of wits, strategies, and risks. The symbolism underscores not only the opportunities for financial gain but also the inherent risks and uncertainties that define the landscape. Symbolism is also a matter of spaces and areas. In *Liar's Poker*, office spaces are (re) presented as crucibles. In fact, office spaces within the narrative of *Liar's Poker* transcend their physical attributes to become intense environments where ambitious traders navigate the complexities of the financial landscape. These spaces, laden with symbolism, encapsulate the pressures, competition, and the pulsating energy of financial transactions. The decisions made within these offices reverberate not only through the characters' careers but also impact the broader financial panorama.

Through the strategic use of archetypes and symbolism, *Liar's Poker* captures the essence of the 1980s financial world. The Masters of the Universe archetype exemplified by bond traders reflects the prevailing ethos of financial prowess and dominance. Simultaneously, the ambitious trader archetype personified by Michael Lewis delves into the personal struggles, aspirations, and the relentless pursuit of success in a fiercely competitive environment. A good emphasis is to be put on opportunity and risk. In fact, the novel, through its archetypes and symbols, emphasizes the dual nature of the financial landscape—both as a realm of immense opportunity and a terrain fraught with risks. The Masters of the Universe bask in the glory of financial conquests, while ambitious traders tread a fine line between success and potential pitfalls. The symbolism of Wall Street and office spaces accentuates this dichotomy, inviting

readers to reflect on the intricacies of financial pursuits during that era.

In *Liar's Poker*, Michael Lewis crafts a dynamic exploration of financial realities using archetypes and symbolism as guiding constellations. The Masters of the Universe and ambitious trader archetypes, coupled with the symbolism of Wall Street and office spaces, create a narrative tapestry that immerses readers in the challenges and triumphs of the 1980s financial landscape. As Lewis navigates the corridors of finance, he unveils not only the cutthroat competition and high-stakes maneuvers but also the human dimensions of ambition, camaraderie, and the relentless pursuit of success in a realm where opportunity and risk coalesce.

To unveil common threads, it is necessary to proceed to the comparative analysis of archetypal characters and symbolism in the two novels. In the comparative exploration of Tom Wolfe's *The Bonfire of the Vanities* and Michael Lewis's *Liar's Poker*, a nuanced understanding emerges, revealing common themes in archetypal characters and symbolic significance. Both novels intricately weave the fabric of their narratives by featuring Masters of the Universe and ambitious traders, emblematic figures that embody the ethos of the financial world during their respective eras.

First is the analysis of common archetypal figures as that of Masters of the Universe and Ambitious Traders. The presence of the Masters of the Universe archetype in both novels is striking. Sherman McCoy in *The Bonfire of the Vanities* and the bond traders in *Liar's Poker* epitomize this archetype, radiating confidence, success, and a perception of invincibility. Their characters become mirrors reflecting societal perceptions of financial elites during the 1980s, offering readers a glimpse into the psyche of those navigating the complexities of wealth and power.

Conversely, the portrayal of ambitious traders, embodied by Peter Fallow in *The Bonfire of the Vanities* and Michael Lewis himself in *Liar's Poker*, adds another layer to the comparative analysis. These characters navigate the financial and media landscapes with opportunistic ambitions, showcasing the multifaceted nature of individuals striving for success within the dynamic realm of finance.

Both novels are also a critique of the moral fabric and archetypes and symbols as vehicles for critique. In fact, Both Wolfe and Lewis strategically employ archetypes and symbols to critique the moral fabric of the financial world. Through the lens of Masters of the Universe and ambitious traders, the novels dissect the values and ethical considerations prevalent within their depicted societies. The symbolism of Wall Street and office spaces becomes a canvas for illustrating the impact of power dynamics,

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ethical dilemmas, and professional ambitions on the characters' lives.

This illustration of the impact of power dynamics is also reflecting broader societal values, archetypes and symbols as societal mirrors. The comparative analysis extends beyond the narratives, reflecting broader societal values. By featuring archetypal characters and utilizing symbols laden with cultural significance, both novels provide a mirror through which readers can contemplate the societal norms and expectations surrounding wealth, power, and success. The critique embedded in archetypes and symbols invites readers to question and analyze the moral underpinnings of the financial landscapes depicted in the novels.

The comparative analysis of *The Bonfire of the Vanities* and *Liar's Poker* reveals shared threads in archetypal characters and symbolic significance. Masters of the Universe and ambitious traders navigate the financial landscapes of their times, offering insights into the psyche of those seeking success. Wall Street and office spaces, symbolic entities within the narratives, become conduits for exploring power dynamics, ethical considerations, and professional ambitions. Through this shared exploration, the novels invite readers to engage in a profound reflection on the moral fabric of the financial worlds they portray, transcending the boundaries of fiction to echo the societal values that resonate beyond the pages.

Legal system is biased as the narrator thoroughly exposed flaws in the judicial system through the treatment of Sherman McCoy's case. The novel meticulously portrays the legal system as a realm influenced by racial and class biases. Sherman McCoy, a wealthy white bond trader, becomes a lens through which the narrative scrutinizes the unequal treatment within the legal and judicial apparatus. His experience following a hit-and-run incident highlights the preferential treatment and immediate advantages that white privilege affords, shielding him from the swift and severe consequences that may befall others in different circumstances.

The role of media is so important to unveil how exacerbated is the divide between the communities. As Sherman's case becomes a focal point for the exploration of how white privilege can sway public perception through media coverage, the narrative underscores how media outlets, driven by societal biases, frame Sherman as a "Master of the Universe." This portrayal emphasizes his social status while downplaying the severity of his actions. Here, the media becomes a tool that perpetuates and reinforces the narrative of white privilege, influencing public opinion and contributing to the insulation of individuals with such privilege from the full consequences of their actions.

Sherman's social connections, predominantly comprising individuals from the white upper class, play a pivotal role in shaping the narrative around his actions. The novel suggests that these connections serve as a protective shield, insulating him from the full repercussions of his deeds. This aspect of white privilege highlights the influence of social networks in perpetuating advantages and creating a safety net for those who belong to privileged racial and socioeconomic groups.

The lack of inclusion in the access to resources and opportunities also deepens the class divide. Woven into the narrative is the intertwining of white privilege with access to resources and opportunities. Sherman's financial affluence, influential contacts, and legal representation underscore the advantages that come with being part of a privileged racial and socioeconomic group. The novel adeptly illustrates how these advantages amplify the impact of white privilege, positioning individuals like Sherman in a significantly different socio-economic echelon.

That is the reason why racial dynamics and unequal power are so exposed as symbolic of systems and archetypes within the characters who embody it. While the novel predominantly focuses on white characters, it indirectly touches on racial dynamics. Interactions between white characters and characters of color unveil the unequal power dynamics rooted in racial privilege. This exploration underscores how the privileges enjoyed by white individuals, particularly in contexts like the criminal justice system, contribute to and perpetuate societal injustices.

For instance, this is vehicle through very subtle stereotyping. The narrator of *The Bonfire of the Vanities*, occasionally employs subtle stereotypes related to race, contributing to the portrayal of white characters in a more favorable light. This aligns with broader societal norms and media representations that can reinforce biased perceptions. The subtle stereotyping within the novel reflects the insidious nature of racial biases, even in seemingly neutral or positive portrayals.

In conclusion, Tom Wolfe's *The Bonfire of the Vanities* intricately weaves an exploration of white privilege into its social commentary. Through Sherman McCoy's experiences, the novel illuminates how white privilege manifests in the legal system, media portrayal, social connections, access to resources, racial dynamics, and subtle stereotyping. The nuanced examination invites readers to reflect on the complexities of privilege within a society marked by racial and economic stratifications. Sherman's journey becomes a microcosm through which broader societal dynamics are scrutinized, emphasizing the pervasive impact of white privilege on individual experiences and societal structures.

Unveiling the Depths: Language, Symbols, and Cultural Codes in Financial Narratives

The analysis of language, symbols, and cultural codes is a pivotal lens through which Tom Wolfe's *The Bonfire of the Vanities* and Michael Lewis's *Liar's Poker* reveal the intricate layers of financial activities, symbolisms, and the societal tapestry of the 1980s. This exploration delves into the linguistic choices employed, the symbolism woven into financial jargon, and the examination of ethical codes and cultural attitudes toward financial success. The linguistic choices in these narratives are very revealing. In fact, both novels undertake a meticulous examination of linguistic choices, offering readers a nuanced portrayal of financial activities. In *The Bonfire of the Vanities*, Wolfe crafts a narrative that immerses the audience in the high-stakes world of Wall Street through Sherman McCoy's encounters and dialogues. The language mirrors the confidence, arrogance, and competitive spirit of the financial elites. Similarly, *Liar's Poker* adopts a first-person narrative, with Michael Lewis's language capturing the intensity and adrenaline of bond trading. The linguistic choices in both novels serve as a gateway, inviting readers into the fast-paced and complex realm of finance.

Other symbolism in financial jargon is also revealing. A key aspect of the exploration lies in dissecting the symbolism attached to financial jargon, symbols, and metaphors. In "The Bonfire of the Vanities," the term "Masters of the Universe" becomes a powerful symbol, encapsulating the hubris and self-perception of Wall Street professionals. The symbolism extends to other financial terms, creating a lexicon that reflects the culture and mindset of the characters. In *Liar's Poker*, the metaphor of "Liar's Poker" itself serves as a symbolic representation of the bluffing and risk-taking inherent in bond trading. The novels employ financial language not merely as a functional tool but as a rich source of symbolism, shedding light on the values and attitudes prevalent in the financial landscape.

Among linguistic choices in depicting financial activities is also technical Jargon. Wolfe incorporates technical financial language to immerse the reader in the intricacies of Wall Street. This language reflects the specialized knowledge and expertise of financial professionals. Adding to that is the foraminous amount at stake in such socio-economic strata. As the narrator unfolds the plot, descriptions reveal other symbolism attached to financial Jargon such as symbols and metaphors. For instance, rhetorical flourish is playing a key role in the decoding process of such linguistic choices. Sherman McCoy's internal monologues often feature rhetorical flourishes, showcasing the eloquence and confidence associated with the financial elite. The symbolism around the bond market also symbolizes the heart of financial transactions, and the complex nature of bonds becomes a metaphor for the complexities of financial dealings.

Masters of the Universe: A Symbolic Exploration of Financial Prowess

The term "Masters of the Universe" within the context of Tom Wolfe's *The Bonfire of the Vanities* transcends mere lexical significance; it metamorphoses into a symbol pregnant with meaning, encapsulating the perceived invincibility and power of those situated at the zenith of the financial hierarchy. This symbolic exploration delves into the layers of meaning embedded within the term, unraveling its implications for the characters and the broader narrative.

The other side of the medals with the term of "Masters of the Universe" is the symbolism of invincibility and God-like status of Wall Street traders. The very phrase "Masters of the Universe" carries an aura of omnipotence and invincibility. In Wolfe's novel, this term is bestowed upon characters like Sherman McCoy, who, as a successful Wall Street professional, occupies the upper echelons of society. The symbolism lies in the invincible facade these characters project – an illusion of being beyond the reach of mortal challenges. The term suggests an almost God-like status, where financial success becomes a shield against the vulnerabilities that ordinary individuals might face.

The financial power (re) presentation through such metaphor is also very expressive. At its core, "Masters of the Universe" serves as a succinct representation of financial power. The characters bestowed with this epithet wield not only economic influence but also shape societal narratives and norms. Their decisions reverberate through the financial landscape, affecting markets, businesses, and the lives of those within their orbit. The term becomes a shorthand for the immense influence that these individuals exert, highlighting their ability to navigate the complex and often ethically ambiguous terrain of Wall Street.

The pinnacle of the financial hierarchy is standing such powerful folks who really master the world of finance and its rules and norms. The symbolic resonance of "Masters of the Universe" lies in its association with the pinnacle of the financial hierarchy. It designates individuals who have climbed the ladder of success, accumulating wealth and prestige. The term suggests a hierarchical structure where these financial elites occupy the summit, looking down upon the rest of society. This symbolism extends beyond individual characters and becomes a commentary on the broader stratification of power within the financial world.

Along with such long and hectic way up to pinnacle of the financial hierarchy are many hubris and downfall. While the term exudes an air of invincibility, Wolfe employs it with a

touch of irony. The very hubris associated with being a "Master of the Universe" becomes a precursor to downfall. Sherman McCoy, the embodiment of this term, experiences a dramatic reversal of fortune, challenging the perceived invincibility. The symbolic journey of the term, from a representation of power to a harbinger of downfall, adds layers of complexity to Wolfe's narrative, critiquing the excesses and moral compromises within the financial elite.

The symbolic weight of "Masters of the Universe" extends beyond the confines of Wolfe's narrative, offering a broader cultural commentary on the idolization of financial success. The term reflects societal attitudes that elevate financial achievement to a quasi-divine status. The symbolism becomes a mirror reflecting the values and aspirations of a culture enamored with the notion of invincible financial titans. "Masters of the Universe" is not a mere descriptor but a loaded symbol within *The Bonfire of the Vanities*. It embodies notions of invincibility, financial power, hierarchical stratification, and societal values. The term's journey from symbolizing prowess to signaling downfall contributes to the narrative's richness, inviting readers to ponder the implications of idolizing financial success and the complexities embedded in the lives of those deemed masters of their financial universe.

Tom Wolfe's *The Bonfire of the Vanities* immerses readers in a world rife with ethical dilemmas, particularly within the financial realm. Characters, notably Sherman McCoy, grapple with moral challenges that stem from the pursuit of wealth and success. The novel becomes a canvas on which the ethical fabric of the financial world is scrutinized. Sherman's involvement in a hit-and-run incident becomes a focal point, unraveling the ethical compromises that individuals, driven by ambition and societal pressures, are willing to make.

Cultural Attitudes: Within the intricate tapestry of Tom Wolfe's *The Bonfire of the Vanities*, a penetrating critique emerges, shining a spotlight on cultural attitudes towards financial success. The novel becomes a searing examination of societal values, unraveling the tensions that arise when aspirations for material wealth collide with the stark consequences of financial excess. As characters traverse the opulent landscapes of 1980s New York City, Wolfe dissects the prevailing ethos that venerates financial achievement as the pinnacle of success. This cultural attitude, glorifying affluence and social status, is laid bare, revealing the moral complexities entwined with the pursuit of wealth. The narrative provocatively challenges readers to confront the societal norms that underpin the relentless pursuit of financial prosperity, inviting reflection on the ethical and social implications inherent in a culture that places material success at its core."

b. A Symbolic Exploration of Wall Street's moral decay through the term "Big Swinging Dicks"

Language, Symbols, and Cultural Codes in *Liar's Poker* are also very insightful literary items. Linguistic choices in depicting financial activities are the characteristics of financial literacy blended with a sort of slang. In fact, jargon and slang Lewis utilizes in the novel is prevalent in bond trading during the 1980s, providing an insider's perspective and capturing the unique language of the financial world.

Unlike Wolfe's novel, narrative's voice in Lewis's L*iar's Poker* is the first-person narrative. The latter reflects Lewis's personal experience, using language that conveys the intensity and competitiveness of the trading floor. Therefore, symbolism attached to financial jargon, symbols, and metaphors is very strong. For instance, the term "Big Swinging Dicks" becomes emblematic of the traders' bravado and the aggressive culture within Salomon Brothers. It prominently featured in Michael Lewis's *Liar's Poker*, is a colloquial expression used within the context of the competitive and testosterone-driven atmosphere of Wall Street during the 1980s. This term, laden with symbolism and cultural significance, vividly captures the aggressive and assertive nature of bond traders in the male-dominated world of finance. The metaphorical use of "Big Swinging Dicks" underscores the bravado and self-assuredness associated with those who wield power and influence in the high-stakes arena of bond trading.

The term implies a sense of dominance, with traders boasting about their success and financial prowess. It serves as a reflection of the hyper-masculine culture prevalent on the trading floor, where individuals vie for status and recognition. The metaphor of "swinging dicks" suggests a display of confidence and assertiveness, further emphasizing the competitive spirit that permeates the financial industry. The term encapsulates the larger-than-life personalities and egos that characterized the Masters of the Universe during this era.

However, beneath the surface bravado, the term also carries a satirical undertone. Lewis deploys humor and irony to shed light on the absurdity of the hypercompetitive culture and the inflated self-importance of those involved. In doing so, he offers a critical commentary on the excesses and ethical dilemmas inherent in the financial world, using language and symbolism to illuminate the darker facets of Wall Street during the 1980s. The term "Big Swinging Dicks" becomes a lens through which the novel explores the impact of unchecked ambition and the consequences of a culture that glorifies financial success at any cost.

Thus, the financial lust of Wall Street's actors is to contrast with the sexual lust (re) presented in the term "Big Swinging Dick" incarnated by the bond traders. The focus on

mortgage bonds serves as a metaphor for the financial innovations and risks that characterized the era. The pursuit of financial success reflects societal expectations, and characters grapple with the pressure to conform to cultural norms. The narrative delves into ethical challenges faced by bond traders, highlighting the blurred lines between ethical and unethical behavior. Lewis critiques cultural attitudes that prioritize financial success without fully acknowledging the moral implications of financial practices.

Also revealing are ethical codes and Societal expectations. The exploration extends beyond linguistic choices to the consideration of ethical codes, societal expectations, and cultural attitudes toward financial success. In *The Bonfire of the Vanities*, ethical dilemmas arise as characters navigate a world where financial success often comes at the expense of moral compromises. The novel critiques the ethical codes prevalent in the financial elite and exposes the societal expectations that contribute to these moral quandaries. *Liar's Poker* similarly delves into the ethical dimensions of bond trading, questioning the norms and values that govern the financial industry. Both novels, through their narratives, invite readers to confront the ethical complexities woven into the pursuit of financial success.

Central to the analysis is an exploration of cultural attitudes towards financial success. In both novels, the characters' actions and decisions are shaped by societal norms and expectations related to wealth and accomplishment. *The Bonfire of the Vanities* scrutinizes the cultural codes that dictate how individuals are perceived based on their wealth, occupation, and social connections. *Liar's Poker* dissects the cultural attitudes within the high-pressure world of bond trading, examining how success is measured and the impact of financial achievements on individuals' identities. The novels collectively provide a comprehensive view of how cultural attitudes influence and are influenced by the financial landscapes they depict.

The analysis of language, symbols, and cultural codes in *The Bonfire of the Vanities* and *Liar's Poker* unravels the intricate layers of financial narratives. The linguistic choices, symbolism, and exploration of ethical codes and cultural attitudes provide readers with a profound understanding of the values, challenges, and complexities embedded in the financial worlds of the 1980s. The novels transcend mere storytelling; they serve as cultural artifacts that reflect, critique, and invite contemplation on the language and codes that shape our perceptions of financial success and its ethical dimensions.

The Bonfire of the Vanities and *Liar's Poker* employ language, symbols, and cultural codes to navigate the complex terrain of high finance. The linguistic choices,

symbolic elements, and ethical explorations contribute to the novels' authenticity and provide a lens through which readers can analyze the impact of financial practices on individuals and society. The novels question the cultural attitudes towards financial success and underscore the ethical challenges inherent in the pursuit of wealth.

III.   CONCLUSION

In conclusion, this extensive exploration of cultural representations of Wall Street, as depicted in Tom Wolfe's *The Bonfire of the Vanities* and Michael Lewis's *Liar's Poker*, has been guided by a structuralist analysis that unveils universal structures and codes within the financial and social realms. The journey through the structuralist critique has illuminated binary resolutions, shared themes, and the interconnectedness of various societal structures, offering readers a profound insight into the intricate relationship between finance and broader societal and cultural contexts.

The structuralist critique of *The Bonfire of the Vanities* and *Liar's Poker* has provided a lens through which to dissect universal structures, binary resolutions, and their profound implications on cultural representations. Tom Wolfe's narrative skillfully navigates through social hierarchies and the legal system, exposing universal structures that echo broader societal norms. The binary resolution in Wolfe's work, particularly through Sherman McCoy's fall from grace, acts as a catalyst for critical examination of cultural representations, laying bare the moral implications of financial excess.

In a structuralist critique, *The Bonfire of the Vanities* and *Liar's Poker* offer readers a glimpse into universal structures and codes within the financial and social realms. The binary resolutions in both narratives act as catalysts for reflection on cultural representations and societal values, inviting readers to reconsider the structures that govern finance, question the ethics of individual and institutional behaviors, and contribute to a nuanced understanding of the complexities within the financial world. These novels collectively emphasize the interconnected nature of societal structures and the potential for change in cultural representations through thoughtful examination.

Social Commentary is embedded in the two novels. In fact, both Wolfe and Lewis set insightful critical glance at Wall Street of 1980s and its impact of the society thereof.

The Bonfire of the Vanities by Tom Wolfe appears as an insightful critique on excess, moral decay, and financial greed in the world of finance. Wolfe's social commentary dissects the social strata of New York City and the privileged world of Wall Street elites. The term "Masters of the Universe" encapsulates the influence of high-powered

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financial figures. The novel delves into class and racial tensions, materialism, excess, and the media's role in shaping perceptions. It serves as a critique of moral decay within the financial industry, emphasizing the compromises individuals make for success.

Liar's Poker by Michael Lewis appears as a good critique to the outcome of strong financial greed. Lewis's social commentary offers a critical examination of Wall Street culture in the 1980s. The memoir provides an insider's perspective on the corporate culture at Salomon Brothers, emphasizing the ambition, competitiveness, and risk-taking prevalent on Wall Street. Lewis explores the personal toll of financial culture on individuals, highlighting the psychological and emotional challenges faced by those working in the industry. "Liar's Poker" raises questions about the human cost of prioritizing financial success.

In both novels, Wolfe and Lewis use their storytelling prowess to provide readers with not just narratives but sociocultural commentaries on the financial world, reflecting on ambition, greed, moral compromises, and the enduring legacy of Wall Street's cultural landscape.

Michael Lewis, in *Liar's Poker*, ventures into the corporate hierarchies of Salomon Brothers, unraveling universal structures within the financial industry. The binary resolution in Lewis's narrative, marked by his departure from Salomon Brothers, challenges the dichotomy between individual ambition and institutional hierarchies, urging readers to reflect on the broader implications of financial structures on individuals and society.

A comparative analysis of both novels reveals shared themes in questioning hierarchies, critiquing cultural representations, and delving into the ethical dimensions of financial practices. The binary resolutions in both narratives act as pivotal moments that transcend individual stories, profoundly impacting cultural representations and prompting a reassessment of societal values governing the financial landscape.

The interconnectedness of various structures, as depicted in both novels, highlights the intricate web of societal structures and their interdependence. This study, adopting a structuralist approach, has strived to uncover the underlying structures, binaries, and symbolic systems contributing to the cultural representations of Wall Street during the 1980s.

Looking ahead, this exploration suggests avenues for further research in the field of cultural representations of Wall Street. The evolving societal attitudes and their potential influence on future depictions present a rich area for investigation. The proposed systematic approach outlined in this article plan, encompassing the analysis of universal structures, binary resolutions, and symbolic systems, offers a foundation for future studies to deepen our understanding of the complex dynamics between finance and broader cultural contexts.

In essence, this analysis contributes to the ongoing dialogue surrounding Wall Street's cultural representations, encouraging readers to question prevailing norms, scrutinize ethical considerations, and contemplate the potential for change within the intricate fabric of the financial world.

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The Effects of Using "Elsa Speak app" on the Enhancement of College Students' English-Speaking Skills

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Abstract– Mobile-Assisted Language Learning (MALL) revolutionizes education by utilizing mobile devices to extend learning beyond traditional settings. This study aims to explore the effects of the ELSA Speak app on English-speaking skills and students' attitudes towards the use of the app at a college in Ho Chi Minh City, Vietnam. The research involved fifty English students divided into control and experimental groups. It employed pretest and posttest, and a questionnaire for quantitative data collection. Both descriptive and inferential statistics methods were used for data analysis. The results indicated that ELSA Speak effectively enhanced students' English speaking skills; it was also revealed that students had positive attitudes towards the use of the app. The study provided recommendations for both teachers and learners in utilizing mobile applications, specifically ELSA Speak to improve English speaking skills in the Vietnamese context.

Keywords— Mobile-Assisted Language Learning, ELSA Speak, English-speaking skills, college students, Vietnamese context

I. INTRODUCTION

The late 20th and early 21st centuries witnessed a surge in Internet usage, leading to a significant increase in mobile phone and computer users. The multi-functionality of contemporary mobile technology, extending beyond traditional oral communication, allows users to access the Internet for information retrieval, email communication, e-book reading, and more. Mobile phones have become catalysts for self-study and education, offering flexibility in terms of time and space. The advent of mobile devices in 1993 had a profound impact on education and language learning, ushering in an era of ubiquitous learning experiences (Miangah et al., 2012). The integration of technology in education, marked by the prevalence of computer-assisted language learning (CALL) and mobile-assisted language learning (MALL), has become common in the 21st century. Teachers have embraced technologies such as speech recognition software, CD-ROMs, Internet resources, and computer-based tasks to enhance English language teaching, making it more efficient and encouraging self-study among learners (Donaldson & Haggstrom, 2006). The demand for technology that complements traditional methods is evident, challenging educators to develop courseware for pedagogical and technological purposes.

In EFL learning, speaking skills are considered to be challenging, especially in large groups, limiting practice and correction time (Hall, 2004). At Vietnamese colleges, students are supposed to face limitations in communication and English usage. That is why they need supports from technology to enhance their speaking skills. Despite diverse studies on technology used in EFL learning, research on the impact of ELSA Speak in the Vietnamese educational context is limited, emphasizing the potential contribution to enhancing students' English-speaking skills. The study attempts to fill this gap and aims to examine the effects of "ELSA Speak app" on college students' enhancement of English speaking skills. It is expected that the study will offer valuable insights for enhancing speaking skills. This

study attempted to address two research questions as follows:

a) What are the effects of using ELSA Speak app on the enhancement of students' English speaking skills?

b) What are the students' attitudes towards the use of ELSA Speak app to enhance students' English speaking skills?

II.   A BRIEF LITERATURE REVIEW

2.1. Benefits and challenges of mobile application in language learning and teaching

Researchers emphasize the advantages of integrating technology into language teaching and learning. In terms of vocabulary acquisition, mobile apps, according to Chun and Plass (1996), effectively enhance L2 vocabulary acquisition through a combination of text, picture, and video, providing extensive language exposure. They assert that language input, as per SLA theories and empirical evidence, is essential for phonological features, vocabulary, and pragmatic use. Mobile applications, with audio and video series, are deemed excellent tools for frequent and automatic L2 acquisition. Regarding grammar enhancement, Donaldson and Haggstrom (2006) highlight the importance of meaningful communication tasks, with chat-rooms and discussion forums facilitating such activities. Students find online grammar exercises, video dialog, and drills beneficial, with the latter being more understandable than textbook explanations. Particularly in developing speaking skills, mobile apps may offer potential improvements of pronunciation and interaction over traditional teacher-student model. Despite these benefits, challenges in using mobile apps cannot be avoided, including teachers' confidence in technology integration, facility shortages, technical issues, and students' learning preferences and ability.

2.2 Learners' attitudes towards mobile-assisted language learning

Learners' attitudes, strategies, and skills, as articulated by Nunan (2000), play a pivotal role in determining language proficiency. Attitude is the way that people think or behave towards something that shows how they feel. Language learning is inextricably linked to attitudes (Starks & Paltridge, 1996). Positive language attitudes enable learners to have a positive perspective toward learning as claimed by Karahan (2007). Obviously, attitudes may be very important in language acquisition as they seem to have an impact on student's success or failure in their studies. Wenden (1991) argue that attitudes consist of three aspects: cognitive, affective, and behavioral.

Cognitive aspect deals with a person's beliefs or knowledge about an attitude object. As for the cognitive component of language attitudes, it is language learners' beliefs about the knowledge they receive and their understanding during language learning. Affective aspect refers to a person's feelings and emotions towards an object. They may express their likes or dislikes towards surrounding objects or situations. And behavioral aspect refers to how the individual behaves and reacts to an object in particular situations. Masgoret and Gardner (2003) highlight the impact of attitudes toward the learning environment on motivation and achievement, reinforcing the interconnected nature of cognitive, affective, and behavioral aspects in effective language teaching and learning.

III.   METHODOLOGY

3.1 Research site and participants

The research was conducted at Vien Dong College (VDC) in Ho Chi Minh City, Vietnam. It has been known for its multidisciplinary training system since its establishment in 2007. Offering diverse programs, VDC focuses on quality education with experienced teachers, modern facilities, and international partnerships. Students are required to achieve a foreign language certificate, equivalent to B1 Level according to the European foreign language competency framework. To achieve that goal, apart from professional human resources, the college also invests in facilities for English language teaching and learning.

The study involved 50 students from an introductory English class. They were easily accessible and readily available for participating in the experiment. Twenty-five students were designated as the control group, and the remaining 25 students, the experimental group. They were aged from 18 to 21.

3.2 Research instruments

Two data collection instruments were employed in this study, including tests (pretest and posttest) and a questionnaire. The pretest and posttest scores were used to measure the effects of "ELSA Speak app" on students' English speaking skills. The structure of the pretest and post-test were the same, including 2 parts conducted to measure the students' ability to speak English before and after treatments in the study. The rating criteria for evaluating students' speaking performance was based on a five-band rating rubric including Pronunciation, Vocabulary and Grammar and then the scores were calculated and ranging from 1 as the lowest to 10 as the highest.

The questionnaire consists of two parts. Part 1 are items about the demographic information of the participants, including gender, age. Part 2 consists of 24 items about students' attitudes towards "Elsa Speak app" concerning cognitive, affective and behavioral aspects. Furthermore, the questionnaire items are based on a four-point Likert scale: from "strongly disagree to strongly agree". The Cronbach's alpha indexes of the questionnaire are 0.81 for 9 cognitive items, 0.71 for 5 affective items, and 0.75 for 7 behavioral items, so the reliability of the questionnaire is acceptable.

3.3 Procedures for data collection and analysis

After the participants of the two groups completed the pretest, the experimental group was consecutively treated under ELSA Speak integrating activities in 8 weeks starting from November 8th, 2022. The control group, however, received the lessons without ELSA Speak integration. At the end of the course (in the tenth week), a post-test was given to both groups with the same test format and rating procedure. The questionnaire was designed in Vietnamese to make it comprehensive for learners and avoid misunderstanding. It was allocated to the participants after the experiment (in the eleventh week). The researcher explained the purpose of the questionnaire, the expected duration, and the confidentiality of the research. 25 participants in the experimental group had 30 minutes to complete it on the same day.

For analyzing the data collected from the tests and questionnaire, SPSS was used. Regarding the pre-test and post-test, the scores of each group were calculated and compared using the independent samples T-test to determine whether there are statistically significant differences between two means on a pre-test and a post-test in an experiment. Inferential statistics were used. Necessary indicators: Mean, Mean Difference, and Sig. (2-tailed) of the pre-test and post-test results of the two experimental and control groups were calculated and compared. Descriptive statistics were used for questionnaire data. Mean and standard deviation were calculated. Mean scores were categorized to interpret levels of agreement. Based on calculated interval coefficient for three intervals in four points (4-1=3), intervals with the range of 0.75 (3/4) were arranged. The following criteria in the Likert type scale were used to interpret the data: strongly disagree (1.00 - 1.75), disagree (1.76 - 2.50), agree (2.51- 3.25), and strongly agree (3.26 - 4.00).

IV.   RESULTS AND DISCUSSION

4.1 Result of the study

4.1.1 Effects of ELSA Speak app on the enhancement of English speaking skills

The Descriptive Statistics and Paired-Samples t-test were utilized to compare the mean scores of the speaking competence within the control group and the experimental group in the pre-test and post-test. The results are depicted in the tables below:

Table 4.1 Descriptive Statistics of the mean scores within the control group and the experimental group before and after the treatment

Group	Test	N	Minimum	Maximum	Mean	Std. Deviation
Control	Pre-test	25	2	7	3.560	1.386
	Post-test	25	4	7	4.640	0.907
Experimental	Pre-test	25	2	5	2.880	0.881
	Post-test	25	4	8	5.480	1.005

Table 4.2 Comparative results of the mean scores within each group in the pre-test and post-test

Pre-test and Post-test	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Control	1.0800	0.9092	0.1818	0.7047	1.4553	5.939	24	0.000
Experimental	2.6000	0.9574	0.1915	2.2048	2.9952	13.578	24	0.000

The results of these two tests indicated that both the control and experimental group's performance on speaking skills improved after the treatment. While the Mean score of the control group was above the experimental group (M: 3.56 > M: 2.88) in the pre-test, the results reversed since the Mean score of experimental group (M= 5.48) was higher than the control group (M= 4.64) in the post test.

Though there was a significant difference within two groups after the treatment, it indicated that the experimental group's speaking ability much more remarkably enhanced after the treatment. An overview of two groups' performance of speaking ability in the pre-test and the post-test is illustrated as in figure 1 below.
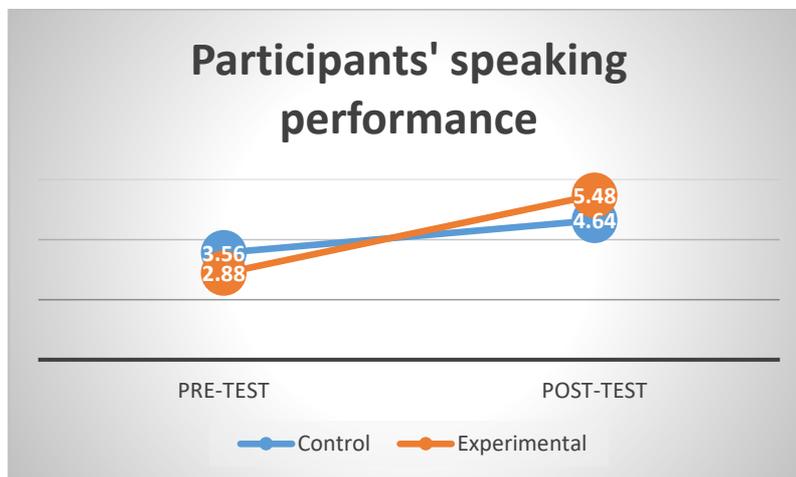
Fig.1 Speaking performance of the control group and experimental group in the pre-test and post-test

4.1.2 Students' attitudes towards the use of ELSA Speak app in learning English speaking skills

Cognitive aspect

The data displayed in Table 1 shows that most participants agreed on the effectiveness of ELSA Speak for learning English (Item 1) with M=3.16 & St.D = 0.68, the enhancement of ELSA Speak (Item 2) with M = 2.84 & St.D = 0.80, reflecting that students' belief that consistent time spent on ELSA contributes to their learning improvement. Additionally, Item 3 with M=3.12 & St. D=0.80 supports

the notion that ELSA Speak enhances English pronunciation. The convenience of accessing educational resources is highlighted in Item 4 with M = 3.12 & St.D = 0.84, while trustworthiness and reliability are confirmed in Items 5 and 6 with M = 2.29 & 3.00 and St. D = .75 & .64 respectively. Most of the students also reported that learning with ELSA Speak enhanced their motivation (item 7) with M = 2.50 & St.D = 0.86, and helped form disciplined study routines (Item 8) with M=3.00 & St. D = 0.64 and emphasized gratitude for enhanced communication precision (Item 9) with M = 2.76 & St.D = 0.72

Table 1: Descriptive Statistics of cognitive aspect

No	Item	N	Mean	St.D
1	I believe that using ELSA Speak App in learning English speaking skills is very effective.	25	3.16	.688
2	I find that the use of ELSA Speak App has enhanced the English learning process.	25	2.84	.800
3	I realize that ELSA Speak has improved my English speaking and pronunciation.	25	3.12	.726
4	ELSA Speak has provided me the greater convenience in looking for learning materials.	25	2.72	.843
5	ELSA Speak is my trustworthy and reliable companion in the English learning journey.	25	2.92	.759
6	ELSA Speak is a trustworthy application with positive ratings and reviews.	25	3.00	.645
7	My motivation has been enhanced by using ELSA Speak App inside and outside the classroom.	25	2.60	.866
8	ELSA Speak helps me to develop a diligent English studying habit.	25	3.00	.645
9	ELSA Speak helps me express my ideas and thoughts better than before.	25	2.76	.723

Affective aspect

The data displayed in Table 2 points out that most students agreed on the benefits of ELSA Speak in terms of "providing interesting learning process" (Item 10) with M=2.88 & St.D = 0.726, "feeling excited when learning with this application" (Item 11) with M=2.68 & St.D =

0.748, showing that students are eager learning on this platform, "not feeling confused while interacting on ELSA Speak" is highlighted in Item 12 with M = 2.92 & St. D = 0.909; simultaneously, "having good emotion and confidence" were also reported in Item 13 and 14, with M=3.00 & 3.04 and St.D = 0.764 & 0.676 respectively.

Table 2: Descriptive Statistics of affective aspects

No	Item	N	Mean	St.D
10	I find it interesting to use ELSA Speak App in learning process inside and outside the classroom.	25	2.88	.726
11	I feel excited when I learn English with ELSA Speak App.	25	2.68	.748
12	I do not get anxious when I learn English speaking skills and pronunciation with ELSA Speak App.	25	2.92	.909
13	Studying English speaking skills with ELSA makes me have good emotions (feelings).	25	3.00	.764
14	I feel confident to use ELSA Speak App to learn English speaking skills and pronunciation.	25	3.04	.676

Behavioral aspect

The provided data in Table 3 indicate that most participants eagerly "involved in the lesson with the help from ELSA Speak" (Item 15) with M=2.20 & St.D = 0.500. They also admitted to "favour ELSA Speak as their main English-learning tool outside classroom" (Item 16) with M=2.52 & St.D = 0.770. Moving on to Item 17 with M=3.04 & St.D = 0.676, it presents the "enjoyment of practicing English speaking". While Item 18 (M=3.12, St.D = 0.600)

suggests that the participants were open to continuous practice using ELSA Speak beyond the duration of this course, it is also highlighted in Item 19 with M=2.52 & St.D = 0.918 that ELSA's users find "motivation to start a conversation in English after using the app". Moreover, ELSA Speak was prioritized to "use during leisure time" by participants as shown in Item 20 (M=2.28, St.D = 0.843). Lastly, Item 21 with M=3.12 & St.D = 0.726 shows that students took pride in advocating ELSA Speak as the optimal English learning application.

Table 3: Descriptive Statistics of behavioral aspect

No	Item	N	Mean	St.D
15	I am actively using ELSA Speaking during the lesson.	25	2.20	.500
16	Beside homework I opt for ELSA Speak for extra practice.	25	2.52	.770
17	I really enjoy using ELSA Speak for practicing speaking skills.	25	3.04	.676
18	I am willing to continue practicing with ELSA Speak after this course.	25	3.12	.600
19	Learning through ELSA encourages me to converse with each other in English.	25	2.52	.918
20	I spend more time on ELSA Speak than other social media platforms.	25	2.28	.843
21	I have a sense of pride recommending ELSA Speak as my main English learning application.	25	3.12	.726

4.2 Discussion

The study identifies two key findings in investigating the impact of ELSA Speak on English-speaking skills. Firstly, there is a significant difference in

post-test scores between experimental and control groups, affirming the ELSA Speak app's positive impact on speaking skills in pronunciation, grammar, and vocabulary. ELSA Speak proves to be effective for vocabulary

acquisition, integrating texts, pictures, and videos for enhancing L2 vocabulary learning (Chun & Plass, 1996). The app facilitates contextual learning, addressing concerns about isolated vocabulary memorization. Grammar improvement, despite controversy on teaching methods, is achieved by combining textbook knowledge with contextual usage in the app. ELSA Speak also enhances pronunciation, offering personalized assessments and self-correction opportunities, addressing challenges in traditional classroom correction methods (Engwall & Bälter, 2007). Haryadi and Aprianoto (2020) already studied the impact of integrating pronunciation apps in teaching speaking and found increased participation and the boost in learning autonomy of the students; ELSA Speak also proved to be the optimized AI-based learning platform.

Secondly, regarding students' attitudes toward the ELSA Speak app, the findings provide comprehensive insights into the effectiveness of the app. It was found that cognitive attitude was prominent (62.8%), followed by affective (11.4%) and behavioral (17.1%) attitudes. Students express positive attitudes towards the use of the app in learning English speaking skills. In a similar study, Darsih et al.'s (2021) study revealed that ELSA Speak app enhanced speaking skills, notably pronunciation. The findings of the current study are consistent with those of Azar and Nasiri (2014), Rossing et al. (2012), and Ortega (2020), revealing that students showed interests and enthusiasm in learning English with this app.

V.   CONCLUSION

This study made an attempt to investigate the effects of ELSA Speak app on English speaking skills and student's attitudes towards the us of this app. Based on the findings, the study provides several recommendations. Teachers need to develop their own digital literacy skills to effectively navigate and use mobile devices and apps. In addition, they need to modify their lesson plans to integrate mobile-assisted speaking activities as mobile devices provide students with the opportunity to practice speaking skills outside the classroom. Teachers and educators can help students develop positive behaviors toward mobile-based learning by guiding them on the effective use of these apps and integrating them into a blended learning approach. As a language learning app, ELSA Speak (app) is designed to focus on specific skills. The use of ELSA Speak can increase their speaking skills and motivation as it allows learners to engage with the language in a fun and interactive way. Students should be advised to use this app not only in class but outside class as well.

This research delves into the impact of the ELSA Speak on students' speaking ability in the Vietnamese

context. Despite positive findings were explored, limitations cannot be avoided due to a small number of participants and short time for treatment. It therefore suggests that further research should have larger sample sizes, and invite teachers to participate in studies.

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The Tonology of Simple and Complex Infinitives in Meru Language of the Northeastern Tanzania

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Abstract— *This study describes the tonology of infinitives in Meru, a Bantu language spoken in Northeastern Tanzania specifically to identify behavior of tone in simple and complex infinitives. The study was guided by the Auto-segmental phonological theory introduced by Goldsmith, (1976) in data analysis to determine different behaviors of tone in these infinitives. The study was conducted in Arumeru district as the targeted population was only Meru native speakers and from these population data were collected through introspection and interview and responses produced were recorded. The methodology used was qualitative. The study indicates that, simple infinitives behave based on the number of syllables that form a root or stem. Accent is assigned at first syllable of a stem and there are processes involved for one to get the acceptable tone patterns and these are; Stem Accent Assignment, Accent-BTM Association, Melody Association, High Spread and finally Output. For the case of simple infinitives with six syllables further processes are involved and they are; Stem Accent Copying after Stem Accent Assignment, and tone simplification after High spread. Complex infinitives appeared differently from simple infinitives on how tone is marked since object marker (OM) is found and it receives an accent and in such instances, the accent assigned at the first syllable of a stem becomes inferior and get deleted. After that, the accent assigned at the object marker spreads rightward. It has been concluded that tone has very important significances as it describes the way meaning can change based on where accent is assigned in Bantu languages including Meru and for that reason; there is a need for further study on tone at nominal, phrase and sentence level.*

Keywords— *Tone, toneless, pitch, toneme, tonology, analogy, contour and infinitive.*

I. INTRODUCTION

Tone has been discussed by different scholars in Bantu languages. Massamba, (1984) in his study on Ci-Ruuri shows that tone can be used to mark and change meaning of lexeme and grammatical category of such lexeme. Harjula, (2004) studied tone in Kiha and he came up with results that in Kiha, tone is handled at both lexical and grammatical level. Another study was done by Matondo, (2006) in Kimunang'weli dialect of Kisukuma and he reported that tonal transfer in Bantu languages is determined by two factors such as stem length of un-reduplicated stem and stem copied in reduplication. Chongowe et al (2022) also did a study on Kinguu simple

and complex infinitives to investigate their behaviors and the result show that there is High tone spread, shifting and penultimate back hopping.

Mwita, (2009) reported what he did concerning tone in Kuria language that High Tone Spread (HTS) is predictable and as a result it produces different meanings. In addition to that, Zulu language is tonal and tonal systems carry lexical and grammatical functions according to the study done by Samuel, (2013).

All these studies have tried to prove what Hyman, (2013) claims that most African languages are tonal. The studies insist that tone affect meaning at lexical and grammatical

categories but no any study that has been found discussing tone of infinitives in Meru although these studies give highlights on how tone behaves in the studied languages. The studies have not explained anything about tone in Meru language. That being the case, the researcher was interested to fill such gap specifically to identify behavior of tone in simple and complex infinitives.

II.   BACKGROUND INFORMATION OF THE MERU LANGUAGE

Meru language is a language spoken by Wameru or Meru, which are Bantu tribe located on the foothills of Mount Meru. Kimeru has alternative names which are; Kirwa, Kirwo, or Rwo (Thomas, 1997). The Meru, a Bantu-speaking people came first about three hundred years ago, arriving from Usambara area together with the first Machame, Chagga whose Bantu language is very closely allied to Meru.

Meru language is spoken in Arusha region specifically at Arumeru district. Arusha region shares its northern borders with the Republic of Kenya. To the northeast, Arusha region borders to Kilimanjaro region. Further east is Tanga region. To the south Dodoma region is found, where the capital city of Tanzania is situated. To the west, Manyara region is found and to the northwest Mara region. Arusha region combines both high lands which include Mount Meru (4,566M asl) and low land. Arumeru District as an area of the study is one of six Districts found in Arusha Region of Northeastern Tanzania. It is bordered to the north, west and southwest by Monduli District and to the east by the Kilimanjaro Region.

The other information about Arumeru includes; Latitude: 3 30` 44``S. Longitude: 36 55` 38``E. Feature description: admin: District. Area/state: Arusha. Other alternative names: Arusha. Country: Tanzania. Country ISO code: TZ. The total area inhabited by the Meru people covers about 300 square miles that is both West; East and South part of Mount Meru with the total population of 50, 225 according to the census report of 1965, (Moore, et al., 1977: 97) but this population may have increased.

According to Lewis, (2013) in his book entitled as "Ethnologue: Language of the World", Meru as Bantu Language has been classified as: Niger-Congo, Atlantic-Congo, Volta-Congo, Benue-Congo, Bantoid, Southern Narrow Bantu, Central, E. Chagga [E61]; language spoken in Tanzania with an alternative names Kirwa, Kirwo or Rwo. Other information about this language is that, it is not related to Kimiiru (Mir) language spoken in Kenya as many people thought (Lewis, 2013 and Guthrie, 1948).

III.   THEORETICAL FRAMEWORK

The study was guided by Auto-segmental phonological theory (AP) introduced by Goldsmith (1976) in analyzing the behaviors of tone in simple and complex infinitive verbs in Meru language. He says that certain feature groups such as tone versus segmental features, define independent levels of representation (auto-segments) and that there is no a one to one relationship between the number of segments in a string. Auto-segmental phonology is a theory of non-linear phonological representation which was developed in the mid and late 1970s, as a response to certain problems resulted in the phonological theory of that time.

The theory was introduced in order to overcome the weaknesses of developing an adequate theory as used in the work of Williams, (1971) and Laben, (1973); who were the first to introduce non-linear structures into generative phonology in their treatments of tone systems in West African languages such as Margi, Igbo and Mende. In the model proposed by these writers, underlying tones were represented on separate tiers from the feature matrices representing vowels and consonants; they were subsequently merged with these matrices by Tone Mapping Rules that applied in the course of derivation, creating single-tiered representations in surface structure.

The principle innovation of auto-segmental phonology, as presented by Goldsmith (1976), was the idea that tone mapping rules do not merge tonal and segmental representations, but associates their elements by means of formal entities known as Association Lines. In this framework, phonological representations consist of parallel tiers of phonological segments, both tonal and segmental (Jane, 1992).

Elements of each tier, called auto-segmental, are sequentially ordered; elements of adjacent tiers are simultaneous if and only if they are linked by association lines. In this model, all tiers remain independent throughout derivations: at no point is the tonal tier merged with segmental tier.

A further innovation of auto-segmental theory is the set of universal principles termed Well-Formedness Conditions (WFC), which govern the multi-tiered structure of the representation. These principles not only define the set of theoretically possible inter-tier configurations; they also trigger the operation of a set of universal repair mechanisms, often termed Association Conventions, whenever configurations that violates them arise.

In the classical version proposed in Goldsmith, (1976), the principles of auto-segmental association are as follows;

(a). Associate tones and syllables (tone-bearing units) one to one from left to right.

(b). Well-Formedness Condition: at each stage in the derivation, each vowel must associate with at least one tone, and each tone must be associated with at least one syllable.

(c). No-Crossing of Lines: association lines may not cross.

Theoretical examples;

(1)   (i) CV CV   CV CV   Segmental tier

                               Association lines

                     L   H   L   Tone tier

         (ii) CV CV   CV CV

                     L   H   L   Well-Formed Condition.

         (iii) CV CV   CV CV

                     L   H   L   Violation of WFC

In the representation of phonological phenomena by using linear sequences of segments and association lines in WFC. Example (iii) shows that association line crosses, and in this case, Well-Formed Condition has been violated.

IV.   TONE IN MERU LANGUAGE

Meru is tone accent language. Based on the different data, it has been proved that tone can be assigned to multiple syllables in a single word which is different from purely tone languages (Mary, (1986). In Meru language, tone is assigned based on the accents based on the number of syllables. In Meru, tone is realized at both lexical and grammatical levels as clarified here below;

A. Grammatical Tone in Meru

It is claimed that in many African languages, tone is mostly at grammatical level than in lexical level. To speak about tone in language especially at grammatical level, verbs are the core center for such discussion; that, tone does functions in verbs to show some verb aspects or tenses. In Meru language, grammatical tones are realized as follow;

	Meru Verbs	Gloss
(2)	(i). kusíkyíyény	"to cover for each other"
	(ii). kufíngyíyény	"to tie for each other"
	(iii).kutúnse	"to preserve"

The data above prove the presence of the grammatical tone in Meru language and the way meaning in those verbs change based on the Melodic high assignments.

B. Lexical Tone in Meru

Apart from grammatical tone, lexical tone is common in Meru language. This tone bases on lexical level as there are words with the same form and spelling but different in meanings that come as a result of where exactly High tone is assigned. In these words, tone assignment is what disambiguates these ambiguous words. Lexical tone in Meru is clarified by data here below;

	Meru words	Gloss
(3)	(i). Ndá	"lice"

	Ndà	"banana tree/ banana farm"
(ii).	Nrí	"tree or traditional medicine"
	Nrì	"knee"
(iii).	Mbóra	"blesses"
	Mborá	"a woman"

The above words prove the presence of tone at lexical level.

Based on the data above, it is obvious that Meru language is tonal. Tone is realized at both lexical and grammatical level. Tone at these two levels can be used to differentiate meaning of words and in other instances to disambiguate ambiguous words at lexical and grammatical level. Due to the fact that Meru is tonal language, it is then easy for linguists to classify it by using tone as parameter or criteria for grouping or classification.

C.   Basic Tone Melody in Meru

Tone in Meru language has shown different behaviors. In order for one to have the clear form of tone, let us observe the following data;

	Meru words	**Gloss**
(4).	(i). kufíse	"to hide"
	(ii). kusóre	"to follow"
	(iii). kufínge	"to tie"

The data above justify the way tone behaves; that the Basic Tone Melody is Low-High-Low (LHL) and this is marked at the first syllable of a stem. The infinitive marker which is prefix *ku-* has been assigned Low tone as justified above. The basic roots of those infinitives have been assigned High Tone which is also penultimate syllable and finally, the last syllable has been assigned Low tone. In the data above, the final syllables that have Low tone, the front, high mid vowel /e/ has dominated.

For the case of five syllable verbs, the structure of tone is LHHHL but still the basic tone melody remains the same as proved in the data below;

	Meru words	**Gloss**
(5)	(i). kusíkyíény	"to laugh for each other"
	(ii). kumínyíény	"to cut for each other"
	(iii). kuríngyíény	"to take care for each other"

The data above shows a new structure of infinitives when in five syllables. The data shows the LHHHL tone pattern which still maintains the Basic Tone Melody LHL. The prefix *"ku"*- marks the infinitives in all verbs and has low tone. The next syllables are initial part of a root that also has low tone. The third syllables in these data also are the core part of the root with High tone and the next two syllables are just suffixes. The most occurring vowel sound in the second part of the roots in the data above is high-front vowel /i/. For the case of last syllable in each data above the sound /ny/ is common.

Based on the infinitives discussed above, most of data shows Low tone at initial syllable, High tone is common at penultimate syllable where also the succession of two or three can appear and finally the final syllable appears to be low. For that case, it is obvious that the Basic Tone Melody in Meru Must remain Low High Low (LHL).

IV.   TONOLOGICAL ANALYSIS OF MERU INFINITIVES

A. Monosyllabic Simple Infinitives

In the study, it has been found that infinitives with two syllables are very few. Apart from been very rare, the study shows that these infinitives have very different tone behavior from others. These simple infinitives stand for *"to do"* and they behave very differently from other simple infinitives in Meru. From the study the following infinitives with two syllables were found:

	Infinitives	Gloss
(6)		
	i. Kúle	"to eat"

ii.	kúshe	"to come"
iii.	Kúnle	"to be careful"
iv.	Kúnda	"to love"

In Meru language, as it has been shown in the data above, tone falls at the infinitive marker which is also the first syllable of these infinitives. These infinitives have low tone at the final syllable and now let us see the way these infinitives can be derived from their underlying to surface form through auto-segmental theory below when use the normal tone behavior in other infinitives where accent is assigned at the first syllable of a stem:

Meru words   Gloss

(7)   Kúle   "to eat"

                    *

             Kule   Stem Accent Assignment

                    *

             Kule
               |
              LH L   Accent-BTM Association

                     *

             Ku le
              | /\
              LH L   Melody Assosiation

             Ku le
              | /\
              L H L   Output *[kùlê].
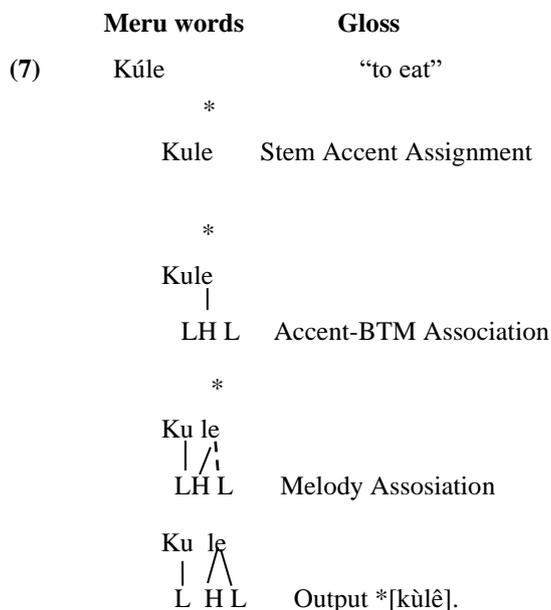
Following the derivation above, the normal tone behavior of accent assignment at the first syllable of a stem has been applied in order to see the way these infinitive verbs with two differ from other infinitives. The derivation shows that the output there is falling tone at first syllable of a stem and initial syllable has low tone. In Meru language, this tone behavior is not acceptable and as a result there won't be clear tone patterns of these infinitives with two syllables. Having seen that, an alternative analysis is required for representation to show clear and acceptable tone behavior as shown here below:

(8)   (i). Kúle "to eat"

                    *

             Kule   Stem Accent Assignment
               *←   *

             Ku   le   Stem Accent Back Hopping
             *

             Ku le
               |
             LHL   Accent-BTM   Association

                     *

             Ku le
              /| |
             L'H L   Melody Association

                     *

             Ku le
              /\ \
             L H L   Low Tone Delinking

             Ku le
              | |
              H L   Output [kúlè].
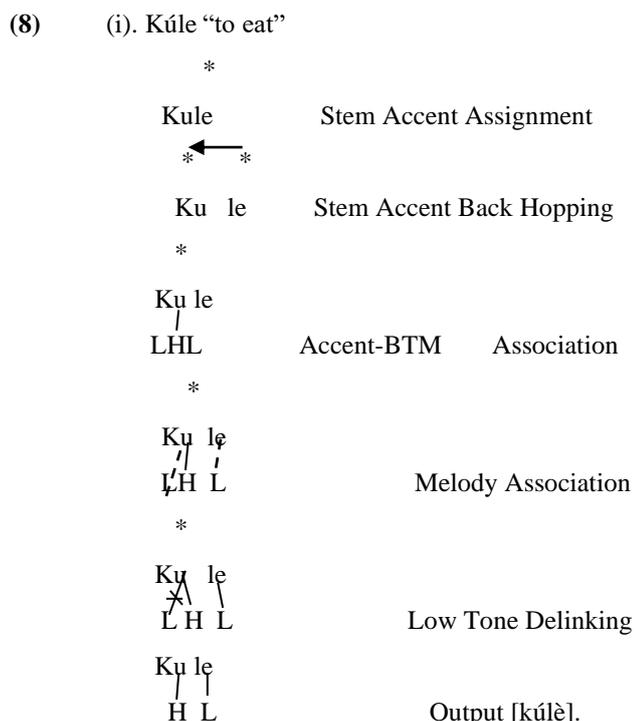
(ii). Kúshe   "to come"

           *

Kushe   Stem Accent Assignment

  *   *

Ku she   Stem Accent Back Hopping

   *

Ku she

LHL   Accent-BTM Association

  *

Ku she

LʹH   Lʹ   Melody Association

   *

Ku   she

L H   L   Low Tone Delinking

Ku she

H   L   Output [kúshè]

The derivations above have been used as one of an alternative analysis so that one can have clear tone patterns of these infinitives in Meru. In these derivations it is shown that, after stem accent assignment stage, one must apply the process known as stem accent back hopping and after, melody association, the other process which is low tone delinking has to be applied for one to have accepted output of these infinitives found in Meru language. Having used these procedures, the clear patterns of tone in these infinitives can be seen as verified above.

B. Tonology in Simple Infinitives with Three Syllables

Simple infinitives refer to the infinitives with no object marker. In Meru language simple infinitives are marked by the prefix "ku'- and must appear at the initial part of verbs. Simple infinitives in Meru language show tone patterns based on the number of syllables. Let us see tone patterns by starting with simple infinitives with three syllables here below;

(9)   **Meru verbs**   **Gloss**

    (i). ku-sóm-e   "to read"

      Inf-read-FV

    (ii). ku-sik-e   "to cover"

       Inf-wash-FV

   (iii). ku-lósh-e   "to learn"

      Inf-learn-FV

From the data above, in simple infinitives with three syllables, the High tone is at the first syllable of the stem. The infinitive marker *"ku"* has low tone where also the final syllable of a stem has low tone. The study shows that, simple infinitives in Meru begins mostly at three syllable infinitives that is for *"to do"* though it is possible to have simple infinitives with two syllable *"to do"* but they are very rare. Simple infinitives with three syllables have end with final vowel (FV) vowel sound /e/ though vowels that forms these infinitives vary.

There is a question to ask ourselves, and the question is "where does tone comes from"? Goldsmith and other Scholars have done their studies on tone in different languages but no one has explained exactly where tone comes from. The study done by Goldsmith (1976) on Ci-Ruuri and he used star (∗) to mark accent.

Accent assignment is the first step that guides one to have the acceptable form of tone behavior in any language that is considered to be tonal. Accent assignment rules differ from language to language though there is a possibility of having common accent assignment rules that may cut across various languages. The following is a hypothetical accent assignment rule;

(10)
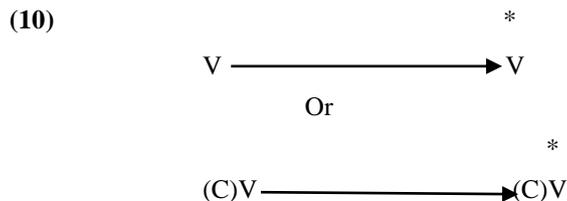
That is to say, vowel is accented.

Based on the hypothetical accent assignment rule above, infinitives in Meru language assign an accent at the first syllable of a stem and it is where other processes follow; stem accent copying (where possible), accent-BTM association , melody association, High spread, tone simplification, and finally output that gives the acceptable tone behavior in these infinitives.

Considering the accent assignment rule and data above, let us see the way through which infinitives can be derived in order to have acceptable the tone patterns;

(11)   **(i).** kusome   "to read"

(ii).   kulóshe   "to learn"
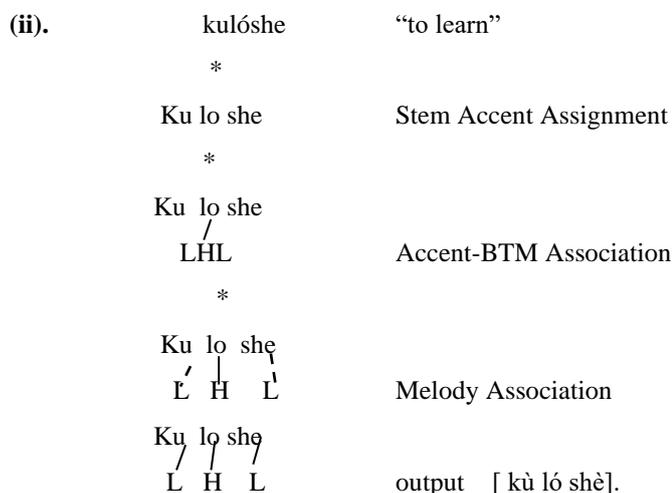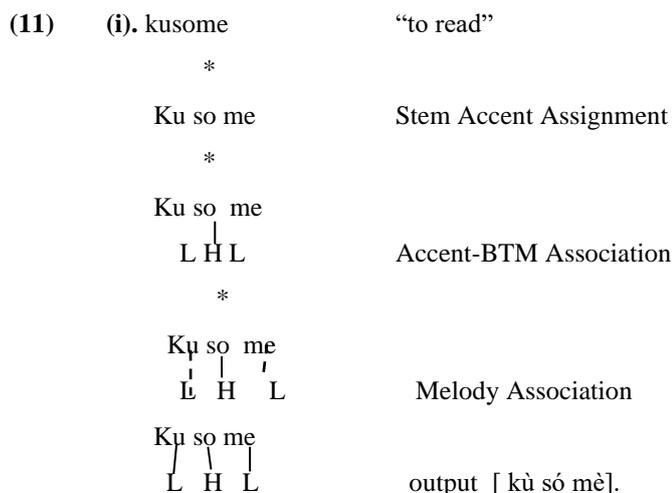
The derivations above have shown simple infinitives with three syllables for "to do". As represented based on the Auto-segmental theory above and the clear tone pattern is shown. The syllable of a stem, which is penultimate syllable, has to be assigned High tone while the first syllables that mark infinitives together with last syllable have Low tone.

C.   Tonology in Simple Infinitives with Four Syllables

Tone in simple infinitives with four syllables has shown a new pattern that has some differences from that of simple infinitives with three syllables as data below verify;

(12)   **Meru   Verbs**   **Glosss**

        (i). ku-som-íy-e   "to read for"
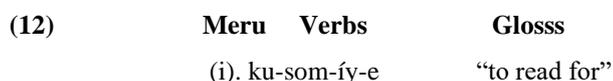
Inf-read-APPL-FV

(ii). ku-losh-íy-e   "to learn for"

Inf-learn-APPL-FV

(iii). ku-rish-íy-e   "to run for"

Inf-run-APPL-FV

Data above show simple infinitives with four syllables. These infinitives have new syllable that has been added to the stem that makes them different from simple infinitives with three syllables. The new syllable added is applicative (APPL) and does not vary in all data above and it takes penultimate position. Tone patterns in these infinitives with four syllables have some differences from that of infinitives with three syllables in Meru. Let us see the way through which auto-segmental derivations show the way tone behaves in these infinitives.

(13)   (i). kusómíye   "to read for"

                    *

              Ku so mi ye   Stem Accent Assignment

                    *

               Ku so mi ye
                    |
                   LHL   Accent-BTM Association

                    *

              Ku so mi ye
               | | |
               L   H   L   Melody Association

                    *

              Ku so mi ye
               .   /   \
               L   H   L   High Spread

              Ku so mi ye
               \ | /   \
               L   H   H   L   Output   [kùsómíyè].

Based on the derivation above, when the forth syllable is attached to the infinitives with three syllables, the High tone must spread right ward or to the penultimate syllable of a stem. These make these infinitives to change from *"to do"* of three infinitive to *"to do for"* of infinitives with four syllables. Based on the fact that accent is marked at first syllable of a stem, the increase of syllables at these infinitives force High tone spread to the right side so as it can also be attached at penultimate of a stem. The infinitive marker in the infinitives with four syllables is still the same and has low tone together with final syllables of a stem. With these data, it is obvious that, when more syllables are added to a stem, the former tone pattern must change.

D.   Tonology in Simple Infinitives with Five Syllables

In Meru language, infinitives can also be found in five syllables. Most of simple Infinitives with five syllables are for "to do for each other". In order to have such infinitives, new syllable has to be added to the stem and the introduced syllable is reciprocal (REC) and it takes the penultimate position in the stem as shown in the data below;

(14)   (i).   ku-sóm-íy-én-y   "to read for each other"

                   Inf-read-APPL-REC.FV

         (ii).   ku-sánj-íy-én-y   "to wash for each other"

                   Inf-wash-APPL-REC-FV

         (iii).   ku-lósh-íy-én-y   "to study for each other"

                   Inf-study-APPL-REC-FV

Data above show the constituent parts in each simple infinitive with five syllables. The data clarifies tone patterns in these infinitives that in Meru, simple infinitive with five syllables stands for 'to do for each other. In order to know the way of getting surface form from underlined form of these infinitives, here below is the way they are derived auto-segmentally:

(15)   . kusómíyény   "to read for each other"

           *

      Ku so miyeny   Stem Accent Assignment

           *

      Ku so mi ye ny

       LHL   Accent-BTM Association

          *

      Ku so mi ye ny

       L   H L   Melody Association

          *

      Ku so   mi ye ny

       L   H   L̇   High Spread

      Ku so mi ye ny

       L   H H H L   Output   [kùsómíyény`].

The derivation above clarifies the way tone is marked at infinitives with five syllables that make it different from infinitives with three or four syllables. From the above derivation, high tone continues spreading to the right side of a stem due to the increased number of syllable added to the stem. It shows that, in infinitives with four syllables, High tone spread from the first stem of a syllable to the third syllable of a stem which is also the penultimate syllable. The infinitive marker which is also the initial part of the infinitives and the final syllable all together have low tone. Tone in infinitives has shown behavioral change as a result of increasing number of syllables.

E.   Tonology in Simple Infinitives with Six Syllables

From the study, simple infinitives with six syllables have been found with very different tone behaviors from that of three, four and five syllables. Let us consider the following data;

(16)   (i).   Ku-kábán-ìy-én-y   "to fight for each other"

             Inf-fight-APPL-REC-FV

     (ii).   Ku-sálál-ìy-én-y   "to supervise for each other"

             Inf-supervice-APPL-REC-FV

     (iii).   Ku-térév-ìy-én-y   "to prey for each other"

             Inf-prey-APPL-REC-FV

     (iv).   Ku-tísír-ìy-én-y   "to write for each other"

             Inf-write-APPL-REC-FV

     (v).   Ku-rúmbúky-ìy-én-y   "to jump for each other"

             Inf-jump-APPL-REC-FV

From the data above, the constituents of a stem still look similar to that of simple infinitives with five syllables regardless of the increased syllable but different tone patterns. This indicates that, the large the number of syllables the longer the stem. Data above indicates that, there must be two stems where an accent must be assigned hence tone accent copying and finally tone simplification where low tone get deleted in order to have clear patterns of tone in these simple infinitives with six syllables.

Based on tone patterns, the data above from Meru language assign High tone at the first two syllables of a stem together with the penultimate syllable while the infinitive marker, third syllable of a stem and final syllable have low tone. In order to come up with clear tone patterns, let us see the following derivations;

(17)   Kukábániyény   "to fight for each other"

Ku ka ba ni ye ny   Stem Accent Assignment

Ku ka ba ni ye ny   Stem Accent Copying

Ku ka ba ni ye ny

LHL   LHL   Accent-BTM Association

Ku ka ba ni ye ny

L H L L H L   Melody Association

Ku ka ba ni ye ny

L H L L H L   High Spread

Ku ka ba ni ye ny

L H (L) L H L   Tone Simplification

Ku ka ba ni ye ny

L H H L H L   Output   [kùkábánìyény`].
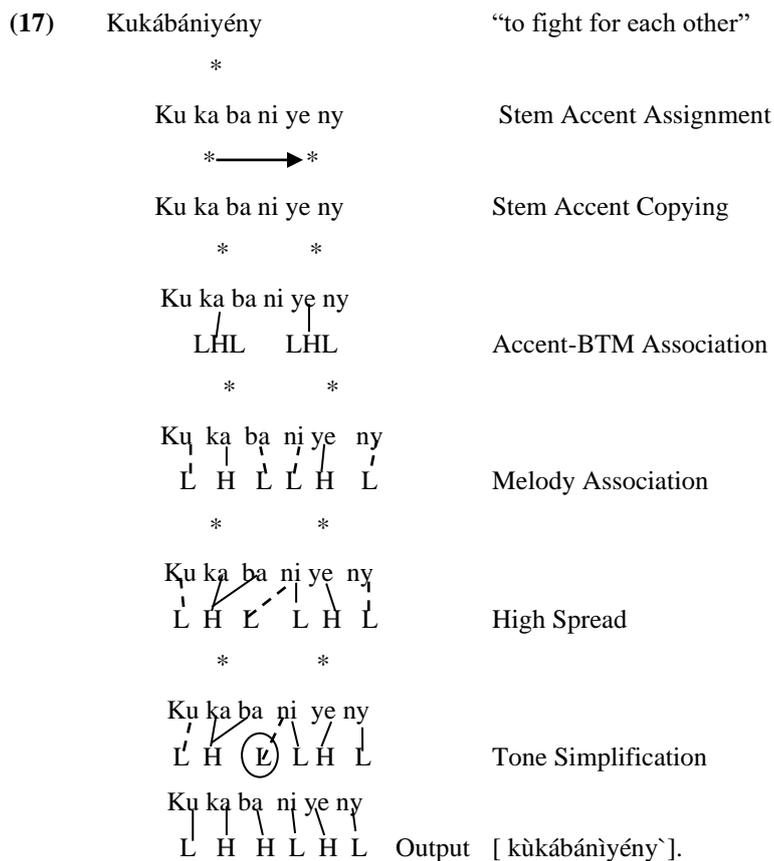
Data above shows clear tone patterns in simple infinitives with six syllables in Meru language; based on these data with six syllables, after stem accent assignment, stem accent copying must take place in order to have proper Accent-BTM Association. Also after high spread, tone simplification must be applied in order to have accepted tone patterns in infinitives with six syllables.

V.   TONOLOGY IN COMPLEX INFINITIVES

The behavior of tone in complex infinitives has also been the focus of this study. Complex infinitives refer to the infinitives with object markers. Object markers can be one or more than one depending on the language. Object markers differ across languages in the aspect of where they are marked; word initial, middle or final position; their number and conditioning environment. There are languages where these object markers are obligatory and optional in the other languages and for that instance, these object markers may either be similar or different from language to language. Object markers in standard Kiswahili are marked before the first syllable of the stem, and they are optional in some environments. For the case of Meru language, the object marker is similar to that of Standard Kiswahili as they are marked or placed before the first syllable of a stem.

The tone in complex infinitives is marked at two syllables which are; at object marker (OM) of these infinitives and at the first syllable of a stem which comes after the object marker. When the succession of two accent assignment occurs consecutively, the accent assigned at the first syllable of a stem becomes inferior from the accent assignment at object marker and for that case it must be deleted. The deletion makes the accent assigned at the object marker much stronger. Let us observe the following complex infinitives in Meru;

(18)   **Complex infinitives in Meru**   **Gloss**

     (i).   Ku-mú-lósh-íy-e   "to teach for him/her"

            Inf-OM-teach-APPL-FV

     (ii).   ku-mú-káb-íy-e   "to punish for him/her"

            Inf-OM-punish-APPL-FV

The data above shows complex infinitives in Meru language and these infinitives constitute of infinitive marker at initial position, object marker (OM), the stem, applicative (APPL) and final vowel (FV). In these data, only infinitives with object marker of third person in singular form have been shown and the object marker for these infinitives is morpheme "mu". In the observation above it is shown that the infinitive marker has low tone while the object marker and two first syllables of a stem have High tone and finally the final vowel has low tone. These data can be derived as follow based on the Auto-segmental theory:

(19)   Kumúlóshíye   "to teach for him/her"

                         * *
            Ku mu lo shi ye   Accent Assignment
                       * (*)
            Ku mu lo shi ye   Stem Accent Deletion
                       *
            Ku mu lo shi ye
                 LHL   Accent-BTM Assignment
                   *
            Ku mu lo shi ye
                 L H L   Melody Association
                   *
            Ku mu lo shi ye
            L   H   L   High Spread

            Ku mu lo shi ye
            L   H H   H   L   output [kùmúlóshíyè].

Based on the derivation above, accent assignment is at both object maker and the first syllable of a stem but based on the fact that basic tone melody (BMT) is LHL the accent assignment at these two consecutive syllables will result into un-acceptable tone pattern. Always in sequences like this, the accent assignment at first syllable of a stem becomes weak and gets deleted while that of object marker becomes stronger. The High tone as assigned to the object marker has to spread through the right side syllables except for the final syllable that will end up with low tone. This is the very alternative way through which one can come up with clear tone patterns of these complex.

VI.   CONCLUSION

The study covered the behavior of tone in simple and complex infinitives found in Meru language. Based on the discussion of the findings, Meru language is tonal like other Bantu languages in that meaning can be differentiated based on the behavior of tone. Also, the Basic Tone Melody (BTM) is LHL.

The study shows that, if an accent is assigned at first syllable of a stem especially at simple infinitives with three to five syllables, one will have an acceptable form of tone easily since no complications like in other infinitives. For simple infinitives with two syllables, there must be stem accent back hopping process and for simple infinitives with six syllables, stem accent copying at penultimate syllable is important where after high spread there is tone simplification. For the case of complex infinitives, accent assignment must be at an object marker (OM), and that of the first stem of a syllable must be deleted.

VII.   RECOMMENDATIONS FOR FURTHER STUDY

The study concentrated specifically on the tonology of simple and complex infinitives as a topic of the study in Meru language of the Northeastern Tanzania. Apart from this topic of the study, there are other areas of language that need a scientific study. There is a need for further study on tones like tone behavior in verbal extensions, passive verbal extensions, reciprocal verbal extensions and applicative verbal extensions. Also, there is a need for research on the behavior of tone at a nominal level on how the meaning of nouns changes based on the tone assignment.

Furthermore, since this study is phonological in nature, still other levels of language like morphology, syntax, semantics and pragmatics, need to be examined so as to answer questions from many researchers and linguists. Doing a research on the recommended topics above, will give a wide knowledge on how language is and also it is the way through which future generation can benefit from the linguistic point of view. Meru; the native speaker and non-Meru native speakers who are scholars or linguists should carry out the study on the suggested areas.

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Historical Contexts, Literary Voices: Exploring Resistance and Marginalized Narratives in Hemingway's 'For Whom the Bell Tolls' through a New Historicist Framework

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Abstract— *Ernest Hemingway, celebrated for his prowess as both a journalist and literary artist, demonstrates a profound engagement with diverse societal strata and narrative dimensions in his works. This abstract explores Hemingway's thematic exploration of war, particularly within the Spanish landscapes of "For Whom the Bell Tolls" and "A Farewell to Arms," highlighting the transcendence of national identity. Employing a New Historicist perspective, the deconstruction of Hemingway's narratives reveals the transformative potential of this critical approach in amplifying diverse voices. Despite his American origins, Hemingway's depiction of Spain goes beyond geographical boundaries, encapsulating universal narratives while providing a platform for marginalized voices. In "For Whom the Bell Tolls," Hemingway strategically incorporates supporting characters to amplify the voices of the marginalized, emphasizing an inclusive ethos aligned with New Historicism. The novel becomes a conduit for multiplicity, illustrating the traumatic repercussions of war on the human psyche. Hemingway, viewed through the lens of New Historicism, emerges as a custodian of war writing, constructing a framework that elucidates power structures and oppressive regimes. The metaphor of 'Alluvial soil' symbolizes the dynamic and evolving nature of historical narratives, promoting an acknowledgment of history as inherently multi-narrative. This paradigm shift encourages the acceptance that history is subjective and contributes to the cultivation of a transformative space for societal and cultural progress. Ultimately, Hemingway's narrative craftsmanship, interpreted through New Historicism, extends beyond literary exploration, evolving into a critical discourse that shapes collective consciousness and fosters societal transformation.*

Keywords— *Ernest Hemingway, New Historicism, Postcolonialism, American Literature, Subaltern voices.*

I. INTRODUCTION: NEW HISTORICISM AND IT'S TENETS

The field of early modern studies has undergone a paradigmatic shift, supplanted by contemporary theoretical frameworks, particularly entailing a transformative deconstruction facilitated by the New Historicist approach. Advocates of this approach vehemently opposed the formalism attributed to both the New Criticism and the subsequent critical deconstruction that ensued. New Historicism, therefore, warrants examination as not only a methodological paradigm but also as a manifestation of historicist tendencies. As articulated by Greenblatt, approached sideways, through the eccentric anecdote, 'history' would cease to be a way of stabilizing texts; it would instead become part of their

enigmatic being. (Greenblatt, Renaissance Self-Fashioning, 1980). In contrast to an isolated examination of textual elements divorced from their historical milieu, proponents of New Historicism emphasize a meticulous consideration of the historical and cultural circumstances surrounding a text's production. This includes an exploration of its signification, impact, and subsequent critical interpretations and evaluations. The literary text, in this context, is situated within the broader discourse, functioning as both a product and a producer. The symbiotic structures engendered thereby give rise to intricate dynamics of domination and subordination.

Literature, contrary to being evaluated within an enduring aesthetic paradigm, is intricately entwined with the temporal contingencies of economic, social, and political landscapes that facilitate its genesis. The New Historicist imperative is, therefore, not one of perpetuating mystification or re-sacralization of ostensibly unnatural occurrences; rather, its core objective is to destabilize or subvert naturalistic explanations, as elucidated by Helgerson (1997). The New Historicist textual methodologies, as propounded by Stephen Greenblatt in the 1980s, have evolved into a transformative space wherein marginalized voices within historical narratives find recognition. This movement seeks a paradoxical liberation for the construction of literary and cultural paradigms, thereby fostering an objective perspective on traditionally entrenched historical narratives. Greenblatt, underpinning his critical enterprise as cultural poetics, asserts the integral interplay of art with other societal foundations, thereby rejecting the

poststructuralist stance. In his seminal work, "Towards a Poetics of Culture" (1987), Greenblatt delineates the contours of New Historicism, positing it not merely as a theoretical framework but as a multifaceted set of reading practices that engage in deciphering societal configurations and cultural authoritative voices.

Jean E. Howard's early critiques of this approach pivot on the explication of specific historical events, locales, or experiences, each purportedly emblematic of a cultural norm. Louis Montrose further extends Greenblatt's ideology, contending that New Historicism serves to reconfigure the intricate relationship between a text and the cultural system from which it emanates. Beyond mere representation, these cultural formations intricately embody encoded beliefs, codes, and customs (Montrose). In a concerted effort to transcend the conventional aesthetic detachment of early modern texts from their historical and cultural milieus, Greenblatt advocates a critical re-evaluation. Consequently, New Historicism emerges not solely as an isolated theoretical stance but as

an expansive network of interpretative practices that navigate the complex interplay of historical and cultural forces.

New Historicism, a critical paradigm that burgeoned in the intellectual landscape, posits an intricate interplay between literary texts and the socio-historical milieu in which they materialize. A seminal assertion by Pietruszynski (2006) underscores the centrality of social and historical context in delineating the significance and meaning of literary works, thereby challenging the traditional emphasis on the intrinsic qualities of the text itself. According to Pietruszynski (2006), New historical theories maintain that it is not the text itself, but the social and historical context in which the work is created that determines the importance and meaning of a literary work.

The foundational tenets of New Historicism, meticulously outlined by Greenblatt (1982), elucidate the multifaceted orientation of this critical approach. Firstly, literature is construed as inherently history-oriented, a product intricately woven into the fabric of diverse social and cultural circumstances. Secondly, literature emerges as an alternative perspective on history, offering nuanced insights that supplement conventional historical narratives. Thirdly, the inherent inability of literature to transcend historical contingencies is underscored, emphasizing its continual shaping by the inexorable forces of social and political dynamics. Lastly, Greenblatt contends that literature should be subjected to interpretation within the ambit of its historicity, highlighting the pervasive influence of history on all literary endeavors. Histories of literature are often dichotomized into two paradigms, namely Historicism and New Historicism. Historicism, as delineated, posits that literary works serve as portals to apprehending the temporality within which they are situated, with realist texts providing imaginative representations of specific historical moments, events, or periods. Notably, fictional texts are deemed subservient to historical records within this framework. Conversely, New Historicism propounds a more intricate relationship between literary texts and the overarching socio-cultural discourses, contending that they are integrally enmeshed in a history that is continually evolving and being inscribed (Muller, 2014). The dialectic between literature and history, as encapsulated by the tenets of New Historicism, illuminates the dynamic interplay of cultural forces and historical contingencies in shaping and imbuing literary endeavours with multifaceted meanings.

II.   THE SPANISH CIVIL WAR AND HEMINGWAY

The Spanish Civil War, a pivotal event in the annals of the 20th century, serves as a ominous prelude to the cataclysmic upheavals of the Second World War and the ascendance of totalitarian regimes, marking an epoch of global mass atrocities. The transition in the cultural zeitgeist from the aftermath of World War I to the precipice of the Second World War heralded a seismic shift, with the Spanish Civil War, termed by Claud Cockburn as the "decisive thing of this century," standing as a crucible of ideological conflict between the forces of the Republic and Democracy. Within the analytical framework of New Historicism, the narrative elements of a story, comprising characters and plot, while ostensibly providing artistic resolution, are posited as aestheticized representations that obliquely encapsulate unresolved conflicts simmering beneath the surface- manifestations of power relations, gender dynamics, and social hierarchies endemic to the temporal milieu.

Adrian (2018) underscores the critical role played by both remembrance and forgetting in shaping historical trajectories, contending that intentional or unintentional forgetfulness can impede the production of history and, perhaps more significantly, obliterate history for those who are the victims of such amnesia. In the extensive corpus of documentation pertaining to the Spanish Civil War, Ernest Hemingway's magnum opus, 'For Whom the Bell Tolls,' assumes a paramount position. Regarded as a classic work that transcends mere narrative confines, Hemingway's oeuvre is a testament to the international resonance of the war, resonating both as a geopolitical clash and a profoundly human drama. The recurring motifs within the text, notably the absurdity inherent in war, the juxtaposition of the country's entrenched aristocracy against the socialist-leaning coalition government, and a contemplation on the human condition, collectively construct a multi-layered narrative. The voluminous biographical accounts of international volunteers further cast the Spanish Civil War as a crucible wherein the ideological confluence of socialism and fascism played out on the battleground of Spain. The war, as refracted through the prism of Hemingway's work, becomes emblematic of the larger ideological struggle, encapsulating the complexities of human experience and sociopolitical dynamics. In essence, the Spanish Civil War, encapsulated through literary and historical lenses, emerges as a pivotal juncture in the 20th century, a crucible that both reflected and shaped the contours of global events, resonating far beyond its temporal confines.

Prominent literary and artistic figures of the 20th century, including Ernest Hemingway, George Orwell, Antoine de Saint-Exupery, Pablo Neruda, Martha Gellhorn, Langston Hughes, Erich Weinert, and Ernst Busch, aligned themselves in support of the Republican cause during the Spanish Civil War. Conversely, figures such as Gertrude Stein, J.R.R. Tolkien, and Salvador Dali threw their intellectual weight behind the Nationalist faction, their allegiance fuelled, in part, by repulsion towards the anti-clerical violence perpetrated by certain elements within the Republican forces during the tumultuous period of the conflict. The Spanish Civil War, distinctively characterized by ideological fervour, prompted the direct involvement of intellectuals, who found themselves ensnared in a conflict not defined by territorial claims necessitating military intervention, but rather by competing ideologies.

Ernest Hemingway, an unequivocal luminary among the supporters of the Republic, assumed a pivotal role as an articulate advocate for the cause. Hemingway, addressing the League of American Writers in New York, articulated his convictions regarding the war, thereby solidifying his status as a key literary figure engrossed in the ideological struggle of the Spanish Civil War. His enduring significance in the discourse on the conflict emanates from the vivid descriptions of violence within his oeuvre and his unflinching introspection on the emotional dimensions entwined with the war.

Hemingway's seminal work, 'For Whom the Bell Tolls,' emerges as an exemplary literary manifestation of the Spanish Civil War seen through the lens of foreign observers. Within the narrative fabric, the revolution instigated by the conflict transcends economic considerations, fundamentally altering not only societal perspectives on economic relations and exchange but also reshaping interpersonal dynamics. As articulated in Hemingway's poignant reflection on the character's mental autonomy amid the war, "This was no way to think; but who censored his thinking? Nobody but himself. He would not think himself into any defeatism. The first thing was to win the war. If we did not win the war, everything was lost. But he noticed, and listened to, and remembered everything. He was serving in the war and he had absolute loyalty and as complete performance as he could give while he was serving. But nobody owned his mind and his faculties for seeing and hearing, and if he were going to form judgments, he would form them afterward" (Hemingway, 1941).

Hemingway's direct engagement with the Spanish Civil War materialized a year after its commencement in 1936, when he journeyed to Spain to cover the conflict for the

American Newspaper Alliance. The autobiographical undertones of 'For Whom the Bell Tolls' are palpable, reflecting Hemingway's intimate entanglement with the war's tumultuous reality, thereby endowing his literary contribution with a distinctively personal dimension. Hemingway's discerning narrative acumen and unflinching exploration of the multifaceted dimensions of the Spanish Civil War cement his legacy as a key literary chronicler of an epoch marked by ideological fervor and global tumult.

III.   FOREIGN PERSPECTIVE TO RESISTANCE

The Civil war that ensued is often viewed as a precursor to the second world war. The war consists of a diversity of individuals across the political spectrum. 'For whom the bell tolls', allows for a plurality of viewpoints to exist with each other, yet the conflicting viewpoints remains unresolved. This is done intentionally in order to display the complexity of the Spanish Civil War as a conflict, the complexity of human nature and how people responded to the outbreak of the conflict. During the war, the Nationalist and the Loyalist did receive support from countries around the world. The American supporters had been sent to Madrid. Hemingway too had been a journalist and had observed the war closely. Poems, novels, and plays emerged which referred to the Spanish Civil War as a touchstone of the popular conscience. (Leslie n.d.). The existentialist Albert Camus observed, "It was in Spain that men learned that one can be right and yet be beaten, that force can vanquish spirit, that there are times when courage is not its own recompense." (Golsan 1991) Moreover, it's internationalisation made it appear as the prelude to the second World war. Robert Jordan is an autobiographical character, that breathes in the versatility of Hemingway's persona. Throughout the novel one experiences the majority of the story through a white man's perspective; an outsider's perspective. The guerrilla warfare had a plethora of identities. The novel is a Robert Jordan's experience in the civil war but we do get a glimpse of the other character's perspectives too. Though majority of them are marginalized: women, gypsy and the old man, especially. "If the Republic lost it would be impossible for those who believed in it to live in Spain. But would it? Yes, he knew that it would be, from the things that happened in the parts the fascists had already taken" (Hemingway 1940).

The New Historicist approach helps us to navigate through development of these characters. We conceive a universe of authority exactly congruent with that of Robert Jordan's; that of an American man in the war. The

Spanish conflict nevertheless relied on a long tradition of stereotyped discourses about Spanish 'peculiarity' and exoticism (Cal 1999). New historicism developed and debated about the voices of the oppressed, marginalised and the historically banned. The representations in all literary work are not complete or a mirrored reflection of the reality, but are concretized forms of it. "Bigotry is an odd thing. To be bigoted you have to be absolutely sure that you are right and nothing makes that surety and righteousness like continence. Continence is the foe of heresy" (Hemingway 1940). Pilar, a gypsy woman: the leader of the guerrilla group, focuses on the agency of fighting the ideological war culture and diffuses the gold-coated perspective when she describes the killings to Robert Jordan. Ernest Hemingway portrays Robert Jordan as someone who has fair knowledge about the brevity of war but there is reservation as to how serious or dangerous does the character think it is for the natives of the land. When Pilar gives account of her experience, we delve into the first-person narrative of the native.

The 'political readings': The historicist talks about suppression and displacement, a quasi-Freudian mechanism with which they assert that a writer remains unaware of their political ideology and becomes dormant to the contemporary history. New historicism is to undo these disguises to layer out the subtext of the cultural-historical and political conflicts. It also stresses on the cultural formations dominated by white Europeans in suppressing, marginalising the achievements of non-white people.

> "is it wizardry like the palms of the hands"
>
> "Nay, it is common and proven knowledge with gitanos."
>
> "But we are not gitanos"
>
> "Nay. But you've have had a little luck. Non-gypsies have a little luck sometimes" (Hemingway 1940)

In a pivotal dialogue within 'For Whom the Bell Tolls,' the characters Robert Jordan and Pilar engage in a discourse concerning the mystical realm intertwined with the cultural ethos of gitanos, colloquially referred to as gypsies. This conversation serves as a nexus through which the novel introduces the foundational tenets of gypsy ideology during the Spanish Civil War. The elucidation of magical beliefs, wizardry, and palm reading within the context of gitanos offers a nuanced exploration of cultural underpinnings, delving into the rich tapestry of beliefs that permeate the characters' consciousness during the war. This narrative juncture provides a lens through which the Foucauldian theoretical framework is particularly salient. Foucault's scrutiny of

subjects, humanity, and war assumes significance, unravelling the intricate fabric of authority, authorship, identity, ideology, consciousness, and humanity. The Foucauldian critique, integral to the dialogue, unfolds as a revelatory force, exposing the interconnectedness of the plural with the dominant, forging a singular cultural movement and motivated artifact. In essence, it operates as a theoretical cornerstone, discerning the underlying power dynamics that shape the characters' worldview within the historical context. The theoretical underpinnings of New Historicism are explicitly invoked to interrogate power relations and to dismantle the veneer of homogeneous culture. The movement's innate proclivity for fracture underscores its core inquiry: who wields power? The modern notions of self and subjectivity are subjected to critical scrutiny, rendering them malleable constructs contingent upon the historical fashioning of identity. As articulated by John Drakakis (n.d.), "New Historicist work provides selective cultural analyses, and the resulting close readings are embedded in identifiable and sophisticated historical contexts, inflected, as we have already suggested, with a noticeably Foucauldian theory of power." Within the contextual tapestry of 'For Whom the Bell Tolls,' a discernible intersection with cultural materialism emerges, inviting a scrutiny of historical otherness. As the narrative unfolds, marginalized voices surface, contributing subjectively nuanced perspectives on the Spanish Civil War. This new approach, rooted in marginalized voices, affords a transformative lens through which the civil war is re-examined, challenging established paradigms and foregrounding the experiences of hitherto overlooked Spanish individuals. Thus, the novel emerges as a literary artifact that not only captures the tumult of war but also provides a platform for the voices at the periphery, ultimately enriching our understanding of the historical and cultural complexities inherent in this epochal conflict.

IV.   MARGINALIZATION OF VOICES: UNDERREPRESENTATION OF WOMEN

The work challenges the textual resistance and subversion. The incapability of the text to majorly speak of the tropes of fascism from those who suffer from it is limited. The written narrative is a filtered discursive formation whose material existence is nonetheless certain, one sided and underdeveloped; for representations of the real people, it is reduced to an output of one voice with a few exceptions here and there. "Questions unresolved in New Historicism are among the most critical to resolve as feminist literary scholarship attempts to read women's writing historically." (Lennox Vol 84) There have been debates about the underrepresentation of feminism with the attempts made in recent years of proliferating New Historicist texts and theories. There is a collapse of canonical texts that have yet to be discussed and utilised in the betterment of the voices. New Historicism's strategies of interpretation are not as adequate for feminists who wish to explore the large area of feminist literary criticism that Elaine Showalter has called "gynocriticism," the analysis of texts by women writers, and may also have limitations for feminist historians who want to talk about actual women rather than representations of women, gender, and femininity. Paul says, Ilie also does not consider gender difference in his discussion of inner exile, but women, particularly nonconformist women, are always in isolation from dominant ideology and hence able to perceive, question, and subvert the prevailing propaganda (Paul 1980). In '*For whom the bell tolls*', the New Historicist method is helpful for understanding the treatment and the functioning of gender. The characters, Pilar and Maria, though are stereotypes and have cliches, tell us a lot about how women were seen at during the times and their interaction within that space during war. Men create political parties and really want war, while women can only wait, Judith responds that some men are pacifist and some women go into battle.

"You should have seen her when we brought her from the train. She was so ugly it would make you sick". They speak of Maria before she had long hair. "I'm a whore if thee wishes, Pilar," Maria said. "I suppose I in all case if you say so. But calm thyself. What passes with thee?" (Hemingway 1940). The dichotomy that Hemingway portrays between his women's character is magnanimous. The undertaking provides us with an awareness that women may not be equally appalled or live the doings of the war. Femineity is layered, complex and not just two-fold. Though, Hemingway here portrays two extremities. In the essay, 'The work of gender in the discourse of discovery' by Montrose; he primarily reads about gender itself, but may be used to deal with a variety of other areas of social existence that have no obvious connection to the relations between men and women. Like other ideological forms, discourses on gender are constantly produced, reproduced, and transformed, and they are always "implicated in the conception and construction of power itself." (Jackson n.d.) "Leave her alone," Robert Jordan said and his voice did not sound like his own. I'll slap her anyway and the hell with it, he thought." (Hemingway 1940) The main character Robert Jordan proclaims that he might hit a woman to get the work done. Here, we observe the implications of the possible physicality that women may have to go through. Women write not of the political figures, the battles, and the dates that constitute history, but rather of the common people and daily lives that form what Unamuno called intra-history. Because the women writers of the mid-century generation concentrate on intra-history, they tend to show war destroys the family, both through separation and death and through the destruction of social structures and values. These two women were underrepresented, needed more history and gave their bit as well in war. Their narrative is equally important. The female protagonist in many works based on the Spanish Civil war are typically motherless, alienated, and eager to break away from whatever family ties may remain. It is this latter aspect that comes initially as a surprise. Paradoxically, even while Spanish women reject nationalism and militarism, their characters often find liberation in the war and its aftermath. Thus, these works simultaneously lament the senseless loss of lives and applaud women's new freedom.

Doris Lessing, in her *Briefing for a Descent into Hell, 1971*, gives another dimension to war's liberating impact on women: "It is only in love and in war that we escape from the sleep of necessity, the cage of ordinary life, to a state where every day is high adventure, every moment falls sharp and clear" (Nunez n.d.). As several critics have already observed, the liberation theme, too, appears in Spanish literature. One example is when Maria is forced to cut her hair, assaulted and is made to live with the trauma. The author can intervene as to bring their voice that plays a part in the social power structure in which the subjectivity of the author too functions as a product. And the readers, too are subjects who are positioned by the conditioning and the formations of their time. The readers who conform to the ideology of the writers will naturalise the text and the readers whose ideology differs from that of the authors will appropriate the text. The subjectivities that change and shape the text specific to the era, are bought about with new readers, changing political and cultural times. History exhibits ruptures to estrange the earlier texts and to detect its differences that hold true to their present. The negotiation which happens between the

present cultural products and time, shed insight onto the power play, which is from the author's subject position. But, as Annis Pratt has pointed out, the female hero is seldom able to maintain the pattern of the male quest. After her period of metamorphosis, almost invariably she is forcibly reintegrated into patriarchal society. The integration propaganda had a double impact on women. While everyone was to believe that the Nationalist heroes had saved the country from Communism and atheism, women were also to believe that they had been saved from the perils of emancipation. "When you get through this war you might take up the study of women, he said to himself. You could start with Pilar". Robert Jordan wants to write about his account. The character is fairly fascinated by Pilar who is portrayed as and is a strong individualistic character. A lot of the novel is autobiographical and there are lines where the protagonist says that he would want to write a novel once he returns to America after the war, which is what Ernest Hemingway did. Not only did he write his own account of the civil war but also captured and satiated the essence of curiosity about the gendered perspective and the gypsy ideology through the novel. His treatment of gender also presupposes that gender systems are "reciprocally related, in multiple and shifting ways, to other modes of cultural, political, and economic organization and experience" (Harraway n.d.).

V.   MARGINALIZATION OF VOICES: UNDERREPRESENTATION OF GYPSIES AND PEASANTRY

The almost oriental in nature scenes of guerrilla warfare, fiestas, drinking and gun fights described in Ernest Hemingway's 'For whom the bell tolls', provides a tainted representation of Spain in the eyes of most Americans during the early inter-war years. Prior to the rise of the Second Spanish Republic, there were significant divides in Spain. There were vast separations between Spaniards along the lines of social class, ethnic identity, religious identity, and political orientation. The Spanish military, the aristocracy, and the Catholic Church played a crucial role in endorsing and carrying out the counterrevolution.

Gadamer contends that we are in continuous dialogue with the past when we interpret a text. The text itself forms a kind of hermeneutic dialogue with the interpreter. This dialogue is a form of agreement that can lead to an articulation of the text. Both language and history function as conditions of an evolving society.

"…Give us the Catalan, gypsy", when Rafael sings,

My nose is flat.

My face is black.

But still I am a man.

Thank god I am a negro.

And not a Catalan."

The scene where one of the characters asks Rafael to sing is an epitome of satire. The request is thus made is titled or voiced as the Catalan and yet the last line of the oral poem is 'not a Catalan'. The gypsy takes pride in not being an ally of the oppressor.

"There was the face of sentry so clear he could see the sunken cheeks, the ash on the cigarette and the greasy shine of the bayonet. It was a peasant's face, the cheeks hollow under the high cheekbones, the beard stubbled, the eyes shaded by the heavy brows, big hands holding the rifle, heavy boots showing beneath the folds of blanket cape" (Ernest 1941) This paragraph is beautifully written and yet the reader is given a peek into the harsh reality of the peasant life.

Greenblatt asserts that these counter establishments are so managed to manoeuvre to accept and to glorify the power structures to which the audience itself are subordinated. The subversion-containment dialectic, a tactic that Greenblatt uses proves that in order to sustain power and cultural order the dash actively fosters subversive elements that effectively contains the order.

"Have you gypsy blood?

"No. But I have seen much of them and clearly, since the movement, more. There are many in the hills. To them it is not a sin to kill outside the tribe. They deny this but it is true."

"Like the moors."

"Yes. But the gypsies have many laws they do not admit to having. In the war many gypsies have become bad again as they were in the olden times". (Ernest 1941)

In the beginning of the novel, we observe the writing is more traditional in the sense that the characters are rigid and at a lower arch but as we delve into the story and understand the character the understanding of the diverse voices gets equally stronger.

"They do not understand why the war is made. They do not know for what we fight."

"No. They only know now there is a war and people may kill again as in the olden times without a surety of punishment"

"You have killed?", Robert Jordan asked in the intimacy of the dark and of their day together.

"Yes. Several times. But not with pleasure. To me it is a sin to kill a man. Even fascists whom we must kill" (Ernest 1941).

Narratives can hold a significant amount of power not only in explaining the past, but also giving moral prescriptions that are rooted in history. The story of refugees and exiles of the Spanish Civil War is crucial to understanding both the domestic and international effects of the conflict.

"Not perhaps as much to defend the good name of Rafael, since no one had spoken harder against him than she had herself, but because the manager had spoken against the gypsies by employing the phrase, 'Dirty gypsy'. She intervened so forcibly and in such terms that the manager was reduced to silence. I intervened to quiet Pastora and another gitana intervened to quiet me and the din was such that no one could distinguish any words which passed except the one great word 'whore' which roared out above all other words until quiet was restored…" (Hemingway 1940)

Pilar is a head strong woman and the one who leads the group into the war arena and helps everyone to navigate their job when bombing the bridge. The diverse voices in the book are accepting and yet adjusting around one another. Pilar here strongly defends the life of a gypsy as one should without paying any head to her own life.

The history of the gypsy living in Spain dates back to almost 600 years. They had become, a part of the Spanish culture. The term Gitano, which was what they were called was forbidden later. The fate of the Roma during the civil war was highly under-researched. Though, in the novel we come across a Romani gypsy character, Rafael, from

whom we have a little knowledge about their narrative. There are less-to-nothing works on the Romani living in the perils of the civil war. Foucault establishes in a dominating regime of truth all attempts at opposition to power cannot help but be complicitous with it.

"I have no watch"

"Take mine". He unstrapped it.

"What a watch," Rafael said admiringly. "Look at what complications. Such a watch should be able to read and write. Look at what complications of numbers. It's a watch to end watches."

"Don't fool with it", Robert Jordan said. "Can you tell time?"

"Why not? Twelve o'clock mid-day. Hunger. Twelve o'clock mid-night. Sleep. Six o'clock in the morning, hunger. Six o'clock at night, drunk. With luck. Ten o'clock at night" (Hemingway 1940).

The ideological fight between the two political visions of Fascism and Socialism died out in 1975, after Franco's death. One can say, New Historicism has demonstrated a narrative strategy that looks beyond and the lets us redeploy the ideologies and look at them from present lens.

"I do not believe in ogres, soothsayers, fortune tellers, or chicken-crut gypsy witchcraft"

"Oh," said Pilar…

… "And listen Ingles," she said and smiled at him. "Did the earth move?"

"Yes, god damn you. It moved". (Hemingway 1940) This is one of the very few incidents in the book where Robert Jordan, the protagonist of the novel experiences something that is highly perceived to be as- only believed by the gypsies. He has a hard time accepting his experience but when Pilar questions him about it, he does respond to it. It is an experience closest to what he believes that gypsies traditional bearing is.

The cultural enigma of the civil war may not necessarily be the same today, but its branches are in the present. In the Berensmeyer essay we focus on presentism rather than only looking at the narrative of the Spanish civil war historically and more with a sense of text and context.

"Only I am not having any. I've known a lot of gypsies and they are strange enough. But so are we" (Hemingway 1940). The acceptance of the idiosyncrasies of the stereotypes and the preconceived notions of the Gypsies by Robert Jordan throws an insight into the accountability and the bare honesty of the character.

The political consensus ended up contributing in the birth of the novel. There is a similarity with the age, the ideological warfare across the globe. After Hemingway completed the novel, it garnered immense recognition. By the beginning of the World War two, Americans had been influenced to further substantiate in the war. The International recognition paved a way for the understanding of World War two.

"Que Va", Robert Jordan said. "Those are the best of the German light bombers. They do not send those after gypsies"

"They give me horror", Rafael said. (Hemingway 1940)

In this specific paragraph, the brevity of the situation may seem mellow but when Rafael confesses about his fear of the German planes and how they make him feel unsafe; Robert Jordan's first instance is to say that they are not specifically send after the gypsies.

The book was an immediate success and had a tremendous impact to hold an immense value for its depiction of the Spanish landscape and guerrilla warfare. There Foucault insists that "we must make allowance for the complex and unstable process whereby discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling-block, a point of resistance and a starting point for an opposing strategy". (Foucault 1979)

New Historicism paid far less attention to "resistances" than it did to the instrumental aspects of power, the emphasis placed upon "containment" rather than "subversion," although it must be said that Greenblatt was much more fully aware than some of his acolytes of the full complexity of Foucault's formulations. There is no discernible authoritarian voice to tell the reader what to think, but there are new insights that may make the reader revaluate previous judgments. He aims to give a substantially different insight on the social dynamics of the war fronts during the conflict, by focusing on what used to be neglected in most historical analyses of the Spanish Civil War: the experience and motivations of individual combatants and ordinary people. War experience and the way in which individuals passively and actively became involved in the war effort behind the spheres of political and military decision-making. In a certain way, the book ended up affecting the coming of the war. Many call the Spanish Civil war as the glimpse of the World War two.

VI.   LAYERING

Fredrik Jameson says new historicism reduces literature to a footnote of history. Though, History is not just a background but is thoroughly embedded within literature, is in a constant interaction with it and its layers of geography, political ideologies, institutions etc. The boundaries between history and the literary, and the literary and the non-literary are permeable and there is an interchange like in osmosis. The negotiation between the two forces, denote an oscillatory give and take of elements that both forms can denote. In the epilogue to '*Renaissance self-fashioning 1980*', Greenblatt says that the autonomy of a writer in any era, is not as free as it may seem since the individualistic agency is not entirely present but is an ideological product of the relations of power of that particular society. The author is a subject of the society, who is like the text, positioned by the power structure and is constructed within the discourse.

The paradigmatized or, in the root sense, to show side by side is to project the question, most simply: "what is the connection?".

"Given New Historicism's dialecticism, this question of connection might be rendered Hegelian ("what is the common Spirit?") or Marxist ("what is the material determinant." (Liu 1989). The autonomy that plays a part in building upon an ideology and practises; New Historicism establishes an identification of the voices that could not speak for but we're fragmented and suppressed. It proposes a monolithic whole which constitutes a diversity of subjective flexibility of voices, state apparatuses and reproduction of a unified cathartic representations. Its tendency to grant multiple motivations and the enterprise of exposing the one-sided narrative is towards a politically desirable end. Though seemingly incompatible to the fixed system, it makes the silence speak and reveals the repressed stresses and incoherence in the very ideology it incorporates.

Macherey – the additional value that an intervening transformative arrangement brings gives confidence to the underrepresented voices and acts as a discovery of catharsis. Like 'Alluvial soil' that carries centuries of changing soil matter; the exact way the end product needs to be an overall texture of complete individual experience. Through literature we see a range of widely echoed concepts and writing that may necessarily not be a part of the mainstream history. The historical narrative of the dominant influence reflects most of the time because it speaks for the powerful and by the powerful; its influence is so pervasive that the subordinate has to accept it and participate in their own oppression and preserve the system.

Through New Historicism one can say that it questions dominant discourses and shakes the undermining raining beliefs. Terry Eagelton- "a literary text is a special kind of production in which ideological discourses – described as any system of mental representations of lived experiences- is reworked into a specifically literary discourse." (Eagleton 1993) What, that is, is the formal principle of connection holding plurality in unity? Furthermore, what is the motive linking historical and literary fact- kings and plays, for example, or pigs and authors-within the unified, cultural artifact? (Grombrich 1966). The 'amalgamation' of different narratives serves as an enterprise of exposing the dominating motivation. "Layering" is a process of the amalgamation of various narratives of the system that were denied the participation in history. The layering resolves the one- sided system and brings about the wholesome autonomy of diverse voices which is present in *For whom the bell tolls*.

VII.   REFORMATION OF THE CURRENT SOCIAL ORDER

New Historicism, as a critical framework, confronts a potential dilemma when its analytical scope remains

confined to the examination of class dominance and exploitation within literary texts without an explicit commitment to reforming the prevailing social order. This hesitation, arguably, aligns with the tenets of formalist literary criticism that New Historicism originally sought to displace. The notion that narrative realism can be elusive of certain voices in history underscores the limitations of such an approach. However, the introduction of 'Layering' disrupts the established formulations, instigating subversion that challenges foundational assumptions and alters the discourse, thereby destabilizing the conceived social order. The transformative impetus within New Historicism is manifest in its commitment to imposing a reformation of the social order, rejecting unjustified traditions, and dismantling previous historical, cultural, and societal intellection and signifying systems. The evolution in New Historicism not only enriches historical narratives by incorporating the voices of those systematically silenced but also lays the groundwork for reforming the present social order. This dialectical process creates a permanent action that aspires towards inclusivity, accommodating both dominant and subordinate narratives. Examining Ernest Hemingway's 'For Whom the Bell Tolls' through the lens of New Historicism reveals the salient effects of the Spanish Civil War, an epoch wherein the underlying trauma often remains unspoken in contemporary discourse. The Spanish individuality, shaped in part by literary works addressing the war, seeks to prevent a recurrence of such harrowing events. The existence of literature documenting the war not only sheds light on its historical repercussions but also serves as a crucial precursor to understanding the dynamics leading to World War II. Hemingway's novel, despite facing bans in the United States and elsewhere, defied attempts at censorship, challenging the brutality of war on both the fascist front of Franco's regime and the guerrilla warfare of the time. At the time when the United States had not yet entered World War II, 'For Whom the Bell Tolls' functions as a prequel to the global conflict. Its influence extended beyond the literary realm, impacting the European landscape during World War II and catalysing the initiation of American representation and involvement. The novel, through its narrative complexities, becomes a cultural artifact that not only reflects historical realities but actively shapes perceptions and responses to the tumultuous events of its time. In this way, the interplay between literature and historical context exemplifies the transformative potential inherent in New Historicism, underscoring the critical role that narratives play in shaping societal attitudes, ideologies, and, ultimately, the course of history.

VIII. CONCLUSION

Ernest Hemingway, renowned for his proficiency as both a journalist and a literary craftsman, exhibits a profound engagement with diverse societal strata and narrative dimensions within his works. His oeuvre, particularly marked by thematic explorations of war, transcends the myopic confines of national identity, exemplified by his ventures into Spanish landscapes in novels such as "For Whom the Bell Tolls" and "A Farewell to Arms." The narrative universality embedded in these works serves as a testament to Hemingway's nuanced portrayal of community cores and cultural diversity. Through an analytical lens informed by New Historicism, the deconstruction of Hemingway's narratives illuminates the transformative potential of this critical approach in amplifying diverse voices. Despite his American provenance, Hemingway's thematic exploration of Spain in his novels transcends geographic boundaries, encapsulating universal narratives while simultaneously imparting a distinctive flavour to landscapes and cultures. This narrative choice, deeply entwined with New Historicism, elucidates the agency of diverse voices and marginalization in his work. In "For Whom the Bell Tolls," articulated from the perspective of Robert Jordan, an American correspondent, Hemingway strategically weaves in supporting characters who serve as conduits for the voices of the marginalized and underscore pertinent social issues. This deliberate narrative approach underscores the inclusive ethos intrinsic to New Historicism, providing a platform for voices hitherto relegated to the periphery, including those of local Spaniards, women, and gypsies. While the novel's focal perspective emanates from a white American narrative, Hemingway adeptly navigates the complexities of representation by giving due diligence to the equivocal voices of the diverse characters populating the narrative landscape. In essence, Hemingway emerges as a custodian of war writing, adeptly illustrating the traumatic repercussions of war on the human psyche. Through the lens of New Historicism, the novel becomes a conduit for the multiplicity of voices that contribute to a nuanced understanding of multicultural and multifaceted narratives. The discourse surrounding Hemingway's literary contributions underscores the significance of historical narratives in constructing a framework that elucidates power structures and oppressive regimes. The metaphorical resonance of 'Alluvial soil' metaphorically evokes the continual process of sedimentation, symbolizing the dynamic and evolving nature of historical narratives. This paradigm shift encourages the acknowledgment that history is not only subjective but also inherently multi-narrative. The perpetual flux and

acceptance inherent in this perspective contribute to the cultivation of a transformative space, facilitating the construction of an affirmative social order. In essence, Hemingway's narrative craftsmanship, viewed through the lens of New Historicism, transcends mere literary exploration, evolving into a critical discourse that informs and shapes collective

consciousness. This comprehensive analysis not only facilitates an appreciation of the intricate layers of narrative construction within the works of Hemingway but also underscores the potential of historical narratives to foster societal transformation and progressive cultural paradigms.

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The Transnational Turn: How Women Writers are Engaging with Global Flows in the 21st Century

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Abstract— In a world characterized by unprecedented global flows, women writers have emerged as powerful voices navigating the complexities of the "transnational turn." This research delves into how contemporary women writers engage with issues of migration, economic inequities, cultural transformation, and transnational solidarity, weaving narratives that illuminate the human cost and creative potential of this interconnected world. The contemporary narratives showcase the emotional weight of diaspora, the complexities of navigating cultural expectations across borders, and the persistent questioning of identity within a transnationalized world. The article explores how women writers engage with global flows, specifically focusing on their nuanced portrayals of the shifting sands of cultural practices and the multifaceted construction of identities in a world interwoven with transnational forces. With its intricate web of transnational forces, women writers have emerged as the cartographers of the 21st century's interconnected yet dislocated world. The ever-evolving construction of identity amidst a chorus of societal expectations across borders in these narratives is no less than a literary expedition across borders offering insights into the complexities and creative possibilities of the interconnected world.

Keywords—Cultural Practices, Displacement, Economic Inequality, Globalization, Migration, Transnational Solidarities.

I. INTRODUCTION

The late 20th century witnessed a seismic shift. Walls crumbled, economies interlocked, and cultures collided, painting a dizzying landscape of transnational flows – capital, information, and, most importantly, people. In this intricate era of hyperconnectivity, women writers have emerged as cartographers of a new world, wielding their narratives as torches to illuminate the complexities and creative possibilities within this interwoven realm. Existing studies have investigated globalization's impact on various facets of the human experience – economic inequities, cultural hybridity, and migration patterns. However, these analyses often overlook the unique perspective of women, whose lives and identities are fundamentally shaped by the intricate interplay of local and global forces. This paper delves into the literary landscapes crafted by contemporary women writers, showcasing how they navigate the labyrinth of transnational flows. It investigates how they grapple with

the human cost of migration and displacement, expose the gendered dimensions of economic exploitation, and grapple with the shifting sands of cultural practices within a globalized world. The exploration of the present paper unfolds under relevant thematic banners from Migration and displacement to transnational solidarities. The study delves into the emotional landscape of diaspora, exploring how women writers capture the bittersweet ache of displacement and the resilience of individuals reshaping their identities across borders. The stark realities of economic inequities are laid bare, with a particular focus on the burdens borne by women within a globalized market. Through these narratives, one confronts the uneven distribution of power and resources in today's interconnected world. Navigating the shifting sands of cultural practices takes center stage, showcasing how traditions morph and adapt, revealing the multifaceted constructions of identity in a world rife with diverse

influences. Beyond individual narratives, one witnesses the transformative potential of forging bonds across borders. These literary bridges spark crucial conversations about gender equality, human rights, and collective action, reminding one of shared humanity even amidst the complexities of the interconnected world. This paper offers a nuanced and in-depth analysis of how contemporary women writers capture the multifaceted experiences of women amidst global flows. By analysing their narratives under these thematic lenses, the paper illuminates not only the challenges and anxieties but also the resilience, adaptability, and transformative potential of our interconnected world. This exploration invites the readers to reconsider the map of the global landscape, urging one to engage with a wider spectrum of voices and perspectives as it navigates the path of intricacies and possibilities of the 21st century.

II.   MIGRATION AND DISPLACEMENT

The 21st century has witnessed a staggering rise in human movement, with millions displaced by conflict, economic hardship, and environmental catastrophes. Within this complex phenomenon, women writers have emerged as powerful chroniclers of migration and displacement, capturing the multifaceted stories of those uprooted from their homes and cast adrift in unfamiliar landscapes. Their narratives grapple not only with the physical and emotional hardships of leaving, but also with the intricate processes of identity negotiation, cultural reinvention, and the persistent yearning for belonging in a world increasingly defined by movement and flux.

One key facet of women's engagement with migration is the nuanced portrayal of its emotional landscapes. Chimamanda Ngozi Adichie's *Americanah* masterfully navigates the bittersweet complexities of the migrant experience, capturing the protagonist's longing for Nigeria amidst the challenges of navigating life in the United States.

> There was a comfort in knowing you could leave, a lightness that came from not being chained to place, but also a sorrow, a dull ache of disconnection. (Adichie, 2013, p. 300)

This quote from the book encapsulates the duality of the migrant experience, the freedom it offers alongside the sense of displacement and loss it entails. Adichie delves into the emotional weight of cultural hybridity, the constant negotiation between two worlds, and the persistent questioning of "home" that transcends fixed territories (Adichie, 2013). Similarly, Laila Lalami's *The Moor* offers a poignant glimpse into the psychological turmoil of displacement, tracing the protagonist's struggle to rebuild her life in Italy after fleeing Morocco. The author sums up the protagonist's existential crisis and the overwhelming sense of displacement in the following lines:

> Italy is a mirror in which I see myself fragmented, a kaleidoscope of reflections that never quite coalesce into a whole. I am neither here nor there, a ghost caught between two worlds. (Lalami, 2014, p. 201)

Lalami's exploration of trauma, alienation, and the yearning for connection exposes the emotional burdens often concealed beneath the surface of outward mobility.

Women writers also illuminate the gendered dimensions of migration, highlighting the specific vulnerabilities and challenges faced by women on the move. Jhumpa Lahiri's *Interpreter of Maladies* subtly exposes the exploitation and precarity women encounter in host societies, particularly those navigating the informal economy. Lahiri gives voice to the frustration and internalized oppression faced by many migrant women, exposing the emotional toll of navigating exploitation and precarity:

> She couldn't explain exactly what she felt, this anger that simmered just beneath the surface, this sense of being used, of being less than, of being always and forever an outsider. (Lahiri, 1999, p. 157)

Nawal El Saadawi's *Woman at Point Zero* confronts the brutal realities of sexual violence and societal dehumanization faced by displaced women, drawing attention to the intersection of gender, displacement, and patriarchal oppression (El Saadawi, 2007). Lionett states that Dikeledi in Bessie Head's *The Collector of Treasures* and Firdaus in *Woman at Point Zero* are

> characters who come to feel that they are being denied the most elementary form of recognition and visibility and are ever thus driven to murder as a result of the "inexpressibility" and cultural invisibility of their pain and dehumanisation. (Lionnet, 1995)

These narratives compel one to acknowledge the unique hardships faced by women migrants and advocate for policies and support systems that prioritize their safety and well-being.

Beyond individual experiences, women writers also explore the broader political and historical forces driving migration and displacement. Arundhati Roy's *The God of Small Things* weaves a powerful critique of neocolonialism and its devastating impact on local communities, exposing the economic and political structures that contribute to mass

displacement in the developing world. Roy illustrates how linguistic assimilation can alienate individuals from their own community and cultural heritage, creating a sense of displacement within their own land:

> He is an alien among them…in his own land…because he speaks English with an Englishman's tongue… (Roy, 1997, p. 169)

NoViolet Bulawayo's *We Need New Name* similarly interrogates the legacy of colonialism and its enduring ramifications on African migration patterns, prompting the reader to question simplistic narratives of progress associated with globalization. This poignant metaphor such as "I felt like a weed pulled from one garden and tossed into another, not knowing how to root again" (Bulawayo, 2013, p. 169) captures the sense of displacement and rootlessness experienced by migrants, emphasizing the emotional complexities and challenges of adapting to new environments. These writers urge observers to critically examine the root causes of displacement and challenge dominant narratives that often dehumanize and marginalize migrants.

Women's narratives of migration and displacement also offer glimpses of resilience, hope, and the persistent quest for belonging. Jamaica Kincaid's *A Small Place* showcases the fierce resistance of local communities against cultural homogenization and the enduring power of indigenous knowledge systems in the face of globalization. Metaphors such as "They are like birds of paradise; they are like the hibiscus flower that grows wild [...] that blooms with the fiercest color" (Kincaid, A Small Place, 2000, p. 83) compare the islanders' resistance to vibrant, resilient elements of nature, emphasizing their unwavering spirit in the face of cultural encroachment. Kincaid uses the 'sea' as symbolism in "The sea [...] is both a barrier and a bridge" (Kincaid, A Small Place, 2000, p. 85) to symbolise both the islanders' isolation and their connection to the wider world, representing the complex desire for belonging within both local and global contexts.

> Teju Cole's *Open City* explores the creative potential of diasporic identities, celebrating the transnational flow of ideas and the emergence of hybrid cultural forms in a globalized world.

> There was something...liberating about being nowhere, or rather everywhere, about belonging to all places and none at the same time. He felt a lightness, a freedom from the limitations of borders and flags. (Cole, 2011, p. 118)

This highlights the liberating agency gained from a diasporic perspective, challenging the concept of rigid national identities and embracing the fluidity of belonging. Cole in passages such as the following exemplifies the creative hybridity born from diasporic experiences, showcasing how displacement can lead to innovative artistic expression that transcends conventional limitations:

> He wrote in fragments, borrowing from one language to fill the gaps in another, mixing idioms and rhythms, defying the borders of syntax and grammar. It was a language that belonged to nowhere and everywhere, a diasporic tongue born of exile and displacement. (Cole, 2011, p. 169)

These narratives illuminate the agency and resourcefulness of individuals navigating displacement and offer alternative visions of connection and community beyond fixed borders.

The 21st century's migration narrative, woven by women writers, transcends borders and statistics. It's a tapestry of bittersweet longing, cultural reinvention, and resilient hope. Like Adichie's protagonist, migrants grapple with the "dull ache of disconnection," yet find solace in the "lightness" of untethered belonging. They navigate the kaleidoscopic reflections of identity, as Lalami's protagonist does, forever "caught between two worlds." But amidst the emotional burdens, these narratives also sing of strength. Lahiri's women, facing precarity and exploitation, simmer with a quiet defiance. El Saadawi's Firdaus, though dehumanized, finds a voice in her rebellion. These stories urges one to acknowledge the unique hardships women face, to dismantle oppressive structures, and to recognize the human cost of displacement.

Yet, beyond the pain, there's a celebration of resilience. Kincaid's islanders, like vibrant hibiscus flowers, resist cultural homogenization. Roy's protagonists challenge the narratives of neocolonial progress, while Bulawayo's uprooted souls yearn to "root again." In Cole's Open *City*, displacement becomes a catalyst for creative hybridity, a "diasporic tongue" born of exile. These narratives remind one that even in flux, connection can be forged, and belonging can be redefined. In the face of a world marked by movement, women writers offer not just an understanding of displacement, but a testament to the human spirit's unwavering quest for home, both within and beyond borders.

III.　INTERROGATING THE GENDERED LANDSCAPE OF ECONOMIC EXPLOITATION

Women writers are increasingly interrogating the economic and political inequalities inherent in globalization. Arundhati Roy's "The God of Small Things" and NoViolet Bulawayo's "We Need New Names" unflinchingly expose the brutal realities of economic exploitation and neocolonialism in the developing world. They illuminate the gendered dimensions of global capitalism, highlighting the disproportionate burdens borne by women and marginalized communities under exploitative economic systems. These narratives challenge dominant narratives of progress and prosperity associated with globalization, urging us to critically examine the hidden costs and uneven distribution of power within interconnected economies.

At the heart of these narratives lies a sharp critique of the unequal distribution of benefits within globalized economies. Roy's "The God of Small Things" lays bare the exploitative practices of multinational corporations in the developing world. The Paradise Pickles factory, with its disregard for safety and environment, stands as a symbol of unchecked corporate greed, leaving a trail of environmental degradation and worker exploitation in its wake. Ammu, the protagonist, becomes a victim of this ruthless system, her tragic fate highlighting the gendered vulnerabilities inherent in such exploitative environments. Similarly, Bulawayo's *We Need New Names* exposes the harsh realities of economic migration, particularly for women seeking a better life outside their home countries. Darling, the protagonist, navigates the treacherous terrain of illegal immigrant life in America, facing constant exploitation and vulnerability due to her undocumented status. Both novels force readers to confront how globalization often operates on the backs of women and marginalized communities, siphoning their resources and labour while offering little in return.

By foregrounding the experiences of women and marginalized communities, they unveil the human cost of this progress, exposing the uneven distribution of benefits and the hidden inequalities that lie beneath the surface. Kumar in the research paper "Arundhati Roy's Critique of Neocolonialism and Globalization in The God of Small Things" states:

> Roy exposes the detrimental impact of globalization on local communities, particularly women and the environment, revealing the hidden costs of 'progress' and advocating for alternative models of development. (Kumar, 2018, p. 12)

Bulawayo challenges the reader to move beyond simplistic narratives of win-win situations and to critically examine the power dynamics shaping our interconnected world. In the article "Bulawayo's We Need New Names: A Postcolonial Critique of Globalization," Ogunyemi points out:

> Bulawayo challenges the dominant narratives of postcolonial progress, revealing how globalization often perpetuates neocolonial inequalities and exacerbates existing vulnerabilities, particularly for women and children. (Ogunyemi, 2020, p. 45)

Both Roy and Bulawayo highlight the need for nuanced and context-aware understandings of globalization, reminding readers that its benefits are not equally shared and that its costs, particularly for women and marginalized communities, are often borne in silence.

IV.　IMPACT ON CULTURAL PRACTICES AND IDENTITIES

The 21st century has witnessed an unprecedented intensification of global flows, blurring borders and reshaping how we understand cultural practices and identities. Within this "transnational turn," women writers have emerged as pivotal figures, wielding their narratives as tools to illuminate the complex and often contradictory impacts of globalization on cultural landscapes and individual lives. Jamaica Kincaid's *A Small Place* and Teju Cole's *Open City* offer nuanced critiques of Western cultural hegemony and its insidious effects on local traditions and ways of knowing. These narratives demonstrate how globalized media and consumerism infiltrate even the most remote corners of the world, prompting questions about cultural resistance, the preservation of indigenous knowledge systems, and the negotiation of cultural identity in a world permeated by Western influences.

Chimamanda Ngozi Adichie's *Americanah* traces Ifemelu's experiences navigating America as a Nigerian immigrant, highlighting the constant negotiation between her inherited cultural practices and the dominant American influences she encounters. Ifemelu grapples with issues like hair texture, dating rituals, and family expectations, exposing the tensions and anxieties arising from the friction between cultural norms.

America was where she had learned to apologize, to explain herself, to anticipate questions and answer them before they were asked. In Lagos, it had been the opposite. Her silences had spoken volumes. (Adichie, 2013, p. 315)

This passage highlights the cultural adaptations the protagonist undergoes, illustrating how she navigates two contrasting worlds.

Similarly, in Jhumpa Lahiri's *Interpreter of Maladies*, the stories unveil the delicate dance between Indian heritage and American assimilation experienced by immigrant families. Debasish Panda in his article "Loss of Identity and Cultural Displacement in Jhumpa Lahiri's 'Interpreter of Maladies'" truly brings to the foreground the theme of cultural alienation and loss experienced by the Das family. Panda examines how they grapple with the disconnect between their Indian heritage and their American reality, leading to feelings of displacement and a sense of belonging to neither culture (Panda, 2012). Lahiri's characters navigate cultural misunderstandings, language barriers, and the bittersweet nostalgia for their homeland, showcasing the transformative yet often unsettling effects of cultural blending.

> Beyond navigating challenges, women writers also demonstrate the agency and creativity of individuals and communities in reimagining cultural practices within the context of global flows. Edwidge Danticat's *Breath, Eyes, Memory* offers a powerful illustration.

> She carried stories the way women held water before the pipes came—in clay jars sealed with history and passed down from mother to daughter. (Danticat, 2004, p. 79)

This is a testament to how cultural practices act as tools for healing and transmitting memory and emphasizes the role of storytelling as a vessel for history and resilience, passed down through generations by women. The metaphor of carrying stories like water in clay jars adds a powerful layer of cultural significance and connection to the community. Drawing on Haitian folk traditions and storytelling practices, Danticat weaves a narrative that confronts historical trauma and displacement while celebrating the resilience and strength of women. The novel portrays how cultural practices like storytelling and food rituals become tools for healing, resistance, and the transmission of collective memory across generations and borders. Likewise, in Jamaica Kincaid's *Annie John*, the protagonist's journey of self-discovery unfolds against the backdrop of a rapidly changing Antigua. Kincaid portrays how Annie reinterprets local customs and colonial legacies, forging a uniquely personal and empowering relationship with her cultural heritage in a globalized world. Annie's critical perspective on traditional rituals reflects her desire to understand and personalize their meaning rather than blindly follow them:

> My mother and all the other mothers... would go down to the sea... They would stand for a little while, then they would bend down so that their hands were in the water... I always knew what they were doing: washing away... (Kincaid, Annie John, 1985, p. 7)

Further Annie's desire to escape the limitations imposed by both the physical realities of Antigua and the lingering effects of colonialism is reflected when she says, "I wanted to be free of Antigua the way the sea seemed to be free. I wanted to be free of myself the way the sea seemed to be free of its waves." (Kincaid, Annie John, 1985, p. 68)

These narratives also delve into the complexities of globalization's impact on the construction of individual and collective identities. NoViolet Bulawayo's *We Need New Names* provides a searing critique of neocolonialism and its impact on African identities. Darling, the protagonist, navigates the precarious position of an undocumented immigrant in America, forced to grapple with a fractured sense of belonging. Bulawayo masterfully exposes the psychological and existential challenges of inhabiting a liminal space between one's home country and the adopted land, highlighting the fluid and contested nature of identities in a globalized world. Similarly, Teju Cole's *Open City* offers a nuanced exploration of Black diasporic identities in contemporary New York City. Through the protagonist's encounters with diverse voices and perspectives, Cole challenges simplistic notions of Africanness and highlights the multifaceted ways in which individuals negotiate, embrace, and redefine their identities within transnational networks.

V.   FORGING SOLIDARITIES ACROSS BORDERS

Women writers, acutely aware of the shared struggles faced by women across geographical borders, harness their narratives to forge connections and bridge cultural divides. By amplifying voices often silenced within their own societies, they contribute to a global conversation on gender equality and women's empowerment. Two powerful examples of this phenomenon can be found in Jhumpa Lahiri's *Interpreter of Maladies* and Nawal El Saadawi's *Woman at Point Zero*. Lahiri's collection of intimate stories unveils the interconnectedness of women's experiences, despite vast cultural and societal differences. From the Indian immigrant wife grappling with cultural displacement in America to the young woman navigating oppressive societal norms in India, Lahiri's women share a common thread of yearning for autonomy and personal fulfilment. This shared struggle transcends cultural specificities, fostering a sense of empathy and solidarity among readers across vastly different backgrounds. Similarly, El Saadawi's

searing portrayal of Firdaus in "Woman at Point Zero" exposes the brutal realities of patriarchal oppression and gender-based violence faced by many women in the Global South. Firdaus's narrative, though rooted in the specific context of Egyptian society, resonates with the experiences of women across cultures battling against similar forms of subjugation. By highlighting the universality of women's struggles, El Saadawi's work transcends national borders and sparks conversations about the need for collective action and transnational feminist solidarity. The potential of these literary bridges extends beyond raising awareness; they offer practical pathways for fostering connections and collective action. For instance, Lahiri's portrayal of the immigrant experience in America resonates with countless women's journeys, creating a space for shared narratives and mutual support among diverse communities. Similarly, El Saadawi's work has been instrumental in mobilizing international feminist movements to address issues of gender-based violence and advocate for women's rights in the Global South.

Scholars like Chandra Talpade Mohanty (Mohanty C. T., 2003) and Gayatri Chakravorty Spivak (Spivak, 2004) caution against overlooking the complexities and power imbalances inherent in forming transnational solidarities. They warn against homogenizing diverse experiences under a global feminist banner, neglecting the specificities of historical and cultural contexts. Nevertheless, the potential for "transnational feminist praxis" lies in recognizing both the differences and commonalities across borders, building connections that respect these complexities while striving for collective action against shared oppressions.

Globalization distorts history and culture by its amalgamation of politics and economics which imposes the one global, corporate culture now transforming the world even when it is camouflaged, by promoting "multiculturalism" for instance. The result is that our stories "from below" become eclipsed or co-opted, subsumed or merged into globalization stories "from above." Mohanty points to the intersection of "gender, race, colonialism, and capitalism" (Mohanty C. T., 2003, p. 246) rooted in the subjugation of women of the Majority World by globalization. The context of globalization and its effects are shared by women across the globe as mentioned below:

> Globalization, or the unfettered mobility of capital and the accompanying erosion and reconstitution of local and national economic and political resources and of democratic processes, the post-cold war U.S. imperialist state, and the trajectories of identity-based social movements in the 1980s and 1990s constitute the ground for

transnational feminist engagement in the twenty-first century. Women of the Two-Thirds World have always organized against the devastations of globalized capital, just as they have always historically organized anticolonial and antiracist movements. In this sense they have always spoken for humanity. (Mohanty C. T., 2003, p. 237)

VI.   CONCLUSION

In conclusion, contemporary women writers are not merely chroniclers of the globalized world; they are active participants in shaping its cultural and political contours. Through their nuanced and multifaceted narratives, they illuminate the complexities of navigating transnational flows, challenge dominant narratives of progress and development, and forge connections across borders. Their work compels one to critically examine the impact of globalization, particularly on women and marginalized communities and envision alternative futures that embrace diversity, equity, and transnational solidarity. Women writers' engagement with the transnational turn goes beyond mere representation; it constitutes a critical and creative intervention in the ongoing dialogue about cultural practices and identities in a globalized world. While complexities and power imbalances require careful consideration, the potential of these literary bridges for mobilizing international feminist movements and advocating for women's rights worldwide remains undeniable.

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An Analysis on Domestic Violence, Depression and Surge of Anger During the COVID-19 Outbreak in India

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Abstract— Covid-19, which is also referred to as Novel Coronavirus Disease, has begun in China and has rapidly crossed multiple national borders and infected people all over the world, where India has been severely affected by this outbreak in almost all sectors; as a result of the threat of the spread of this viral disease, India, at the beginning, has been forced to shut down all general activities and to force a tight lockdown to restrict human interactions. These sudden restrictions and orders have puzzled and affected the common public in many ways, such as emotionally, physically, financially, and career-wise, halting their potential improvements, and have also ruined many people's livelihoods and the rhythm of life in India. Although the process of unlocking has started and successfully implemented, at the time of post lockdown, people were not afraid of the coronavirus at the same time, due to the experiences of facing rapid attacks from new variants such as Delta, Delta Plus, and Omicron, triggered different psychological and social problems in the living society. In this connection, this research paper exclusively focuses on the sudden rise of domestic violence, depression, and surge of anger between people since the virus outbreak in India. This study covers various associated issues as well as views on financial and social issues and government actions to control the spread of the virus when these negative characteristics make the situation more vulnerable. Thus, through the findings and analysis of this paper, it is useful to know the pulse of common people in India and their tactics to handle these situations which also prevents negativity in people because of these crucial circumstances.

Keywords— Depression, Emotional, Financial, Frustration, Indians, Lockdown, New Normal, Post-Lockdown

I. INTRODUCTION

Covid-19, also known as coronavirus disease, is an infectious disease caused by a newly discovered virus called "Corona", and the specific number '19' was the founding year of this virus in December 2019. Roy et al. (2020) mentioned that "A cluster of about 40 cases of pneumonia of unknown aetiology has been reported, some of which are vendors and dealers in the Huanan Seafood market"(Roy et al., 2020, p. 1) in China at the beginning stage of this viral illness. However, in March 2020, the World Health Organization officially declared the illness a pandemic. The shape of this virus is like "Crown" which is why it is called Corona. Even though the word Corona is

derived from the Latin language-based word, it also signifies Crown the same. Nevertheless, there is still a suspected origin of the new coronavirus and no official information is given, but cases started to increase rapidly at that time. In addition, several news outlets and scholars say that coronavirus was born in China and spread worldwide. Many experts believe that the coronavirus has only been detected as Severe Acute Respiratory Syndrome (SARS) in 2004, and where this SARS destroyed many people in China, Ncov-19 is an update of the SARS virus. All of these viruses belong to the *"Coronaviridae"* class. However, SARS-2004 mortality rates are more dangerous than Ncov-19 (Novel Corona Virus -2019), but Ncov-19 is higher than SARS in dissemination, but the fatality risk is small, with 1 out of 5 cases of the case of Covid-19 seriously being until the second wave. However, this cluster or family is expanded into several new mutations or variations such as Delta, Delta Plus, Alpha, and Omicron mutations and several other upcoming versions of the Coronavirus until the present scenario.

Regardless of Variants or strains, either it is ordinary, Delta, Delta Plus, or Omicron and more, the Covid-19 symptoms will be classified into two types: 1) symptomatic and 2) asymptomatic. In contrast, non-symptomatic forms of the corona are difficult to classify because there are no symptoms of human illness. However, according to the World Health Organization, there is a clear definition of the symptomatic version of this disease, according to the World Health Organization "The symptoms of Covid-19 starts from fever, dry cough, and tiredness. Other symptoms that are less common and may affect some include aches, nasal congestion, headache, conjunctivitis, sore throat, diarrhea, loss of taste or smell, or a rash on skin or discoloration of fingers or toes' (WHO, 2020, p. 1). Initially, the signs begin with a mild effect, but when a patient neglects the disease, he or she ends with pneumonia. Nevertheless, with the aid of doctors and their reliable medical prescriptions, the maximum number of patients recovered from this disease in 2020. In addition, the problems associated with Covid-19 transmission should be considered. Means, wearing masks, and hand glows should strictly maintain social distance, should not allow the outsider to be physically touched, and have proper vaccination. Currently, several pharmaceutical firms, international institutions, and government healthcare agencies in many countries have attempted to find vaccines and medical drugs that partially heal this disease outbreak. However, in a parallel way, new virus variants and their influential waves arise with mutations worldwide, which continue to occur as long as the coronavirus transmits through the community, and the delta and omicron mutant genera will continue to evolve.

The whole world is stagnant, and the spread of this virus slows down during the lockdown. This pandemic has affected the world in many ways, including financially, emotionally, physically, and diplomatically. However, many countries attempt to eliminate or partially eliminate the lockout without other options to save their land from other problems such as financial crises, inflations, recessions, and hunger deaths. Although the WHO cautioned against these acts, it said this could lead to an increase and uncontrollability of the spread of the coronavirus, which is currently occurring. Since this Covid restrictions and lockdowns, due to the breakage of the financial chain system, African countries' citizens are dying with starvation more than the disease on the other side. Even in developed countries, people are also losing their hopes towards tomorrow's livelihood, which was reflected through the power of purchasing goods; in this case, people prefer to save money as a precaution step to face the future's uncertainty rather than to spend it.

II.   THE IMPACT OF COVID-19 OUTBREAK ON INDIAN GENERAL PUBLIC

Now, in the Indian case, India is geographically the seventh largest nation and the second most populated. In contrast with the rest of the planet, India is distinct and it is difficult to deal with the coronavirus outbreak. However, knowing the transmission of this Covid-19 disease in India from its beginning before explaining the key material is essential. Since the arrival of the pandemic, India has implemented a strict level lockdown due to the huge population. However, according to the news sources, the first case was verified in the Thrissur district of Kerala State on 30 January 2020 in a student who had come home for a vacation from Wuhan University in China.. Later, the fire of Covid-19 sprays all over India, however, due to sincere efforts of Doctors, Medical Supporting staff, cleaning staff, and Police, this disease somewhat slowed in the processing of rising cases. Controlling the pandemic is becoming a difficult task in India, even step-by-step, following the unlocking procedure to stabilise the livelihoods of Indian citizens. However, instead of normalisation, the situation is becoming more complicated because people are dying with starvation rather than diseases in India at that time.

India's migrant labour issue struck just weeks after the government imposed a rigorous lockdown. Millions of daily wage labourers in the cities and towns of India faced starvation, and Prime Minister Narendra Modi immediately imposed the world's strictest state-wide lockdown with only four hours' notice and no backup plans and solutions, which was criticised at the highest tone

against the government mechanism and policies. Later, the lockout relaxation started gradually in May 2020, but officially, an experimentally unlocking phase was announced in June 2020. However, great criticism is made of these reliefs, and several figures indicate that Covid-19 cases and death rates are often increased by these relaxations which is unfortunate. In India, Total cases have escalated by the middle of July 2020 and in the starting of the month October 2020 the total cases are 6.84 millions and 5.88 million people recovered but 1,06,000 died but these numbers are temporary because their rapid growth occurred in 2021 due to the intervene of Delta variant, which drastically increased the count of deaths and diseased people in double of the above count. At another side of this, where the till the Omicron era of 2022 in India, based on the statics of Trending Economics the count of deaths enlisted as 5.15 Lakhs where the cases registered 42.9 million until February 2022. Since the outbreak of the virus, various international bodies, such as WHO, recommended that India should not revoke the Covid regulations and advised to follow them strictly; however, India revoked the Covid regulations gradually for various reasons associated with multiple significant national elements and for people's needs. Later, India slowly started unlocking procedures, irrespective of the rising cases of corona disease. However, several months earlier, India strictly implemented the lockdown because it knew what would happen when the disease spread across the country. However, the world's most severe lockdown affected various sectors in the country (India). In this coordination, Ahmad et al. (2020) in their study remarked that the jobs of approximately 100 million or more Indians are at stake during and after the Covid-19 shutdown. Non-food stores have shuttered their operations, and food businesses are facing significant losses (Ahmad et al., 2020). Statistics may show outline numbers such as sectors and divisions, but in terms of financial, social, health, mental, and various other aspects, people at the grassroots level are much more affected by this outbreak because a discounted number and statistics is nothing but the downfall of several individuals, families, communities, and working agencies.

However, it appears that the destruction of this disease will slow down by the end of 2020, but in 2021, new variations known as Delta and Delta plus emerged. Before that, people in India were hopeful—or at least cautiously optimistic—that the pandemic would fade into the background by summer 2021, while there was still a chance that new mutations in this virus may bring it back, and this time it would be considerably worse. However, before the Delta's intervention in India, the government introduced a mass vaccination campaign for Covid-19

prevention in India began on 16 January 2021. Oxford-Covishield Astra Zeneca and Bharat Biotech Covaxin were the two vaccines employed in this study. This drive has already surpassed 6,00,000 people in its first four days, and the government declared and implemented to increase the batches of vaccine release for the public in the following days to secure citizens' immunity. However, there is still a segment of the population that is suspicious of the Covid-19 vaccine, where in the study on India's sentiment on vaccination, the researchers called Dubey and Dutt (2021) opined that "Emotions like trust and anticipation were more in the case of Covishield than in Covaxin. On the other hand, Covaxin exhibited more anger and disgust than Covishield. These results can be attributed to the doubts raised on the approval of Covaxin, as well as the politics involved regarding it" (Dubey & Dutt, 2021, p.4). In another case, India's administration was eager to export its own people's quota of vaccine to the world, but that it neglected its own citizens, which had a significant impact on the people's vaccine-taking ratio because of the lack of vaccines and fuelled high death rates in the second wave time, which caused the nation to crumble (Bajekal, 2021). Delta variations first appeared in the United States at that time. While the majority of delta infections have been in those who have not received a vaccine, evidence has shown that the variation has increased transmissibility even among those who have been vaccinated but is not efficient in attacking the immunity. Delta affects the body. There have been reports of symptoms that are not the same as those linked to the original coronavirus strain, such as cough and loss of smell. According to polls in the United Kingdom, headaches, sore throat, runny nose, and fever are all prevalent. Due to this abrupt invasion of virus strains termed Delta and Delta Plus, which actually generated confusion, panic, and trauma in many Indians, the country was shaken with rapid increases in mortality, infection, and a lack of medical amenities, such as hospital beds and oxygen cylinders. In particular, medical oxygen has been in short supply in India as the nation continues to grapple with a catastrophic, second wave of the virus outbreak in 2021. The collapse of India's medical system during the second wave of this delta variant, which is shaping up to be the world's deadliest Covid-19 epidemic, has thrown the country into chaos, forcing citizens to protect themselves and one another as government services are delayed. Desperate Indians have turned to social media for the aid of medicines and other important essentials when the healthcare system collapsed amid the recent Covid-19 crisis. While adults struggle to come to terms with medical constraints, India's connected adolescents are stepping forward to aid and learn in perseverance, innovation, and

the Internet's constructive rise. In Addition, bureaucratic delays prevent essential resources from reaching those in need. Many people who had been infected with this new coronavirus type tragically died as they waited. Hospitals in India have battled to admitting breathless patients, and even keep those who were fortunate enough to obtain a bed alive, with despairing calls for oxygen cylinders flooding social media feeds on Twitter, Facebook, Instagram, and WhatsApp groups in April and May 2021. In the next year, a new variation was announced in 2022 as the Omicron variant of Covid-19, which was first identified in South Africa, is now in the community transmission stage in India, where it become dominant in multiple Urban areas where reported cases have already been rising exponentially, and where, until March 2022, several areas in India went on full pledged lockdown for a short period of time, and some other places or states like Andhra Pradesh have implemented night time lockdowns. Consequently, although Omicron is not as dangerous as earlier variations, it still has a high capacity for rapid transmission or infection from one person to another. To date, most Omicron cases have already been asymptomatic or moderate. Because Omicron infection was first detected in vaccinated travellers, this does not guarantee that the infection will be minimal in high-risk unvaccinated individuals. As the situation evolves swiftly with community spread, the threat level remains high, necessitating ongoing vigilance. States such as Tamil Nadu, Karnataka, and Kerala in India have attempted to project state-level lockdowns to seizers of districts and restriction of inter-state borders in January 2022 as a precautionary step; later, when the number of cases decreased, they gradually retracted it. According to the US Centers for Disease Control and Prevention, cough, weariness, congestion, runny nose, and generalised body soreness are the five most prevalent symptoms of the Omicron variety.

However, beyond health, people in India are concerned about financial problems such as EMIs, monthly deposits, and many other commitments which literally damaged them mentally (The Week, 2020). Some people are afraid of this disease because of asymptomatic attacks by new variants. The most important factor is an increase in aggression and bullying among people in communities in these families, and suppression, in which men believe they lack respect and recognition in their families when they unexpectedly lose their jobs due to this outbreak. Women are thinking that the pressure of work at home is increasing on them, and that it cuts off their minimal freedom. Overall, however, it is a valid fact to state that regardless of gender, people are ultimately suffering, but women are ahead in struggling and supressed by the

communities in both urban and rural parts of India, which drastically increased from this outbreak period.

III. DOMESTIC VIOLENCE, DEPRESSION, AND SURGE OF ANGER DURING THE COVID-19 PANDEMIC PERIOD IN INDIA: LOCKDOWN AND POST LOCKDOWN

Owing to limited data on psychological effects and underlying mental health problems in the general population, mental health practitioners face new obstacles in this pandemic outbreak situation. However, other researchers seek to determine the emotional effects of this pandemic shutdown, yet where these steps and outcomes also end with the same cumulative outcomes, not focusing on individual emotions and components and reasons behind it. There is also something else because of the frequent lockdowns and unlocks as well as practical situations at post-lockdowns, this new norm of uncertainty affecting each person across the globe. Moreover, the researcher will explain the details and mention the incidents that linked with domestic violence, Depression, and Surge of Anger and relatives to prove their existence in the times of lockdown in India and post-lockdown in the stream of Covid pandemic conditions in the coming paragraphs.

Domestic violence is a series of different types of violence, including physical, emotional, mental, abusive relationships, and economic abuse. Currently, both physical and emotional abuses are committed against other family members. Recent data released by the National Legal Services Authority of India suggest that the nationwide lockdown has led to a rapid increase in cases of domestic violence in India (Times of India, 2020). Women in all these lockdown times are more affected by domestic violence, and studies have found that Indian men feel that they lose their jobs and income and are also slowly losing their family's emotional and moral support, causing them to feel vulnerable in this critical time. However, compared to prior years, domestic abuse instances increased dramatically during the pandemic period. Furthermore, in the early phases of the pandemic, the number of cases was higher; however, as time passed, the number of cases decreased. This viral outbreak had a far greater and more devastating impact on women than any other outbreak in history. Home quarantine has resulted in heightened misery for women and has been implemented as a method to protect the general public's health and well-being. In this case, the "Newspapers reporting the incidents of domestic violence during the last 5 years were analysed to explore the issues related to the surge in domestic violence incidents during the COVID-19 lockdown period" (Maji et

al., 2021, p.1), The significant increase in domestic violence cases published in India's leading news outlets is a significant proof that the living setting remains hazardous for the majority of homely women, especially those will come under the financially below middle or low class families. While the threat of an outbreak has subsided and the lockdown has been relieved, women's scars from the assault will not heal, and children have also been mistreated despite their innocence. Although the current study found evidence of an upsurge in violence in India, there has been a worldwide increase in instances of domestic abuse. However, in point of why majority are women was victimised by the domestic violence actions "The symbolic value that perpetrators associated with women, lower inertia, visibility, and accessibility to the perpetrators made women suitable targets of domestic violence. Finally, a shortage of police force and travel restrictions on formal and informal sources resulted in the absence of capable guardians. We conclude that changes in the routine activities of people during the COVID- 19 lockdown provided more opportunities to the perpetrators of domestic violence" (Krishnakumar & Verma, 2021, p.1).

According to the Psychiatry.Org "Depression is a common and serious medical illness that negatively affects how you feel, the way you think, and how you act" (The American Psychiatry Association, 2020). However, the fear of unexpected changes in the world leaves people depressed and nervous. Popular signs of depression include anxiety, sleep loss, loss of interest, repetitive behavioural patterns, tiredness, suicidal thoughts, and feelings of worthlessness. According to Kazmi et al. (2020) research output "Depression was found to be high among respondents between 15 and 35 years of age, anxiety was found to be prevalent among those between 21 to 25 years of age, and stress was found to be high in individuals between 21 and 25 years of age in the lockdown time"(Kazmi et al., 2020, p. 1). In addition, in a survey conducted by The New Indian Express news agency, 61% of Indians suffered from various mental disorders when the country locked down, and there are numerous factors such as family conflicts, additional working pressure in the name of work from home, high exposure to techno-gadgets, and the workload that makes them in homes breathless (IANS, 2020). Plans are thwarted by uncertainty, where this panic spreads quickly, even if the degree of the threat is unknown, as with omicron variation. Vaccination appears to be a form of deliverance until they are not, and national reactions diverge illogically. Anxiety and sadness also increase. Loneliness and screen fatigue also play a role. The impression is growing that, like the epidemics of ancient times, this virus outbreak period will last for years.

Since the year of outbreak started 2020 to the present year 2022, Indians resilience has decreased after two years of zigzagging policies and roller-coaster emotions, horrible loss and tantalising false dawns, shutting borders and occasionally shuttered schools, colleges, universities and workplaces. Two years after the deadly virus interrupted people's lives, with cases of the delta-modified version rising sharply together with omicron anxiety, it managed to capture a mood of exhaustion and simmering anger around the world, which, along with the virus, slowly spread across the country's people. According to Garcia et al. (2022), India has the highest suicide rate worldwide. In the 15–39 age bracket, Indian men account for a quarter of all global suicides, while Indian women account for 36% of all global suicides, and every 25 minutes, one person commits suicide. These were not one-off occurrences. According to mental health professionals, domestic violence is one of the main causes of this predicament. Official statistics from India are grossly understated and do not reflect the full scope of the situation (Garcia et al., 2022). Even though the Indian government has implemented several unlock and free up regulations that copy the previous Unlock versions with few exceptions, such as leaving schools to state governments for re-opening and allowing people to open saloons and movie halls, respectively, after 15 October 2020 and it continues to this day.

However, in recent times, the word 'anger has become a repetitive usage term in basic conversations, and in almost all popular broadcasting and telephone calls, incidents involving' anger have been widely heard. The increase in rage is an intense psychological rush or rapid growth of frustration that leads to aggression. There were also rising anger problems at the lockdown, and frustration caused them to suffer because of financial uncertainty, sudden growth blockade, unfinished projects, and job loss. Even after the lockdown, the extreme losses and fear of the virus are in people not good, where these negative elements also influence post-lockdown times. In other words, different negative feelings and situations influence and deter people from the normality of the emotional basis. Researchers called Vaishali & Rukmini (2021) was stated that hashtag trends have increased in different social media platforms since this outbreak, as well as the introduction of new terminology into daily life in India and throughout the world, for example "#Covidiot - COVID+Idiot - which used for describing people that do not understand the seriousness of the pandemic or do not follow the public health guidelines" (p. 17), "#Infodemic — Manipulation of information and inauthenticity during the pandemic" (p. 17) "#coronacation - The break from regular #oldnormal school and workstyle that is treated as a vacation from

regular lifestyle" (Vaishali & Rukmini, 2021, p. 17). These waves of the new terms of rising trends in social media were used to express an individual or a group of individuals known as a social community to express their anger, depression, frustration, or concern in social media, particularly for young people to share their opinions through trendsetting hashtags, and the above examples for perfect faming trends to show people angry and frustrated on the Indian side. In another case, according to Sinha (2022) of India Today News, 61 percent of Indians are angry and depressed as Covid-19 wreaks havoc, healthcare crumbles, and Indians are Angry, Upset, Depressed and Worried as Covid-19 wreaks havoc as healthcare crumbles, the majority of Indians feel anxious, depressed, and outraged about the country's current condition of affairs, as Covid-19 spreads like a forest fire across the country. India is experiencing a historic medical crisis, with its healthcare system smelling of weariness and a lack of oxygen and emergency medicine (Sinha, 2022) which is expressed at the time of the second wave and after this disastrous virus catastrophe in India. Sudhi Ranjan Sen et al. (2021) analysed and stated in their report that after destroying India's largest cities, the newest Covid-19 wave is now devouring rural areas across the world's second-most populated country. Moreover, most localities have no method for dealing with illness. According to a study conducted in the Indian state of Uttar Pradesh, the second wave of this disease had a devastating impact on the state of living people, and the sudden annihilation of families in rural areas as a result of the deaths caused by the second wave of this viral disease caused rage and frustration with the central and local governments (Sudhi Ranjan Sen et al., 2021).

As the rest of the world has watched in disbelief, India has become the darkest news story on the planet in the last two years. Pictures of blazing incinerators, gasping patients, and tearful doctors, which appeared on the front pages of all major international magazines and primetime worldwide television news, belied India's status as a rapidly evolving and prepared country. It is not just how prepared they were, but also how insufficient the resources were to deal with the Covid-19 disaster in the world's second most populated country. Among all the pleas for help on social networking sites and in the press, the human face of individuals who stand out and become saviours surfaced. Whether it is a private citizen who spends all of his funds to buy and distribute oxygen to the poor or a philanthropist, businessman, or the celebrities who spend millions on a daily basis to support all attempts to provide medicines to hospitals. There is no greater opportunity to witness the strength of the human spirit in the face of adversity than during crisis. It is a terrific moment to build

a reputation that money cannot buy in this critical time, where it is also a period when people's hard-won reputations are shattered and they have to suffer the brunt of people's rage, anguish, and, in some extreme situations, schadenfreude which is like drawing amusing from the suffering of fellow beings.

It is also important to mention that the suffering and sufferers are not only from the common public but also many heads of "Covid Warriors" means, doctors, medical staff especially faced and mentally destroyed due to this continuous pressure from all the sides, either it is from the India public, governmental, as well as the uncertain acts or attacks by this virus. Here, the researchers called Sakhtivel et al. (2020), who mentioned and referred to in their short communication that acts of hatred, discrimination, and abusive violence against doctors have increased since the emergence of the Covid-19 outbreak in India, in which they referred from the house owners who asked to vacate the rooms to violent, bloody attacks against doctors and supporting staff in Indian hospitals. due to this extreme pressure, violence, abuse against them where "These events put the medical community in a state of fear and regret for choosing a career when the society does not support them. A majority of doctors are now unwilling to motivate their children to pursue this profession, once revered by the society not too long ago' (p. e74). In addition, this research letter was advised to the common public that "people should realise that hospitals are centres of healing and recuperation, and that doctors are integral to the health and well-being of the society" (Sakthivel et al., 2020, p. e74).

Nevertheless, the suffering category of common people may include children, the elderly, pregnant women, individuals with pre-existing mental illnesses, those living alone, and families of those who perished during the Covid-19 pandemic. Another critical consideration is the emotional impact of the outbreak on first-responder teams. They are particularly vulnerable because of the lengthy hours they spend in potentially risky conditions. The massive social and economic devastation of the pandemic has had an unprecedented mental impact in modern times. Boredom and moodiness may be followed by rage, impatience and frustration. Another form of depressive symptomatology involves the use of mind-altering materials. Uncertainty and a sense of loss of control are unquestionably pathogenic agents for anxiety, panic, and sadness, where signs of intense anger, where people may have begun to blame others for their current predicament, and seeking revenge on them, which is the extent of aggressiveness exhibiting strong mood swings, experiencing unexpected sadness, anger, frustration, and emotional imbalances beyond their control, and crying

frequently these days. Noticeable changes in eating and sleeping habits, such as excessive or minimal eating or sleeping, have become more common in the populace since the lockdown period, which continues to the contemporary 2022 Omicron era in India.

IV.   SIGNIFICANCE OF THE STUDY

The aim of this study is to explain the knowledge and understanding of the origin of Covid-19 and its growing impact on the world, mainly in India, as well as how it affected the different sectors of India and how this virus outbreak caused silent chaos and various physical and emotional damages to the common Indian public, those who love social life the most rather than to be isolated, as well as their mood and emotional breakdowns even after lockdown liftings or post-lockdown periods. In this process, this study collected and evaluated data on the impact of the covid-19 pandemic outbreak, its lockdown, post-lockdown situations, as well as the conditions after the emergence of new variants of Covid such as Delta, Delta Plus, Alpha, Omicron, and their impacts at different angles, as well as theoretical explanations and observational surveys, which focus primarily on recording common Indian perceptions, views, opinions, and choices on elements such as domestic violence, depression, anger, and frustration during the Corona pandemic outbreak respectively.

V.   RESEARCH DESIGN

Qualitative methods were used to process and evaluate knowledge and answers gathered from participants. A total of 114 people were registered in this study; however, the respondents were random in the response stream. This implies that the number of samples was based on the answers provided by the number of respondents. Due to the outbreak, the research survey questionnaire forms were circulated to participants with the help of numerous social communication networks, such as Whats App, Facebook, Telegram, Hike, and Gmail. Respondents were also the population of India and those residing in different parts of India. As a result, a variety of questions were circulated through the questionnaire to understand the essential specifics of the respondents and the points of view of the focal subjects of the study. The following objectives were discussed in this study:

- To investigate the different opinions and responses with the help of a survey on domestic violence, depression, and surge of anger during the Covid-19 outbreak in India.
- This analysis covers the data that belong to

circumstances during the lockout, unlock, and post-lockdown periods in India.

- Defining the origins of the Covid-19 disease and its timetable development worldwide and in India with the aid of several specific sources rendered by international specialised experts.
- Evaluating the primary research data would be most useful for understanding the actual situation of the common people in India.

VI.   DATA COLLECTION PROCESS

The collection of data is an important way to collect the necessary data or information and to assess the data and answers collected in accordance with the questionnaire. When the data study steps are maintained, the findings are compelled to all dimensions, such as reliability, accuracy, and interpretation. The researcher selected the common Indian public to be included in the questionnaire for the data collection process, notably, students, businesspeople, homemakers, employees, and job-searching people. The researcher provided 20 days to complete the survey form to the requested entities. The question form was split into multiple-choice questions, check boxes, and fill in the blanks. However, the main purpose of the research process for gathering data is to collect opinions, responses, assessments of domestic violence, depression, and anger among people due to the Covid-19 outbreak times in India and its related components. The age range of the respondents is between 16-47 years respectively.
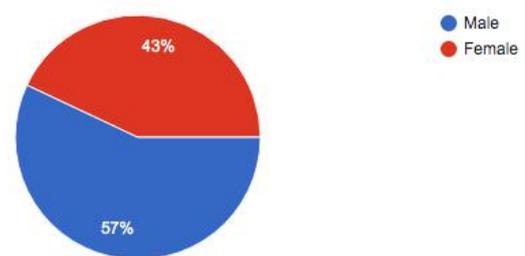
Fig.1 Gender

Chart 2 displays the gender ratio of the participants for this study; 114 people reported their gender; 65(57%) participants were male, and 49 (43%) participants opted female as their gender. Therefore, the number of respondents reported according to the data shows that males are slightly higher than females as this survey participants.

Fig.2 Area

Fig. 3 Designations of the Participants
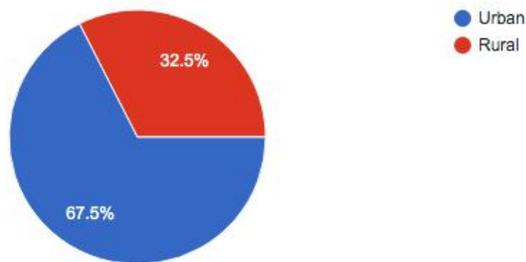
Above Chart estimates the percentage of people surveyed in urban and rural areas in India. According to the chart, 114 members were reported in their respective areas. In this manner, 77 (67.5%) respondents said that they were living in urban areas, and 37 (32.5%) respondents reported that they belonged to rural areas in different parts of India.

VII. ANALYSIS AND INTERPRETATION

This research questionnaire was developed in ascending order of complexity   (simple to complex order). In other words, at the beginning of the questionnaire, the questions focused on the simple and basic details of the respondents, such as their name, age, gender, place of residence, area, education, and occupation status. after that, the questionnaire focuses on the basic specifics of the core context, which collects the views, responses and concerns of the respondents, after that only questionnaire focuses to gather information, opinions on the key research topic called "Domestic abuse, Depression and Surge of Anger during the Covid-19 Pandemic time period in India" and its absolute elements for the purpose of interpretations in different dimensions.

It is also important to remember that the participants were 114 members, but those who answered according to their choices and familiar questions, so the researchers compelled and reorganised the data for the results and for the proper completion of the analysis in accordance with the flow of responses. The researcher concentrates on the many minor and important factors which ultimately link the line with the idea of demonstrating the existence and influence of the theory of the ideology of study. In addition, there were questions based on people 's trust in the Indian government's efforts to neutralize the Covid-19 problem, which was helpful in understanding how this research study primarily dealt with the Covid-19 issue. In fact, the researcher also raised some of the questions and points with proper logic and reasons, along with references about recent lockdowns and unlocking in India.
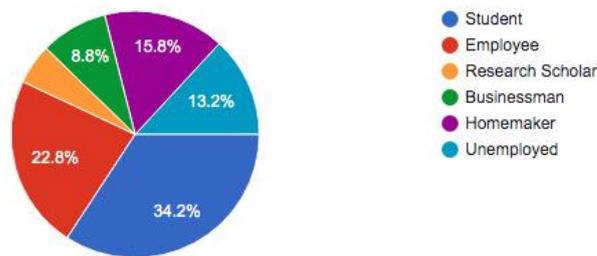
Above chart is reflecting the various designations of the participants of this research, among 114 respondents 39 (34.2%) people are students, 26(22.8%) members say that they are employees, 18 (15.8%) members are homemakers, 15 (13.2%) people are unemployed/ job searching, 10 (8.8%) persons reported that they are doing business and finally 6 (5.3%) (Yellow) respondents are research scholars.
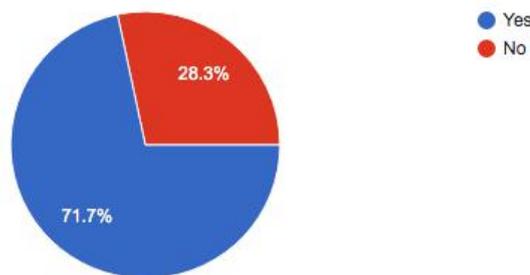
Fig. 4 Are the People Afraid of Corona Outbreak

The above chart 5 picture is showing the results on, are the people afraid of the Coronavirus outbreak in India, where in 113 respondents 71.7% (81) respondents said "they are afraid of Corona Outbreak" where 28.3% (32) respondents are "not at all afraid of corona" spread in India. Additionally, for the question about people's perception of various versions of lockdowns and unlocks in India, in response among 114 respondents, the majority of the members 43 (37.7%) said they had a neutral feeling towards these procedures; second, 37 (32.5%) respondents said they were optimistic towards lockdown and unlocks, and 34 (29.8%) participants said that they were pessimistic towards these sudden procedures, which was negatively impacted. For another question on people's opinion on the Covid-19 lockdown which was implemented by the Indian Government in 2020, among 114 respondents, 94 (82.5%) opined that this lockdown was about" to protect the people from contagious diseases, and the remaining 20 (17.5%)

respondents stated that this lockdown was good for nothing".

In this continuation, on the topic of social distancing and self-quarantine, among 114 participants, 78.9% (90) respondents would prefer to maintain social distancing or self-quarantine from the huge crowd due to the seriousness of the outbreak, and 21.1% (24) participants said they did not like these isolation procedures regardless of locks and unlocks in the nation. At the same time, for another response on the statement of sharing their worries about the Covid-19 viral outbreak and its new variants with their fellow people, 78.1% (89) respondents opined that "it would be nice to talk to someone about our worries about the COVID- 19 viral pandemic" but the remaining 21.9% (25) people says they don't have any interest to share their worries to others.
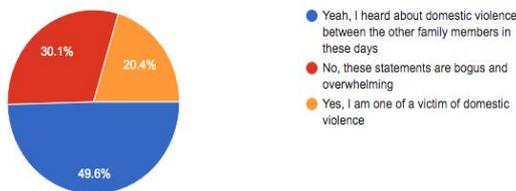
Fig. 5 Domestic Violence

Chart 6 conveys the different experiences of the various people on the occurrence of domestic violence in India, especially during the period of the Covid-19 pandemic with reference to various news channel reports in the survey. Of the 113 respondents, 59 (49.6%) people who were the majority in this context said that "they heard about the incidents of domestic violence between the other family members these days". Second, 34 (30.1%) respondents stated that "these statements are bogus and overwhelming" which means these respondents believe that there is not much of the appearance of domestic violence triggered incidents. The remaining 23 (20.4%) respondents reported that they were victims of domestic violence, which means that they were physically and mentally affected by violence by fellow people in homes during this pandemic outbreak.
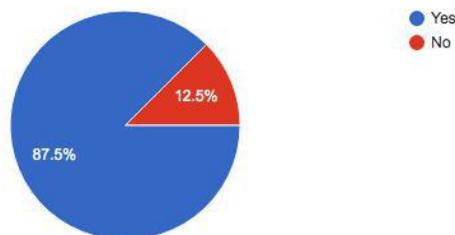
Fig. 6 Financial Difficulties

The chart above presents the results of people's financial difficulties during the pandemic in India. Among the 112 participants, 98 (87.5) agreed that they were struggling with financial difficulties and burdens during the pandemic. However, the remaining 24 (23.5%) respondents said that they had not encountered any financial difficulties during the pandemic period. In any case, the majority of participants were affected by financial problems based on the above occupied portion in the chart picture. It is a well-known that due to this virus outbreak, lockdown, low growth rates even after unlocks until now restricted India's economy as it was recorded a negative growth and at the ground level common people struggled with more financial burdens, however, Kumar et al. (2020) in their paper entitled "Social economic impact of Covid-19 outbreak in India"(p. 1) is recommended to use IoT and technological things to alternate and recover the down falling economy of India and there is a strong requirement to reorganise and stabilise the medical, business, economy during this recession (Kumar et al., 2020).
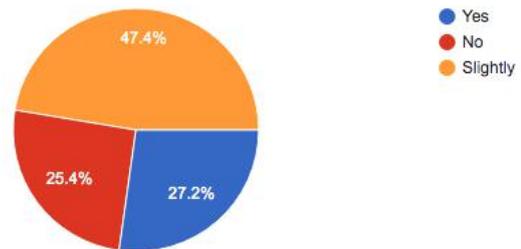
Fig. 7 Depression

Chart 8 represents the results on the topic of encountering the symptoms of depression especially in **the** Corona outbreak time, which covers lockdown and unlock times of these two recent years (2020–2022). Thus, 114 respondents responded to this topic, and 54 (47.4%) reported that they were slightly affected by symptoms of depression. Next, 31 (27.2%) respondents stated that they were directly affected by depression. However, 29 respondents (25.4 %) said they did not have any symptoms of depression. The results clearly show that the majority of people were directly and indirectly affected by depression during this viral pandemic in India. Familiarly, for another question, among 113 responses, 76.1% (86) opted that they encountered sudden emotional imbalances and mood swings during this lockdown time, while 23.9% (27) claimed that they had not encountered any kind of emotional imbalance or extreme mood swings during this pandemic lockdown period.
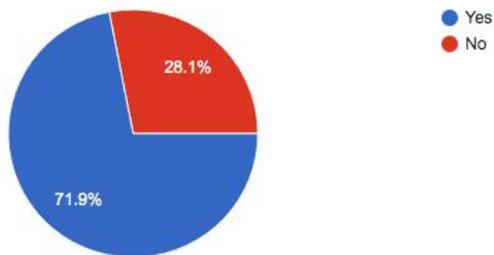
Fig. 8 Surge of Anger

The above chart explores responses to the question of whether people have detected any surge of anger or frustration in recent days. Of these, 114 members responded to this question, where 71.9% (82) members who the majority were agreed that they have detected a sudden rise in anger and frustration in recent days. However, 28.1% (32) members said they had not found any anger or frustration in themselves, particularly these days.
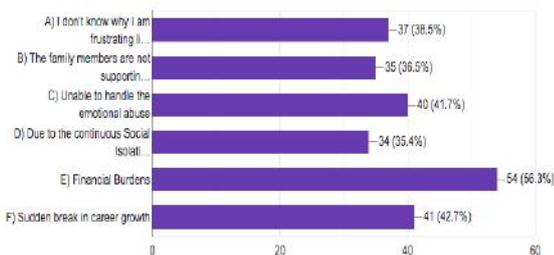
Fig. 9 Reasons Behind Anger and Frustration During this Covid-19 Outbreak

Chart 10 describes a cluster of information and views related to the reasons behind the sudden growth in anger and frustration during the Covid-19 pandemic time in individuals. 96 respondents vote their reasons behind their anger and frustration in this survey, according to the majority of votes the reasons are enlisted in order: Financial Burdens (56.3%), Sudden break in career growth (42.7%), Unable to handle the emotional abuse (41.7%), The respondents even don't know why he/she frustrating like this in recent times (38.5%), The family members are not supporting (36.5%) and Due to the continuous social isolation (35.4%) since the beginning of this prolonging outbreak scenario.
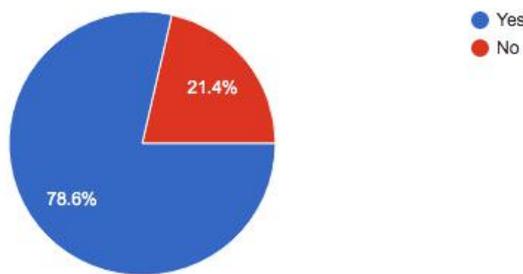
Fig. 10 Stress

The above pie chart is forecasting about, is there any situation that makes people "stressed" in this pandemic time. As per the 112 responses, 88 (78.6%) respondents agreed with statements which means they have encountered some situations which stressed them during this pandemic time, but the remaining 24 (21.4%) respondents did not agree with that statement. The majority of people stressed in this crucial time may be due to workload or joblessness, financial issues, or personal problems. In addition, for another related question among 113 respondents, the majority of the responses indicated that 85 (75.2%) people agreed that due to the pandemic they were individually afraid about their future livelihood and 28 (24.8%) people said they did not have any fear about their future regardless of the disease outbreak in the nation.
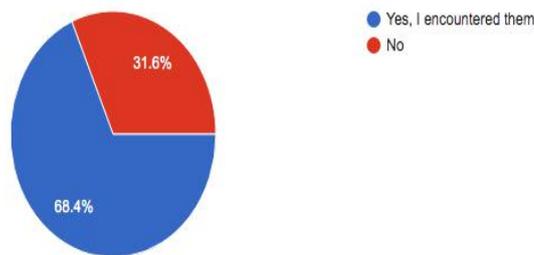
Fig. 11 Anxiety

Furthermore, for the above chart about detecting the signs of anxiety, out of 114 respondents, 78 (68.4%) said they found and encountered symptoms of anxiety in themselves in recent times. Where 36 (31.6%) participants opined that they did not encounter any signs of anxiety. However, a majority of survey members have encountered symptoms of anxiety. In addition to the above predictions, the unexpected pandemic has generated severe panic among people worldwide" (Balachandar et al., 2020, p. 3422) which includes India.
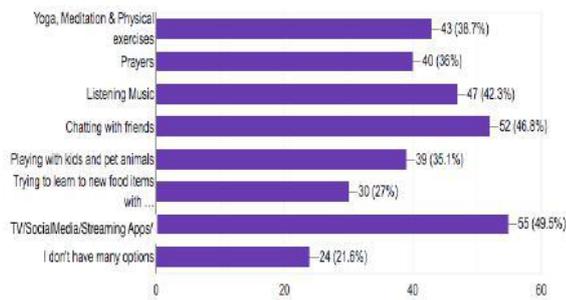
Fig. 12 Diverting from Negativity

For the above chart, selecting the tools or options for diverting an individual from negativity, especially during this coronavirus outbreak time, 111 people have enrolled their votes for the options which are located in the above graph. In this connection, according to the majority of votes, diverting options will be arranged in the weight of votes order: TV/Social Media/ Streaming Apps/ Videos Games (49.5%), Chatting with friends (46.8%), Listening to music (42.3%), Yoga/Meditation & Physical exercises (38.7%), Prayers (36%), Playing with kids and pet animals (35.1%), trying to learn new food items (27%), and I do not have many options (21.6%). Similarly, in the topic of social media, the labels "Old Normal" and "New Normal" have become widespread in defining pre- and post-COVID lifestyles. Several studies began to utilise the term "New Normal" to explore the Covid lockdown and post lockdown and changes in people's lifestyles. This virus's continuous outbreak and subsequent lockdowns and unlocks have resulted in ever-increasingly busy social media lifestyles. This might be due to a lack of physical connection, and the Internet serving as the sole medium of communication, information, and amusement in India and worldwide (Vaishali & Rukmini, 2021). In addition to this to the point of diverting self from negativity through the literature (fiction), many researchers such as Priyanka (2021) predicted that while depicting epidemic stories through the stream of with a certain ease and sensitivity, pandemic fiction takes readers beyond figures of fatalities, damage, and degrees of spread to depict the effect on the livelihood of the various infected and dying families, friends, and neighbours. These books for all ages have investigated devastating infectious illnesses, allowing readers to share the anguish of millions of people who have been affected by pandemics that have destroyed communities and left generations scarred and afraid (Priyanka, 2021). In addition, she also mentioned about the role of fiction or literature in the time of outbreak that "Literature is a powerful medium that offers ways to cope with the emotional trauma caused by pandemics

and allows individuals, communities and nations to express, engage and empathise with the massive loss of lives and livelihoods" (Priyanka, 2021, p. 310).
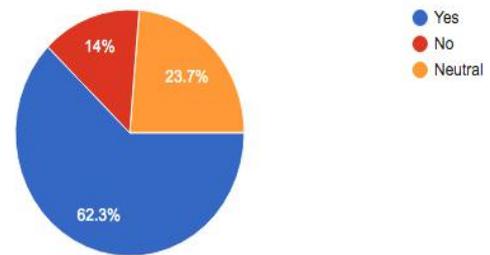
Fig. 13 Indian Public Stand on Unlocking Process and New Normal Policies while Re-Regulating the Norms of Covid-19 in the Present and Post-Lockdown Times

Chart 13 is a collection of opinions about people's perception of the recent unlocking process done by the Government of India and its new normal regulations, even in this uprising stage in the coronavirus count. In this context, among 114 respondents, the majority of responses were in favour of government action, 71 (62.3%) supported the government's unlocking process, and 27(23.7%) took a neutral stance on these decisions and actions. However, the last 16 (14%) people did not support the unlock process, which may be due to the high-risk levels of rising Covid-19 cases. To support the above pie chart 13, "There has been a rapid response by the Government of India and other Authorities or government administration officials to the pandemic of COVID-19" (Khan et al., 2020, p. S90) to control this. Also, for another question with the similar content, among 111 respondents 60.4% (67) respondents are believing that government can resolve and control this Corona outbreak, 31.5% (34) participants said "may be" Indian government can control this issue, but remaining 8.1% (9) respondents are not trusting on Indian government efforts to resolve the Covid-19 issue till now.

During this time, the urgency of the outbreak in India dramatically changed the emotional dynamics of children and youth to a downfall of stigma, depression, anxiety, and stress, leading them to engage in self-harming activities such as suicide. So, it is evident to mention that "The COVID-19 lockdown severely restricted the way an individual lives, and these sudden and unexpected stressors made psychological distress related consequences inevitable" (Bhattaram et al., 2022, p. 266). In this regard, the aspect of analysing and understanding broken people by the upsurge of emotions called depression, anger, and having a tendency to self-harm or be violent towards other

people, in the point treatment or counselling them to bring those broken people into the new normal, the function of social institutions in India that offer social support and establish mental resilience throughout the outbreak is equally critical. Such social institutions may also take these findings (new research outcomes, reports, news) into consideration while offering their services to commoners in India (Pandey et al., 2022) which will be helpful in understanding the situation from closer and favoured towards victimised people by this dangerous outbreak of the coronavirus.

Governments and institutions across India and the world must begin their ethical reactions to the Covid-19 pandemic by addressing people's physical and psychological needs. Subsequently, the issue of reputation mitigation must be addressed. This clearly shows how the public and press behave on the majority of platforms. Government, authorities, and other state actors in India must be informed that such a public response is expected and cannot be avoided. Rather than trying to eliminate it, they must use all available tools of constructive dialogue and involvement rather than denial. The importance of communication in healing and mitigating reputational damage cannot be overstated, and to salvage fragile situations and deal with people's anger and sadness, administrators in India must initiate discourses in which some guilt is assigned in order to minimise damage. They might emphasise the heinous nature of the diseases, as well as the extremely infectious mutations, and send signals to the public that they are preparing to deter this outbreak. The answer embodies the perceived acknowledgement of responsibility for a catastrophe, and the negative effects of the Covid-19 issue necessitate an efficient crisis response approach to alleviate sentiments of rage and helplessness. It may not be necessary to change the media's perspective on the issue, but people are willing to listen and be heard in this unparalleled disaster in recent memory.

VIII.   LIMITATIONS AND FURTHER SCOPE

- The study is limited to those who have access to smartphones, social platforms, E-mails and knowledge of English.
- This study-based survey represents the educated and sub-educated population of the country in terms of accessibility to technology, so it should not be completely applied to the entire population. Because the perceptions from educated and uneducated may differs based on the situations.
- There is a scope of research while tracing the people's expressions and opinions exclusively about the Omicron and Alpha variants and theirs psychological and different other impacts on Indian society.
- There is also a strong requirement of scope to tracing or compiling the opinions exclusively on uneducated people from the different parts of India, and their knowledge on this outbreak as well as the study must be conducted for the suggestions to convey to take precaution for them on to prevent from this virus attack or infections.

IX.   CONCLUSION

Finally, the key observations in this paper are that the majority of the people are aware of the infectious disease and of the regulations that should be followed to avoid invisible illness. Moreover, the participants could sense mainly negative emotional effects, such as depression, disappointment, anger, sorrow, and anxiety. In addition, the majority of respondents also saw many events in the community related to domestic violence, some of which were specifically affected by domestic violence, including physical violence, emotional abuse, and cursing, specifically by bad words. Moreover, miserable people still tend to be retained from social gatherings and are unable to socialise them with the populous areas of people and cluster areas, even in these post-lockdown and Omicron conditions. Where the influence and impact of this corona outbreak were directly and indirectly affected, where many people died, were affected and traumatised, and fearful due to this sudden surge of this virus against humans in India, where the scenario after the second wave became worse here. In terms of anger and frustration, based on the analysis, there are many factors that affect people into these negative outbursts in Indians, especially the financial struggle and struck at career growth, even risking to lose the paying jobs or work in the need of time; in another way, the continuation of Covid restrictions (such as lockdowns, night curfews, travel restrictions) makes the people definitely sick and mentally depressed, which again does not allow them to join even in the crowds habitually. So, at the juncture of domestic violence in India, people are aware of these unfortunate happenings where they confirmed the above survey, and some of them claimed that they too are victims of domestic violence. The twisty thing here is regardless of Indian administration delaying in according to the response to protect or facilitate the medical and other amenities to the people, which raised more anger and agony towards the governments; however, most of the respondents had confidence in the actions of the Indian Government and

believed that the government could handle the Covid-19 outbreak properly.

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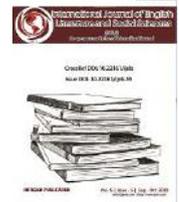
Navigating the Labyrinth: Struggles and Triumphs of the Indian Women's Movement

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Abstract— *The paper highlights the dynamic nature of Indian feminism, emphasizing its diverse interpretations, intersectional approach, and unwavering commitment to achieving gender justice. It underscores the need for continued dialogue, critical analysis of successes and failures, and sustained efforts to dismantle the entrenched structures that perpetuate gendered inequalities. By exploring the ongoing struggles and celebrating the hard-won victories, this paper aims at inviting a deeper understanding of this ever-evolving movement and its crucial role in shaping India's future. Feminism in India is a vibrant, complex tapestry woven across centuries, marked by both remarkable progress and tenacious struggles. Rooted in colonial critiques and anti-patriarchal movements, Indian feminism has evolved into a multifaceted platform challenging gender inequalities across numerous fronts: economic disparity, political underrepresentation, social discrimination, and culture-specific injustices like dowry deaths and female infanticide. Its key achievements include constitutional guarantees of equality, landmark legislation like the Protection of Women from Domestic Violence Act, and growing representation in education and the workforce. However, the fight for a truly equitable society remains an ongoing battle. Challenges like entrenched patriarchal norms, religious fundamentalism, and systemic injustices against marginalized communities, especially Dalit women and those in rural areas, continue to impede progress.*

Keywords— *Indian feminism, intersectional approach, gender justice, anti-patriarchal movements, anti-patriarchal movements.*

The roots of the feminist movement trace back to the Western world in the early nineteenth century. This transformative movement has consistently championed the cause of social, cultural, political, and economic equality between men and women. At its core, feminism actively opposes and challenges gender inequalities, aiming to secure equal rights for women in all facets of life. A fundamental aspect of feminist ideology is the belief that every woman should have access to sufficient information. This empowerment through knowledge is seen as a key catalyst for enabling women to make informed choices. By providing women with the tools to navigate various aspects of life, feminism seeks to break down barriers and empower individuals to lead lives free from discrimination. In essence, the feminist movement strives to create a world where women are not only granted equal rights but are also equipped with the resources and opportunities necessary to thrive independently. By fostering a society built on principles of equality, feminism aims to create a future where women are not held back by societal constraints and can actively participate in shaping their own destinies.

Feminism, a movement advocating for the rights and equality of women, found a pivotal voice in the mid-20th century through the influential work of philosopher and writer Simone de Beauvoir. In 1949, de Beauvoir published *The Second Sex,* a groundbreaking examination of the societal construction of womanhood. This seminal work played a crucial role in shaping the momentum of the feminist movement during the 1960s. *The Second Sex* delves into critiques of various societal pillars, including legislators, priests, philosophers, writers, and scientists, who have historically contributed to the marginalization of

women. De Beauvoir skilfully dismantles the notion of women's inherent inferiority, challenging deeply ingrained beliefs about femininity. One of the significant aspects of de Beauvoir's analysis is her exploration of the unique position of women in society. Unlike minorities or the proletariat, women are neither a numerical minority nor a historical product. This distinction underscores the pervasive and nuanced nature of women's subordination, highlighting that it is not solely rooted in numerical disparities or historical circumstances but is deeply embedded in cultural and societal structures. *The Second Sex* sparks a critical dialogue about the complex interplay between culture, history, and gender, urging society to confront the mechanisms that contribute to the subordination of women. De Beauvoir's work continues to be a cornerstone in feminist literature, challenging individuals to reevaluate ingrained beliefs and work towards a more equitable future where women can transcend the limitations imposed by societal expectations.

Earlier voices addressing gender inequality include Mary Wollstonecraft, whose *A Vindication of the Rights of Woman* from 1792, and Olive Schreiner's *Women and Labour*, published in 1911, brought attention to the issue. Virginia Woolf, in her 1929 work *A Room of One's Own*, inspected the trials faced by women, encouraging for a harmony between 'male' self-fulfilment and 'female' self-annihilation. Rejecting the idea of a separate feminist consciousness, Woolf aspired to establish a femineity of the unconscious to eliminate conflicts between male and female sexuality. She argued against the societal constraints imprisoning women writers in the 'ideology of womanhood,' including the notion of the 'Angel in the house.' Additionally, Woolf highlighted the taboo surrounding women discussing their passions, hindering them from truthfully expressing their bodily experiences. According to Woolf, these obstacles could only be dismantled through the attainment of social and economic equality between women and men.

In addition to female writers, male authors such as John Stuart Mill, with his 1869 publication *The Subjection of Women*, and Friedrich Engels, in *The Origin of the Family* from 1884, also addressed the issue of women's inequality in society. In the Western world, women writers have been prolific, largely due to the high literacy rates. The roots of feminism in the West can be traced back to books and literature.

However, in countries like India, where there is a robust oral tradition and a considerable rate of illiteracy, the impact of these studies was primarily confined to urban areas. Only recently has awareness begun to spread to rural areas, influenced by electronic media, which has revitalized the oral discourse of feminism.

The evolution of modern Western feminist movements is categorized into three distinct 'waves,' each addressing various facets of feminist issues. The first wave primarily encompasses the women's suffrage movements during the nineteenth and early twentieth centuries, with a primary focus on securing women's right to vote. The second wave is characterized by the emergence of the women's liberation movement in the 1960s. This phase concentrated on advocating for legal and social equality for women, extending beyond the suffrage issues of the first wave. The third wave denotes a continuation of and reaction to the perceived shortcomings of second wave feminism. Emerging in the 1960s, this wave reflects an ongoing effort to address and rectify the unresolved challenges and limitations identified in the prior feminist movements.

Feminism in India is characterized by cultural, economic, and political movements with a dedicated focus on establishing legal protection and ensuring complete equality for women. Esteemed Indian feminist writers, including Toru Dutt, Lakshmi Debi, Krupabai Sathianathan, Swarnakumari Debi Ghoshal, Santa and Sita Chatterjee, and Cornelia Sorabji, have played pivotal roles in using feminism as a nuanced tool to assess the genuine situation concerning women. These Indian feminist voices, particularly within the realm of English literature, adopt oriental approaches to feminism. Numerous novels in Indian English literature effectively depict the true status of women in India, providing insightful commentary on their experiences and the societal context.

Between 1850 and 1950, the early stage of feminism in India was initiated by men with the aim of combating the societal injustice of 'sati,' or widow immolation. This phase was dedicated to advocating for widow remarriage, opposing child marriage, addressing illiteracy, and establishing legal frameworks to regulate the age of consent and secure property rights. However, women in this period were often treated as subjects of social reforms and welfare, lacking recognition as independent agents with their own agency. The primary emphasis was on redefining and creating new roles within existing feminine responsibilities, particularly in caregiving. Women involved in this phase were typically aligned with male activists, belonged to the elite class, were educated in Western traditions, and hailed from upper-caste Hindu backgrounds.

From 1915 to 1947, the anti-colonial resistance in India intensified, propelled by the overarching cause of nationalism. This era witnessed a significant revival of Indian culture, marked by the resurgence of cultural identity. The assertion of Indian superiority during this period contributed to the formation of an essentialized model of Indian womanhood, reminiscent of Victorian

ideals. This conceptualization portrayed women with distinct characteristics, somewhat separated from the public sphere.

Mahatma Gandhi played a pivotal role in Indian women's public foray by advocating for and fostering their participation in the non-violent resistance against British rule. He recognized the strength in traditionally feminine traits like compassion, selflessness, sacrifice, and resilience, and strategically leveraged them to create a space for women within the public sphere. However, this approach sparked internal debates among women regarding the limitations and possibilities of their political activism. Issues like full voting rights, communal representation, and leadership roles within political parties became points of contention as women grappled with defining their desired position in the emerging independent India. One crucial distinction between India's and Western feminist movements is the starting point. Whereas Western feminism arose organically from women's own struggles, India's movement initially found impetus from progressive men like Dr. Babasaheb Ambedkar, Raja Ram Mohan Roy, and Keshav Chandra Sen. This paved the way for women's later substantial involvement and influence, eventually leading to their own independent articulation of rights and aspirations.

Feminism has captured global attention numerous Indian novelists act as powerful conduits for amplifying the voices and experiences of the marginalized woman. Their works become critical tools for shaping public discourse and challenging ingrained societal norms surrounding the treatment of women. Through their nuanced portrayals, they illuminate the complexities of these realities, fostering empathy and understanding. These writers skilfully present various facets of feminism using authentic and captivating language. The struggle of Indian women for their true identity is vividly portrayed in Indian English novels.

Shobha De's 1989 novel *Socialite Evenings* offers a powerful microcosm of Indian women's struggles for autonomy. Through Karuna, a fearless protagonist who defies her father's expectations by pursuing modelling and then boldly initiates a divorce, De depicts the myriad hurdles women face in defining their own identities and carving independent paths. Karuna's journey becomes a poignant reflection of the societal constraints and inner battles encountered by many Indian women as they strive to break free from traditional clutches and forge their own destinies.

Indian literature in English gleams with the brilliance of its female novelists, who stand parallel with their male counterparts, their pens enriching the fabric of the language. These women aren't mere literary footnotes; they are constellations in their own right, their stars shining with international acclaim. Names like Cornelia Sorabji, Iqbalunnisa Hussain, Kamala Markandaya, Anita Desai, R.P. Jhabvala, Attia Hossain, Nayantara Sahgal, Santha Ram Rau, Sashi Despande, Kamala Das, Ram Mehta, Shobha De, and Arundhati Roy illuminate the literary firmament.

Their narratives, though woven with threads of British literary tradition – echoes of Austen's wit, Eliot's introspection, the Brontes' fiery passion – are tapestries uniquely Indian. They delve into the inner worlds of women with unparalleled depth, surpassing even their British counterparts in capturing the richness and complexity of the female experience. In their hands, the anguished silence of a victimized woman becomes a searing cry, their feminist brushstrokes painting portraits that pulsate with authenticity. These authors are not mere chroniclers; they are excavators, unearthing the hidden emotions, aspirations, and anxieties that pulse beneath the surface of Indian women's lives.

Trapped in tapestries of tradition, Indian women writers weave tales of quiet rebellion. They wield their pens like scalpels, dissecting the intricate workings of a society where the feminine spirit wrestles with societal expectations. Drawing on a wellspring of empathy and an acute understanding of the anxieties that simmer beneath the surface, these authors become conduits for silenced voices. Anita Desai's *Cry, the Peacock* (1963) stands as a poignant testament to this literary alchemy. Maya, the protagonist, becomes a canvas upon which Desai paints the stark realities of a woman imprisoned by societal norms. Her stifling marriage, marked by emotional distance and societal pressures, becomes a microcosm of the larger struggle for autonomy faced by many Indian women.

As Victorian shadows stretched into the dawn of the 20th century, a revolution blossomed in Indian literature. From their inkwells, a fearless tide of women novelists surged forward, recharting the landscape of fiction with feminist brushstrokes. Their narratives became kaleidoscopes, refracting the inner storms and quiet longings of Indian women, stories hitherto untold. And at the forefront, blazing a trail through uncharted territory, stood Toru Dutt – not just a gifted poet, but also the first Indian woman to weave a novel in English.

Toru Dutt's pioneering efforts in fiction writing include works like *Le Journal de Mademoiselle d'Arvers* (2004) written in French and *Bianca or The Young Spanish Maiden* (1878) written in English. Toru Dutt's novels are more than just fiction; they are confessional whispers etched in ink, mirrors reflecting the agony and anguish of her own short life. Her central protagonists Marguerite with her windswept French braids and Bianca with her fiery Spanish

tresses, their faces merging into Toru's own, and a melancholic smile plays on their lips. Toru's novels are tapestries woven with threads of her cultural identity. Her Indian attitudes, feelings, and sentiments bloom like wildflowers in the foreign soil of her narratives. Bianca's yearning for freedom, her defiance against societal constraints, echo Toru's own struggles within the confines of Victorian colonialism and traditional expectations. The pulsating rhythm of Bengali verse bleeds into the prose, imbuing even the French setting with a distinctly Indian flavour. Toru Dutt's novels are not just literary creations; they are windows into her soul, testaments to a spirit that dared to defy convention and explore the uncharted territories of female experience. Through her heroines, she not only reflects her own Indian identity but also paves the way for future generations of women writers to claim their voices and tell their own stories, tinged with the unique colours of their heritage.

Another notable woman novelist who vividly projected her own Indian sensibility and attitude through the women characters in her novels is Krupabai Sathianathan. Her works, *Kamala: A Story of Hindu Life* (1894) and *Saguna: A Story of Native Christian Life* (1895), provide insights into her emotional responses stemming from her family's conversion to Christianity. These novels also function as a self-disclosure of her internal battles and sorrows.

Krupabai Satthianadhan's novels, *Kamala: A Story of Hindu Life* (1894)and *Saguna: A Story of Native Christian Life* (1895) stand as poignant testaments to the shared sorrows experienced by Indian women. Written in reverse chronological order, Saguna paints a vibrant picture of the author's younger years, brimming with hope and a yearning for education. This youthful exuberance finds stark contrast in Kamala, composed during Satthianadhan's own final throes of illness. The protagonist, Kamala, embodies the crushing weight of societal expectations and the suffocating limitations placed upon women.

 While the names of Toru Dutt and Krupabai Satthianadhan resonate brightly in the pantheon of early Indian feminism, another crucial voice demands recognition: Shevanti Bai Nikambe. Nikambe, though less acknowledged, emerges as a passionate advocate for the rights of women, particularly those often overlooked – the ordinary, unassuming housewives navigating the treacherous waters of domesticity. Unlike her predecessors who explored themes of self-discovery or intellectual awakening, Nikambe unflinchingly directed her gaze towards the silent tragedies unfolding within the walls of home. Her novels became battlegrounds for the unheard whispers of suffering, spotlighting the injustices faced by women within the confines of unsuccessful marriages and the ostracization of widowhood.

In the year 1895, amidst the rigid societal norms of colonial India, Shevanti Bai Nikambe dared to raise a voice for the voiceless. Her novel, *Ratnabai*, became a poignant cry for the emancipation and education of Indian women, with the eponymous protagonist's struggles serving as a powerful indictment of the prevailing patriarchal order. Ratnabai, a young girl brimming with intellectual curiosity, yearns for knowledge. Her desire to pursue higher education, however, clashes with the entrenched traditions of her new family. Her father-in-law's relatives, blinded by their narrow-mindedness, become the instruments of her persecution. Through Ratnabai's agony, Nikambe masterfully exposes the cruel reality faced by women who dared to defy societal expectations.

Cornelia Sorabji stands not just as a pioneer of literature, but as a beacon of liberation for women trapped within the gilded cages of tradition. Her pen, wielded with both fire and finesse, became a torch illuminating the profound mental struggles hidden within the confines of the purdah.

Sorabji's fiction, far from mere reportage, transcends the veil to unveil the vibrant, though stifled, souls of its female protagonists. *Works like Love and Life Behind the Purdah* (1901), *Sun Babies* (1904), and *Between the Lights* (1908) are not simply stories; they are whispers of anxieties, frustrated dreams, and yearnings for a life beyond the suffocating limitations of societal expectations.

Within the seemingly serene landscapes of the purdah, Sorabji pries open the doors to reveal a tempestuous ocean of emotions. Married women, burdened by the weight of tradition and duty, find their aspirations smothered by the demands of family and household. Unmarried women, ostracized by societal constraints, navigate a world devoid of agency and fulfillment. Sorabji doesn't shy away from portraying the crushing sense of isolation, the gnawing loneliness, and the simmering resentment that festers beneath the surface of their respectable facade.Yet, amidst the darkness, Sorabji also paints glimmers of defiance. Her characters, though confined, are not without inner strength. They dream of education, of intellectual pursuits, of a life where their minds and voices are not silenced. In their quiet acts of rebellion, their whispered conversations, and their stolen moments of freedom, Sorabji celebrates the indomitable spirit of women who refuse to be mere bystanders in their own lives. The significance of Sorabji's work lies in its transformative power. She doesn't just narrate; she exposes, she challenges, and ultimately, she inspires. By giving voice to the voiceless, she sparks a dialogue about the need for social reform, for education, and for the emancipation of women from the shackles of

tradition. Beyond the borders of her India, Sorabji's writings resonate with women across cultures and eras. Her characters become universal symbols of the fight against oppression, a testament to the unwavering human spirit that yearns for freedom and self-determination.

Kamala Das, a literary force of nature, emerges not just as a novelist, but as a revolution etched in verse and prose. Unflinching and unapologetic, her pen became a scalpel, dissecting the male-dominated Indian society. She threw open the doors of her inner world, baring her soul in a confessional tone that shattered taboos and sparked controversy. In landmark works like *Alphabet of Lust* (1980) and *A Doll for the Child Prostitute* (1977), she crafted ironic narratives that were far from mere stories. They were searing indictments of the physical and psychological torment inflicted upon women, particularly within the suffocating confines of marriage. Das didn't flinch from depicting the raw realities – the suffocating expectations, the silenced desires, the gnawing frustration of unfulfilled lives. But more than mere reportage, Das embarked on a profound exploration of the feminine psyche. Through her vivid characters, she delved into the hidden depths of women's minds, giving voice to their unspoken sorrows, their simmering defiance, and their yearning for autonomy. We see the helpless wife in My Story, trapped in a loveless marriage, searching for solace in fleeting moments of pleasure. In Alphabet of Lust, the protagonist's journey becomes a symbolic deconstruction of societal hypocrisy, where societal constraints clash with the unbridled human desire for fulfilment. Das's genius lies in her ability to expose the societal indifference to women's suffering. She doesn't simply narrate; she holds a mirror to the face of a society comfortable in its silence, forcing it to confront the injustices perpetuated against its women. Her protagonists become catalysts for change, their struggles demanding a reexamination of power dynamics and gender roles. Kamala Das's legacy extends far beyond the pages of her novels. Her words became rallying cries, igniting a vibrant feminist discourse in India. She gave voice to the voiceless, challenging societal norms and demanding a new narrative for women – one of agency, respect, and self-determination.

In the earlier novels penned by Indian women novelists, a traditional image of women was often projected. However, as time evolved, the portrayals became more realistic, emphasizing the women's sense of frustration and alienation. The characters created by these novelists, reflective of their creators, grappled with the conflicting forces of tradition and modernity. The crisis of value adaptation and the struggle to balance familial attachments with the allure of modernity tore these characters apart. The plight of working women was particularly challenging,

compounded by issues of marital adjustment and the quest for asserting their identity. Anita Desai and Nayantara Sahgal delved into the predicaments of the new woman, focusing on the challenges faced by educated women, primarily in urban settings.

The early tapestry of Indian novels often depicted women in traditional hues, draped in expectations of domesticity and piety. But as time unfurled, the brushstrokes on their canvas grew bolder, revealing the subtle frustrations and simmering alienation beneath the surface. The women penned by these trailblazing novelists, mirroring their own journeys, became vessels for a complex struggle – caught between the comforting embrace of tradition and the beckoning light of modernity.This struggle manifested in a crisis of value adaptation. Familial anchors, once seen as havens, now felt restrictive. The allure of education and independence cast long shadows, pulling these women toward a modern horizon. Anita Desai and Nayantara Sahgal, two literary luminaries, trained their lens on the "new woman," primarily in the urban crucible. Their narratives resonated with the challenges faced by educated women, a burgeoning demographic wrestling with societal expectations and personal aspirations.

The working woman becomes another facet of this evolving portrayal. Her struggle is layered, a tapestry woven with financial independence, career aspirations, and societal disapproval These evolving portrayals challenged the status quo, sparking conversation and introspection. By giving voice to women's frustrations and aspirations, these authors chipped away at the monolithic image of the traditional Indian woman. They showcased the multifaceted reality of their lives, the emotional turmoil of balancing tradition and modernity, and the unwavering quest for self-identity. Their legacy reverberates beyond the pages of their novels. These writers broke through the confines of convention, paving the way for a new generation of women in Indian literature to explore the human experience with nuance and depth. They served as a vital bridge, connecting the women of yesterday with the women who would continue to redefine their roles and rewrite their own narratives in the evolving landscape of Indian society.

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Exploring Masculinity and Femininity in the Husband-Wife Dynamics of *Look Back in Anger*

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Abstract— This paper explores the complex dynamics of male-female relationship within the framework of masculinity and femininity as presented in John Osborne's path breaking drama Look Back in Anger. The purpose of this study is to illuminate how the author uses gender roles to create and deconstruct the relationships at the heart of the story by looking closely at the characters and their interactions. The purpose of this article is to explore how the character follows or subverts established gender norms, which in turn affects their marriage and the overall flow of the play. This paper does this using an interdisciplinary approach based on literature, gender studies and theatre analysis. It focuses on two main characters, Jimmy and Alison, who struggle with the changing nature of cultural expectations and gender roles in post-war England.

Keywords— Masculinity, Femininity, World War, England, Patriarchy, John Osborne

I. INTRODUCTION

Look Back in Anger is one of the finest plays of the 20th century. John Osborne revolutionized the English theatre. This piece of art allowed the audience to look at the play with a fresh perspective. This play may be categorized as the second Renaissance; this drama portrays reality and British hope for a new courageous world after World War 2. This drama was ranked fourth in the list of the most notable English dramas of the 20th century; it also became the symbol of the angry generation. It gives a realistic portrayal about the politics of England.

Osborne writes on alternative politics, alternative sexuality, marital problems, class clash and unemployment. This play is revolutionary in spirit but conventional in style. Osborne tries to write a drama that offers the audience and readers a glimpse into everyday life. This play dealt with the frustration and anger of the lower middle class. Look back in Anger is one of the most popular Kitchen Sink dramas, first performed in 1956 and revolves around a sense of loss. When Churchill regained power in 1951, the post-war Labour government 's welfare state measures and England's economy recovery were continued. Look back in Anger is occasionally regarded as a working class drama ; therefore, the hazy line between the lower middle class and the working class is significant. The play may be viewed as the expression of wrath or discontent among the working class. Despite efforts to create a welfare state that is classless, the class system has remained largely unchanged as the mixed economy has taken hold. This had caused outrage at the persistence of a class-based power structure. The drama depicts the young; that's the reason it became a cult play. Emphasis on sexual relationship is one of the major highlights of the play.

The play revolves around Jimmy and his relationship with his wife Alison and the emotional complexities among them. The hatred towards women is demonstrated in the speech and actions of Jimmy. Jimmy treats women as commodities to fulfil his sexual desires; the women characters of the play become the target of his anger. The Play is set in a one-room flat in Midlands town. It gained immediate success for its unfiltered portrayal of the frustration of the younger generation of the 20th century. Through this drama, Osborne introduced the phenomenon of the 'Angry Young Man'. During the 20th century, English

men were more or less colonized. There was a role reversal in the world of politics, and Jimmy presented himself as the spokesperson for the entire nation. Michael Foucault believes that power produces knowledge, and contrarily, knowledge induces the effects of power. Jimmy shows Foucaultian principle in the play. This feeling of their lessening importance compared to their early supremacy also resulted in a sense of anguish, which gets visible in the speech of Colonel Redfern , who says "The England I remembered was the one I left in 1914" (Osborne 70) in this statement, there is a feeling of loss . Look back in Anger portrays several issues. The first film adaptation of the play was by Osborne's own production company, Woodfall. The film sets the setting against a broader cultural backdrop, combining the modern and the old, jazz clubs and street markets, hedgehogs , immigrants, and more . The drama was televised on 28th November on ITV Granada**.** First television writers describe Jimmy as a mixture of sincerity and cheerfulness.

II.   HISTORICAL BACKGROUND

This play begins with the removal of a corrupt structure of over affluent England moguls and brings the young lower middle class into new mode of playwriting. This play shows soul of the society; Jimmy's dialogue works as an epigraph and gives general priorities towards present and past. Journalist Kenneth Alison's 1958 work, The Angry Decade, shows an urgent eagerness to demand a clear identity for an era before it reaches its end. He argued that the decade was very rich and enthusiastic in a neurotic and superficial sense. John Osborne describes the decade as "the far and spineless fifties "by 1954. This Play works as a slow revolution among the audience of England.

The London theatre of the mid-1950s can be described as negotiating a less showy but still decisive reassessment of aesthetic practices inspired by the formal experiments of Beckett, Brecht and Ionesco. This play shows that the play's hero can be decade defining**.** Jimmy's frustration followed by anger is the feeling of English men after World War 2. Good days never came . The Look Back in Anger myth is heavily influenced by Kenneth Tynan's criticism of The Voice of the Youth, which was published in the Sunday observer five days after the opening night. Tynan's performance used ventriloquism, which gave Jimmy a progressive viewpoint on numerous contentious modern problems that are never specifically addressed in the drama. Alison believes that Jimmy and Colonel Redfern are both hurt due to the situation of London . She tells her father " You're hurt because everything is changed, Jimmy is hurt because everything is same" (Osborne 70) and both are unable to come to terms with reality . Jimmy rises as the

signifier of the human condition. He comes out as a perfect example , when educated and capable person suffers from unemployment and frustration.

Banerjee states that the action of Jimmy and Shakespeare's Hamlet are similar, whose actions and feelings are not always understandable. Hamlet and Jimmy both hate women. Hamlet says " frailty, thy name is woman!" (Shakespeare 15) .Perhaps because of the identity crisis Jimmy shows anger against society.   In the book ' On Directing' Harold Clurman tried to make a link between nation and Jimmy. Jimmy is complicated at first for an outsider to understand, but for an English men, Jimmy is in the air, as the Englishmen feels.

Homi Bhabha inspects the relation between Nation and Narrative of the text. It seems like language and anger are the only weapons Jimmy has in the war of apathy. Osborne tends to push his agenda; perhaps his male anxiety and sense of personal injustice overcame his progressive thinking. The deliberate distortion of the female voice in his play provides an outlet for his deliberate contempt for both his mother and grandmother, as well as his fearful upbringing after the loss of his father. Osborne wrote the drama while he was dealing with the heart break. There is natural effect of real life in the drama. Also we can trace the similar traits between Alison and Pamela, his ex-wife. Jimmy is presented as Osborne's Prufrock.

> We are the Hollow men
>
> We are the stuffed men
>
> Leaning together
>
> Headpiece filled with straw. Alas!
>
> Our dried voices: when
>
> We whisper together
>
> Are quiet and meaningless   (Eliot, 1 — 7)

War imposed a destructive and miserable condition in England; these lines share a sense of destiny and destruction. Jimmy presents himself as Osborne's mouthpiece. Alan Carter states "It seems that Osborne had ripped out an inner part of himself and tossed it bleeding onto the stage" (Wathore, 5).

III.   MASCULINITY AND FEMININITY

Literature and Masculinity move parallel; literature can show the aspects of male chauvinism that might not be visible in daily life. Psychotherapist Joseph Pleck explains that, at the time, there was no systematic description of the male sex role identity paradigm. In his book "The Myth of Masculinity ," sex role identification was thought "necessary for good psychological adjustment

because of an inner psychological need for ii." (Pleck 79) Since a man can be judged proper for his sex with masculine qualities at one end and feminine traits at the other, sexual orientation is viewed as a disruption. Sex role identity is a learned behaviour, not a God -given one. Sex roles are defined by society and norms. Antony Easthope writes that "Social change is necessary, and a precondition of such change is an attempt to understand masculinity, to make it visible." (Reeser 6)   Jimmy shows natural traits of masculinity; he shouts at Alison and treats her as a commodity.

In the essay "Critical Cross Dressing Male feminists and the woman of the Year" Elain Showalter asks if male feminism is " a form of critical cross – dressing , a fashion risk of the 1980s that is both radical chic and powerplay." (Reeser 7) During the 1980s, attention shifted to the Muscular and Moral loci of setting up the identity. Paintings by Lady Elizabeth Butler reinforce the definition of masculinity and marital self-sacrifice. "The Great Adventure: Male Desire and the Coming of World War 1" by Michael C. C Adams tries to recreate the virtuous trend made on war in the expression "a natural and high expression of social values." Adam focuses on Male insight into war because males were the leading figures. Look back in Anger, which not only focuses on Jimmy's Perception of war but also poverty, unemployment, frustration so on and so forth. Jimmy states, "We get our cooking from Paris, our politics from Moscow" (Osborne 11) and he also says, " It's pretty dreary living in the American age unless you are an American." (11) Play is based on Jimmy's frustration after World War 2 . Adam pays attention to class understandings of the desirability of war for middle class. Patriarchy asserts that men are superior to women . As the head of the house, men dominate both women and other men. Shulamith Firestone believes patriarchy is a trap for oppression of women.

Charles Darwin's theory of human evolution develops a sociobiological view that male dominance is a natural characteristic of human life during the time when humans were hunters and food gatherers. Aristotle, the Greek Philosopher, depicts female race inferior in all regards; he writes "The relation of male to female is by nature a relation of superior to inferior and ruler to ruled."(Aristotle 232) Sally Robinson explains in 'Theorizing Masculinities' that gender stereotype and power dynamics influence the behaviour and identity of men. Jimmy presents himself as authoritative in front of Alison . He tells her, even in little things , " Well, she can talk, can't she? Or does white woman's burden make it impossible to think? " (3) Walby Forthright states that Patriarchy is "System of social structure and practices in which men dominate, oppress and exploit women". Women are forced to accept societal

feminine qualities. Simon de Beauvoir says "One is not born a women but becomes one,"(Beauvoir 14)   Patriarchy centres on idea of domination, manipulation and oppression of the female. Female identity is societal constructed: "Sex roles are operationally defined by sex role stereotype and norms. " Femininity and Masculinity are used as a weapon to establish patriarchy.   Butler's Gender Trouble Work explores ideas of gender identity and gender production. She argues that identities are flexible and that even gender is not a fixed category, rejecting gender universalism and essentialism. He also creates the concept of performativity. Butler shows how gender formation occurs regardless of sex. He disputed masculinity and femininity, arguing that they were socially constructed norms of behaviour. Most people assume that feminism is only about females trying to be equal to men. Males always wanted to dominate, and they wanted women to follow them.

Osborne writes "A refined sort of butcher, a woman is." (Osborne 11) When drama was produced at that time, the female movement started. This play can be seen as drama against growing women Movement. Jimmy Porter shares misogynistic ideas, and he hates women. In many cultures people continue to believe that God has made females subordinate to men. 'Feminist Theory : From Margin to Center' focuses on a liberating vision of feminist transformation.   In   their   awareness   campaigns, revolutionary feminists emphasized the need to understand patriarchy as a dominant system. Women were aware of the ways they were persecuted, oppressed and dominated by men, as sexism and male dominance were reflected in everyday life. Women were empowered to resist patriarchal forces by raising awareness. According to Sigmund Freud, a person's childhood sexuality is inextricably linked to his identity. Psychoanalytic feminists, on the other hand, argue that sexuality is not a biological problem, but rather the result of a child's relationships with their parents and other members of the outside world. According to this theory, the "lack" experienced by a woman may not be always a problem of the male organ, but it symbolizes impotence. A person can therefore be born either male or female, but his masculinity or femininity is determined by the cultural environment in which he lives.

IV.   HUSBAND -WIFE RELATION

Jimmy is the protagonist of the play; the target of his anger is the women characters of the play. Alison is presented not as an individual but as an indicative of the entire elite class, not just of women but of upper- class women. He critiques all the women in the world except his ex-girlfriend Madeline.   He enjoys spending time with Madeline on bus. Spending time with Madeline was like

embarking on a voyage for the protagonist. In short, he felt the joy of Ulysses, when he was in the company of Madeline. Jimmy takes the whole credit for being misogynist and sexist. He visualizes a blatant hatred for women in the drama. When it comes to women and his relationships with them, Jimmy exhibits a frighteningly conventional viewpoint. He has a bully like relationship with Alison, insisting that she follows his beliefs and way of life without any question. Luc Gilleman in the essay, 'The logic of Anger and Despair' : A Pragmatic Approach to John Osborne's Look back in Anger' contends that feminist critics who fault the play for using misogynistic language are making self-evident observations that don't further our understanding of how play works. The Women's movement had started to expose misogyny from different angles. Even then the views of Jimmy were acceptable to the author and the English audience, society was deeply rooted in a stereotypical mindset. In her book Misogynies, Joan Smith makes the case that sexism towards women is incredibly ubiquitous in Western culture. Jimmy considers women as primitive parasites; his hatred and fear of the women are visible in his dialogues.

Osborne portrays the women character as stereotypical, doing household silently; there is not much importance given to their opinions. Jimmy finds a replacement very convenient; he replaces Alison with Helena. Jimmy treats women as a tool for his own satisfaction. If men- women relations are built, males are the bourgeois class, as August Strindberg explains in his preface to 'Miss Julie'. In the play 'Miss Julie 'the elite class Julie is sexually mastered by her father's worker because he is a man; sexually , he is an aristocrat. Jimmy is known to have had other affairs with two ladies on stage, attracting Helena from the very start. Alison is like a trophy wife, and he needs to break her fully to impose his complete sovereignty over her. Jimmy presented the idea of transferring his class hatred into sexual hatred. Jimmy wants to see Alison in absolute misery, in a defeated motherhood. Osborne pictures the image of Jimmy as a python, swallowing Alison's child and her happiness . He says "I don't care if she's going to have a baby. I don't care if it has two heads" (Osborne 76) . There is an animal instinct visible in Jimmy Porter, and he tries to escape the life of a human.

Jimmy's life is unhappy because he is a misogynist and a male chauvinist. In the first act, Alison wears Jimmy's old shirt, but she manages to look elegant and beautiful. There is a metaphor that, if given a chance, Alison could make a good man out of her husband, Jimmy. If Jimmy had respected Alison for having the guts to abandon her social standing and luxurious lifestyle to be with him, she could have been able to act as a link between Jimmy and his

success, but the enraged man digs his own grave and opens the door to unhappiness. In Jimmy's relationship with Helen, she is just a replacement of Alison; her arrival and leaving is just a normal incident for Jimmy. This drama can be looked at as a bleak portrayal of marriage, a horrifying depiction that does not spare anyone to achieve its effects. According to Cliff, Jimmy functions as an irresponsible man in his marriage to Alison. He also compares the marriage to a short stretch of unforgiving torture. In such a relationship, the partners turn into adversaries and rivals. In the vicious battle of sexes, the male is compelled to entirely possess the woman. Alison was supposed to do everything. Alison has not known him very well or any of the men when she chooses Jimmy. He feels upset when she doesn't tell openly her sexual desires and feelings. Alison tells at the end that Jimmy desires a mix of a mother, a Greek courtesan, Boswell and Cleopatra. Jimmy married Alison to transform a wealthy girl into a married member of the lower middle class. Some critics believes that Jimmy has married to Alison just to take revenge on the upper class. According to G. M Carstairs, a Professor of Psychology, in 1962 states that there was confusion about sexual morality and people no longer believed in theological canons of behaviour between Alison and Jimmy. He discusses the brutality and insensitivity of the women, starting with the clumsiness of Alison and concluding with the female gender's never-ending flame. He states "why, why, why, why, do we let these women bleed us to death? (Osborne 89) ". Drama closes with the reunion of Bear and Squirrel; it seems as a default that they still have not united as human beings. Apart from bear, Jimmy is named as a 'Rabbit' and 'Pig', and Alison is categorized as 'Python' and 'Bitch'. Osborne ends this play in such a way that the question arises: what should we see if the curtain will go up once again? Kenneth Tynan writes in his review that the marriage of lower middle class Jimmy and upper class Alison is impractical, and later Osborne told this review 'the most hedging rave ever written'.

V.   CONCLUSION

This research paper draws on a femininity and masculinity perspective in a husband -wife relationship. Jimmy is stuck in the realization of his mistress love and responsibility towards his wife Alison. Their complicated marriage demonstrates how challenging it is to have a successful marriage between different classes. Domestic household has been inescapable for Alison; she is presented as a submissive wife. She leaves Jimmy, but at the end of the play, she returns to the world of Jimmy. A question rises "If Marriage is the end of life, how can it also be the goal of life?" (Menon xii) Alison's life goal seems to be marriage;

she can't live without Jimmy. After knowing Helena's relationship with Jimmy, even after that, she can't stand up for herself. Alison is supposed to give up everything; she does everything to make him happy, but Patriarchy endorses the superiority of Jimmy. Johnson States that "Society is patriarchal to the degree that it promotes male privilege by being male dominated, male identified and male centered."(Johnson 165) Alison is forced to adopt the situation of middle- class family, and she has often been accused of being from a rich strata that was not under her control. Bear and Squirrel game shows the power dynamics. Play's ending implies that women must submit to men.

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Francis Lee's Period Film *Ammonite*: An Exploration of Gender, Class, and Sexuality

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Abstract— *Ammonite (2020) is loosely based on the life of Mary Anning (1799–1847), a palaeontologist in England. The film captures her struggles as she drudges by the seaside to collect fossils that were appropriated by the male scientists who claimed her relics as their own. Her stormy relationship with Charlotte Murchison, an upper-class woman, posits the chief ideas that the film explores- class, gender, and sexuality. Lee's story resurrects the unacknowledged achievements of Mary Anning in a patriarchal society and adds an LGBTQ dimension through their passionate erotic relationship. It is a reimagination based on the lives of two women who were ignored by the male-centric scientific community of the nineteenth century. The study critiques discrimination against women, class differentiation and the institution of marriage. It underscores the role of cinema as a cultural text to reveal how such practices have existed through centuries of exploitation and marginalization by those in positions of power. As a storytelling medium, cinema can transport audiences into a different historical time frame and give an alternate perspective to challenge the status quo. The paper examines how Ammonite addresses pressing issues of class and gender and offers a cultural critique through the aesthetic use of images, sound, and narrative. The film has been evaluated through Feminist Theory, Media Studies, and Queer Theory to establish how Lee's film presents alternative paradigms favouring inclusivity and representation of the less privileged.*

Keywords— *Ammonite; patriarchy; sexuality, women's position; LGBTQ*

I.   INTRODUCTION

In her essay, 'Towards a feminist poetics of narrative voice' (1979), Elaine Schowalter argues that women's stories need to be narrated; she quotes Helene Cixous from 'The Laugh of Medusa', in which Cixous challenges men's privileged position and emphasizes that women should find a voice and expression. Writing seemed to them to be the chosen medium to achieve that. Women must write about themselves and their experiences to break away from the patriarchal cultural norm that has silenced women throughout history. Women can resist oppression by reclaiming their bodies and desires through speech and writing to express their uniqueness and creativity. As a mark of solidarity, they can support and empower each other through a feminine discourse that centres on their individual experiences and those of other women. Writing, filmmaking, and popular culture are very effective tools for

bringing about social change by giving voice to unheard stories of the marginalized sections of society.

Historically, women have been disregarded, not only in the literary canon but in the areas of the arts and sciences as well. Francis Lee's film *Ammonite* (2020) narrates the story of Mary Anning of Lyme, "the greatest fossilist the world ever knew" (Torrens, 1995, p.257). "Although not properly credited with her achievements during her lifetime, in recent years, Anning has been hailed as a key figure of nineteenth-century science" (Mac Farlane,2023, p.260). In 1812, Anning discovered a well-preserved fossil named '*Ichthyosaurus anningae*', a remarkable find that established her reputation. Though she never received any formal education, her discoveries brought Anning considerable fame, and she became a tourist attraction at Lyme. She was a fossil dealer who earned her livelihood by negotiating with other geologists. She was not included in

the mainstream scientific community during her lifetime, and her discoveries were not duly acknowledged in published papers. (ibid., p.264). There is enough documentation to suggest that her contribution as a palaeontologist remained shrouded and obscured due to women's oppression in an age that failed to recognize their contribution to the professional and scientific sphere.

Francis Lee's film is based on the life of Mary Anning and Charlotte Murchison. There is no evidence to document their romantic relationship. However, Lee's treatment of their intense love adds a very significant facet to the position of women in a highly patriarchal society in England in the nineteenth century. In one of his interviews, he explains that being gay himself, he imagined the possibility of same-sex love between the two characters in the film; he relied on existing records of letters that reveal that romantic relationships existed at that time between women. Lee admits that he was drawn to Mary's humble background; she was born into a life of poverty and was a working-class woman with no formal education, yet she rose to prominence. Through his research of the existing records of Anning's life, Lee has woven the story of a resilient woman who made a place for herself when women were mere "angels in the house". His approach to Anning's life resonates with the feminist agenda of giving a voice to the unsung, unacknowledged women whose accomplishments were clouded due to gender discrimination (*Ammonite* Q&A Director Francis Lee | BFI London Film Festival 2020).

II.   AMMONITE (2020)

According to the British Geological Society, "Ammonites lived during the periods of Earth's history known as the Jurassic and Cretaceous. Together, these represent a time interval of about 140 million years. However, we know a lot about them because they are commonly found as fossils formed when the remains or traces of the animal became buried by sediments that later solidified into rock" ("Ammonites - British Geological Survey"). *Ammonite* presents Kate Winslet as Anning. The film opens with a handwritten label for the historic "Sea Lizard, found by Miss Mary Anning" being replaced by a floridly embellished sign reading "Ichthyosaurus, Lyme Regis, Presented by H Hoste Henley Esq". It's a concise way of "illustrating both Anning's outsider status and the snobbery of an establishment averse to inclusivity" (Kermode,2019). An article titled, 'Kate Winslet and Saoirse Ronan Find Love among the Fossils', describes *Ammonite* as a "sensational biopic of palaeontology pioneer Mary Anning" which "reimagines her erotic encounter with a woman trapped in a stifling marriage" (Bradshaw, 2021). Lee

rediscovers Victorian sexuality in this "intimate, intelligent movie" (ibid.). Reviewing the controlled and subtle performances given by the leading ladies, Bradshaw writes, "Ammonite is an absorbing drama that sensationally brings together two superlative performers: Saoirse Ronan and Kate Winslet. Combining these alpha players doubles or quadruples the screen voltage, and their passion co-exists with the cool, calm subtlety with which Lee inspects the domestic circumstances in which their paths crossed" (2021).

The 'woman question' is depicted not only through Anning, whose relics do not find a place in the museum in her name but also through the character of Charlotte Murchison. Her contribution as a Geologist has been subdued; instead, her role as a mute wife suffering from "mild melancholia" projects the drabness of a loveless marriage. Mr Murchison's demand to have his "bright, funny, clever wife back" reveals the patriarchal privilege and authority that the film consistently critiques. Mr. Murchison's condescending subjection of Charlotte, cold rejection of her need for physical contact, and control over her have been conveyed through subtly choreographed scenes that critically assess the patriarchal dividends men enjoy. In the nineteenth century, it was a common practice to prescribe "rest cure" to women who suffered from melancholia; Charlotte was also left with Mary to be reinvigorated by the fresh sea breeze while the husband travelled the continent for "work".

Similarly, Charlotte Perkins Gilman's short story, "The Yellow Wallpaper", describes how Dr. Mitchell's treatment ruins the mental health of the unnamed narrator in the story. "In the harrowing tale, the narrator slowly goes mad while enduring Mitchell's(physician) regimen of enforced bed rest, seclusion, and overfeeding. Historians now view Mitchell's "Rest Cure" as a striking example of 19th-century medical misogyny" (Stiles, 2012). Her husband also leaves Charlotte Murchison to heal for a few weeks away from home so that her melancholia can be cured. She is compelled to walk by the seaside in fine clothes against her wishes and is later left in the company of Mary Anning; the taciturn woman agrees to take her in only because it is economically lucrative.

Lee's story captures the cultural landscape of the Victorian age; his inventiveness in introducing the love relationship presents not only the lesbian angle but also the class conflict in the film. "Lee acknowledges that there is no evidence hinting at a sexual relationship, but for his artistic purposes, those facts don't matter. Mary and Charlotte not only stand in for women of their era. They are alive on screen as individuals confined by Charlotte's marriage, by the mores of society, and by their own confusion and reticence" (James,200).   Regarding   Lee's   treatment   of class

consciousness, Kermode (2021) remarks, "It's a powerful point, eloquently made, although, in the end, issues of class and gender, rather than sexual orientation, seem more central to Lee's film".

Ammonite not only reimagines and reconstructs the life of Mary Anning but also gives the viewers a visual experience of English society by dwelling on the themes of class, gender, and marriage. The use of minimal dialogues, subtle music, natural sounds like that of the sea and the birds and the period costumes make the film a cultural text which reveals the socio-political situation of the times of Mary Anning.

III.   MARY ANNING, THE "GREATEST FOSSILIST THE WORLD EVER KNEW".

Nineteenth-century historical records do not give Anning her due credit. She was considered an amateur, although "before turning thirty, she had made three great palaeontological discoveries" (Goodhue,2001, p.80). Her findings were bought and preserved in the name of the donors, not the discoverer. "The 5 feet long, better specimen of Ichthyosaurus was instead eventually sold to a consortium of nine Bristol purchasers, … the names of the donors - the consortium - are carefully recorded but not, at least in the Institution's own records, the name of its real discoverer" (Torrens,1995, p.262). Torrens quotes Cumberland from 'Bristol Mirror,'(1823) who recorded that the "persevering female has for years gone daily in search of fossil remains of importance at every tide (ibid., p.263)", she walked several miles under the hanging cliffs at Lyme, to hunt for "valuable relics of a former world, which must be snatched at the moment of their fall, at the continual risk of being crushed by the half suspended fragments they leave behind" (ibid.,p.263).

Despite her discoveries, she remained overshadowed until 1931, "when a new angle on Mary appeared in the English newspaper The Morning Post. This piece, by Marigold Watney, broke new ground by calling Mary 'the First Woman Geologist'(ibid., p.273). In 1935, William Dickson Lang (1878-1966) published a short paper on Mary. His scholarly, well-referenced work is often referred to for information about her.

There are recent accounts of Mary, but they are often fictionalized because of few known facts, which cannot always be trusted. Torrens (1995) enumerated several challenges in getting a faithful account of Anning's contribution to the scientific community. Being a child prodigy at 12, she remained a mere "curiosity", and there were myths built around her rather than a serious scholarly recording of her work. She belonged to the working class and lived a solitary life. "The history of such people is far

less easily revealed than that of the gentry and their associates". (Torrens,1995, p.278). Being a dissenter, she was a non-conformist and remained unmarried all her life, being solely driven by her passion for her work. She predated the camera; her appearance could only be imagined through her painted portraits, and she herself was a "doer, not a writer" (Torrens,1995, p.278). "Apart from some letters, however, Anning left no written records of her activities. Hence, her contributions have often been ignored in accounts of the development of the subject, and her work has been incorporated into that of the men geologists with whom she collaborated so closely" (Creese & Creese, n.d., p.28).

In 2006, Patricia Pierce published her work, *Jurassic Mary, Mary Anning and The Primeval Monsters,* in which she acknowledged the substantial research conducted by William Dickson Lang, the keeper of the Department of Geology at the British Museum from 1928 to 1938, John Fowles (1926–2005), author, novelist, historian and Lyme resident, and geologist and historian Hugh S. Torrens. Pierce likens the story of Anning's life to a fairy tale about a fossil hunter. She describes Mary:

> Her achievements were remarkable by any standards, but especially so because she was born and bred in lowly circumstances from which there was little chance of escape. Mary was lower class, female, uneducated, unmarried and a dissenter – one who did not belong to the established Church of England…This impoverished spinster had to earn her own living, and it was to be in an unusual – and dangerous – way: by finding, excavating and then selling fossils both to casual seaside visitors and to important collectors and museums in Britain and Europe…even though she was not properly recognised – as a socially well-placed man would have been – she did succeed to a large degree. (p.12).

Pierce describes Anning as a woman in a man's world, "In a highly sexist society, a spinster, poor and in trade, and in such an unusual trade, was someone to be pitied",(Pierce ,2006, p.134), she negotiated hazardous cliffs to locate the fossils, sketched and scraped them to sell it to gentlemen. She may have begun as an amateur but became a thorough professional to earn her living through her work. It was not a mere hobby for her like that of fossil collectors or professional geologists with the stature, money, and time to indulge themselves. Pierce writes that Charles Dickens knew about her and wrote an article about her in 1865 in 'All the Year Round'. "In it, he praised her 'good stubborn English perseverance', her intuition, her courage, physical and mental, in the face of those locals who initially mocked

her eccentricity" (Pierce, 2006, p.160). Her shop was one of the attractions for tourists to Lyme. Pierce quotes a note from one of the visitors, "In 1839, a visitor noted: A recent and powerful cause of attraction to visit Lyme Regis has arisen in the rich source of fossil remains . . . the principal collector of these fossil treasures now in Lyme, is Miss Mary Anning, whose museum [shop] is one of the chief attractions of the place. Her museum contains a large collection of fossil treasures of the spot, with which it seems constantly filled" (2006, p.168).

Some of Mary Anning's correspondence with buyers, scientists and geologists has been preserved through which it is learnt that she had an amiable relationship with Sir Roderick Murchison (1792-1871) and his wife, Charlotte Murchison. Kölbl-Ebert (1997) recapitulates his wife's contribution and participation in the findings of Sir Roderick. Charlotte introduced him to a world of minerals, rocks, and fossils and travelled with him to support his work (Kölbl-Ebert,1997, p.39). She "had studied science, especially geology, and it was chiefly owing to her example that her husband turned his mind to those pursuits in which he afterwards obtained such distinction" (p.40). "A number of talented wife-assistants of some of the famous men geologists of the early nineteenth century are known to have made contributions to various aspects of their husbands' work, treating it much as a family concern. However, although effective in the tasks they undertook (very often technical drawing), they appear for the most part to have settled for roles as general assistants" (Leppmann,1994, pp.25-26).

There is some evidence to show that Mary Anning corresponded with Charlotte Murchison and had amiable relations with her. The National Geographic website records that Charlotte Murchison "had spent the two weeks when her husband travelled along the coast alone, sketching and fossil hunting with Mary Anning…The two women remained friends and corresponded frequently, with Charlotte acting as a go-between for Fellows of the Society who wished to purchase fossils from Anning" (National Geographic, "Letter to Charlotte Murchison from Mary Anning, 1829").

Francis Lee has built the story of *Ammonite* using the historical and factual details available about the two women. He has taken the artistic license to reimagine a love relationship between Mary and Charlotte, which makes the film relevant from the gender point of view for the audience in the present times, apart from commenting on the woman question and class consciousness that was prevalent in nineteenth-century England.

IV.   GENDER REPRESENTATION THROUGH MEDIA

David Gauntlett (2008) maintains that "media and communications are a central element of modern life, whilst gender and sexuality remain at the core of how we think about our identities". The images of men and women conveyed through the media inevitably impact identity formation. It is further explained by the author, "In media studies, 'text' can refer to any kind of media material, such as a television programme, a film, a magazine, or a website, as well as a more conventional written text such as a book or newspaper"(p.18), and discourse, "broadly means a way of talking about things within a particular group, culture or society; or a set of ideas within a culture which shapes how we perceive the world"(p.18). Like other media material, cinema is a text that reflects popular cultural practices and beliefs and establishes the popular discourse or contravenes it to offer a fresh, path-breaking perspective. Cultural forces have also influenced the representation of gender in cinema; it plays a crucial role in creating consciousness about the woman question, class struggle, social problems of poverty, unemployment, pandemics like COVID, or as in the case of science fiction, it has touched upon AI much before it became a reality.

Media representation has also undergone a massive transformation, and social, psychological, and philosophical concepts and theories, such as post-colonialism, subaltern studies, cultural studies, gender studies and queer theory have influenced it. The visual text of cinema is experimental and thought-provoking, with a wide outreach and potential to engineer social change. Regarding gender representation in media, Gauntlett (2008) writes:

> Men and women are seen working side by side, as equals, in the hospitals, schools and police stations of television land. Movie producers are more wary of having women as screaming victims and have realised that kick-ass heroines can do better business. Advertisers have by now realised that audiences will only laugh at images of the pretty housewife and have reacted by showing women how to be sexy at work instead. Gay characters have slowly started to be more prominent on TV and in the movies and discussions of the rights of marginalized groups have also surfaced within popular culture. (p.62)

The content on television, video games and online channels has shown a definite shift in the past few decades. In cinema, gender representation since the 1990s has become more inclusive. Women are no longer only caregivers, lovers, or mothers; they have been presented alongside the

male lead as parallel action heroes in films such as *Speed* (1994), *Titanic* (1997) and, in more recent examples in films like *Mr & Mrs Smith* (2005), The *Da Vinci Code* (2006) and the *Pirates of the Caribbean* trilogy (2003, 2006, 2007). Female-centric roles with a woman in the lead role have also become popular in Western and Indian cinema. *Barbie* (2023) and *Darlings* (2022) are notable examples that did outstandingly well in theatre and OTT platforms worldwide. "Women are hardly shown as brainless – on the contrary, they are amazingly multi-skilled: they are forensic scientists and electronic engineers, espionage and surveillance specialists, racing-car drivers and superhuman fighting machines" (ibid. p.76).

Gay and lesbian characters have also become noticeable in media representations. Whereas earlier portrayals were laced with comedy, often being parodic, recent trends have projected a more sensitive delineation of these roles. *The Adventures of Priscilla Queen of the Desert* (1994), *The Birdcage* (1996), *Kiss of the Spider Woman* (1985), A *Single Man* (2009), *Milk* (2008), *The Danish Girl* (2015) have depicted queer subjects with sensitivity and seriousness. Richard Dyer (2005) highlights the queer culture, its formation, and representation; he writes, "The culture of queers drew on the lifestyle, language, geographies, and traditions of queers … In some measure, queers acted in certain ways because that's how the cultural imaginings of them proposed they/we act, but at the same time, those imaginings were based on actual practices" (p.10). Dyer's analysis aptly explains the why and how of such changes that we witness in queer discourse in popular culture, media, and films. However, cultural imaginings of the queer may not always adequately showcase the "complexity, fluidity, sheer extensiveness of reality" (p.11), yet cinema is one of the significant mediums through which filmmakers present the queer through historical characters (*Ammonite,* 2020), artists (*Sin* 2019), or the common person in films (As *Good As It Gets* 1997).

V.   CLASS, GENDER, AND SEXUALITY IN AMMONITE

In The *Unlikely Couple* (1999), Wartenberg traces romance in cinema between two individuals whose social status makes their involvement problematic. The source of this difficulty is the couple's transgressive relationship and consequent violation of social norms. As "hierarchies of class, gender, race, and sexual orientation are so structurally central to our society" (Wartenberg,1999, p.7), he has critiqued films which explore love between couples across the four dimensions listed above. Such films rely on the 'narrative figure' of the transgressive couple who destabilize categories and distinctions to provide an

experience of its 'limited validity'. Such relationships challenge the regulatory norms of the society. The narrative figure of the unlikely couple serves as a "microcosmic crystallization of that basic conflict, determines the narrative possibilities of the unlikely couple film" and its potential to criticize the different positions in the conflict" (ibid.), The unlikely couple contravene the principles of hierarchy, which "portends social chaos and must either be prevented from forming or sanctioned in some way" (ibid.)

The unlikeliness between Mary and Charlotte in the film *Ammonite* results out of the categories of class and sexuality. Through the historical figure of Mary Anning, the filmmaker Francis Lee critiques normativity ascribed to man-woman relationships, comments on the social conformity that Charlotte is forced to subscribe to and unravels an alternative to pre-existing limitations imposed by class distinctions and heterosexuality. In addition, Mary Anning becomes an emblem of independence and forbearance in her uncompromising pursuit as a scientist. She emerges as a woman finding a place for herself in the "man's" world of the nineteenth century. The class-ridden society in England marginalised the working class, and Lee subtly presented such prejudices in *Ammonite* by contrasting the privileged Charlotte and her husband with working-class Mary Anning.

VI.   CLASS AND SOCIAL STRATIFICATION

Francis Lee's treatment of the hierarchies of class, gender, and sexual orientation in *Ammonite* subverts the normative perception of these social categories. In an interview, Lee admitted that belonging to the working class himself, he was acutely aware of the class distinctions in British society (*Ammonite Q&A with Director Francis Lee | BFI London Film Festival 2020*). He has presented this theme pertinently through his visual images, coded in clothes, social station, and mannerisms. Susan Hayward (2002) remarks that:

> Film is a system of representation that both produces and reproduces cultural signification; it will ineluctably be tied up with questions of class. Debate around class in film theory has been mostly inflected by Karl Marx's definitions of class and by subsequent rethinkings of those definitions first by Antonio Gramsci, Louis Althusser and Herbert Marcuse and then by post-structuralist theorists**.** "(p.59)

According to Marx, class refers to groups of people with similar relations to the means of production**.** Between the workers and the owners of the means of production are the middle and the lower classes**,** which include trained professionals or skilled workers. Marx maintained that the

dominant class maintains its hegemony by preventing new ideas of production, for which maintaining the status quo is a pre-requisite**. "**Marx and Gramsci, after him, argue how cultural artefacts manifest these differences. They also make the point that culture functions to make sense of those differences. Thus, in Marxist thinking, cultural aesthetics is very bound up with the concept of class" (Susan Hayward,2002,p.60). In cinema, class is denoted through clothes, language register, environment, and lifestyle, to name a few. Francis Lee's *Ammonite* centres around the leading characters of Mary and Charlotte, who belong to distinctly different classes, and he has captured the glaring contrast through a series of very well-crafted shots.

Films can be interpreted like novels and paintings for their narrative and visual quality. Films are also constructed through a collection of carefully constructed scenes, and each element functions to generate meaning (Michael, 2012, p.131). Michael further observes:

> Narrative filmmakers tell stories with meaning, much as novel writers do. But filmmaking is different because it is a visual medium that requires very different tools and techniques for creating meaning. A narrative film begins as a story, but for the story to be realized and turned into a film, a set must be chosen or constructed, and actors must create the characters (p.132).

Ammonite opens with a working-class woman cleaning the floor of the London Museum, where the relic found by Mary is displayed, but the name of the presenter, a man replaces her name. The next few shots establish the central focus of the film, which is Mary Anning, played by the very versatile Kate Winslet, who is dressed in coarse working-class clothes; she goes to the rough seashore to hunt for fossils and returns home to her mother, cleans up in a very modestly done up house and eats a frugal meal with her mother. The relationship of the mother and daughter is established as a forced companionship born out of a mutual sense of duty, admirably conveyed by the actors without any dialogues; rather, it is through the look in the eyes, gestures, and body language alone. The next shot introduces a well-dressed couple, Roderick, and Charlotte. The latter represents the upper, privileged class, who have the means to purchase Mary's relics and her time to educate Roderick to find fossils of interest by the rough sea of Lyme. Despite her skill, Mary is not recognized by the fashionable London society, and she drudges on the rocky beach to find the relics for her livelihood. In contrast, the Murchisons represent the privileged class, who eat at a fancy banquet, drink wine, and enjoy high society. The fashionable backdrop where they dine stands out in stark contrast to the earlier scene of Mary dining with her mother. At the very outset, the class distinction and its social implications are established by Lee through clothes, food, occupation, and the backdrop. It is one of the chief preoccupations of the film to present the struggles of Mary, a scientist, who does not get her due credit owing to her gender and class.

Through a series of images and shots, Lee captures the contrast effectively. Mary scrapes the fossils, her hands are rough, her nails are unkept, and her hair is dishevelled. Like her coarse clothes, her language is also unaffected, direct, business-like and matter-of-fact. Lee establishes her as a proud, self-reliant woman fighting for a place in a man's world. On the other hand, Charlotte is impeccably dressed; she wears gloves, talks softly, and eats what her husband orders for her like a compliant wife. Unlike Mary, she is a conformist, a married woman who has been advised to rest by the seashore to recuperate and bring back her feisty spirit. When her husband leaves her in Mary's charge, she appears out of place and sits quietly and glumly while Mary works by the shore. Her ladylike, well-groomed demeanour is contrasted by Mary as she eats her bread. Mary wipes her hands on her clothes and even urinates in the open. They later emerge as the unlikely couple who, despite class barriers, connect on the human plane and try to find comfort from a lonely, loveless life. At the film's end, however, Lee presents Mary's self-pride as the chief constraint that stops her from accepting Charlotte's offer to live with her. The abodes of the two women are as different as chalk from cheese. The film is open-ended, suggesting the possibility of their getting together as Charlotte and Mary meet and exchange glances at the London Museum, where Charlotte knew Mary would go to see her fossil on display. Lee imagines the destabilizing possibility of bringing the protagonists together despite the constraints of class and sexuality and presents it delicately in the film.

VII.   GENDER AND SEXUALITY

Ammonite subverts the notions of femininity, gender, and sexuality through the leading characters. As a nineteenth-century woman, Mary Anning was a revolutionary who lived independently and made a place for herself in the male-dominated scientific community. Using the available factual details, Lee has delineated the character of Mary in the film but has also used the artistic license to invent the romantic relationship between Charlotte and Mary. It is historically documented that the two women had met in real life and had corresponded, but Lee adds the angle of their love, which makes the characters more intriguing, multi-layered, and relevant from the LGBT+ perspective. The traditional ideas of femininity associated with softness, being delicate, and docile render women as a category with little or no agentive power, leading to gender inequality and

male supremacy. Judith Butler's concept of "performativity", enunciated in *Gender Trouble* (1990), challenges the fixed identity attributed to men and women. Butler emphasizes the fluid nature of gender, which she calls a "verb" and not a noun, which is enacted by a set of acceptable practices and behaviours in society. "Doing" gender roles may not essentially be limited to the male-female binary but may be situated anywhere in the broad spectrum, thus giving space to transgender and queer identities.

In her book *Undoing Gender* (2004), Butler says, "If gender is a kind of a doing, an incessant activity performed, in part, without one's knowing and without one's willing, it is not for that reason automatic or mechanical. On the contrary, it is a practice of improvisation within a scene of constraint" (p.1). Butler emphasizes that one does not "do" one's gender alone; it is always done with or for others. The enactment of gender may be 'authored' by the person concerned, but the terms that make it up are determined by forces outside, such as society and the specific culture (Butler,2004). She further explains:

> To speak in this way may seem strange, but it becomes less so when we realize that the social norms that constitute our existence carry desires that do not originate with our individual personhood. This matter is made more complex by the fact that the viability of our individual personhood is fundamentally dependent on these social norms(p.2).

Human desire is also determined by the social norms of which we are constituted. "The terms by which we are recognized as human are socially articulated and changeable (ibid. p.3). Society exerts power by recognizing certain social behaviours and roles as acceptable and rejecting others as deviant social practices.

Francis Lee presents the forbidden relationship of Mary and Charlotte in *Ammonite*. The latter's complete adherence to socially acceptable norms leave her psychologically troubled and sexually unfulfilled. Within the constrictive English society, she is the obedient wife who is to be treated for her melancholia so that her husband can return the bride he married. Her desire for physical comfort and proximity with her husband is rebuffed because it is not the right time to have a baby; she is compelled to dress up and appear even though she feels dejected and gloomy. The husband shows no sympathy for her state and leaves her against her wishes in the care of Mary while he sets out to travel the continent for 'work'.

By foregrounding the hollowness of Charlotte's marriage and the mechanical, solitary life of Mary, Francis Lee builds the required tension in the script and brings together the two

leading women as lovers and sexual partners. They bond as companions emotionally, physically, sexually, and professionally. Mary is shown to be uncomfortable and uptight when Charlotte interacts with other women, especially her earlier partner, Elizabeth. The scene is eloquent through the marvellous performances of Kate Winslet and Fiona Shaw. Lee suggests Mary's encounter and past relationship with the older Elizabeth. Saoirse Ronan, as Charlotte, is very convincing; her delicate demeanour and the strong persona of Kate Winslet complement one another. Their love-making scenes are artistically shot. Through his artistic use of light, cameras, and frames, Lee presents a touching encounter between the two women who mutually intuit each other's needs and gratify one another. Their coming together is an act of human search for sexual completeness, leading to emotional fulfilment.

In *Unlikely Couples* (1999), Wartenberg traces the theme of transgressive love in Films and notes that homosexuality was not very popular initially but by the 1970s and 1980s, films started focusing on gay couples without stigmatization. He writes, "Only after the gay liberation movement had secured recognition, at least in a certain segment of the population, that a homosexual orientation was not a perversion was it possible to make popular films depicting gay relationships as nonpathological" (p.196). Lesbianism was largely absent from mainstream cinema, but of late, there have been films which present positive images of lesbian love and romance. Some recent films that have done so include *The World Unseen* (2007), *Edie & Thea: A Very Long Engagement* (2009), *Hannah Free* (2009), *The Berlin Affair* (1985), The *Four-Faced Liar* (2010), *I Can't Think Straight* (2008). The most common tropes used in such films include delicate looks and touches, the use of suffused light that envelops both partners and the relationships are often centred around mother-daughter or pupil-teacher equations. Andrew Dix (2010) notes that "interest in gay and lesbian representation in cinema is currently supported by an institutional apparatus of university courses and conferences, dedicated journals and specialist film festivals" (p.244). Compared to the recent films, earlier ones were "piecemeal, individualistic, sometimes even idiosyncratic"(ibid.). Queer Theory has impacted the gay representation on the silver screen; the negative stereotyping of homosexuality is now not accepted by the audience. There is an increased awareness, consciousness, and acceptability of gay and lesbian themes in cinema as in real life.

Annamarie Jagose (1999) writes, "Gay liberation philosophy aimed to secure more than tolerance for homosexuality. It was committed to a radical and extensive transformation of social structures and values" (p.40). It was

guided by the belief that sex roles oppress everyone and demanded recognition of legitimate identity for all forms of sexual preferences in people. Gay liberation claimed that the fight for homosexual rights could liberate forms of sexuality that need not necessarily be structured by the constraints of sex and gender. Jagose explains:

> Gay liberation understood that the marginalisation and devaluation of homosexuality was affected by that dominant and rigidly hierarchical conceptualisation of sex and gender, which constituted the social norm. In order to liberate homosexuality, gay liberation was committed to eradicating fixed notions of femininity and masculinity: that move would similarly liberate any other group oppressed by what it critiqued as normative sex and gender roles (p.41).

Similarly, lesbians fought for their rights and demanded a place in the mainstream canon, which eventually led to the development of the category of 'queer'. Jagorse writes that the term queer "indexes precisely and specifically cultural formations of the late 1980s and 1990s" (p.75). The present category, LGBTQI+, denotes the fluid and ever-evolving field of gender studies that resists oppressive and restrictive gender roles. The academic evolution of Queer Theory subverts identity politics which projected 'gay' as the opposite of 'straight'. It rejects the binary between sex and gender, and between homosexuality and heterosexuality, and shifts the focus from sexual identity to the fluidity of sexual performativity. "It argues that all sexual and gendered identities are complex, mutable, merely provisional. In the process, a larger number of behaviours and positionalities than before is gathered under the sign of queerness" (Dix,210, p.247). It has become an integral part of film studies and has also influenced filmmaking, leading to the creation of cinema that explores queer subjectivities rather than just glorifying heterosexual relationships.

Ammonite explores the forbidden, transgressive love between two women in the Victorian age, which may have been compulsorily closeted, but it existed as is evinced from existing literature. This kind of queerness, attributed to historical characters such as Mary Anning, also lends credence to same-sex love and erotic desire through the continuum of time and history. The film destabilizes heterosexual normativity, critiques the institution of marriage, and explores women's discrimination in a class-ridden patriarchal society.

VIII.   CONCLUSION

Regarding Mary Anning, Francis Lee admitted in an article that "what she represented instantly struck a chord with me because she was a working-class woman, born into a life of poverty really, with no access to basic education, and then somehow … rose to being …the leading paleontologist of her generation" (Hammond, 2020). He was a working-class queer from Yorkshire and did not receive formal education like Mary. "I couldn't afford film school, so I didn't go. There were some parallels that stuck with me" (Hammond, 2020). *Ammonite* is a fictionalised account of the life of Mary Anning, and as a working-class, queer filmmaker Lee identified with her. The film served as an effective medium for him to raise social issues artistically and give insights into the still-existing regressive practices.

Cinema and film are embedded within culture; therefore, a complex and interesting relationship exists between film, culture, ideology, and the audience (Cloete, 2017). It is a pervasive and powerful medium for creating discourse and counter-discourse, as it is layered with cultural beliefs and its materiality. Through its narrative, *Ammonite* destabilizes the notion of women being the weaker sex and the idea of discrimination based on class and sexuality. The film ends with an unspoken possibility of union between Mary and Charlotte through which the audience is given the suggestion that existing ideologies can be rejected in favour of a more inclusive framework.

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Aran Waves and Greek Echoes: Tragedy in J.M. Synge's Work- *Riders to the Sea*

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Abstract— *John Millington Synge (1871-1909), prominent figure of Irish literature. In his **Riders to the Sea** written in 1902 and this was considered one of the finest one- act play. The purpose of this article is to show how Synge followed the classical unities of tragedy and how his characters and settings portraying the ancient Greek tragedians rather than Shakespearean tragedies.*

Keywords— *Sea Vs man, Greek tragedy, Shakespearian tragedy, Fate, Nature.*

J.M. Synge, one of the greatest dramatists of Irish Literature. He was a lover of nature, and in his plays he introduces the idea that nature is not a background for man's actions and beliefs; it has a definite role in the action and shapes the destiny of human beings. The writings of Synge were not focused on the severe political, social, or moral ends of Ireland. He gave more attention to the lives of the simple peasants of Western Ireland and their joys and sorrows.

Synge's *Riders to the Sea* is one of the successful one-act plays in English literature. It shows us a tragic vision of life. It is a tragic masterpiece. The conflict is that of man vs. the sea. It is an epic of the unequal fight of a puny man against the all-powerful force of the sea.

If we analyse the causes of human suffering, we find that some people suffer due to some fault on their character while others suffer for no fault on their own. We can find no logical reason for their suffering. They are pious people whose actions are all good. They commit no mistakes and yet they suffer. In these case we can only say that they suffer because they are pitted against a mysterious force which we may call the malice of the gods or Fate or Destiny.

Riders to the sea is one of the few effective one-act plays in English literature. It is a tragic masterpiece. The conflict is that of man Vs. the Sea. It is an epic of the unequal fight of puny man against the all-powerful force of the sea. The poor islanders know the power of the sea but they do not give up

the fight. They represent man who is powerless in his fights against the forces of Nature.

When the scene opens we can see the cottage of Maurya, the old unhappy mother. Michael, her son has recently been drowned and she is weeping all the time and going to the sea-shore to see if his body is washed to ashore. she has arranged white boards for his coffin and a cake is being baked for those who would prepare the coffin. Nora and Cathleen, her two daughters, are given a bundle of clothes by the priest. These were recovered from the body of a man who has drowned in Donegal. They got to know that it was his brother's and he has been given a decent burial.

Maurya's last surviving son, Bartley, is determined to go with the red mare and the grey pony to the Galway fair. His mother and sisters try their best to dissuade him from going but he is adamant and departs riding the red mare. Maurya has a premonition that she will never see him again. She sees a vision of Michael riding the grey pony. Soon the body of Bartley is brought in. he was thrown into the sea by the red mare and he was dashed against the rocks and killed. The white boards are used to make Bartley's coffin. Maurya's cup of sorrow is full to the brim. She resigns herself to her fate and says, "They are all gone now and there isn't anything more the sea can do to me…. I will have no call now to be up crying and praying when the breaks from the south, and you can hear the surf in the east, and surf is in the west". He only consolation is that Michael has

had a decent burial and Bartley is going to have a deep grave. "What more can we want than that? No man at all can be living forever, and we must be satisfied." The poor islanders know the power of the sea but they do not give up the fight. They represent man who is powerless in his fights against the forces of Nature.

Synge followed the ancients and not Shakespeare in making Fate wholly responsible for the tragedy in Riders to the Sea. J. M Synge strictly followed the ancient Greek dramatist while writing this one act play. Now we should just analyse the factors.

Greek Tragedy: The Wrath of the Gods

Tragedy, this genre of writing got importance because of the Greeks. Dramatists like Aeschylus, Sophocles and Euripides wrote great tragedies in ancient Greece. Their convention on tragedy is that in this world man suffers not because of any flaw in his character or any crime deliberately committed by him but because of his bad luck. In all their tragedies we can witness the conflict is between the heroes and the gods. It is an unequal fight and the heroes always lose and are destroyed. The hero is a great man possessing many noble qualities but he incurs the wrath of the gods because he has committed the mistake unconsciously or in ignorance. Still he is punished for it. The best example for that is *Oedipus Rex*. Oedipus slays his father and marries his own mother in complete ignorance of the fact that they were his parents. He broke the divine law which prohibited patricide and incest. That he committed these crimes in complete ignorance is no excuse. The gods are angry and must be destroyed. Fate plays the principal part in this tragedy. Man struggles in vain against his fate but is powerless against supernatural forces.

Aristotle defines tragedy in *Poetics*, Book VI as "an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions" (51).

This definition crystallizes much of Aristotle's arguments throughout the Poetics:

- a tragedy is first and foremost the representation of human action;
- the actions represented have serious, often dire consequences and the characters represented are of elevated social status;
- the plot is a complete, coherent whole, lasting long enough to represent adequately the reversal of the hero's fortune;

- the language in which a tragedy is composed employs tropes and other heightened or unusual uses of speech and a mixture of different poetic meters;
- the mode of imitation in a tragedy is drama as opposed to narrative;
- the tragedy arouses pity and fear in the viewer and brings about catharsis.

Shakespearean Tragedy: Tragic Flaw

Shakespeare, however believed that human suffering is due to some fault in the person's own character. His heroes are great and noble persons but each one of them has a flaw in his character which causes the tragedy.

Tragic flow of the four major Shakespearian tragedies are:

1. Othello- Jealousy
2. Hamlet- Procrastination
3. Macbeth- Ambition
4. King Lear- His arrogance, pride and misjudgement

Othello is a great general and has all the noble qualities that a man should have. He has married a very beautiful and virtuous lady named Desdemona. They should have lived happily. But Othello has one flaw in his character: jealousy. Iago poisons Othello's mind by telling him that Desdemona, a white girl, does not love him but she loves another white man. Othello is a man of action and without proper investigation he kills his wife and when he realizes his blunder he kills himself. Hamlet is a noble prince and he should have been a very good king of Denmark after his father's death. But his uncle kills his father, usurps the throne and marries Hamlet's mother. Hamlet should have killed the murderer and everything would have been all right. He thinks too much. And which leads to the ultimate tragedy. Macbeth has all the qualities needed in a king but his life ends in tragedy because of his vaulting ambition. Thus all these cases the tragedy is caused because of some weakness in the hero's character.

Of course circumstances also contribute to the tragedy. The fault in the hero's character causes the tragedy in those particular circumstances only. Thus if Hamlet had been placed in Othello's place there would have been no tragedy. He would have thought about the whole thing and investigated whether Iago's suspicion had any basis and he would have concluded that Desdemona a saintly wife. If Othello had been placed in Hamlet's place, there would have been no tragedy. He was a man of action. He would have at once killed the murderer and everyone would have been happy. Thus in Shakespeare's tragedies the hero is placed in circumstances in which the fault in his character causes the tragedy. Destiny is not responsible for the

tragedy That is why it is said that in Shakespeare character is Destiny.

In *Riders to the Sea*, Synge strictly followed the classical unities i.e. Unity of place, time and action, of tragedy throughout this play. The locale is not at all changing, it is always Maurya's cottage. which stands high on a rocky plane exposed to the howling gales and resonant with the thundering sound of the vexed sea. The desolation of the surroundings certainly sets the tragic tone. All happens within a day. And the unity of action is strictly followed in this novel. We get to know about the death of Bartley through an unknown lady but it is not staged.

The conflict is between fisherman of Aran Island and the sea which shows us the inevitable between man and fate in Greek Tragedy. "It's the life of a young man to be going on the sea," Cathleen, the eldest daughter, tells her mother Maurya when the latter tries to prevent Bartley, her youngest and only surviving son, from taking a sea journey to a horse fair in Galway. The paradoxical factor is that sea is the source of their both of livelihood and destruction, sustenance and death, removes the element of choice, both physical and moral, in this play.

The Sea as the Agent of Destiny

Synge does not follow Shakespeare in this respect. He believes with Greek tragedians that it is Destiny that causes all human suffering. In *Riders to the Sea* the sea symbolises Destiny or the will of Gods. It does not appear on the stage but outside it roars hungrily for its toll of human lives. Its victims are the men of the island but the chief sufferers are the women who are left destitute after all the men have been drowned. The ways of the sea are inscrutable. The young priest cannot understand them. As Maurya says, "It's little the like of him knows of the sea."

Human Beings Not Responsible

When the play opens we are told that Michael had been drowned nine days back. Michael was a good rower and a skilful fisherman. His death was certainly not due to any fault in his character.

The main tragedy in the play is Bartley's death and that is certainly not due to any fault in his character. His decision to go does not imply any wrong doing on his part. It is true that Maurya tries her best to stop him from going and if he had not gone he would not have died that day. But how long could he avoid going to the sea? If he was destined to die he would have died in some other way or on some other day. The young man of the island had to go to the sea for their normal work. Bartley was only doing his duty. He needed money for the expenses of the family. So he wanted to go to sell his horses at a fair. He is caught in the meshes of Fate. He is knocked down by the grey horse into the sea and is

snatched lifeless from the waves. It is Destiny that causes the disaster.

Maurya's Suffering due to Fate

Maurya is the main sufferer in the play. She loses her father-in-law, her husband, and all her six sons, all within a period of about twenty years. She is a noble and pious lady who prays to God almost all the time. Her suffering is only caused by her bad luck and not by any fault in her character. At the end of the play, Maurya, like the heroes of Greek tragedy, bows before her Destiny which had decreed that she should live to see her husband and all her sons dying one after the other. Thus the tragedy in Riders to the Sea happens not because of any fault in the character of the victims but wholly because of Destiny which human beings can neither understand nor control.

Conflict Essential in a Play

Conflict is essential in drama. The plot of a play becomes interesting and gripping only when there is a conflict in it. Some critics have said that there is a conflict in it. Some critics have said that there is no conflict in *Riders to the Sea*. That is not true. This play could not have been a great tragedy if there had been no conflict in it. The conflict in this play is between the sea and humanity, singly and collectively.

Types of conflict

There are different types of conflict in different plays. In Greek tragedy the conflict was between man and the gods or destiny. In modern plays the conflict usually is between two groups of people. There may be a conflict of wills. The conflict may be between the hero and the villain. In some plays the conflict is purely internal. Hamlet is at war with himself.

In the tragedies of Galsworthy, the conflict is between the hero and the laws and conventions of society. The conflict may be between a human being and the circumstances or the environment in which he finds himself. In this play the sea represents the mysterious power of Destiny. He can neither understand nor control this power. When man comes into conflict with this power, his life is bound to end as a tragedy.

No Inner Conflict

There is no inner conflict in the mind of any of the characters of this play. A psychological study of their mental state would yield no result. They are members of primitive community whose thought process are very simple. Maurya is a simple old woman who has led the same type of life from infancy to old age. She had a large family consisting of her father-in-law, her husband, six strong sons and two daughters. Tragic conflict entered her life when the hungry sea started devouring the men-folk of her family one

by one. She tried to avoid her bad luck by resorting to prayer. But this did not prove of any avail. Within a span of about twenty years all the male members of the family are drowned and she is left utterly helpless with her two daughters.

No Clash Between Characters

There is no conflict between the character of Riders to the Sea. Maurya does not come into conflict with anyone. It is true that Bartley goes to the sea against her will. She tries to persuade him and warns him but he does not pay any heed to her exhortations and warnings. But this is not a conflict. He only ignores his mother's words and does what he considers to be his duty to the family. He does not die only because he ignores his mother's warnings. The sea, like inexorable destiny, was only waiting to devour him. If he had not gone on this day, he would have gone some other day and would have been drowned on that day. So his death is not due to any conflict of wills. It only completes the series of deaths which had been decided upon by cruel Fate. As for Cathleen and Nora, there is not the slightest hint of a conflict between them and their mother or brother. The sea is responsible for all the tragedies.

The Sea an Archetypal Symbol

The sea is an archetypal symbol of hostility to man. This symbol is being used by writers since times immemorial. We find descriptions of the conflict between man and sea in myth and legend, in history and literature. The sea is a tyrant- god, full of mystery and power. It attracts young men, offers a challenge to them and then destroys them. It is a pre-existent evil and good.

The Real Conflict

The conflict between man and sea is very real in Aran islands. The soil there is stony and very few crops grow there. The people catch fish from the sea for their food and collect sea weed from the sea –shore for their fuel. For all their requirements they have to go across the sea to the mainland. As Cathleen says it is the life of a young man to be going on the sea. The seas around the islands are very rough and the storms come frequently and unexpectedly and so drowning deaths are very common. The sea is the giver and taker of the lives of the islanders.

Stages of the Conflict

The conflict between man and the sea begins at the very beginning of the play. Maurya's fifth son, Michael, was drowned nine days back and his body has not been found yet. There is great roaring in the sea and waves are rising high. But Bartley is not frightened by them. He must do his duty. He had to go to the mainland to sell his horses there. His mother's efforts to stop him prove of no avail she has forebodings that he will fall a victim to the sea. As he leaves

she can only cry out, "He's gone now, and when the black night is falling I'll have no son left me in the world". She sees the ghost of Michael who seems to have come to take his brother to the other world. Maurya is horrified. She recalls how Stephen and Shawn had been lost in the great wind and how their bodies had been found in the Bay of Gregory. Sheamus, his father and grand-father were lost in the sea on a dark night and not a sign of them was found in the morning. Patch was drowned when his boat was turned upside down.

Who wins at the end?

Outwardly it seems that the sea is always victorious in the eternal fight between man and the sea. It has taken away all the male members of Maurya's family. But the sea is defeated in the sense that it cannot do any further harm to her. It may roar as much as it likes with its winds and waves but it will not be able to disturb Maurya's peace. She has tremendous powers to endurance and so the seas have not been able to crush her down. She is beaten but unbowed. It is the invincible spirit of man which finally triumphs in the conflict between man and the sea.

The climax is reached in a tragedy towards the end of the play. In a good tragedy the dramatist arranges the action in such a way that the climax arises logically out of it and does not surprise or shock us when it comes. This is very difficult in a One –Act play because there is only about half an hour in which the dramatist has to prepare our minds for the climax, in *Riders to the Sea* Synge has done it very skilfully. Hints and forebodings of the impending tragedy are scattered throughout the play, so that when the news of Bartley's death comes we are prepared for it and are not shocked by it.

Mournful Atmosphere

The play opens in a mournful atmosphere. Michael, Maurya's fifth son, was reported to have been drowned nine days back and the poor mother has been weeping bitterly since then. The youngest priest has given Nora a bundle of clothes which had been taken off from the body of a drowned man in Donegal and the members of the family have been asked to identify whether these belonged to Michael.

Fresh Anxieties

Within a few minutes of the opening of the play we get the feeling that Michael's death is not the last sorrow that Maurya is going to face. The door is banged open by a gust of wind. Nora says that the sea is "middling bad" and it will get worse "when the tide turns to the wind." Cathleen is worried about the safety of her brother, Bartley, who is planning to go to the mainland to sell his horses at the Galway Fair.

Maurya's Forebodings

Maurya had seen a star against the moon the previous night and she thought this indicated that some disaster was to come to them. So when Bartley comes she tries her best to prevent him from going. But Bartley determined to go and he leaves invoking God's blessings on his mother and sisters. Maurya does not bless him but, instead of that, she expresses her terrible foreboding. She says, "He's gone now, God spare us, and we'll not see him again. He's gone now, and when the black night is falling I'll have no son left me in the world". We now feel that Bartley would not survive long.

After Bartley leaves Cathleen discovers that she had forgotten to give the bread to her brother. At this Nora says, "It's destroyed he'll be going till dark night." Nora's unconscious use of the word 'destroyed' fills our hearts with fear for Bartley's safety.

The atmosphere of an impending tragedy is further intensified by Maurya's remarks when she is given the stick that Michael had bought. "In the big world", she says, "the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old." This gives us an idea that premature deaths have been taking place in this family and prepares our minds for another premature death.

Michael's Ghost

Whether we believe in ghosts or not we are all frightened by them and we all regard their appearance as bad omens. Maurya goes to the spring well to give her blessings and the bread to Michael. But she returns from there in a horrible condition. She tells her daughters that she has seen the most frightful sight that anyone had seen since the day Bride Dara saw the dead man holding a child in his arms. She saw Bartley riding on the red mare and the ghost of Michael riding on the grey pony behind his brother. This sight frightens Maurya so much that heart is almost broken certain that Bartley is doomed. Nora tries to comfort her mother by telling her that the young priest had asked them not to worry because God would not be so unkind as to take away Maurya's last surviving son. But this does not comfort the old woman. She says that the priest knows nothing of the vagaries of the sea. Maurya goes to the extent of making a prophecy that Bartley will be lost now and she asks her daughters to make arrangements for his coffin. This is clear hint to the audience to be ready to hear about Bartley's death within a few minutes.

Maurya's Account of Past Tragedies

There is now flash-back in which Maurya recalls the past deaths in the family. She had her father-in-law, her husband and six sturdy sons. All of them, with the exception of

Bartley, had seen lost in sea. The bodies of some of them had been found while the bodies of the rest were not found at all. Maurya starts describing the way in which the body of Patch was brought to the house. nine women-mourners came to the house, crossing themselves and kneeling down with red petticoats on their heads. Then the body of Patch was brought by the men wrapped in a sail, with water dripping from it. This tragic vision melts into reality and Bartley's dead body brought into the house in exactly the same way. We are not shocked or surprised because this seems to be only an extension of the list of deaths recalled by Maurya.

Thus the tragic climax in *Riders to the Sea* arises out of the action of the play. It does not shock or surprise us because the dramatist has skilfully prepared our minds for it by hints and forebodings scattered throughout the play.

Synge strictly followed the tragic atmosphere of his Greek predecessors like Sophocles and Euripides. He used the symbols of black cat, white boards, baked bread and the new rope have tragic connections. Symbols like grey pony, red mare and the resurrection image of dead Michael gives us a powerful feeling of unavoidable fate for the Fisherman of Aron Island. Nobody can avoid it. Here, Bartley also does not escape from his fate.

Maurya, the chief protagonist of this one-act play, becomes a grand tragic figure like Sophocles' *Oedipus Rex*. She consoles herself by saying "No man at all can be living for ever and we must be satisfied". This stoic resignation to fate combines the play with Greek tragic pattern.

Chorus, gives us the clear picture of the present, past and future to the audience to as the play proceeds. An important fact is that there is no separate existence of chorus but Nora, Cathleen and especially Maurya play an important role of chorus in this play.

In terms of its symbolism and its universalization of the theme of human sorrow and loss, Riders to the Sea can be likened to the greatest Greek tragedies. With her calm acceptance of her fate, Maurya achieves a kind of heroic grandeur that could only be accomplished by the protagonists of classical playwrights like Sophocles.

CONCLUSION

In conclusion, J.M. Synge's "*Riders to the Sea*" stands as a powerful testament to the tragic vision of life, drawing inspiration from both Greek tragedy and the works of Shakespeare. Synge, diverging from Shakespearean tragedy, aligns with the Greek tradition by attributing human suffering to the inexorable forces of destiny. The play unfolds as a poignant exploration of the perpetual

conflict between humanity and the sea, symbolizing the omnipotent and capricious nature of fate.

In the Aran Islands, the sea becomes an archetypal symbol of both sustenance and destruction, embodying the dualities of life. The narrative, set within the unities of time, place, and action, evokes an atmosphere of impending tragedy from the very beginning. Maurya, a tragic figure akin to those in Greek dramas, undergoes a relentless cycle of loss, each death representing an encounter with an unfathomable destiny.

The play skilfully builds towards its climax, with Synge employing foreshadowing and foreboding to prepare the audience for the inevitable tragedy. The sea, a relentless antagonist, takes away each male member of Maurya's family, creating a sense of fatalism that permeates the entire narrative. Through the lens of ancient Greek tragedy, where man struggles in vain against the whims of gods, "*Riders to the Sea*" presents a similar struggle between humanity and an inscrutable, indifferent force.

The conclusion of the play brings forth a sombre reflection on the enduring spirit of man, resilient in the face of relentless adversity. While the sea may claim its toll, the indomitable human spirit emerges victorious, echoing the stoic resignation found in classical tragedies. In Maurya's acceptance of her fate, there is a tragic grandeur that aligns with the profound ethos of Greek drama.

In essence, *"Riders to the Sea"* stands as a tragic masterpiece, seamlessly blending the ancient Greek tradition with the rugged realities of the Aran Islands. Synge's exploration of the conflict between man and destiny, symbolized by the sea, resonates with timeless themes of suffering, loss, and the unwavering human spirit.

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Japan's Perception of Women: The Case of Kurosawa's Rashomon

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Abstract— This essay examines gender representation in Akira Kurosawa's film "Rashomon," specifically focusing on the film's portrayal of women within the socio-cultural context of 1950s Japan. "Rashomon" presents a narrative that reflects the entrenched patriarchal norms of the era, depicting women as submissive and victimized while men are shown as dominant figures. The essay argues that, despite the ostensibly masculine spirit of Kurosawa's films, the female characters in "Rashomon" offer a nuanced view that transcends simple categorization. The film's narrative structure, which offers multiple perspectives on a single incident but predominantly from male viewpoints, reinforces traditional gender norms, with the female character's autonomy and agency being notably disregarded. This representation aligns with the contemporary societal views which saw women as domestic and dependent. The essay critically explores the complexities of Masago's character, countering arguments that she is manipulative, instead suggesting that within the patriarchal constraints of her society, a woman's sexuality may be her only perceived power. The essay concludes that "Rashomon" serves as a powerful commentary on the gender inequalities of the time, reminding us of the continuous need for gender equality and the empowerment of women.

Keywords— *Autonomy, Gender Inequality, Patriarchal Norms, Rashomon, Socio-cultural Context*

I. INTRODUCTION

One of the most significant directors in the history of movies and cinematography is the Japanese director Akira Kurosawa. He has actively contributed to the making of his movies on numerous levels, including acting as a screenwriter and editor. In his films, Kurosawa explored a wide range of themes, such as socioeconomic disparities, human identity and the sense of self and heroism amongst many others. The focus of this essay will be on gender depiction in the movie Rashomon, one of Kurosawa's films' most contentious themes. His films frequently feature male protagonists who exhibit traits that are normally associated with masculinity, such as strength, aggression, and bravery, while the opposite is true for women, who typically play roles that are traditionally feminine, such as becoming mothers and wives and are also given far less screen time. Despite the fact that Kurosawa's films can be regarded as wholly masculine in spirit, the women depicted are far more nuanced than they might appear at first. The film "Rashomon" highlights the repressive and dominant role of men in traditional Japanese culture by depicting the plight of women as sad and tragic. The film serves as a commentary on the social reality of its time by reinforcing traditional gender norms and patriarchy by depicting women as weak, submissive, and objectified.

Rashomon, for those unfamiliar, revolves around an unpleasant episode in the woods between a notorious robber, a samurai, and his wife, Masako, which was witnessed by a woodcutter. The bandit rapes the samurai's wife, and the samurai dies, although it is unclear how; we hear four distinct accounts, each describing a different story of how the samurai died, and each conflicting as to the degree of blame the woman bore for her husband's death. It is unclear who is on trial for what, but the honour of samurai and Masako, as well as the credibility of each narrator, are at stake.

II. SOCIO CULTURAL CONTEXTS

Since perceptions of sex and gender are always changing and highly culturally distinctive, how sex is portrayed on film depends on the production's setting as a social and cultural artefact ,which is why it is important to analyze the cultural context before looking at the female characters in Kurosawa's films. The arguments made in this essay will be with respect to the time period in which Rashomon is set, the 1950s. The perception of females as the center of households, carrying out domestic and mothering responsibilities, is what defines the traditional perspective of Japanese women. Reynolds claims that Japanese people long adhered to the notion that men are superior to women, which only started to change after World War Two, which is the time period in which Rashomon is set. The average person's perception of women, however, did not dramatically change, and women were still expected to behave respectfully and submissively. In this aspect, Japanese culture was accustomed to viewing women as domestic helpers and dependent on males.

Rashomon was produced just four years after the Japanese government established a revised constitution, Article 14 of which purportedly guarantees equal rights for all citizens (Lofgren 2015). Article 14 states, "All people are equal before the law, and there shall be no discrimination in political, economic, or social relations based on race, religion, sex, social status, or origin of the family." So, it is not surprising that the struggle for women's rights is shown in Rashomon.

The film Rashomon depicts a disturbing scene in which the character of Masago is raped by the bandit, yet the other characters in the film seem to show little concern for her well-being. Rather than prioritizing Masago's victimization, the focus instead shifts towards identifying the murderer. This lack of attention to Masago's trauma underscores the deeply entrenched gender inequalities and power imbalances present in the society depicted in the film.

Furthermore, throughout the movie, Masago is portrayed as being treated as an object rather than as a human being with her own agency and desires. Her wishes and autonomy are consistently disregarded by the male characters in the film, reflecting the broader societal attitudes towards women during the time period in which the film is set.

The bandit who rapes the samurai's wife reflects conventional gender stereotypes and patriarchy through his behaviour. The bandit is portrayed as an overly macho man who resorts to violence and hostility to prove his superiority. He's painted as a sexual predator who looks at women with a predator's eye, viewing them as mere possessions to be taken by any means necessary. The bandit's acts reflect the patriarchal norms of traditional Japanese society, which held that women should be subservient to men and were to be treated as property. [i]

III. GENDER NORMS

In addition to reinforcing traditional gender roles and patriarchy, the narrative structure of the film, which gives many views on a single incident, encourages traditional gender norms. Individuals' subjective perceptions shape reality, according to the film's implication. Unfortunately, only male characters' opinions are provided in the film, and female characters are mainly excluded from the story. This supports the notion that men have the ability to shape reality, but women are powerless and insignificant in the larger scheme of things.

Masago is frequently shown through an orientalizing male gaze throughout the film. Her face is concealed when we are first exposed to her through Tajimaru's perspective. As he studies her body, this presentation presents a distorted vision of her, emphasising her attire while hinting towards her beauty. As soon as we see her, we are prompted to identify her with the innocent and submissive Japanese woman stereotype, as she is dressed entirely in soft colours and whites. Rashomon makes the observation that Masago's beauty is precisely what led to the rape in the forest. Tajomaru wouldn't have desired Masago, leading to the rape and murder of her husband, if it weren't for a gentle wind blowing Masago's veil and revealing a hint of her attractiveness. Tajomaru said "It was just a glimpse. First I saw her, then she was gone – I thought I had seen an angel. Then I decided I would take her, that I'd have her even if I had to kill the man." Consequently, the film does not blame Tajomaru's acts for lack of consent, but rather for stealing what is not his, portraying his wife as property in the eyes of the men around her. Her husband views her as tainted regardless of whether she actively participated; he dismisses her when she is no longer the maiden we initially perceive her to be.

Furthermore, in the postwar Japanese culture, the depiction of a woman actively engaging in sexual activity, especially outside of marriage, was quite controversial. The Meji Civil Code, which brought Western concepts of virginity and female purity, was generally in effect at the time the film was filmed, having been formed in the late 1800s. In post-war culture, sex was emphasised as a mechanism for reproduction for women, leading to the assumption that the idealised maiden lacked sexual desire. Women were once again consigned to the domestic sphere, while men were urged to engage in sexual activity because any restriction of men's inherent sexual impulses would induce bodily and mental debilitation (Mark McLelland, 2010).

Masako's statement illustrates how males view and utilise women. Her story begins after Tajômaru had raped her and fled, leaving her sobbing and alone with her husband on the ground. In contrast to her appearance in Tajômaru's story, in which she is depicted as pure white light, Masako is now dirty and no longer luminous, symbolising that a man has robbed her of her innocence and pushed her into a position of humiliation. She is assaulted again by a guy when she sees her husband's disgusted gaze and begs him to beat, murder, or otherwise physically injure her rather than look at her in this manner. This is the point at which the viewer has the clearest picture of Masako's face and is able to witness her psychological anguish brought on by her husband. Her statement perfectly exemplifies the concept of men in this film, particularly that they use and abuse women for their personal benefit without compassion.

The possible counter claim to these arguments would be that Masago was a shrewd and manipulative lady who exploited her sexuality to influence men; she was not as innocent as she appeared. Takehiro portrays Masako as using her sexuality to manipulate or hypnotise Tajômaru by clinging to him while she yelled at him to murder her husband. This evidence demonstrates that, in the eyes of men, women utilise their sexual power and influence to push men to damage or even kill one another, causing them to act in ways they would not otherwise. From Takehiro's perspective, women's sexuality has a terrible and bewitching effect on men, causing men to suffer. After Tajômaru permits Masako to flee, he releases Takehiro and the two do not fight, proving that men would not harm one another absent the influence of women. Takehiro's decision to allow Tajômaru to leave in peace after setting him free following Masako's flight demonstrates that, in his view, males are capable of seeing reason if they are released from women's cravings and her sexual control over them. However, In a patriarchal society that strives to subjugate and objectify women, a woman's sexuality is her only line of defence and source of power. This is because patriarchal society views women as objects.ii

Some may also argue that the patriarchal nature of society in Japan during the 1950s was not unique to Japan and was prominent in many other nations during the same time period. While it is true that many 1950s societies were patriarchal, it is crucial to recognise Japan's unique cultural and historical backdrop. The modernization and industrialization of Japan in the late 19th and early 20th centuries resulted in substantial changes to the roles and social standing of women, which varied by area and social class. In Japan during the 1950s, however, the legacy of traditional gender roles and cultural expectations continued to impact the experiences of women. Moreover, the experiences of Japanese women during and after World War

Two, such as the rise of "factory girls" and the "comfort women" system, shaped their lives and chances in major ways.

The idea that Rashomon's depiction of women is an incorrect picture of 1950s Japanese society is another potential counterargument but it is not necessarily valid. Rashomon is a work of fiction, and as such, its picture of 1950s Japanese culture may not be entirely true. Yet, this does not imply that the film's depiction of women is completely removed from the social and cultural environment of the time. In the 1950s, Japan was undergoing tremendous social and cultural changes as a result of World War II, a growing number of women were entering the workforce, and traditional gender roles and expectations were being questioned. It is crucial to highlight, however, that patriarchal traditions and attitudes continued to exercise a considerable effect on rural Japanese society. In addition, the film's director, Akira Kurosawa, has said that he was influenced by traditional Japanese literature, which frequently portrayed women as meek and passive. It is important to note, however, that Kurosawa's depiction of women in Rashomon was not wholly one-dimensional. For instance, the wife's role is intelligent and resourceful, and her actions eventually influence the film's conclusion.

Hence, while it is true that Rashomon is a work of fiction, it is equally essential to recognise that the film was produced during a time of significant social and cultural change in Japan. The portrayal of women in the film reflects the prevalent cultural attitudes and expectations of the time, which were shaped by both traditional gender roles and the shifting social landscape of post-war Japan.

Despite the fact that Rashomon depicts women as resilient and resourceful in the face of adversity, this does not necessarily imply that it is an empowering depiction. In fact, one could argue that the demand for these characteristics is a result of the patriarchal culture in which women exist. Rashomon depicts its female characters as perpetual victims and helpless in the face of male hostility and violence. The portrayal of these women as needing to rely on their own creativity and tenacity to live in this environment shows that they lack authority and agency within their culture. In addition, the fact that the women in Rashomon are reduced to pawns in the struggles of the men around them highlights their lack of autonomy and agency. The woman, for instance, does not have the option of rejecting the bandit's approaches or leaving her husband; she is forced to pick between two bad options supplied by the males in her life. In conclusion, while the depiction of women in Rashomon may emphasise their tenacity and inventiveness, it is essential to examine the environment in which these

qualities are required. The fact that the women in the film are portrayed as victims and helpless, and as pawns in the disputes of the males around them, shows that their agency and autonomy are severely constrained. Consequently, it is inaccurate to say that Rashomon's depiction of women is liberating.[iii]

IV.   CONCLUSION

In conclusion, the film Rashomon depicts the gender norms and expectations of 1950s Japan in a stark manner. With the film's representation of female characters, we observe how women were relegated to largely powerless and submissive roles in society. In Rashomon, women are portrayed as victims of a patriarchal society in which men control all power and decision-making authority. The film depicts how gender inequality was strongly engrained in Japanese culture at the time, perpetuating the notion that women were inferior to men and lacked agency. Overall, Rashomon is a potent reminder of the difficulties women experienced in Japan during the 1950s and how these difficulties were

perpetuated by cultural standards and expectations. The film emphasises the crucial necessity for continuing efforts towards gender equality and women's empowerment in all civilizations. By the film's representation of the terrible reality of life for women in a patriarchal culture, we may better appreciate the significance of advancing gender equality and women's empowerment today.

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Post Humanismin Dystopian Fiction with Reference to the Novel *Feed* by M.T. Anderson

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Abstract— *The world is facing a lot of changes in recent decades. There is enormous development in every field. Everything is developing in one hand and on the other hand the entire world is reaching its grave position in terms of humanity and love. Many authors have shared their ideas on how the world is going to be in the mere future in the form of dystopian fiction. Dystopian literature is nothing but the entire story of the novel is set in the future. This research paper depicts post humanism and artificial intelligence taking its pace in dystopian fiction.*

Keywords— *Dystopian Fiction, Post Humanism, Artificial Intelligence, Humanity and Love, Global Changes*

The novel *Feed* depicts the life where the role of human beings is minimal when compared to the machines. Artificial intelligence acts as a central force which is the government. No importance is given to the emotions or feelings of the people. The novel possesses all the basic characteristics of post humanism. When environmentalism is considered the author depicts the earth in a distinctive way where machines, skyscrapers andflying cars take the major role where no much description or importance for nature is given. Home is considered a boring place as post humanism does not give importance to the emotions. People always feel null and void. For them "everything seemed kind of sad and boring so we couldn't tell anymore what we wanted" (Anderson 31).

The very first chapter of the novel starts with the title 'Your face is not an organ' which signifies absurdism. Everything is null. The novel opens with a man playing with the un-insulated wires that were coming out of the wall and he was trying to ride shocks off them. This was considered fun. People do not have anything to think. For them 'thinking' is forbidden. As everyone in the planet was induced with the feed, no opportunity is given for them to think. Their only work is to listen to feed and act according to that.

Steve Titus is the protagonist of the novel but the author used the character of Violet to portray the significance of human emotions through her literary words.The world faces enormous development in on hand as Titus and his friends goes to moon for vacation. They even bored of going often to space as Marty says "The thing I hate about space is that you can feel how old and empty it is." (Anderson 4)and it is highly deteriorating on the other hand. Violet is the only character who understands the deadly life of human beings. She says "We enter a time of calamity!" (Anderson 38) which signifies posthumanism.

As artificial intelligence takes a role, human beings as fed with the feed in their bodies. It acts as a controlling factor in a human body. This shows how machines replace human beings. Feed actually replaces human brain. Wherever people go and whatever they see the information will be flooded through the feed.

> "our feeds were going fugue with all the banners. The hotels were jumping on each other, and there was bumfffrom the casinos...I was getting bannered so hard, and I kept blinking and trying to walk forward with my carry-on. I can't hardly remember any of it." (Anderson 8)

The impact of artificial intelligence in human bodies is heavier as their skin started to shed off. They tend to have heavy and unusual mood swings. Quendy buys some shoes but the minute she walks out of the shop she does not like

them anymore. This shows how bad the mood swings were. At the same time Marty could not think of what he wants so he just orders a really null shirt which he feels like ordering nothing. They also have fugue – joy which is loss of one's awareness and enjoying.

Emotions are given importance only in the absence of feed. The culture is to address friends as 'units'. This signifies how emotionless people were during that period. Human beings are treated as mere machines. "We're going to have to shut you off now. We're going to have to shut you off." (Anderson 40). The extremity is when lesions are considered fashionable in the novel. People possess weirdest character as well as appearance. Commonly people get lesions as a side effect of having feed in the body but they make it as a style statement. They even make artificial lesions by making as incision with latex in the desired part of the body. They even address it as beads of latex. They make artificial lesions as ornamental. "The girl's lesion was beautiful. It was like necklace. A red chocker." (Anderson 22). Quendy makes lesions where muscles became visible and tendons and ligaments and stuff could be seen through the lesions. She became more obsessed with the lesions where she makes more and more artificial ones in her body. "I could see a lesion on her neck open and close like a fish mouth singing a country song" (Anderson 221). Friends of Quendy do not feel weird about the lesions except Violet. She considers these actions as a decline of civilization. "She's always looking for like evidence of the decline of civilization." (Anderson 184).

Though the world turns out to be more dangerous and mechanic, only books and literature makes the characters remain 'human beings' with reference to the characters of Violet and her father. Violet's father is a retired college teacher who teaches dead languages in the college. His influence is seen in Violet as well. Violet is considered weird as she writes. "She slid off the bunk, and went t get her bag. She opened it and pulled out something, which was pen. She also had paper. I looked at her funny. "You write?" I said "With a pen?"" (Anderson 65). Violet enjoys nature than living a life with feed. She understands the aesthetic quality of nature. She likes mountains, pine trees, going to the mountains and soothing breeze which no others could understand. This makes her look weird infront of others.

Violet is portrayed with powerful thoughts. She is the only character who hates feed. She also wishes to live a life without feed along with nature. She imagines a life without feed as happy living lives where there will be more of nature and literature, the idea of real life as complete human beings. Through the character of violet the author narrates how deadly the world has turned into.

> "Do you know why the Global Alliance is pointing all the weaponry as their disposal at us? No. Hardly

anyone does. Do you know why our skin is falling off? Have you heard that some suburbs have been lost, just, no one knows where they are anymore?...We don't know any of that. We have tea parties with our teddies. We go sledding. We enjoy being young. We take what's coming to us. That's our way." (Anderson 273)

Artificial intelligence is absolutely helpful for human beings but the problem arises when we try to replace men with machines. Human beings never know how harmful to be dependent on the machines. At the end of the day men suffer even without realising it. Life with nature will be missed. The future generation will not even know what nature is all about. As Montag, the protagonist of the novel *Fahrenheit 451*written by Ray Bradbury runs away from the life of artificial intelligence. He runs in search of nature, literature and books. Ray Bradbury tries to signify the importance of nature and literature through the work.

As the world goes more artificial, the effects would be more in human body features. In the novel *The Dispossesed*written by Ursula K. Le. Guin, people are portrayed bald without hair, even men do not have beard or moustache. Having hair in the body is considered weird. In the novel *This Perfect Day* written by Ira Levin, people can live only with the help of memory banks. The novel *Brave New World* written by Aldous Huxley starts with the description of fertility centres. Having babies naturally is considered shameful. They mention human beings as viviparous. In the novella *Anthem,*Ayn Rand signifies how people live without any individuality. "We are one in all and all in one. There are no men but only the great we, one, indivisible and forever." (Rand 7). Most of the dystopian fiction showcases the effects of artificial intelligence in human beings. It is up to the current generation to act wisely in saving the nature and the world.

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Transculturalism in the Diasporic Writings of Bharati Mukherjee: A Note on *The Tiger's Daughter* and *Wife*

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Abstract--*This paper is an attempt to analyse the transcultural elements in the novels The Tiger's Daughter and Wife written by Bharati Mukherjee, an Indian diasporic writer. Mukherjee's writings reflect her own life as an immigrant, as she writes about the pain of adjusting to a completely alien land with its own culture and beliefs. Through her stories, the readers are able to catch a glimpse of the immigrant life, and their conflict between location and culture. An attempt is made to explore the concept of transculturalism in her novels by tracing the respective journeys of the protagonists, Tara and Dimple, with the help of Homi Bhabha's concepts of mimicry, third space and hybridity.*

Keywords— *diaspora, alienation, transculturalism, third space, mimicry, hybridity.*

India was a colonised country for many decades, and was witness to a lot of forced and voluntary migration of its people even after independence. A large scale of displacement or dispersal took place where people scattered over various parts of the world. When these people relocated themselves in a new realm, they were bound to feel vulnerable due to linguistic and cultural differences with their hosts in the new lands. They felt torn between two lands which challenged their identity and led to severe nostalgia, sense of loss, homelessness, and physical as well as psychological alienation. As a result, immigrants and diasporic writers go through a sense of double consciousness, that is, two cultures, two world views, two languages and two different kinds of experience thus making them 'hybrid' individuals. Diasporic writers share much in common making an effort to soak them in the ambience of their new culture, while feeling an overwhelming sense of nostalgia for their land of origin. As reflected in their works, the cultural traits they acquire from their native place form a backdrop to their writing while they simultaneously try to cater to the new cultural space of their host land.

In this era, where political borders and cultural boundaries are blurring and a sense of interconnectedness is increasing, people are constantly migrating to different places for various reasons. Consequently, they experience the effects of dislocation and cross-cultural transculturation. The term transculturalism was coined in 1940 by a Cuban anthropologist Fernando Ortiz in his essay Contrapunteo cubano del tabaco y el azúcar" while studying the cultural phenomena in Cuba. It was a modified version of the term 'acculturation' introduced in the 1920"s by Brolisnaw J. Malinowski, a Polish ethnographer, and later used by an American anthropologist J.W. Powell for analysing the assimilation of immigrant populations in the U.S.A.

Acculturation and transculturation are very closely connected to one another, the basis of both theories being migration and assimilation of immigrant cultures in foreign lands. If the two terms are to be differentiated from each other then, it can be said that acculturation focuses more on the one-way process of assimilation, where the transition of one culture into another occurs resulting in a sense of loss for the immigrant as it involves the less impactful culture assimilating to the culture with more power. On the other hand, transculturation is a more complex two-way process, leading to the creation of a new layered culture, by going through many processes of

linguistic, cultural and racial exchange. It is an important aspect in diasporic literature, which we will try to understand through concepts of Homi Bhabha's concepts of mimicry, third space and hybridity. These concepts go beyond the paradigm of the coloniser/colonised, to a more complex dimension known as the liminal space where multiple cultures interweave with one another depicting a sense of ambivalence. He believes that culture does not exist in isolation, rather it interacts in a hybrid space which he calls the 'third space'.

According to William Safran, the term 'diaspora' can be applied to the minority group of immigrants, whose members share their memory, vision and myth about their native homeland. At present, it means going away from a native place as well as acquainting oneself in the host society (Safran 84). Every diasporic movement holds a historical significance, as it carries within itself the seed of a nation's history. Such a kind of movement implies change involving the cultural and psychological risk of losing one's identity. Preservation of identity in the host society is perhaps the most critical factor in the concept of diasporic productions. Therefore, diasporic literature is a journey towards realisation, recognition and expression of the self and explores the themes of homelessness, nostalgia, alienation, identity crisis and multiculturalism.

Indian writers have contributed extensively to the realm of Diapsoric literature. Among these writers may be mentioned of Bharati Mukherjee, Jhumpa Lahiri, Amitav Ghosh, V.S Naipaul, Meena Alexander, Manjula Padmanabhan and Bapsi Sidhwa, who themselves had to bear the consequences of migration which reflects in their works to a large degree. Bharati Mukherjee is one of the most renowned Indian writers to have contributed to the realm of diasporic literature. Born and brought up in India, she spent most of her adult life in the USA and Canada to fulfill her literary ambitions. Her writings reflect her own life as an immigrant, as she writes about the pain of adjusting to a completely alien land with its own culture and beliefs. Readers laud her for the realistic descriptions and vivid imagery, as she tries to paint a picture of the life of the immigrants who feel disconnected from their homeland as they try to assimilate in the completely new environment.

Mukherjee writes about their sense of longing and nostalgia for their roots, and the quest for identity as they feel torn between two completely different cultures. She sheds light on the melting pot concept in her works, which basically implies that various immigrant groups while adapting to their new home, will tend to melt together abandoning their individual cultures and becoming fully assimilated into the new milieu. She also makes sure of laying particular emphasis on the changes that are taking

place among the South Asian women in a new world. Her works have been categorised into three phases; in the first phase, she herself was trying to find her roots in her own Indian heritage on her return from Canada which largely reflects in her earlier works like *The Tiger's Daughter*. In the second phase, like in her novel *Wife*, Mukherjee explores the more complex dimensions of the immigrant experience where one feels torn between two lands and eventually becomes "the other" in both. The third phase saw Mukherjee adopting a more positivistic approach to the immigrant experience in her writing, which can be seen in her novel *Jasmine*. The present work is an attempt to explore the transcultural dimension of her novels, *The Tiger's Daughter* and *Wife*.

The Tiger's Daughter by Bharati Mukherjee can almost be labelled as an autobiographical representation of Mukherjee's own life, when she returned to India after several years only to be disappointed by the extreme poverty and exploitation of women in the name of culture and religion. In the novel, the protagonist, Tara Banerjee returns to Calcutta, India on the pretext of connecting with her past, but is very disturbed by the social and political turmoil in the country. She always feels a sense of alienation in America and struggles to find her true identity, which leads her to return to her birthplace in the hope that she will connect to her roots again. But when she returns to India, she feels lost again, and a sense of disconnection and rootlessness overwhelms her causing an identity crisis where her sense of self was split between two different cultures. To the Americans, she is always the outsider, and unfortunately, to her native people, she becomes the outsider all over again. Her own family addresses her as "Americawali" and her husband as "meleccha", which meant an outcast (*The Tiger's Daughter* 33). The events that unfold in Calcutta intensify her feeling of alienation and agonise her.

On her return, Tara is quick to notice the decay that dominates her surroundings as she takes the two day train journey from Bombay to Calcutta, escaping her overexcited "Bombay relatives" who addresses her by the nickname "Tultul" – a name long forgotten- and showered her with sweets and endearments. The journey was also a sense of realisation for Tara, who started understanding that may be the India which she was yearning for in her days abroad was not really the same. The Marine drive that she once so admired in Bombay seemed an array of shabby houses. She was disheartened at the sight of the handicapped beggars at the station, at her homeland reeking of poverty and decay.

Reaching Calcutta further intensified her feeling of disdain, at the noise, the hustling relatives and nothing seemed familiar to her. She felt alone in the crowd,

overcome with shock and sudden inexplicable fear. From that point onwards it was a slippery slope, and the situation only seemed to worsen. Tara feels a sense of despair when she is unable to carry out the religious rituals like she remembers doing as easily as a child. It was like a blow to her head, for in America she often spoke about these rituals and how she missed performing them with her mother. She feels that her own mother is not ready to accept her new identity, mainly as she has married a foreigner outside their caste. Her kind sincere suggestion regarding her relative Jharna's daughter is met with a nasty retort, who asks Tara if she feels she is too educated for them.

Tara feels like the odd one out even with her friends, who belong to rich Bengali families and the same caste as herself, but still she is unable to share her true feelings about Calcutta with them. Her visit to her school St. Blaise also proves to be unfruitful as the nuns who she once so admired now seems completely different and distant, like a people in an old photograph, yellow and faded (*The Tiger's Daughter* 201). When Joyonto offers to show her the "bastee", she agrees and is even ecstatic at first, as her dormitory fellows at Vassar college often asks her about the slums of India. Her excitement dies a slow death as the reality of the slums hits her as she takes the irregular road to the place amidst filth and gross odour. The poverty and decay that she witnesses are too much for her, and she becomes hysteric when she sees a little girl suffering from leprosy. Tara wonders whether it is the actual India or not—thus making her heart heavy with the burden of the hostility surrounding her.

Her holiday visit to Darjeeling with her family and friends fails to soothe her emotional wounds, and certain unpleasant incidents trouble her deeply, like the hooligans misbehaving with her as she accompanied her friends Pronob and Antonia on horseback around the Observatory Hill. The only saving grace was her visit to Ma Kananbala Devi, where for a fleeting second she feels her soul uplifted and a tremendous peace in her heart, the passionate worshippers moving her more deeply than Devi Ma herself does.

Tara's visit to Nayapur along with her friends proves to be the final nail in her coffin. She meets Tuntunwala, the same Marwari fellow with whom she shares her train compartment while travelling from Bombay to Calcutta. Tuntunwala, who is visiting Nayapur to strategise for the upcoming election, offers to show Tara around, and Tara agrees to his offer is probably the least wise decision of her entire life. Tuntunwala rapes her, and she fails to stop him. Tara does not inform any of her friends about this wretched politician, as she feels that it will lead to her own disgrace. In a place where a smile or the mere brushing of

fingers lead to the gossip mills churning, this piece of knowledge would definitely shoot in all directions. Mukherjee ends the novel on an appalling note, amidst violence and turmoil.

There is a political background to the novel when West Bengal was witnessing the naxalite movement. The newspapers of Calcutta were filled with horrifying incidents of murder, violence, epidemic and starvation. Tara longs for the Bengal of her grandfather's time, where children ran through cool green grasses and melancholic aristocrats filled the music rooms of desolate palaces. She decides to return to her husband David and calls her friends at Catelli Continental to inform them of her decision. In a sudden turn of events, Tara's car is surrounded by a mob, and we last see her wondering if she would ever be able to leave Calcutta and if her husband would ever know how intensely she loved him. The open ended nature of the novel's climax leaves the readers perplexed and wondering whether Tara returns to her husband or becomes a victim to the riots.

Before shedding light on the transcultural aspects of the novel, it is important to discuss Tara's stay in America-the land of dreams. When the fifteen years old Tara moved to the US for her studies, she had a hard time getting accustomed to her new environment and faces racial discrimination and severe nostalgia. Mukherjee has explained Tara's experience in vivid details, perhaps depicting her own life incidents through the protagonist's story. Tara missed home so much, that in a bout of desperation she ironed and hung her silk scarves all around her apartment to give it a more Indian touch. Another touching scenario shows Tara praying to the goddess Kali to impart some strength to her and save her from a mental breakdown before the foreign people.

It is ironic that a few years later, we see the same Tara struggling to remember the next ritual after the sandalwood paste had been grounded. Tara finds New York an extraordinary place to be, but she is also aware that girls like her are stabbed in their own homes. The native country is idealised by immigrants who are away from it and only have memories to cherish and feel nostalgic about, just like Tara in the United States (Kumar 31). Tara marries a young American man, David Cartwright, which in itself is an act of defiance against her Indian customs. She likes the fact that David has a complete western approach to life, which reflects a hint of desperation to fit into the American culture and getting rid of the "outsider" image. To say that their marriage is a cakewalk would be a lie, as gradually Tara realises that her husband does not really understand her family background or life at Calcutta, asking really naïve questions about her

Indian culture. Thus, Tara feels insecure, as she feels that she is not understood by her own husband who mistakes her value for family as being excessively dependent on it.

Tara's lame attempts to stay connected to her roots are reflected in her actions, like when she refused to change her maiden name after marriage, or making curried hamburgers until her husband's stomach gave in. Tara feels culturally alienated, her husband's inability to understand her and the problem of adjusting in a foreign land, both factors have a significant role to play in her life. Tara's comparison of the nuns at her school with an old yellow photograph is in some way similar to Salman Rushdie reminiscing of his home by looking at an old photograph in his famous work "Imaginary Homelands." He writes, "It's my present that is foreign, and that the past is now, albeit a lost home in a lost city in the mists of lost time"(Rushdie 9). However in Tara's scenario, it is the opposite feeling where she feels that her present in her homeland is foreign, and wonders, "How does the foreignness of spirit begin"(*The Tiger's Daughter* 20)?

Mukherjee's second novel, *Wife*, is about a young ambitious Bengali girl whose sole purpose in life is to get married to a rich neurosurgeon as seen in all the romantic novels and magazines she regularly consumed. Dimple is like Alice in Wonderland, living far away from the ugly truths of life floating in a bubble. She belongs to a simple middle-class family in which her father is already looking for eligible bachelors (mainly engineers) in matrimonial ads. Mukherjee has shed light on the patriarchy of Indian cultures where the father decides upon the groom for his daughter, irrespective of the girl's wishes. Dimple feels that marriage would be the perfect solution to her problems and that she would finally attain the freedom and bliss her heart so desired. She imagines marriage to be a fairy tale where she would host lavish parties on carpeted lawns, and dinners to raise funds for noble causes. She wishes for herself all those fancy things that rich wives boast of, "an apartment in Chowringhee, her hair done by Chinese girls, trips to New Market for nylon saris" (*Wife* 3).

Finally, her father's search bore fruit and a consultant engineer, Amit Kumar Basu, was the chosen one for marriage. Despite the fact that he is an engineer and Dimple wishes for a neurosurgeon, she is elated at the aspect of moving abroad as Amit has applied for immigration in Canada. But post marriage, things do not match up to Dimple's imagination. To begin with, her mother- in-law does not like her name and insists on changing it to Nandini. This ancient and orthodox Hindu tradition enrages Dimple who wonders if her identity will also alter after the name change. As she takes on her duties of the household, her notion of a perfect marriage

gradually shatters into tiny fragments. She dislikes her new name, her new home, the apartment is small and she is not even allowed to put up curtains of her choice. The freedom that she has dreamt of before getting married is just a far-fetched dream and nothing else. But finally Amit's immigration application gets through and Dimple finally sees a flicker of hope in their pungent lives. Her desperation of leaving her home and its traditions is so high that she does not want any obstacle in her path, resulting in her brutally self-aborting her baby by skipping rope. Instead of feeling remorse, she feels relieved that she will finally be able to start anew in her land of dreams without any kind of link tying her to her native land.

However, much as Dimple is overjoyed at the prospect of moving abroad, the American lifestyle does not really meet her expectations. Coming to a completely new environment she feels overwhelmed with all the hardships she faces as an immigrant. At first, Amit is jobless and they face financial crisis, and then when he finally gets a job, he is unable to spend quality time with his wife. This causes a dent in their marital relationship, the main cause being a large communication gap between them. Married life abroad does not offer Dimple all the sparkle that she hopes for and she starts resenting her own husband. Even though their financial situation improves considerably and they move to a new furnished flat adorned with modern gadgets, it does not improve their marital bond.

Dimple's husband is wrong in thinking that a lavish lifestyle would make his wife happy and satisfied. Instead, they are like the opposite ends of a pole and Dimple feels lonely and gradually slips into depression. She turns to the media, particularly the television, to feel a little better, but slowly becomes obsessed with it. In a desperate attempt to become a part of the American culture, Dimple seduces her American friend Milt and hides it from her husband. Gradually, she becomes neurotic and so psychologically damaged that she tries hurting Amit with a knife when he is hugging her. However, she becomes remorseful and blames her madness on the pressure of assimilating to the alien culture.

Amit mistakes her actions to be stemming from a deep culture shock and fails to identify them as a psychological disorder. He promises to take her to India but nothing seems to work on Dimple's deteriorating state of mind. Her obsession with Television becomes so ugly that she starts contemplating her husband's murder: "She would kill Amit and hide his body in the freezer. The extravagance of the scheme delighted her, made her feel very American somehow, almost like a character in T.V series"(*Wife* 195). Dimple starts displaying signs of schizophrenia, struggling to differentiate between reel and

real life. Perhaps it is the guilt of cheating on her husband that weighs her down and fills her with contempt for her own self. The story takes a shocking turn when in a dreamlike state, Dimple kills her husband. Maybe if she has stayed in India things would not have turned so horrible, making a simple Bengali girl a disillusioned murderess. The pressure of conforming to the new culture and belief system is so high that it completely destroys a family.

Dimple's conflict with transculturalsim is depicted vividly in this novel, as she constantly tries to assimilate to the new culture and surroundings. In Mukherjee's novels, the female characters go through various processes of assimilation and adaptation to come to terms with their new identity. There is a sense of double consciousness that Dimple feels of double cultures, double languages and double mindsets. While trying to navigate her way through this chaos, she struggles to find her own identity. One can say that Dimple strives to become a transcultural individual, a link between two cultures, but is weighed down by intense psychological turmoil, as is the case with many immigrants who ultimately lose the battle. As a critic states, "Dimple is entrapped in a dilemma of tension between American culture and society and the traditional constraints surrounding an Indian wife, between feminist desire to be assertive and indecent and the Indian need to be submissive and self-effacing"(Asnani 42). Even as she struggles in India post marriage, it is nothing compared to the isolation she faces in America. She feels a deep cultural shock, when she is treated like an outcast while doing simple things like buying cheesecake from a sweet shop.

Dimple finds it hard to cultivate her own niche in the alien society. She feels like an outsider even among her Indian acquaintances who have overcome the cultural divide and found their own identity living as transcultural Americanised Indians. It is important to mention the cross-cultural elements in this novel that Mukherjee has shed light on occasionally. There are Indian Americans and then there are American Indians, the difference is depicted through the Sens and Mullicks in the story. The Sens and Mehras still cling onto their Indian roots; the framed picture of King Ram and his court hanging in the Sens' apartment spoke volumes about their loyalty to their Indian culture. On the other hand, there are the Mullicks, who behave more American than the Americans themselves. The Sens warn Amit against the influence of Ina Mullick who in her "pants and mascara" may mislead Dimple and causes trouble (Nithiya 191). Dimple feels as if she belongs to none of these categories which further leads to disillusionment and identity crisis.

Bharati Mukherjee has explored the notion of the immigrant's homecoming to her native land while hoping to reconnect with her roots and reassures herself of her true identity. Her novels showcase the way how identities are formed and evolve constantly, thus, challenging the notion of fixity and taking on a fluid nature leading to new patterns of culture. This process leads to the formation of a transcultural identity in the "in-between space"(to use Bhabha's term), an interlude between two cultures creating a feeling of un-homeliness, which does not translate to being homeless, rather it is a state where the individual is unable to feel at home even while being at home. Simply put, it is a state of psychological unrest, arising due to the inability to conform to a particular identity.

Tara and Dimple are unable to shake the feeling of being the "other" in India as well as in America, and unable to feel a sense of belongingness to any place. They subconsciously aspire for a third space, their new hyphenated identity while trying to assimilate in a new environment. Bhabha says that this in-between space lay ground for adding onto the existing strategies of selfhood, which initiate new signs of identity (*The Location of Culture* 2). These two characters of Mukherjee's texts are cultural hybrids, a delusive image of being in two or more places at the same time which in reality, is an impossible feat for the devalued person (*The Location of Culture* 117). In order to explain this "third space" more efficiently, Bhabha used the concept of a stairwell. As Bhabha writes, "The stairwell as liminal space, in-between the designations of identity, becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white. The hither and thither of the stairwell, the temporal movement and passage that it allows, prevents identities at either end of it from settling into primordial polarities. This interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (*The Location of Culture* 5).

Tara's life is like existing on this stairwell, she identifies as neither American nor Indian while being torn between two nations. Dimple too faces difficulty as not only does she finds it hard to identify as an American, but she also finds it hard to find her place among her Indian friends living in America. Bhabha also built onto Frantz Fanon's concept of mimicry and asserted that mimicry is an "effect of hybridity", a process in which the colonised tries to imitate the ways of the coloniser in an attempt to attain the power associated with the coloniser, and sometimes in an attempt to unsettle the power dynamics between the two by claiming their hybrid identity in the

interlude known as the third space (*The Location of Culture* 162).

Tara tries her best to Americanise her way of living, even marrying an American man perhaps to fit more into the society. However, she realises that she will always be considered as an outcast in their circle no matter how much she tries. The occident gradually becomes a part of her, but not so much that she feels at home. Rather it causes an emotional turmoil in Tara's head and she ends up feeling utterly confused regarding her identity. Tara exists in an ambivalent space, nor fully assimilating to the American way of life-- as depicted by her desperate efforts to remain in touch with her Indian roots through silk scarves and curried hamburgers- and neither being able to relate to her Indian traditional ways, as we see her struggling on her return to India.

Dimple's obsession with the American culture proves to have atrocious consequences as she murders her own husband in a dreamlike state and feels as if she is living in an American TV series. Another instant of her desperation to Americanise herself is when she seduces Milt which is against her Indian values. An important aspect of a transcultural identity is ambivalence, which is the result of the in-between space becoming the provision for expressing cultural difference (Bhabha 22). Thus, a transcultural identity does not involve a mere mix up between two cultures, rather a new culture is formed within the ambivalence of the third space, which is that liminality between the two cultures where a cultural hybrid is created as a result of mimicry and hybridity. Like many other transcultural immigrants, both the characters must make peace with existing in the grey area, and make it their new home.

The India that Tara has dreamt of returning to since so many years seems unfamiliar, and this has shaken her completely. She realises that she is an outsider in her own land, just as she is in America. The poverty, political tension and class struggle of India shatter her precious image of her homeland and she feels a strange sense of loss. The point where she fails to perform the religious rituals in her house is a powerful narration by Mukherjee, is like the last straw, where the traum atised Tara realises that she is not the same person anymore and may be the last seven years had Americanised her: "It was not a simple loss, Tara feared, this forgetting of prescribed actions; it was a little death, a hardening of the heart, a cracking of axis and centre" (*The Tiger's Daughter* 51). Her friend Reena retorted that Tara was too European and selfish now to be able to accept the traditional Indian life. She was a new person now-- a part of two cultures yet fully belonging to none. Dimple is a wanderer who is unable to find solace in America or her birth place leading

to a psychological dilemma. Maybe, the question is not where one is from, rather where one is between (Clifford 109).

Dimple is different from Tara in the sense that she is unhappy in India as well and resents the traditional family that she is married into where she is forced to change her name as well. She yearns to leave this out-dated culture behind and get settled in America where she would lead a luxurious life free from all cultural restrictions. In order to get rid of all her Indianness and move to the land of her dreams and to free from all chains that tie her to her native land, she even goes to the extent of self-aborting her unborn child. But on reaching America, she realises the reality of actually living in an alien country and this shocks her completely. It leads to irreparable damage to her psyche and she fails to find her way in the utter chaos surrounding her. Both Tara and Dimple have a split personality, seeking answers but in the absence of any choice, they are impelled to merge and try to attain the best of both worlds. They must learn to exist in a third space, navigating their way through the chaos and find their own identities.

Reflective of her own life, Mukherjee creates a complex world and vividly describes the disturbance and changes that occur as a result of the interweaving of cultures, depicted by the characters in her novels in the most heart touching way. Through her stories, the readers are able to catch a glimpse of the immigrant life, their conflict between location and culture. In her novels, Mukherjee has tried to represent the plight of an individual who returns to her native land after a period of voluntary exile. Unfortunately, home to this person will never be the same again, and life in the alien land, as sad it may seem, will be more desirable than the home where she was born and raised.

At the end, we see Tara stuck amidst the riots wondering if she would be able to escape or if her husband would ever know how much she loves him. It is obvious to the readers that if Tara did manage to save herself from the political outburst, she would hop onto the first flight to America. The writer has used Tara's marriage skillfully to shed light on the intricacies of a cross-cultural relationship. On the other hand, there is a tragic end to Dimple's story as she becomes schizophrenic and kills her husband in a subconscious state. The pressure of adapting to her new surroundings takes a heavy toll on her mental health which comes crashing down by the end. Thus, we have already been made aware that Tara and Dimple both feel a communication gap with their husbands for their own personal reasons. Perhaps for survival, every transcultural individual must come to a compromise entailing living somewhere between two cultures, navigating through that

grey area, trying to find their true identity. Thus, the writer's attempt at exploring the transcultural identities of the two female protagonists in the respective novels has added a significant dimension to the study of Indian diasporic literature.

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Expatriation as Laboratory in Ernest Hemingway's and James Baldwin's Parisian Memoirs

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Abstract— This paper explores the themes of expatriation and identity in Ernest Hemingway's A Moveable Feast and James Baldwin's Notes of a Native Son. It examines the meaning and the function of expatriation and how it relates to the search for personal identity for both American writers by looking at the intertext of their Parisian memoirs. It shows how these transatlantic authors strategically use expatriate space as a laboratory to reconstruct personal identity as individuals and as artists via the high level of intellectualism self-exile stimulates in a social context characterized by alienation.

Keywords— Ernest Hemingway, James Baldwin, America, alienation, Expatriation, Personal Identity

This article explores the meaning and function of expatriation for Ernest Hemingway and James Baldwin. Through an examination of their Parisian memoirs, *A Moveable Feast* and *Notes of a Native Son*,[1] it shows how they are self-made thinkers and individualist writers who use self-exile to Paris strategically to construct personal identity and intellectual authority in the post-Great Wars periods. These American authors never went to university, and the lived experience offered by expatriate space becomes their college. They are self-taught persons rooted in a type of Humanism associated with what the Greeks call *paideia*, that is, "deep education" versus "cheap schooling."[2] As members of the New/Lost Generation, they believe that great art could be produced by Americans and use exilic space as a *laboratory* for personal experience and intellectual engagement to construct their identity as individuals and as artists.

The education experiences the young artist goes through in expatriate space are radically different from the system of formal schooling. The process by which the expatriate acquires knowledge and develop skills is not a classroom-bound activity, nor is it defined by geographical, political, and cultural prescriptions and restrictions. As Said writes in *Representations of the Intellectual*, the intellectual is

[F]undamentally about knowledge and freedom. Yet these acquire meaning not as abstractions—as in the rather banal statement "You must get a good education so that you can enjoy a good life"—but as experiences actually lived through. An intellectual is like a shipwrecked person who learns how to live in a certain sense *with* the land, not *on* it, not like Robinson Crusoe whose goal is to colonize his little island, but more like Marco Polo, whose sense of the marvelous never fails him, and who is always a traveler, a provisional guest, not a freeloader, conqueror, or raider. (59-60)

This exilic positionality exemplifies a politics of intellectual self-reliance and non-alliance. Writing in such a conception

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[1] Hemingway's *A Moveable Feat* is written during the second half of the 1950s and posthumously published in 1964. The memoir offers sketches of the young Hemingway's life in the Paris of the early 1920s. Baldwin's *Notes of a Native Son* is published in 1955 and chronicles his post Second-World War experience of exile in Paris.

[2] *Paideia* is a form of symbolic death and rebirth. This metaphysical cycle is effected through a process of painful self-examination as a condition to moral-teething and intellectual growth. See, West, "Intellectual Vocation."

has neither borders nor allegiances other than its own economy and independent identity. On one occasion, Hemingway compares the writer to the Gypsy. He explains that the writer, like a Gypsy, is at odds with all governments and bureaucratic apparatuses (*Selected Letters* 419). He is a liminal figure who inhabits the 'borderline' actually and metaphorically. In Hemingway's *The Old Man and the Sea*, the sea becomes a symbolic space for a Gypsy-like life-style. It is imagined as a state of being in which the individual loses all sense of identity, place, and belonging. For Hemingway, this condition of homelessness and loneliness is the fate as well as the ideal intellectual model for the artist.

Hemingway claims writing as ultimate identity, and starts his construction of personal identity as an artist by putting the national literature of his country under review. The production of a literature that is true to personal experience, emotionally honesty, and is represented in simple, authentic style becomes Hemingway's main concern as a writer. He notes ironically in his memoir that his discovery of Russian literature in Paris "made the writing of Stephen Crane on the Civil War seem like the brilliant imagining of a sick boy who had never seen war" (117). In the interview-like section in the beginning of *Green Hills of Africa*, some of the best of American writers fail Hemingway's criteria for good writing. Edgar Allen Poe is reduced in his analysis to a mere impressive stylistic construction that would not "last:" "It is skillful, marvelously constructed, and it is dead." Even those who are expatriates through what little "voyaging they embarked on," ruined their writing by wrapping it in "rhetoric." He goes on to say that the writings of authors like Emerson and Hawthorn, "exiled English colonials," fail the test of originality and integrity because they are merely engaged in the reproduction of England and its classics in America. Equally important for Hemingway, such American authors look like ghosts because they dazzle the reader with only the life of the mind. Moreover, because these writers locate themselves in the gentlemanly tradition, Hemingway argues, they do not use the speech of everyday experience, "the words that survive in language" (13-14). Compared to even major Lost Generation American expatriates, Hemingway is "*plus vru.*"[3] His revisionist approach in

expatriate space exposes a national literature characterized by lack of authenticity.

Similarly, the God-mother of the Lost Generation, Gertrude Stein, is not the ideal expatriate model Hemingway aspires to. Her life-style is seen by him in his Parisian memoir as somehow sedentary, confined most of the times to the happy life of her saloon in which she is a "Roman emperor" (105). Hemingway, by juxtaposition, presents himself as a figure in constant movement and action, walking, boxing, going to the races, going to Spain for the Pamplona *Fiesta* in the summer and to the Vorarlberg for the snow and skiing in the winter. Unlike Stein, Hemingway is a journalist who roams the world, showing up in cultural congresses and political conferences, and reporting on them. Furthermore, Stein is interested in "the gay" state of affairs of the globe and is indifferent to its tragic events (23). She is also put off by the language Hemingway uses in writing his early stories, arguing that it is, like a painting, "*inaccrochable*" (17). Stein's description of Hemingway's diction as "dirty" echoes his own mother's feelings of shame and disgust with his 'immoral' writing.[4] In his response to this type of criticism in his memoir, Hemingway appeals to truthfulness to experience (14).[5]

Hemingway's refusal to be herded under the category "Lost Generation" may be rooted in the anxiety of influence. Miller writes that both Hemingway and Baldwin "ultimately view expatriate Paris as war zone, where victory is artistic and intellectual integrity, and defeat is the loss of identity caused by the influence of one's countrymen" (121). When Plimpton brings out the classic issue of literary mentors and influence, Hemingway feels a little uneasy in talking about it. He tells his interviewer that "there was no group feeling" in the Lost Generation Parisian literary scene. He goes on to say that "Miss Stein wrote at some length and with considerable inaccuracy about her influence on my work. It was necessary for her to do this after she had learnt to write dialogue from a book called *The Sun Also Rises.*" ("Interview with E. Hemingway" 22). Hemingway's reaction shows how rivalry may sour friendship, and even stir the desire in the contenders to 'destroy' one another in text. In *A Moveable Feast*, Hemingway is even more aggressive in his portrayal of his associates. For instance, Sherwood Anderson and Stein represent for him selfishness, intellectual "laziness," and luck of "discipline"

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[3]Authors Jerome Charyn and Michel Dion agree that whereas Dos Passos is a writer of "style" Hemingway is "*plus vru*" (See, Dion). Commenting on his style, Hemingway writes, "In stating as fully as I could how things really were, it was often very difficult and I wrote awkwardly and the awkwardness is what they called my style" (Hotchner, *Papa Hemingway* 198).

[4]Hemingway rejects wholeheartedly in one of his letters his mother's criticism. All he is concerned about in writing what he writes, he argues, is honesty (*Selected Letters* 243).

[5]Appealing to realism and to dispassionate fictional representation, Hemingway writes to his father that one "can't believe" writing that is only about what is "beautiful" (*Selected Letters* 153). His stylistic choices may also be viewed as a modernist anti-bourgeois sensibility which aims at bringing about the impact of shock (Ott 29; 35).

(27).[6] Wyndham Lewis's abuse of Hemingway in a 1934 essay titled "The Dumb Ox: A Study of Ernest Hemingway", makes him a delicate prey in Hemingway's Parisian memoir: "I do not think I had ever seen a nastier-looking man [...] Lewis did not show evil; he just looked nasty" (96-97). Although the young Hemingway may be faulted for playing at strong or for moralizing in the portrait of his contemporaries in the Parisian literary scene, the last thing he ever wants is dishonesty as a man and as an artist.

Hemingway's memoir first posits the expatriate act as a kind grafting. This is a survivalist technique deployed to re-transplant the dislocated and alienated subject in a removed space. It is a strategic move to anchor and empower the lost and vulnerable self, an act which could be viewed as an imitation of observable natural phenomenon. It could be compared to a seed carried by turbulent wind, only to be finally transplanted to grow and blossom in alien territory. It looks like a biological necessity: "It was called transplanting yourself, I thought, and it could be as necessary with people as with other sorts of growing things" (4-5). This process continues for the post-war estranged young man and would-be artist by his making of cafe space a "clean well-lighted place," a home where the good work can be done. Hemingway is no tourist,[7] pretentious bohemian or fake writer who hangs around cafes for "exhibition" (70).

It is in the Parisian expatriate laboratory that Hemingway 'watches' how his once talented friends and mentors are done as writers. Particularly disconcerting for him is the sight of a Scott Fitzgerald engulfed in the swamp of sterile partying and boozing life-style of the "rich," a social class Hemingway satirizes in his oeuvre. Hemingway remembers in his memoir how he himself had once been "infiltrated" by "the rich," adapted to tastes of bourgeois culture, and naively trapped in the "fiesta concept of life" (181). Fitzgerald is broken by the world, but Hemingway survives its destruction by recognizing the dangers of expatriation and the uses it can be put to. For Hemingway, expatriation becomes a scientific laboratory for personal experience and for character-building. It provides him with

a distanced space where 'lab-rats' are watched, their behavior is examined, and lessons are drawn.

Writing in his best café, *la Closerie des Lilas* at St Michel Boulevard in the Left Bank, Hemingway has also the opportunity to observe *les blessé du guère* who were forming a society by themselves. He writes in his memoir:

I watched how they well were overcoming the handicap of the loss of limbs, and saw the quality of their artificial eyes and the degree of skill with which their faces had been reconstructed. There was always an iridescent shiny cast about the considerably reconstructed face. (70)

Here, Hemingway problematizes race in modernity by depicting the image of a post-war white man whose Caucasian pigmentation is 'fading away.'[8] The power of science, however, manages to reconstruct the war-ruined faces. Hemingway seems to adore "the degree of skill with which their faces had been reconstructed," positing science, in its humanistic efforts, as empowering to the traumatized post-war individual. In Hemingway's "In Another Country,"[9] the narrator has likewise the chance to *watch* from close how a young man who keeps their small group of the wounded sometimes company "wore a black silk handkerchief across his face because he has no nose," and how the doctors "rebuilt his face, but he came from a very old family and they could never get the nose exactly right" (257-258). The boy's identity of *origin* is even lost here and science is posited as a lofty, if limited a human effort to empower man. Hemingway's writing show us the instability of notions of *race* and *origin* in a fast and radically changing post-Great War period.[10]

Following in Hemingway's giant footsteps, the expatriate moment marks for James Baldwin a radical rethinking of American literature and culture. Like his white forebear, the black artist has been preoccupied during his life-long career with the writing of "true sentences."[11] In fact, Baldwin almost reproduces ad verbatim Hemingway's statement when he says in the 1984 interview for *The Paris Review* that the *raison d'être* for a writer lies in the perpetual challenge of trying "to write a sentence as clean as a bone" ("J. Baldwin: The Art of Fiction").[12] Hemingway

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[6]Hemingway writes in his Parisian memoir that the tension with Stein begins when he travesties Sherwood Anderson in his novel, *The Torrents of Spring* (1926), because he "attacked" one of her allies (26).

[7]Hemingway writes in one of his letters to Faulkner that Dos Passos is "a 2nd rate writer" and is less of an expatriate than a "tourist" (*Selected Letters* 623-624).

[8]In her analysis of some of Hemingway's short stories in which race is central, Strong argues that the writer uses what she calls "the trope of racial transformation" as a literary device to show that race is a social construct and that identity is a kind of performativity (46).

[9]In this short story, which is set in Italy, Hemingway fictionalizes his own personal experience as an ambulance driver in the Italian front during the First World War, an experience which renders him himself a *blessé du guère*.

[10]For Hemingway, the war and its colossal impact serve as "a metaphor for modernity" (Holcomb and Scruggs 9).

[11]"Write the truest sentence that you know," Hemingway writes in *A Moveable Feast*. It is "severe discipline," he concludes (12).

[12]To Harvey Breit, Hemingway writes that William Faulkner's fiction is done by "tricks" and "rhetoric." He explains that a true artist attempts to produce timeless writing "with a simple declarative sentence" (*Selected Letters* 769-770).

and Baldwin abhor rhetoric and venerate simplicity and honesty in writing as a means by which to evolve an authentic self.

In "Everybody's Protest Novel,"[13] Baldwin disassociates himself from his black mentor, émigré writer Richard Wright, and presents his own point of view as regards the problem of writing about the American black man. He launches this literary project in order to establish his own originality and liberate his potentialities as a human being and as an artist. For Baldwin, what has been written before him on the African-American experience, from Stowe's *Uncle Tom's Cabin* (1852) to Wrights' *Native Son* (1940), is limited in its scope and complexity of representation. He explains that this type of writing ultimately produces a boomeranging effect: the "categorization" of the black man and the production of a literature of "sentimentality" and "violence," and hence the reproduction of discriminatory tropes. In such a literature, Baldwin argues, the complexity, the depth, and the potentiality of character are never probed. Baldwin concludes his essay by referring to Wright's novel, *Native Son*, to illustrate his argument. In this novel, the protagonist Thomas Bigger is motivated predominantly by rage, dread and gratuitous violence, a representation which, in the final analysis, reproduces stereotypical categories. Removed expatriate space enables Baldwin to critique both Eurocentric writing by white canonical authors as well as "protest" fiction by their black countrymen as the two dominant trends in American literature.

Hemingway's laboratorial use of expatriate space find striking parallel in Baldwin. When David Leeming is about to meet Baldwin for the first time in a party in Istanbul, he is told, tongue-in-cheek, that the black author is interested in meeting him to see how Americans *behave* in Turkey.[14] This incident refers to Baldwin's favored 'technique' in reconstructing reality. Like his predecessor, Hemingway, Baldwin develops this method earlier in Paris. Indeed, he 'watches' how his countryman Richard Wright 'behaves' in expatriate Paris and takes that exercise as "an *object lesson*" ("Alas, Poor Richard" 260), very much the way Hemingway takes forbears like Stein, Anderson, and Fitzgerald as 'specimens' to be studied by analytical thought in the expatriate laboratory. The

language being used by Baldwin, similar to the one deployed by his adopted model, Hemingway, corroborates my argument about the 'lab-rat' as a nice metaphorical device to analyze the function of expatriation to Paris for the white as well as for the black author. For both writers, "Paris is [...] a necessary part of a man's education" (Hemingway, "A Paris Letter" 156).

Baldwin's expatriation is motivated by the need to "operate in Paris without being menaced socially."[15] Like Hemingway's protagonist in "The Snows of Kilimanjaro," Baldwin assumes the role of a stranger and a "spy" ("Snows of Kilimanjaro" 56), *watching* everybody with a ghostly presence. The black artist is enabled now in expatriate space to return the "gaze" after very long periods of time in which "the white man has enjoyed the privilege of seeing without being seen" (Sartre, *Black Orpheus* 13). Unlike his black predecessor, Wright, the uses to which Baldwin puts expatriation to are subversive. Baldwin refuses to see Paris purely, like Wright does, as a "city of refuge." He refuses to get trapped in that situation, having escaped the American myth only to adopt the European one (249).

Like Hemingway, Baldwin becomes early on conscious of "the uses and hazards of expatriation," as he himself puts in his essay on Wright (260). *Watching* and studying the *behavior* of the black mentor in the artist's *laboratory* in expatriate space, Baldwin presents expatriation as the ultimate test for the black forebear. What Wright's deeds amounts to in Paris for Baldwin is merely the re-enactment of the role of the "exceptional Negro" and the reinvention, rather than the subversion, of the myth of racial superiority dramatized at home (261). Baldwin explains in his essay that what Wright does in Paris is in fact the establishment of a hierarchy among black people modelled after a type of white elitism in which the exceptional 'white Negro' would venture to civilize the black family according to the assumptions of racial mythology. The consequence for Wright is estrangement from his people and pure alienation: he is tortured by a "war in the breast between blackness and whiteness" (268). Like the so-called writers of Hemingway's Montparnasse, Baldwin feels that Wright ends up in Paris as part of a showy and crummy circle of black authors (265).

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[13]An early essay by Baldwin published in *Zero* Magazine in Paris in 1949 before it appears in *Notes of a Native Son* a few years later. Richard Wright takes the essay as an affront to his person and as a betrayal to the black community. He thinks that Baldwin wants to ruin his reputation by dismissing his fiction as "protest" and attempts to use his "work as a springboard" to launch his own career as a writer. When Wright argues that "*All* literature is protest," Baldwin responds by saying that "all literature might be protest but all protest was not literature" ("Alas, Poor Richard" 256-257).

[14]Talking about his first meeting with Baldwin in a party in Istanbul on December, 1961, Leeming recalls how "someone" tells him tongue-in-cheek, "why don't you go into the kitchen to meet Jimmy, he wants to see what Americans in Istanbul like" (see, Leeming in, *J. Baldwin: The Price of the Ticket*). In fact, Baldwin's oeuvre could be described, as he himself writes in "The New Lost Generation," as a "sketch of Americans abroad" (660).

[15]See, Baldwin's statement in, *J. Baldwin: The Price of the Ticket*.

Expatriation for Baldwin serves to zoom in on the behavior of self and others in a removed foreign setting. Whether in Paris or in a Swiss village, the situation the black artist engages in looks like an imagination of an original moment of creation in which perception comes for the first time in contact with the world. It is a search for a starting point in which identity would be constructed from 'scratch.' "We were in Paris, after all, because we had presumably put down all formulas and all safety in favor of the chilling unpredictability of experience," he writes in "The New Lost Generation" (664). America has shattered his heart, and "repairing the human heart is like repairing an automobile: You have to take everything apart, just examine everything—then you can put all back together."[16] He writes in his Parisian memoir that the process of self-expression for a black man must necessarily begin from point zero, an enunciation situation in which he would confront blank spaces in his mind (7). Using such a strategic method, Baldwin sets out to imagine and re-invent identity through the power of the intellect in his expatriate laboratory in order to deal with the problem of alienation. His objective is first to liberate the self from the burden of the interiorized culture he has dragged behind him across the ocean. Here, freedom for Baldwin is something, and power is something else. Miller remarks that the implied context of Hemingway's and Baldwin's Parisian memoirs is war (127) but that "both writers posit 'freedom,' not 'peace,' as the opposite of war" (121).

Such a restructuring of personal identity via the medium of expatriation to Europe is nowhere exemplified and made clearer than in the essays titled, "Encounter on the Seine: Black Meets Brown," "A Question of Identity," and "Stranger in the Village," appearing in Baldwin's Parisian memoir in that order. In "Encounter on the Seine," the encounter offered by removed expatriate space between the American white man and the American Negro re-dramatizes forms of wrestling with an American identity tormented by guilt:

In white Americans he finds reflected—repeated, as it were, in a higher key—his tensions, his terrors, his tenderness. Dimly and for the first time, there begins to fall into perspective the nature of the roles they have played in the lives and history of each other. Now he is bone of their bone, flesh of their flesh; they have loved and hated and obsessed and feared each other and his blood is in their soil. Therefore he cannot deny them, nor can they ever be divorced. (89)

The encounter with a black African would only heighten the sense of alienation. This is because the American Negro discovers that he is "brown," physically and metaphysically, a hybridized identity formed by the black man's actual lived experience in another continent. In short, Baldwin makes an academic and political argument for the acceptance (by himself and others) of the identity of the black man as an American entitled to the land ("his blood is in their soil"). A voracious reader of Russian literature, like Hemingway, Baldwin appropriates the technique of *ostranenie* (defamiliarization/make strange)[17] in expatriate space in order to animate the freshness of experience and probe the question of identity and the origin of culture in the Euro-American context.

Expatriation thus becomes for Hemingway and Baldwin the litmus test through which standards are filtered. Both writers have made compelling use of expatriate space as a laboratory to achieve artistic fulfillment and intellectual growth. In removed exilic space, they critique aspects of American identity—literature, race, nation—as organic artists and intellectuals. Their effort consists in subjecting their culture to a radical self-examination to orient the disoriented subject in the context of modern alienation. They believe that social change is possible and that the world can be made a better place for the human community. They begin this effort by reviewing personal and national identity, making strategic and creative use of the double-perspective of expatriate space.

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Jayadeva's Gita Govinda: a poem about the agony and separation of Lord Krishna and his beloved Radha

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Abstract— Love is not merely an emotion but a potent feeling everyone desires to experience. When someone falls in love, they lose control over their feelings. Some individuals love selflessly, even without any hope for reciprocation. We all wait for someone who makes us feel unique and adds extraordinary value to our lives. However, love also demands sacrifices; sometimes, our love becomes the reason for someone's pain. In love, one should not be selfish and should not expect reciprocation from the other person. Love is unconditional and knows no bounds. "If someone does not love you, you do not have to convince them to love you back. True love comes naturally when you truly care for someone. Only when someone who loves you disappears from your life do you realise their importance? In contemporary times, everyone desires to be loved and to love in return. We are all lonely people who crave love and care. No one can love someone like Radha loved Lord Krishna. "Their love is everlasting and serves as an example of true love for future generations. Their love, respect, and care for each other cannot be matched. This paper will analyse the theme of love by examining the story of Lord Krishna and his beloved Radha and their love and sacrifice for each other."

*Keywords— **Love, Care, Separation, Sandal Paste and Malaya Mountain.***

I. INTRODUCTION

"Love beckons with a rare bouquet. Love demands you drink of it. And then love burns the tongue, the senses. Love blinds. Love maddens. Love separates. Reason from thought. Love kills. Love is methyl alcohol pretending to be ethyl alcohol" (Nair).

Love is a complex emotion that can have both positive and negative aspects. On one hand, it can represent virtues such as kindness, compassion, and affection. On the other hand, it can be associated with negative traits such as vanity, selfishness, and egotism that can lead to adverse outcomes like insanity, desperation, and arrogance. It has also been recognised as an emotion that helps people deal with challenges and make life easier. Greek philosophers identified six types of love: familial, platonic, romantic, self-love, guest, and unconditional or divine love. Modern authors have categorised different kinds of love: unrequited, empty, companionate, consummate, infatuated, amour de soi, and courtly love. Various cultures have also identified unique forms of love, such as Ren, Yuanfen, Mamihlapinatapai, Cafune, Kama, Bhakti, Metta, Ishq, Chesed, Amore, Charity, and Saudade, which are culturally defined terms used to describe specific emotional moments that do not have an exact equivalent in the English language. According to Merriam-Webster's dictionary, love is a "strong affection for another arising out of kinship or personal ties," typically based on admiration, benevolence, or shared interests. However, it's worth noting that love often involves emotional pain and suffering. "Agony" stands for intense pain of the mind or body and is often associated with the struggle that precedes death. Love and agony are intertwined, and separation can directly affect both. 'Separation', as defined by Merriam-Webster's dictionary, refers to the act or process of separating or the state of being separated.

The Gita Govinda is a beautiful Sanskrit poem that celebrates the love between Krishna and Radha. Jayadeva, a poet from Orissa in the 12th century, wrote it. In Sanskrit, it is known as 'Gitgovindham'. The inspiration for this work

comes from the five chapters (29 to 33) of Srimad Bhagavatam, collectively known as Rasapanchadhyaayi. These chapters describe the events leading up to the 'rasleela', the great dance on the banks of the Yamuna River where each 'gopi' believes that Krishna is with her. While Srimad Bhagavatam does not mention a 'gopi' named Radha, Radha is portrayed as the very heart of Krishna in some of the other Puranas. The poem has developed the theme of 'Sringara Mahakavya' to a great extent. The primary emotion in this poem is 'sringara', which deals with erotic emotions in different moods related to the divine love between Radha and Krishna. The poet has portrayed the ecstasy of their union, the agony of their separation, and the anxious moments of waiting for each other with great sensitivity and poetic excellence. The work is divided into twelve chapters (sargas), each containing one or more prabandhas. It is a collection of twenty-four prabandhas, each consisting of couplets grouped into eights called Ashtapadis. Each Ashtapadi has a specific refrain. It has a total of 24 Ashtapadis. Each chapter may have one or more slokas in different meters of Sanskrit poetry. The Ashtapadis have been presented in many choreographic works as dance dramas.

II.   BIOGRAPHICAL DETAILS OF THE WRITER

Jayadeva, a Sanskrit poet, lived in the 12th century. Although he was born a Brahmin, scholars cannot agree on the exact date and location of his birth. According to the Gita Govinda, he was born in Kindubilva village. However, scholars from Odisha, Bengal, and Mithila have determined that this is the same village as Kenduli Sasan near Puri in Orissa, Jaydev Kenduli in Birbhum district in West Bengal, and Kenduli near Jhanjharpur in Mithila. Jayadeva's parents were Ramadevi and Bhojadeva. According to temple inscriptions, he received his education in Sanskrit poetry from Kurmapataka near Konark, Odisha. He may have also studied there before becoming a teacher. After leaving for Kurmapataka, he gained experience composing poetry, music, and dance.

He is widely recognised as one of the earliest Odissi musicians. Every morning during the badashingara, the final rite of the Jagannatha temple in Puri, the 'Gita Govinda' of Jayadeva, is performed on traditional Odissi ragas and tales. This tradition has been continued since the time of Jayadeva, and the Maharis or Devadasis were the ones who performed such songs.

III.   CRITICAL APPRAISAL OF THE POEM

The fourth part of Gita Govinda is known as 'Tender Krishna'. It is a love poem composed by the poet Jayadev. The poem commences with a conversation between Krishna and Radha's friend as they discuss Radha's deep emotions. In the beginning, we find that Krishna, who loves Radha intensely, sits on the banks of the Yamuna River. He is heartbroken due to being separated from Radha. Radha's friend (sakhi) meets Krishna and informs him that Radha is devastated and in immense pain after he left her. She is so miserable that she even hates the sandal paste that Krishna used to apply. She finds no relief from her suffering, not even from the cool rays of the moon. She believes the cool breeze from the Malaya Mountain, mentioned in Hindu sacred texts like Matsya Purana, the Kurma Purana, and the Vishnu Purana, is as poisonous as snake venom. Her friend (sakhi) says she becomes frail after separating from Krishna and does not want to find love again because she loves no one except him. She protects her heart with lotus flowers from Cupid's arrows, fearing for her beloved Krishna.

The poet discusses the pain that Radha experiences after being separated from Krishna. She is so devastated that she makes a bed out of Cupid's arrows, hoping that she will be able to feel Krishna's presence once again. Even though the flowers that used to bring her joy no longer hold any appeal for her, she still uses them to create her makeshift bed. When Krishna leaves Radha's life, she cries so many tears that her lovely face resembles the moon cut in half by Rahu, the god of darkness. When Lord Krishna leaves Radha, she speaks as if he is the only thing on her mind. She pleads with him, calling him "Madhava," and begs him not to leave her alone. Radha is willing to do anything to win Krishna back. When he turns away from her, even the moon meant to cool her burns her body instead. She feels so strongly about lord Krishna that even a cool breeze from the moon causes the opposite effect. It also does not seem to reduce her immense pain. Although Krishna is unattainable, Radha still tries to picture him after he left her. She experiences a range of emotions -including laughter, sadness and tears before she even sees you. Such emotions attempt to lessen her suffering.

After Krishna abandons Radha, her deep sighs ignite the fire of her emotions. She behaves like a vulnerable doe after you leave her behind, Krishna. Radha's friend continues to describe her miserable circumstances as she struggles to cope with your absence. The poet further elaborates that Radha adorns herself with beautiful jewellery, which weighs her frail body even more. She cannot bear the agony of being away from Krishna. Radha calls out to Krishna using several names, such as Keshava,

Madhava, Vamana, and Vishnu. Radha's love for Keshava was evident through her use of liquid sandal paste. However, she now thinks the scent has become harmful to her. Whenever Krishna leaves her, Radha cries so loudly that her teary eyes overflow like a lotus blooming with water from its empty stalk. After he leaves her, she looks around with weak eyes that look like flames of the fire. "Her eyes were filled with burning passion and longing for her beloved." As Radha's friend narrates Radha's whole situation to Krishna. She says she is in such a situation that she keeps reminiscing only about Krishna. Thus, her face looks like a crescent moon in the evening sky."

Radha began chanting "Hari, Hari" after Krishna left her, as she thought she would die without him. Jayadeva composed this song to cheer the hearts of his admirers with this love lyric based on Lord Krishna and Radha. When Krishna abandoned her to the cruelty of this society, she protested, sighed in agony, wailed, quaked in terror, meditated to forget about her beloved Krishna, and became distracted as "she was unable to forgive him, closed her weak eyes, fell, got up again, and fainted from her intense sorrow. Will Radha recover from this love loss caused by you"? The poet further shows how Radha's friend requests that he should meet her beloved Radha if he genuinely loves her. He might lose her if he fails to save her. There is no chance that she will make it through this love pain.

Krishna possesses the same strength as the celestial twin physicians. He can cure Radha's love fever with just a single touch of his nectarine body. Krishna's heart seems more complicated than Indra's, so he cannot heal Radha of this ailment. It is amazing how the mere thought of sandal paste, half-moons, and lotus blossoms can affect Radha's feeble body, which has been struck by love fever. She pays close attention to Krishna because only his healing power can free her from all her sorrows. She clings to life because of this. Despite a time when Radha could not survive even a moment without lord Krishna, she managed to survive after such a prolonged separation.

This poem also reflects that Krishna lifted the Goverdhana mountain with just one hand and urged everyone to take shelter to protect Gokul from Indra's heavy rain. After he rescues everyone, the gopis become so delightful that they passionately kiss Krishna's hands. It is believed that those who listen to this story may receive blessings from Krishna. He has defeated his maternal uncle Kansa and used to wear a saffron mark on his forehead that signifies purity of heart and soul and calmness.

IV.   CONCLUSION

It is common for individuals to experience significant emotional pain when someone they love

suddenly leaves them without any explanation. Love can consume one's senses to the point where one may forget about one's well-being and existence. The person they love becomes so essential to them that they will give up everything for them. This emotional attachment can be challenging to overcome and can feel like a disease that lingers. The story of the goddess Radha portrays her unbearable pain of being separated from Lord Krishna. Krishna means everything to Radha; he is her entire world, and her life is incomplete without him. He is the primary reason for her existence. Nowadays, love has become conditional, and people hardly love unconditionally anymore. True love is a rare occurrence today due to various factors that make it difficult for people to form and maintain deep, meaningful connections with one another. It is worth noting that the love between Radha and Krishna is unparalleled. No one else possesses the same level of commitment and unconditional love as Radha, nor the ability to sacrifice their love for the betterment of others like Krishna. It is often said that true love involves setting someone free if you truly love them. Love is unconditional, so you should not expect anything in return if you genuinely love someone. It is not genuine love if one expects anything from anyone in return for your love.

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The nexus of religion and politics in the discourses of English Faith-based party: A linguacultural analysis

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Abstract— This study aims to present the background knowledge of linguaculture and express the effect of religious culture on verbal communication used by politicians in English countries within the broad context of political behavior and communication. To achieve this aim, an eclectic model, drawing on Risagers' (2012), was developed as an analytical framework to analyze the two selected texts of the English religion-based political party 'The Christian Heritage Party of Canada.' The study concludes that religious culture has a more prominent effect on the verbal communication of politicians in English texts. Politicians use intertextual references to the Biblical texts throughout their texts to legitimize their actions and perspectives, add meanings to the intended meaning and utilize an authoritative source as background and support. Thus, they enhance their speeches to reveal their religious identity and pass on their agendas.

Keywords— Linguaculture; linguacultural dimension; political language; religious culture; intertextual references

I. INTRODUCTION

Political language is a cumulation of ideological intents affected by cultural factors and intended for the individual. The nexus of language-culture; political language and religious culture can coordinate in various ways, and this combination can be defined as comparatively convergent or divergent in English discourses (Risager, 2013). However, studies dealing with linguaculture and political discourse have remained sparse. The present paper tries to fill this gap in the literature by advancing an analytical framework that can capture the strands of religious culture in the tapestry of political discourse and point out their discursive purposes and manipulative potentials.

Considering this argument, this paper aims to explore the employment of the different linguaculture dimensions in the discourse of religious party. Moreover, it tries to clarify how these dimensions can explain the characteristics of the discourse of religious party. Finally, it seeks the meaning construction in these discourses to account for religious culture in political discourses, using

Risager's (2012) insights on linguacultural dimensions. To that end, the paper addresses the following research questions: 1. How does culture shape and determine the content, nature, and characteristics of the language political figures use? 2. Which of the three dimensions of linguaculture is more critical in the discourses under study? 3. What functions do these dimensions carry in English data?

To answer these questions, the paper is structured as follows: a theoretical background for linguaculture and its dimensions is provided in Section 2. The data collection process and the methodology employed in the paper are represented in Section 3. Based on Risager's (2012), the texts will be analyzed qualitatively and quantitatively in Section 4. In the end, the analysis results for all the linguacultural dimensions and their subcategories used in the two texts are illustrated in Section 5.

II. THEORETICAL BACKGROUND

Linguaculture is the requisite tie between language and culture. Language and culture are closely related, and it is impossible to separate languages from cultures. In the recent development of the concept, *linguaculture* was introduced as a new term by a linguistic anthropologist in about 1989, who perceived it as a valuable tool for a more rigorous analysis of the interface between language and culture. Friedrich (1989) depicts the concept of linguaculture as "a domain of experience that fuses and intermingles the vocabulary, many semantic aspects of grammar, and the verbal aspects of culture" (p.306). Friedrich explains that linguaculture does not include all aspects of culture but involves only verbal aspects. Friedrich (1989) confirms that culture has dimensions that do not relate to language, and language has dimensions that are not cultural. Later, Agar (1994), a linguistic anthropologist, changes Friedrich's concept of linguaculture into languaculture to modify it into *langua* to highlight the use of language (p.256) and tries to sum up the interrelation between culture and language in one word. Relationally, Karen Risager, a Danish sociolinguist and cultural educationalist, clarifies the concept of linguaculture. In the beginning, she uses the term languaculture, but in her recent works, she employs the term linguaculture because she believes it is the more coherent term for linguists. The term *linguaculture* or *languaculture* is a lexicalization of the concept, a culture in language or through which language practices are cultural practices (Risager,2006).

2.1 Linguaculture: Three Interrelated Dimensions

The concept of linguaculture focuses on cross-cultural semantics and intercultural pragmatics. Recent interest in the concept of linguaculture has led to the development of this notion by Risager (2012). Risager (2012) adds two other dimensions, the poetics of language and the identity dimension of language, to the already existing one that Agar (1994) points out, emphasizing meaning. Concurrently, these dimensions involve the full range of culturality of a language.

2.1.1 Meaning Potential

The first dimension deals with the interaction of constancy and variability in the meaning of a specific language vis-à-vis other languages. Meaning potential is mainly tackled at the semantic and pragmatic levels (Fauconnier & Turner, 2003; Croft & Cruse, 2004; Bezuidenhout, 2002; Recanati-, 2004). The critical aspects of semantic perspective, an increasingly important area in semantic theory: are modality and sentence type. Saeed (2016) argues that modality is "a cover term for devices which allow speakers to express varying degrees of commitment to, or belief in, a proposition" (p.134). Modality is linked to the types of meaning related to necessity, possibility, obligation, permissibility, feasibility, certainty, etc. Even though there are various descriptive proposals to account for modality, many scholars agree that there are two main types of modality: epistemic and deontic (Jespersen,1924; Rescher,1968; Von Wright, 1951). Deontic modality is the expression that conveys the speaker's attitude to social factors of obligation, responsibility, and permission. Furthermore, it is about how people should perform in the world. Griffiths clarifies that "epistemic interpretations have to do with knowledge and understanding" (2006, p.112).

` Another critical aspect of semantic meaning is the communicative act potential of sentences (Akmajian et al., 2001) or, in a formal sense, the sentence types (Lyons, 1968). Considering a sentence consisting of words and phrases, many semantic properties and relations of words and phrases can also carry over to the sentence. The different structures of the sentences can perform different communicative functions. In other words, sentence types relate to particular illocutionary types and mental attitudes; these are specific grammatical structures with conventional pragmatic use (Kiefer, 1992; Sadock & Zwicky, 1985; König & Siegmund, 2007). The description of a sentence is based on its function. The four major sentence types in English are declarative, imperative, exclamative, and interrogative sentences (Lyons, 1968, p. 179). [For more information on semantic analyses of sentence types, see Clark, 2022: p. 121]:

Doing things with language is the idea of speech act theory, a subfield of pragmatics. Speech acts theory (henceforth SAT) is a verbal communication theory. SAT considers language as a type of action instead of a medium to convey information and express feelings. It was explored and developed by Austin (1962). After launching on the SAT in 1962, John Searle, who is an American philosopher, revised and systematized Austin's original theory of SAT. Indeed, Searle's classification is more directed to the real world. Subsequently, all acts of speaking carry out something in the world, and these acts have illocutionary aspects (Mey, 2001, p. 125). The five types of speech acts are (Searle, 1979, pp.12-20):

1. Representatives (*or assertive*)

These speech acts commit the speaker to the truth of the stated proposition and transmit a truth value. They convey the speaker's belief.

2. Directives are speech acts that signify attempts by the speaker to make the addressee do something. They express the speaker's desire for the addressee to do something.

3. Commissives are speech acts that commit the speaker to the future course of action. They refer to the speaker's intention of doing something.

4. Expressives are speech acts that convey the speaker's psychological attitude or state, such as joy, sorrow, and likes/dislikes.

5. Declarations are speech acts that effect instant changes in the current state of affairs. Since they tend to base on particular extralinguistic institutions for their successful performance, they might be named 'institutionalized performatives.'

2.1.2 Poetic Potential

The second dimension, poetics of language, deals with the essence of meaning formed by utilizing the interaction between form and content in a language. This dimension is premised on the foregrounding effect created by different stylistic strategies. Foregrounding as a psychological effect of the textual strategies can be created by using two stylistic strategies: deviation, which relies on stylistic irregularities, and parallelism, which mainly relies on stylistic over-regularities (Wales, 2011, p.144).

2.1.3 Identity Construction Potential

The third one, the identity dimension, is named by some sociolinguists, such as Dell Hymes, 'social meaning' (Risager, 2012, p. 108). Risager further explains that linguistic practice is seen as "acts of identity". Understanding is projected onto the others' choices of language variety by inviting them to react (dialectal form, code alternation, and so on) (Risager, 2012, p. 109). The identity dimension has always been associated with sociolinguistics in a multilingual society. The present paper tries to explain identity construction according to the ideological square adopted by van Dijk (1998). The fundamental doctrine of the ideological square is signified in terms of emphasizing the positive actions of what the writer conceives as in-group and de-emphasizing its negative action while de-emphasizing the positive actions of what the writer conceives as the out-group and emphasizing its negative actions. In short, the ideological square can be shortened to the following points:

1. Emphasize our good information.

2. Emphasize their bad information.

3. De-emphasize our bad information.

4. De-emphasize their good information.

III. DATA AND METHODOLOGY

Based on the current study's aims, the method that agrees with the analysis of this study is a mixed method of inquiry to get better far-sightedness and promote qualitative findings with quantitative results; thus, each approach supplies discrete information. It is essential to highlight why the application of Risager's modal is more workable for studying this linguistic phenomenon since it provides a nuanced description of how language and culture can be closely correlated. Primarily,the present research examines the effect of religious culture on the verbal communication used by politicians in English discourses.

Both politics and religion utilize myths and fear to inculcate obedience in addition to belief and submission in the minds of the people. All of these can be done across persuasion, rational argumentation, irrational strategies, and threats. Through all these practices, language is the dynamic means of communication that escorts and influences actions (Schaffner, 1996). The connections between politics and religion are enhanced by various techniques used in politics, including the use of proverb idioms or utterances from religious books and scriptures. Such utterances would usually be very simple, sensitive, and persuasive over and above directly influencing the audience (Zheng, 2000, pp. 5-9). This structural effect between politics and religion, in the present study, is presented by focusing on discourses produced by religion-based political party in English-speaking culture. The chosen political party is The Christian Heritage Party of Canada.

The Christian Heritage Party of Canada (French: Parti de l'héritage chrétien du Canada) is also referred to as CHP Canada. It is a social conservative and Christian right federal political party in Canada. CHP was founded in 1987, the brainchild of two pairs in British Columbia: Bill and Heather Stilwell, who were Roman Catholics, and Ed Vanwoudenberg and his wife, Reformed Protestants. CHP recommends that Canada is governed in line with Christian principles and ethics. The party's specified principle is that "the purpose of civil government is to ensure security, freedom, and justice for all its citizens from conception till natural death, by upholding just laws". Ed Vanwoudenberg was voted as its first leader at the 1987 founding treaty in Hamilton, Ontario. Jim Hnatiuk was the party's leader from 2008 to early 2014, and Rod Taylor is the leader from November 2014 to the present. Many of its founders are members of the Social Credit movement. Most of its members are Dutch Canadians who are presented at Dutch Reformed Churches.

Some of the fundamental goals and principles of the CHP are:

• Supporting the right to life from conception to natural death.

• Defending life for vulnerable Canadians such as seniors, handicapped,   etc.

 • Defending parental rights.

 • Defending traditional marriage.

• Offering family care when one parent is on the condition of full-time care in the home for children or pauper family members.

• Using the Bank of Canada to repair the economy and the structure of Canada by supplying interest-free loans to cities, provinces, and the Crown Corporation.

 • Limiting immigration to conserve equality and freedom and a"moratorium on immigration from any Sharia-based countries." (http://www.chp.ca)

The analysis of the political discourses will be carried out according to the eclectic model, presented in the following steps:

1. At the first dimension, meaning potential, the analysis will be carried out under Semantic and Pragmatic levels.
a. At the semantic level of meaning, the selected discourses demonstrate the noteworthy use of the modality and the sentence type. This study will tackle modality by its main types of deontic and epistemic modalities, whereas sentence types will be tackled through its four major sentence types in English discourses, which are declarative, imperative, exclamative, and interrogative sentences.
b. At the pragmatic level of meaning, this study will deal with speech act theory according to Searle's taxonomy of speech acts, which is still the most influential because it is based on a clear and rich conceptual framework (Searle, 1975). This classification consists of five types of speech acts: representatives, directives, commissives, expressive, and declarations.
2. At the second dimension, poetic potential, the analysis will be carried out by identifying the foregrounding phenomenon. Foregrounding as a psychological effect of the textual strategies can be created by using two stylistic strategies: deviation, which relies on stylistic irregularities, and parallelism, which mainly relies on stylistic over-regularities.
3. At the third dimension, the identity construction potential, the analysis will be carried out according to the ideological square adopted by van Dijk (1998).

IV.   DATA ANALYSIS

4.1 Meaning Potential

4.1.1. Semantic Meaning

A. Modality

"Why should I be a candidate for the CHP?"

Yves Gilbert initiates his communiqué by asking a question to justify why he is a candidate for the Christian Heritage party. He asks this question using the modal verb 'Should' to express deontic modality, indicating his behavior's necessity.

"Without God, we can do nothing."

Yves Gilbert utilizes the modal verb 'can' to express epistemic modality to judge the probability of the truth of the proposition 'what is being said' that 'not possible' to do anything without God.

 "We want to be more like Jesus."

The speaker uses the semi-modal expression 'want to' to express deontic modality (more specifically volition) to show the desire to be like Jesus, who does not distinguish among his followers of every color, race, origin, or religious belief.

"In 1969, Pierre Trudeau's Omnibus Bill made abortion legally possible under certain conditions."

The adjectival 'possible' is employed to express deontic modality in order to show permission for abortion. The speaker states that Pierre Trudeau's Omnibus Bill allows abortion for women with specific restrictions. As a result of enacting this law of abortion, many Canadian babies have died.

"In the year 1900, women were finally allowed to compete in the modern day Olympic Games."

The semi-modal 'allow' is employed to show epistemic modality (specifically permission). The speaker clarifies that women had previously gotten permission to play sports. However, today they suffer from some men who consider themselves women and deny the biological reality of the two sexes.

 "Canadian politicians in most parties talk about the "rights" of women for abortion but WHO will protect the right of a child to born? We will! We must protect this child waiting to be born."

The modal verb 'will' is employed to express deontic modality (precisely intention and volition), indicating the speaker's intention to save the child's rights and answer "we will" to show his volition. Furthermore, the modal verb 'must' is used to convey deontic modality, signifying the speaker's pledge to himself and CHP to save a child's right to be borne.

Table (1): Results of Modality

No.	Types of Modality	Frequency	Percentage
1.	Deontic modality	22	52.4 %
2.	Epistemic modality	20	47.6%
	Total	42	100%

As shown in the above Table (1), the frequency of modality in the English texts indicates that the speakers use deontic modality (22) times out of (42) making (52.4%). Deontic modality is employed to highlight the CHP Party's future plans. The texts have several sentences that express the obligation, necessity, permission, intention, and volition for which the party members should strive to serve the public interest. Furthermore, the epistemic modality is used (20) times, scoring (47.6) to explain how politicians deal with some events, such as enacting laws that are not in the general public's interest but are against human rights.

B. Sentence Type

"Why should I be a candidate for the CHP?"

This type of sentence is phrased as an interrogative one (Q-word' why'+ modal verb 'should'+ subject 'I'+ main verb 'be'+ complement 'a candidate for the CHP') with the illocutionary force of a rhetorical question. The speaker asks this rhetorical question to affect the audience rather than to obtain an answer, and he answers it to put forward the reason for being a candidate for CHP. This type of rhetorical question is called Athypophora (hypophora) (Harris, 2008, p.20). He wants to catch the reader's attention, stimulated by hearing a question.

"The Christian Heritage Party of Canada is the only political party in Canada based on Christian values and guided by the wisdom and instruction of the Bible."

This type of sentence is a declarative one in its form (Subject 'The Christian Heritage Party of Canada' + main verb 'is' + complement 'the only political party in Canada based on Christian values and guided by the wisdom and instruction of the Bible') with the illocutionary force of the statement about CHP as a political party that is religion-based.

"Don't be discouraged. Remember, our Lord Jesus spoke the truth—powerfully and perfectly—and thousands and thousands listened to him…."

These types of sentences are imperatives in their forms (auxiliary verb 'do not'+ main verb 'be'+ complement 'discouraged') and (main verb 'remember' + complement 'our Lord Jesus spoke the truth…') with illocutionary force commands. The first one is negative

commands, and the speaker commands the listener not to be disheartened. The second one is affirmative, which controls people to listen to Jesus's advice.

"If they repent, wonderful!"

This type of sentence is an exclamatory sentence ending with the exclamation mark. The speaker tries to express the Bible's opinion of warning the sinful about their sins and shows intense emotions if they regret them.

"In 1994, she was assisted to her death as an icon of the euthanasia movement."

This type of sentence is a declarative one in its form (subject 'she'+ verb phrase 'was assisted'+ complement 'to her death as an icon of the euthanasia movement' with the illocutionary force of the statement. The speaker talks about the legalization of MAID, in which Canadians die out by medically aided suicide. Sue Rodriguez was the first person to experiment with euthanasia because she was detected with infection amyotrophic lateral sclerosis.

"They just don't know—or won't say—what that strange creature is!"

This type of sentence is an exclamatory sentence; it ends with the exclamation mark. The speaker shows intense surprise about the answer to the question "What is a woman?" because either they may not know the reality of a woman or they know, but they do not want to say.

Table (2): Results of Sentence Types

No.	Types of sentence	Frequency	Percentage
1.	Declaratives	93	82.3 %
2.	Interrogatives	8	7.1 %
3.	Exclamations	7	6.2 %
4.	Imperatives	5	4.4 %
	Total	113	100%

4.1.2 Pragmatic Meaning: Speech Act

"Our primary authority is God; Jesus is our captain and the Holy Spirit guides our mission."

This utterance is employed to express the representative speech act of the state. The declarative sentence type of the utterance is used as an indicating device for the representative illocution of the utterance. The speaker shows that God has power over the members of CHP. Indeed, he refers to the roles of Jesus and the Holy Spirit in directing their tasks.

"We are the only federal political party that really cares about our fellow- citizens of every colour, race, origin, or religious beliefs."

This utterance is employed to show the commissive speech act of pledging. The commissive illocution of the utterance is indexed by several illocutionary force indicating devices. These devices include the use of the present tense, declarative non-hypothetical modes, and a first-person (see Austin, 1962, pp. 55–66). The speaker points out that CHP commits himself/herself to certain safekeeping for its citizens of different origins, races, colors, and beliefs.

"…… but because most of our brothers and sisters vote guided by worldly thinking, only a small number allowed the Holy Spirit to guide their electoral choice."

This utterance is employed to show an expressive speech act of blaming. Expressive illocution of utterance is indexed by an expression such as 'worldly thinking' to convey the speaker's psychological attitude of blaming. The speaker blames Christian people who do not vote for the CHP party to support its position and help them bring a Godly perspective to Parliament.

"The Bible says, "Love your neighbour as yourself," and this we strive to do."

This utterance is used to express the directive speech act of command. The direct illocution of utterance is itemized by some appliances, such as the imperative clause 'love your…', and the speaker can feature the attributes of authority and undertaking. The speaker, in virtue of his authority over his addressee, commands him to treat others as themselves. The addressee must comply with what he has been commanded; The Bible orders people to love their neighbour as themselves. Indeed, the speaker pledges that the members of CHP will comply with the Bible's order; this is another type of speech act to express commissive.

"I became an MP for the government of God …."

This utterance is used to express a declaration speech act of nominating a candidate. The speaker states that he won the election and became a party member because he obeyed God's orders. Although many Christians vote directed by worldly benefits, only some are guided by religious values in their electoral choice. Thus, God supports the speaker in his task to be a member of CHP.

"When we see the current Prime Minister showing abject sorrow over his "blackface" pranks in a transparent grab for sympathy (not for the victim but for him, the perpetrator)…"

This utterance is employed to express the expressive speech act of criticizing. Expressive illocution of utterance is identified by using some expressions such as 'abject sorrow', 'blackface', and 'pranks'. The speaker

criticizes the current Prime Minister because, on the one hand, he has situated himself as a champ of social justice, inclusivity and diversity. On the other hand, he has more than images of him wearing black makeup. Blackface is extensively condemned as a racist caricature. Mr. Trudeau justifies his action by asking for forgiveness. "I come to reflect on that and ask for forgiveness." He tries to tamper with the masses using manipulative words and emotional shows (https://www.bbc.com/news/world-us-canada-49763805.amp).

"Yet today, some men demand a right to appropriate the status of womanhood; fantasizing themselves as women…"

The directive speech act is employed in the utterance to show an order. In the directive, the speaker intends to trigger some future manner of action on the part of the addressee. The speaker states that men ask to amend the law that defines the nature of women so that they can imagine themselves as women. They foist themselves into women's lives, such as in washrooms, Olympic Games, and shelters. Women suffer from a lack of privacy.

Table (3): Results of Speech Acts

No.	Speech Acts	Frequency	Percentage
1.	Representatives	75	62.5%
2.	Directives	19	15.8 %
3.	Expressives	12	10 %
4.	Commissives	9	7.5%
5.	Declarations	5	4.2%
	Total	120	100%

It can be inferred from the Table above that the total number of speech acts in English texts is (120). The speakers use different speech acts to achieve the aim of their communiqué. They employ a representative speech act (75) times with (62.5%) percentage. The directive acts come to be in the second grade, employed (19) times at (15.8%). The expressive acts have been used (12) times, making (10%). Furthermore, the commissive speech acts are used (9) times, scoring (7.5%). Indeed, the declaration acts are used (5) times at (4.2%). These percentages show representative acts with the highest frequency among other speech acts since the speakers try to assert or state some principles and goals of the CHP. The speakers employ directive speech acts in order to command, request, order, and ask questions to achieve their tasks and express their ideas and attitudes to the masses. Furthermore, commissive speech acts are used to promise and pledge future action, such as the speaker, as a member of the CHP, committing

themselves to certain safekeeping for its citizens of different origins, races, colors, and beliefs. They also utilize expressive speech acts to convey blaming feelings and criticize the government's actions of legislation law about women's rights to abortion. Finally, they use declaration speech acts to declare some crucial events, such as nominating a candidate for the CHP.

4.2 Poetic Potential: Foregrounding

4.2.1 Deviation

"As members of a federal political party, we have a unique opportunity and responsibility to talk about God publicly and to tell the TRUTH to our fellow-citizens."

The capitals represent all the letters of the word 'Truth' since they stand out against the norm of the text. This creative graphological deviation is used to foreground the word and emphasize its significant role in telling the truth to the masses of CHP. The speaker asserts that the members of CHP have exclusive rights to say facts about God's perspective.

"….that he had sought to delay the release of the two Michaels, along with reports of the Chinese Communist Party (CCP) interfering in the 2021 general election on his (and others') behalf."

The parentheses are used to separate essential information elements in a sentence. The speaker uses parentheses to express the graphological deviation since he wants to emphasize that MP Han Dong's resignation from the Liberal caucus has occurred because of the claim that the Canadian Security Intelligence Service (CSIS) believes Dong, who was re-voted in 2021, is a "witting affiliate" of China's election interference networks (https://www.cbc.ca/amp/1.6787960).

"It's time to declare, once again, that a woman is an adult female and allow women to be what they were created to be: one of two—and only two—sexes."

The shift occurs from the present tense into the past one to remind the readers of facts about women. This type of addressivity is employed to express grammatical deviation. However, the change of the deictic center occurs from the present, which is the time of declaration, into the past time of creation. The speaker asserts that a woman can only be seen as an adult female, one of the two genders God created.

"Without God, we can do nothing."

The speaker preposes the adverbial 'without God' before the rest of the sentence, aberrantly making them conscious of the essential role of God in their life. Furthermore, this change in syntactic form makes the

sentence more concise. This is called grammatical deviation.

"The Christian Heritage Party of Canada is the only political party in Canada based on Christian values and guided by the wisdom and instruction of the Bible."

The speaker uses one of the semantic deviation devices: personification. He describes the Bible as a human being who can be wise and who can give instruction. The speaker wants to show an interconnection between CHP, Christian principles, and Bible commands.

"…. but because most of our brothers and sisters vote guided by worldly thinking,"

The speaker uses the metaphorical expression' worldly thinking' to refer to how people think. People have in mind their benefits rather than their religious beliefs. This figure of speech (metaphor) is employed to express semantic deviation. He justifies his fear of the result of the election by blaming Christians' thinking on their interest.

"Lies are everywhere."

The speaker employs a grammatical metaphor to show semantic deviation in which the abstract entity 'lies' is described by a physical entity with the location. Telling the truth plays a crucial role at a time when lying is spreading everywhere.

"Our children need our protection and support in a confused and broken world."

The speaker uses the metaphorical expression 'broken world' to refer to the dishonest world, which accepts the application of some laws of sensitive questions, such as gender confusion, the rights of women to abortion, and the right to kill children before birth. Metonymy is employed to express semantic deviation.

Table (4): Results of Deviation

No.	Types of Deviation	Frequency	Percentage
1	Graphological Deviation	23	40.3%
2	Semantic Deviation	22	38.6%
3	Grammatical Deviation	12	21.1%
	Total	57	100%

As shown in table (4), the deviation frequency in the English texts specifies that the graphological deviation is used more frequently than the other types of deviation. The total number of deviations used is (57). The graphological deviation outnumbers other types (23) times at (40.3%) followed by the semantic deviation, which has

been used (22) times at (38.6%). In addition, a grammatical deviation has been used (12) times scoring (21.1%). The graphological deviation is employed at a very high frequency because the speaker attempts to shed light on some issues that are written in a way that deviates from the norm of the text, such as the word 'TRUTH' that is written all in capitals to emphasize the important of telling the truth to the masses of CHP. Furthermore, the grammatical deviation is used to emphasize some crucial perspectives, such as the shift of the deictic center, which occurs from the present, which is the time of the election, into the past time of salvation (a specific idea in Christian culture) and semantic deviation is utilized to highlight some aspects in the text via using tropes such as grammatical metaphor in which describes lies as physical entity can be found everywhere so that telling truth play a significant role to the CHP in supporting its situation.

4.2.2 Parallelism

"Our primary authority is God; <u>Jesus is our captain</u> and the <u>Holy Spirit guides our mission</u>."

Parallelism occurs with the repetition of the parallel structure of the clauses(S +V+ our +N). The speaker makes an obvious connection in meaning among the repeated clauses. He asserts that Jesus and the Holy Spirit guide the members of CHP. Grammatical parallelism is used to make the text more effective.

"If we allow gender confusion to progress, <u>the truth will be seen as a lie and a lie as the truth</u>."

This parallelism involves contrast known as antithesis. The speaker repeats the opposing words, 'lie' and 'truth'. He explains that the laws show gender confusion as truth while it is a lie according to religious rulings. Semantic parallelism has occurred to emphasize the danger of permitting gender confusion in society.

"<u>In 1969</u>, Pierre Trudeau's Omnibus Bill made abortion legally possible under certain conditions. <u>In 1988</u>, the Supreme Court of Canada declared all abortion laws unconstitutional."

Grammatical parallelism occurs with the repetition of the parallel structures of the sentences (prepositional phrase as adv. of time+ S +V +N). Not only are parallel structures repeated, but also parallel ideas recur. The speaker explains the process of enacting abortion laws in different periods. Abortion after the Omnibus bill that states the whole subject of abortion must not be treated as a criminal question but as a medical, personal, and social issue. Later, abortion law was legally annulled by the Supreme Court in Canada. As a result of Abortion constitutionality is the death of more than four million babies.

"<u>It's time</u> for a new Women's Liberation movement. <u>It's time</u> to declare, once again, that a woman is an adult female and allow women to be what they were created to be: one of <u>two</u>—and only <u>two</u>—sexes."

The parallel structures and the repetition of the same expressions are used to express grammatical and semantic parallelism. The repeated expressions are employed, 'It's time' to refer to the correct time for change and the emergence of a new movement to advance the reality of women. Furthermore, it is time to assert what a woman is and confirm the biological reality of a woman's body, which is one of two sexes, via repeating the number 'two'. The ideas of these two utterances are also paralleled in that they demand women's rights.

"The Bible says, "Love your neighbour as yourself"

The speaker tries to legitimize the actions of CHP and their perspective via intertextual reference to the Biblical text throughout their discourses. In addition, these references are used many times in this speech, such as in lines number (18-19 -48-49-55-56-73-74-78-79-99); each of these references is situated well within the context of the communique to obtain positive responses from the audience.

Table (5): Results of Parallelism

No.	Types of Parallelism	Frequency	Percentage
1.	Semantic Parallelism	19	54.3%
2.	Grammatical Parallelism	16	45.7%
	Total	35	100%

Considering the frequency of parallelism in English texts, grammatical parallelism is employed (19) times at (54.3%), whereas semantic parallelism is used (16) times, making (45.7%). These percentages show that grammatical parallelism has a higher frequency than semantic parallelism. Parallelism is used, whether grammatical or semantic, to create an impact of similar ideas in a sentence. The speakers employ parallelism to enhance sentence structure balance and support creating coherent and consistent content.

4.3 Identity Potential Construction

"The Christian Heritage Party of Canada is the only political party in Canada based on Christian values and guided by the wisdom and instruction of the Bible."

The speaker, as a member of CHP, polarizes positively on how the party depends on religious values.

He states that CHP is Canada's exclusive party, reflecting the beliefs and practices God orders them to do. He expresses only one-sidedness of the parties' situation in Canada and ignores the other sides.

"Five thousand men and many thousand women and children listened to him and saw the miracles of the bread and the fish being multiplied before their eyes . . . but only a few actually followed. It is the same today (Mark 8:19)."

The speaker emphasizes the negative other presentation strategy. This refers to a form of evidentiality, and authority figures can exist through claims or attitudes to give reason and legitimate political action. He disclaims the actions of Christians who do not vote for CHP since it is the only federal political party that conveys God's perspectives; just like the story of Jesus and his miracles, only a few people follow him. The speaker compares ancient events related to people's dealings with the miracles of Christ and their dealings with the same events with different personalities to show the similarity between past and present times.

"Today, MAiD [*sic.*] is offered as a solution for homelessness, poverty and mental illness."

The speaker emphasizes the negative representation of the other by mentioning that the euthanasia service was offered to people suffering from homelessness, poverty, and mental illness. It was supposed to help them to get rid of their problems instead of offering them death. The laws legislated by the government with the help of politicians are laws against humanity, such as the euthanasia law. Politicians consider this law a success because the government can save money.

"When we hear his hollow apologies for groping a young reporter, we know that our sense of right and wrong is being tampered with by manipulative words and emotional displays."

The speaker de-emphasizes other good representations by referring to the Canadian Prime Minister's apology as 'hollow' to some reporters. He has tried to influence people's feelings by manipulating words and facts. He takes responsibility for his decisions and justifies his wearing blackface by saying that, at the time, he did not know it was a sign of racism. However, now he knows the meaning of this behavior and feels sorry.

"We know we are being emotionally manipulated."

The speaker de-emphasizes our bad representation. He is trying to show that he knows the Prime Minister's intention to offer sympathy and manipulate people's feelings by saying they should not accept his excuses. The impact of blackface continues to reverberate in Canadian culture. There are no actual reactions to address the question, only providing criticism.

Table (6): Results of Ideological Square Strategies

No.	Ideological Square strategies	Frequency	Percentage
1.	Emphasize other bad presentation	22	50%
2.	Emphasize our good presentation	13	29.5%
3,	De-emphasize other good presentation	5	11.4%
4.	De-emphasize our bad presentation	4	9.1%
	Total	44	100%

It can be concluded from the table (6) that the frequency of the Ideological Square in the English texts indicates that the first strategy, "Emphasize other bad presentation" is used (22) times at (50%). Then, the second strategy, "Emphasize our good presentation" is utilized (13) times, scoring (29.5%). Furthermore, the third strategy, "De-emphasize other good presentations," is employed (5) times, making (11.4%). Indeed, the fourth strategy "De-emphasize our bad presentation" is used (4) times at (9.1%). The speakers classify the participants into (in-group) and (out-group). They present in terms of emphasizing the positive actions to those whom the speakers consider in-group (their party) by using the strategies of "Emphasize our good presentation" and "De-emphasize our bad presentation"; on the other hand, they present out-group (the other politicians) in terms of emphasizing the negative actions by using the strategies of, "Emphasize other bad presentation" and "De-emphasize other good presentations."

V.   CONCLUSION

Based on the results of data analysis conducted on the three dimensions, meaning potential, poetic potential, and identity potential construction, specific points of significance have come to light. They are tackled in detail throughout the following sections:

5.1 Meaning Potential

1. The critical aspect of semantic perspective, an increasingly important area in semantic theory, is modality:

A. Deontic modality is employed to highlight the party's future plans. English texts have several sentences that express obligation, necessity, permission, intention,

and volition for which the party members should strive to serve the public interest.

B. The epistemic modality is used to explain how English politicians deal with some events, such as enacting laws that are not in the general public's interest but are against human rights.

C. The English-speaking party employs the deontic modality more frequently than the epistemic one since they try to persuade the masses by committing themselves to implement the promises and demands the general public needs.

2. The second important area of the semantic level is sentence types:

CHP uses declaratives rather than other types of sentences since the speakers attempt to assert or report some facts about their party. They want to permit some information about the party, such as its values, ideologies, and plans.

3. At the pragmatic level, representative speech acts are the most frequently prevailing types in English discourses. This type of speech act is used to assert or state some plans and goals of parties.

5.2 Poetic Potential

Foregrounding can be realized by linguistic deviation and parallelism:

A. The speakers utilize graphological deviation more frequently than the other types of deviation to shed light on these ideas that are written in a way that deviates from the norm of the text, such as capitalization and punctuation, forming some differences in the reader's comprehension.

B. CHP employs parallelism, whether grammatical or semantic, to create an impact of similar ideas in a sentence. The speakers use parallelism to enhance sentence structure balance and support creating coherent and consistent content.

C. The result expresses a more prominent effect of religious culture on the verbal communication of politicians in English texts. Politicians use intertextual references to the Biblical texts throughout their texts to legitimize their actions and perspectives.

5.3 Identity Potential Construction

English politicians try to emphasize the positive actions to those whom the speakers consider in-group (their party) by using the strategies of "emphasize our good presentation" and "de-emphasize our bad presentation"; on the other hand, they present out-group (the other politicians) in terms of emphasizing the negative actions by using the strategies of, "emphasize other bad presentation" and "de-emphasize other good presentations". They employ these strategies to address a particular audience and

establish alignment. Indeed, the speakers try to construct well-defined identities.

Further, it can be said that religious culture has a more prominent effect on the verbal communication of politicians in English texts. Politicians use intertextual references to the Biblical texts throughout their texts to legitimize their actions and perspectives. The purpose of using intertextualities, such as religious source (The Bible) through texts, is to add meanings to the intended meaning and to utilize an authoritative source as background and support. This conclusion answers the first question.

In response to question 2, the most critical dimension of linguaculture is the poetic potential dimension since the speakers try to create a kind of parallelism in ideas between their speeches and the religious source, which is represented by citing examples from the Holy Bible, to express their views, as well as trying to convince the masses of their agenda.

Finally, the answer to question 3, the function of linguacultural dimensions in English data, is to express the interference between political language and religious culture. Over and above, these dimensions can explain the characteristics of the discourse of religious party.

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Good Ol' Boys and Beer: A Moral Framework for Understanding Republican Values in Country Music

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Abstract— *The narrative discourse of country music from 2016 to 2021 constructs a worldview clinging onto a nostalgic sense of community and moral values despite a world torn asunder by Covid 19, politics, race, gender, and religion. Country music during these tumultuous times offers listeners a moral community and a sense of unchanging place and shared meaning. In this article. I examine the construction of moral communities in contemporary country music by unpacking the structure of small-town values and sensibilities, including the vestigial Puritan religious attachments to the Judeo-Christian bible and loyal attachments to a poetic sense of place and community. I argue that a close narrative analysis of Top Billboard Country Music's lyrics reveals how these hometown values are framed to construct a world of collective effervescence.*

Keywords— *Country Music, American Values, American Life, American Families, Small town America, Christianity, American Politics, Rural America, American Polarization.*

I. INTRODUCTION

I am a closet country music listener. Let me explain. I live in Southern California in a progressive liberal neighborhood where any mention of attending church, praying, or maintaining any relationship with former President Trump supporters immediately raises arched brows and accusations of treason. This political divide mirrors what is happening in the rest of America. America is deeply divided, and I proffer that this polarization can be seen in those who like Country Music and those who don't.

I was first introduced to Country Music while getting my Ph.D. in 2015, when my friend Katie invited me to an outdoor barn barbeque that she and her family held every year for family and friends in a rural area outside of Indiana, Pennsylvania. All of Katie's family and friends are white hard-working Republicans earning less than $30,000 and quite boastful of their children who serve in the military and are proud of their country. Katie's genuine kindness and generosity made me feel like a welcomed friend, but when the beer started flowing and everyone began singing along to cousin Jimmy D. belting out: "One two three," and something about "red solo cups" and "tailgates" and "testicles," I realized I was far from Los Angeles. As the

songs rolled out one by one, I noticed that I had not heard of any of the songs on the playlist and had no cultural reference to the songs. I've done a USC Football tailgate party in college, but I knew nothing about big, red jacked-up trucks, parking lot parties, and small-town throwdowns. I was an outsider without the cultural currency to understand and appreciate the cultural symbols of dirt roads, pick-up trucks, and disposable red solo cups brimming with beer. Since I prefer a four-lane freeway, an SUV, and a glass of Pinot Noir, the country imagery was foreign to me. I realized that the imagery within the lyrics provided a road map into the exploration of another American way of being, another reality, another political perspective, and morality.

According to social-psychologist Jonathan Haidt, we can understand how a community of people think about what is right and wrong by teasing out the moral factors on which people base their judgment. Referred to as "Moral Foundations Theory," Haidt (2012) asserts that liberals determine right and wrong based on two moral foundations he terms "Harm/Care" and "Fairness/Reciprocity." Interestingly, Katie considers me a "bleeding heart liberal" from "Hollyweird," who wants to lock away her guns and take away her hunting pastime. She jokes that I care more

about protecting immigrant rights than over-worked, underpaid, white Americans struggling to put food on the table. I suppose there might be some truth to this. Based on Haidt's theory, Katie, a "conservative," considers five moral dimensions, including the ones previously mentioned.

To discern right from wrong, Katie considers "Ingroup/Loyalty," Authority/Respect," and Purity/Sanctity." Under this moral platform, Katie's family and friends have a closer-knit community, are more likely to join the military, be loyal to their country, and show respect for America and all its traditional cultural symbols. If we unpack this a little further, many liberals live in heterogenous communities that are often more cosmopolitan, with different racial and ethnic groups occupying broader urban spaces. In these settings, it is difficult to establish a communal value system and a common core of musical taste and listening habits. On my street alone, there are Persians, Japanese, Chinese, African-Americans, Israelis, Italians, Brazilians, and Indians—whose musical tastes and cultural symbols run the gamut of global experience.

Yet, while I can identify their ethnicities from brief conversations, I couldn't tell you the names of many families who live on my street. I mostly see them as they swish by in their Teslas or BMWs before disappearing into their McMansions. As our local public school is a grounding center for community relationships, school choice is as diverse as the demographic makeup on my street, with 12 different schools represented. On the other hand, many conservative communities are more homogenous and tight-knit and can more easily develop collective solidarity through common communal spaces and shared social codes and values. In these communities, cultural symbols of "church," "God," and "old town friends" create a common lived experience of shared meaning. Children in rural America attend the same local school; families attend one of the local churches. People know each other, mow their own lawns, do their own shopping, and cook their own food. Country Music speaks to this other community with its cultural cache of shared values. Émile Durkheim (1912) refers to this as a moral community of intimate connections, shared beliefs, and simpler ways of being—a place called home.

The divide between the urban/rural, rich/poor, liberal/conservative world is growing and although Katie is right, and I am a self-proclaimed progressive "bleeding heart liberal," I love Country Music and, more importantly, my friends from rural America who introduced me to it. While I live in a concretized urban American landscape, I love the idea of the freedom one gets from being out on a

dirt road heading nowhere in particular; I love the thought of just "sitting here, drinking beer, talking God, amen" (Rice, 2021: track 15). So, why not pour a shot of whiskey or two and hum along?

Because of Covid, I've gone nowhere but around the mountain, again and again, trying to make sense of a nonsensical world suffocating in a mask as I've done so. Country Music offers me an open dirt road to chase these iconic open spaces in order to simply *breathe.* As a staunch defender of indigenous rights, I have begun to wonder if inhabitants of rural small towns should share the same rights to exist as other native peoples, even if I disagree with their moral values. I don't agree with polygamy, but its practice has enabled some indigenous tribes in Tanzania and other parts of Africa to maintain their traditional territorial lands. I don't agree with reproductive rights regulations, but I respect the beliefs in those countries I've visited that don't share my pro-choice values. I don't own a gun, but I respect my friends who enjoy hunting and clay pigeon shooting now and again. Like many country music singers, I believe in a woman's right to choose and gun regulation, and I respect all races and religions. Yet, country music is considered white trash, hillbilly, and redneck backward in some necks of the American woods. To some, country music is "just one more example, along with Ku Kluxism, Prohibition, sharecropping, racial violence, and religious bigotry, of the South's retarded and degenerate culture" (Malone, 1985: p. 14). While most country listeners are more likely to live in red states than blue ones, not all country music listeners are white trash, redneck, bigoted racists, and other interchangeable epithets often used to describe them. As Luke Combs and Billy Strings (2021) poignantly sing: "Sometimes it seems that our convictions/Side of the fence that we stand on/ Makes us all too damn different to get along." Yet, "we need to find a way across the great divide." I agree. In this essay, I proffer an alternative way to break down the empathetic walls of this great divide by providing a moral framework for understanding country music. In these songs, I examine the cultural symbols and metaphors to examine what Arlie Russel Hochschild (2016) refers to as the "deep story" of living and being in rural conservative America —a glimpse of a moral community of intimate connections, shared beliefs, and simpler ways of being—a place called home.

II.   LITERATURE REVIEW

Country music derives its origins from the early twentieth century, primarily Southern and White rural working-class music influenced by traditions of the American West-rugged-cowboy experience, whose tropes include nostalgia for a rural way of life (Neal, 2013: p. xxi). On this socially

conservative frontier, personal relationships with family, friends, God, and country are central themes (Mallone & Neal, 2010). Fortune and luck are often displaced by hard luck and hard times—the narrative antidote is a shot of whiskey chased down with a sixer. The commercial foundation of Country Music is in Nashville, which contributes to Southern stereotypes and audience demographics:

> Country music is populist music, plain and simple. And it's not just white music, Southern music, rural music, or hillbilly music. It's every day driving to work, drinking a beer after work with friends, dancing on the weekend kind of music. Forget red states vs. blue states kind of music: Good country music -- as ever -- is just about real life and how it applies to daily life. (Flippo, 2004: n.p.)

Country Music's narrative confessional style has clear-cut splices of life plot lines and relatable characters appealing to the pathos of its listeners. (Flippo, 2004; Van Dijck, 2006; Van Sickel, 2005). Most country storytelling is "set against a relatively simple musical background, [and] most songs tell a complete story, with considerable detail, from start to finish" (Ryan, Calhoun, & Wentworth: p. 26). These everyday stories transmit traditional Southern values and ideology and are not neutral but construct ideologies portending to be value-free categories.

The verisimilitude of real-life experiences contributes to the narrative structure of exposition, conflict, and resolution. Weaved within the narratives are often organic rural images of backwoods and pickup trucks, which illicit scorn as unsophisticated old-time or hillbilly tunes (Hanson, 2005). The images, tropes, and symbols reflect a "southern working-class culture, changing as that society has changed, but it is, at the same time, a dynamic element of American popular culture" (Wilson, 2008: p. 48). Embedded in the lyrics is a cultural storehouse of Southern tradition, cultural practices, spiritual understanding, and personal histories. The lyrical texts themselves are rhetorical discourses offering models for personal ways of living and being in the world—"for managing the meaning of ongoing everyday social struggles" (Matula, 2007 :p. 22). For the most part, the country music audience *embraces* both the good and the bad about *"*the music's—and their own—cultural identity and meaning, as a way of discovering and asserting what is valuable and good about their lives and their communities" (Fox, 2004: p. 52.)

After surveying 200 song lyrics during America's turbulent political transition between 2016 to 2021, I argue that while there is a construction of political ideologies throughout the music, it is subtle. Sometimes, however, it is forceful and contentious, going straight to the heart of the matter, as witnessed when Natalie Maines from the Dixie Chicks (now, Chicks) spoke out against former President George W. Bush sharing that she was embarrassed that he was from her home state of Texas. As one of the first groups to experience *cancel culture,* the Chicks reemerged in 2020 with their album *Gaslighter* and the song "March, March." In this song, the Chicks comment on the "Underpaid teacher policin' the hallways, and a world of alternative facts where "Lies are truth and truth is fiction" (Maguire, Maines, Strayer, et al., 2020: track 6). Similar to the Chicks, the 2020 release of Eric Church's urgent "Stick That in Your Country Song," which was written by Jeffrey Steel and Davish Naiash before Covid and the George Floyd murder, highlights an imploding America at every social level with "factories empty," injured and "blind" veterans "coming back from war," and "underpaid" and "overworked" teachers who have to deal with students "climbing off the walls"(track 5). Not a pretty picture of America. These songs tend to arouse anger and division, which is why they exist— but are few and far between; certainly, it is not easy listening music when the objective is to escape the madness, not engage in it. Nonpolitical issues are easier to listen to, smoother to swallow, and more relatable to an audience trying to find solace amidst the chaos. Maren Morris concludes in her 2021 Country Music Award song of the year: "When the bones are good, the rest don't matter" (Morris, Robbins & Veltz, 2019: track 12).

At the same time, conservative Christian values pervade Country Music lyrics *and* influence political beliefs. In Tim McGraw and Tyler Hubbard's 2021 song "Undivided," they reimagine a world where black merges into white in a fuzzy blur of lyrics that tries to gloss over years of institutionalized racism and white supremacist beliefs. Suppose we keep the elephant locked in the closet. In that case, most country songs contrive a simple hometown right/wrong ideology, which captures the ordinary and natural rhythms of everyday God-fearing people. These values construct moral communities that share similar religious beliefs, heteronormative families, plain living, and individual constitutional rights, including the right to bear arms. The conservative rhetoric in Country Music has a white Christian Fundamentalist sensibility that has remained static in a changing world (Mann, 2008; Lewis, 1993). Drawing on a solid Southern agricultural tradition, men depicted in country songs still hold onto masculine attributes, drive tractors, hang out at the bar, drink beers, and get mud on their hands and dirt on their boots. Gender norms tend to cast women in traditionally conservative roles or, in some instances, rage against them (Click & Kramer, 2007; Newlyn, 2004; Wilson, 2000). For the most part, gender, racial, urban, and rural divisions are not spoken about but hidden in the discourse of an America that is still

trying to define itself and heal its wounds. Luke Combs and Bluegrass musician Billy Strings (2021)articulate an America on the precipice of "falling apart" if "we can't reach the other side." In their single "The Great Divide," they depict a world where people are "striking matches on the TV," "setting fires on our phones," and "Bearing crosses we believe in dying on" yet, urgently admonishing us to find a bridge of understanding.

> It's   as   deep   as   it   is   wide
> We're   about   to   fall   apart   now
> If   we   can't   reach   the   other   side
> We gotta find a way across the great divide
> The great divide (Combs & Strings, 2021)

In all these songs from 2016-2021, some of which I will explore herein, we witness a form of meaning-making where objects of knowledge are constructed and disseminated for audience consumption. Foucault (1984) refers to this as the "archaeology of knowledge," which establishes a "general politics" of what is true (p. 73). For Foucault, there is no neutral knowledge, as all knowledge carries power. The narrative rhetoric fashions "the sorts of assumptions songwriters, singers, and listeners will make and the standards they will use to distinguish between truth and falsehood" (Grossman, 2002: p. 86). What is real and the perceptions of reality often differ depending on the socio-cultural, racial, and geographic positioning. In the following analysis, I will examine the shared meaning and values within Country Music's moral communities.

2.1 Narrative Framework

This analysis foregrounds itself in narrative theory as a framework for understanding and exposing meaning and values (Cohen, 1998; Sillars and Gronbeck, 2001). Most of the country music in this research follows an Aristotelean plot structure with a clear beginning, middle, and end. Characters have goals and desires, where obstacles are placed in the path of fulfillment—the conflict. Personal stories are embedded in the lyrics and help to organize the experience and feelings of listeners. Music, lyrics, and literature are part of culture and "shape knowledge and values, maintain social order, and influence action" (Cohen, 1988, p. 88). Narratives teach individuals how to collectively fit into a particular culture and push back against it. The musical narrative constructs messages/themes that can influence our perceptions of the past, present and future, creating stories, myths, and ideologies to live by (Sillars & Gronbeck, 2001).

In most cases, the lyrical narrative hangs together with a logical resolution Popular lyrical narratives create a co-authorship in which the listener desires the same outcome as the narrator (Griffin, 2006: p. 344). If the outcome is thwarted, the audience is led to feel the same sense of loss. If the outcome is realized, the audience is expected to share

in the emotional success, reinforcing a particular ideology and a roadmap for daily living (Brummett, 1999). Stories provide communicative associations and cathartic connections where "average people can put into perspective the problems of the world. Narratives also may produce identification, which in many cases leads to persuasion" (Rowland, 1987: p. 268). Each cultural production is a historical artifact that carries implicit socio-cultural values embedded within the discourse. As Sillars and Gronbeck (2001) suggest, "culture is reflected in or influenced by the content and form of the story" (p. 212).

Different media discourses narrate stories in different ways. This is undoubtedly true for Country Music, as the choruses generally repeat the thematic impression throughout the text and play an essential role in reinforcing the overall message. The repetition of a catchy musical and lyrical motif persuades consumers to buy into the psychological and ideological ramifications of the message (Huisman, Murphet, & Dunn, 2005). Narratives within musical lyrics often become part of the sociocultural fabric, providing a historical understanding of the time period and worldviews held at a certain point in time (Purnell, 2002; Grossman, 2002).

III.   METHODOLOGY

In this study of the top 50 Billboard country music songs from 2016 to 2021, I adopt a qualitative framework using *Atlas TI* to identify some basic rhetorical frames within the music. After the frames were identified, I coded the lyrics for analysis to find repeated patterns, which enabled me to unpack and identify specific small-town values and sensibilities. Within this identification process, I was able "to step back from the details of a particular artifact to take a broader view of it and to draw some conclusions about what it suggests concerning its rhetorical influence (Foss, 2004: p. 8.) In the discovery process, I identify the following frames to code:

- Heartland and Puritan values of strong religious attachments to God.
- Female Mother Angel.
- Doing Good in a Common Ground.
- A Sense of Place: Beer, Blue Jeans, and Bonfires.

In this process, I discovered that Country Music captures and fashions rural town ideology perhaps more than any other contemporary media discourse by preserving a nostalgia for a shared understanding of place and a simple way of being in the world.

Because Country Singers speak *to* and often *for* their country listeners, an interlocking interdisciplinary analysis ensued to examine how moral communities are constructed and values promoted (Klumpp & Hollihan, 1989; Turner,

1987; Fairclough, 1992). Country music discourses intersect with a "larger social context in which it is produced and consumed," and the values are "thus socially embedded" (Lindekilde, 2014: p. 204). The values within the song lyrics are articulated and rearticulated across different geographies and create moral communities of meaning and shared values (Lindekilde, 2014; Snow & Beford, 2014). In most cases, the musical orchestration of twanging steel guitars, Chicken Pickin' tonalities, and chromatic movements add to the tonality and narrative tension. The musicality adds to the song's overall meaning and plays an integral role in shaping the message (Stewart, Smith, & Denton, 2007). However, this research will focus mainly on the narratives within the lyrics and the fashioning of shared ideologies and values.

IV. HEARTLAND VALUES

As neoliberal policies and ideologies begin to seep into every nook and cranny of the American landscape, we have witnessed a growing fear that rural communities and the mom-and-pop businesses that support them will be absorbed into a globalized monoculture of mores, values, and economic models. Rural communities fear that they are under siege by the alternative lifestyles and loose underpinnings that have many Americans worshipping in the aisles of Walmart instead of their neighborhood parish. The result is downright outrage that the traditional socio-cultural fabric of the "moral communities" in which people live is "being fundamentally fractured" and swept away by a Tsunami of competing values (Wuthnow, 2018: p. 6). Within the lyrical narratives of Country Music, the heartland values of America are revived in an imagined sense of community where people "uphold the local ways of being that govern their expectations about ordinary life and support their feelings of being at home and doing the right things" (Wuthnow, 2018: p. 4).

To better grasp the shared values within these communities, it is essential to understand the often explicit expression of God and submission to Christian biblical values within daily life. Many of the lyrics share strong fundamentalist beliefs that are "deeply embedded in country music" with lyrical repetition of motifs of "God," "devil," "church," "suffering," and "redemption" (Cusic, 2008: p. 165). Many of these songs adhere to a conventional three-verse and interwoven chorus structure—the chorus emphasizing a Christian moral.

> A first verse sets the scene, a second verse expands or extends the narrative, and a third verse offers a reinterpretation of the narrative or a transformation of its basic message. In this model, the convention of the third-verse transformation provides the content for exactly the sort of religious message we

would expect to find in a country song: one in which emotional or spiritual connections, often combined with an element of sacrifice, provide for an individual change of state or identity. (Grossman, 2002: p. 89)

Perhaps, the most powerful song of the last six years that embraces both the musical narrative structure of a three-verse chorus structure is Blake Shelton's 2019 hit "God's Country," written by Devin Dawson, Jordan Schmidt, and Hardy. "God's Country" creates a desolate religious space of perseverance. Painted on this "one church town desolate landscape, "gold dirt roads" lead to "a whole lot of nothing," and people pray for rain" to replenish the grain and get "a little bit of money" (Dawson, Schmidt & Hardy, 2019: track 1). Foreboding religious imagery in the chorus of "Gettin' baptized in holy water and 'shine" and being "saved by the sound of the been found" invokes images of a hometown Southern baptism that washes away the sin while "Dixie" whistles "in the wind" with enough force to send the Devil "down to Georgia" (Dawson, Schmidt & Hardy, 2019: track 1). Christian concepts of everything on earth belonging to God and the narrator's acknowledgment that he is an instrument of a higher power that subordinates his will to that of God are articulated. God's country is no paradise. The song captures the Old Testament beliefs, in which Adam and Eve were banished from the Garden of Eden for man's disobedience to God. Because of this original sin, humanity must suffer life's trials and tribulations; man must now work hard to "till the ground from whence he was taken"; women must suffer in childbirth, and both sexes must endure a life of hardship (King James, 2008: 3:24). In God's country, forbearance and perseverance are valuable attributes for living a good life.

Tim McGraw's 2016 song, "Humble and Kind," written by Lori McKenna, expresses some of the prescriptive scriptures from the Old and New Testament—those that provide behavioral roadmaps on how to live a God-centered life. *Micah 6:8* lays out the Lord's requisites on "what is good" behavior, writing: "The LORD require of you but to do justice, and to love kindness, and to walk humbly with your God" (King James, 2008). This message on what constitutes good behavior is taken up several times in the bible, offering morally authoritative guidelines on how people should be in the world. Colossians 3:12-13 explicitly details a list of Christian attributes, including "compassionate hearts, kindness, humility, meekness, and patienc[e]" (King James, 2008). These values are secularized in McKenna's lyrics, in which the speaker /father advises his child by summarizing some of the 10 Commandments on moral behavior and repeating the key verse: "Always stay humble and kind." The song combines Commandments Three and Five going to "church" and

listening to his "mother," then adds Commandments Eight and Nine with the imperative that the child, "Don't steal, don't cheat, and don't lie." Other admonishments include avoiding being too "proud," "expecting a "free ride,"" holding "a grudge," and discerning the difference between sex and love—"between sleeping with someone/And sleeping with someone you love" (McKenna, 2016). These strong Judeo/Christian values transmitted with a local folksy authority resound in the music appealing to the moral community of its listeners.

4.1 Female Mother Angel

Thematic religious connections between God and the angelic self-sacrificing mother/woman are also quite prevalent in country music. In"God, Your Mama, and Me," (2016) songwriters Josh Kear, Hillary Lindsey, and Gordie Sampson construct an abiding holy trinity, which the Florida Georgia Line and the Backstreet Boys bring to fruition. In this "choir calling" "hallelujah" tribute, "church doors open wide." The speaker unconditionally describes his agape love to his partner, claiming, "No one's ever gonna love you more than God, your mama, and me" (Kear, Lindsey, & Sampson, 2016: track 11). The speaker's unconditional love is an infinite rising well where "angels" sing and the love overflows towards her, "praying with you every mile down any dead end road" (Kear, Lindsey, & Sampson, 2016: track 11). The outpouring of emotion is similar to the language in Thessalonians 3:12 "The Lord make you to increase and abound in love" (King James, 2008). The speaker urgently admonishes his partner to believe in the quality of love repeating, "You better believe it, you better believe it." The speaker triangulates unconditional love attributing it to the speaker, God, and his mother—his love is spiritually omnipotent and able to be part of "wherever" his "baby" goes.

Kane Brown's "Worship You," written by Brown, Izquierdo, McGinn, and Vojtesak (2020), continues on this thematic comparison between the burning love for a female/mother angel and a Christian God. Brown compares his "divine" love, presumably his wife Katelyn Jae, who appears in the video, to a "higher power." Describing his feeling as if he has "seen the light" and their sexual relationship being like "heaven," he repents for elevating his female love over that of his feelings for God (Brown, Izuierdo, McGinn, & Votjesak, 2020: track 3). After all, he is a "God-fearing Christian man;" although, he has admittedly broken the First Commandment: "Thou shalt have no other gods before me" (King James, 2008: Exodus, 20:3). Brown even goes as far as to concede that if she "were a religion, then damn I don't know what I do" and sin against God and worship her—violating Commandments One through Three. He will have to genuflect "praise" her and worship at the church of her body "night and day."

Although Brown realizes she is not Jesus and cannot "walk on water" or "turn it into wine," his mortal love is his new miraculous "hallelujah" religion (Brown, Izuierdo, McGinn, & Votjesak, 2020: track 3).

4.2 Doing Good on Common Ground

The secularization of Christian values is further demonstrated in the do-gooder, can't we just get along? songs, which became popular during the troublesome four years of Trump's divisive administration—a time laden with social unrest from almost every sector of the American population. From 2016 to 2020, more than 468 protests took place across the streets of America in which people protested *en masse* for women's rights, indigenous rights, immigrant rights, environmental rights, and Black rights (to name a few). Country Music responded to the political atmosphere by playing on the climate of a divided country in need of much healing. Songs such as Kane Brown's (2019) "Worldwide Beautiful," Luke Bryan's (2019) "Most People are Good," Kenny Chesney's 2018 top Billboard Song "Get along," Tim McGraw and Tyler Hubbard's 2021 song "Undivided" all reveal a world grappling to find what Chesney refers to as "the common ground," where a divisive America can get along (Casey, 2018). Listeners are called to heed a secular rewording of Romans 12:18: "If possible, so far as it depends on you, live peaceably with all" (King James, 2008).

In a country deeply conflicted over race, culture, and politics, Kane Brown sings out against the institutional racism and socio-economic inequity in America with his song, "Worldwide Beautiful," co-written by Shy Carter, Ryan Hurd, and Jordan Schmidt (2020) and recorded before the June 4, 2020 killing of George Floyd. A historical trajectory informs Brown's lyrics of black lives cut short at the hands of American policemen—a long list of fallen black people including Eric Garner, Michael Brown, Tamir Rice, Walter Scott, Alton Sterling, Philando Castile, Stephon Clark, a list that seems to grow every day in America. Like other country singers trying to bridge the socio-political racial divide, Brown sings that whether churches are "white" or "black," death is the great equalizer as all bodies end up in the "same hearses" and "in the ground, six under" unable to "fight with each other." (Brown, Carter, Hurd & Schmidt, 2020). Calling on scriptures from both the Old and New Testament of "One love, one God, one family," Kane calls on his audience to envision a "worldwide" multicolored "beautiful" world. Kane symbolically repeats 12 apostolic times, "Thank God." The 12 "Thank God" phrases carry with them a figurative allusion to a religious and magical perfection and cosmic order that Brown asserts can be realized by surpassing boundaries and reaching out "hands" to "every shade, every heart" to come together in a Bob Marley*eqsue*

"One love, one God, one family" (Brown, Carter, Hurd & Schmidt, 2020). Although prosaic, the one family, one religion platitude is meant to quell America's growing socio-racial and emotional unease. As a black artist and one of the few black men in Country Music, Kane steps into a position of a local storyteller and moral authority. His music serves as a vehicle for spreading do-good beatitudes and mapping a shared cultural chart of the social order where unaccustomed events are positioned in recognizable symbolic frames and meaningful narratives. Brown's musical video "Worldwide Beautiful" won the 2021 American Country Music video of the Year award, and his lyrical discourses consistently top the Billboard Charts.

Luke Bryan's (2017) "Most People are Good," written by David Frasier, Ed Hill, and Josh Kear, provides another example of how Country Music delivers an image of a sociocultural order endowed with positive moral meaning. In this song, Bryan strategizes a way for people to be good by adopting some essential beliefs. Employing first-person anaphoric "I believe" phrases, Bryan professes his belief that children should maintain their innocence by turning "off the screen, climbing "trees," and getting dirty (Frasier, Hill, Kear, 2017: track 4). He similarly cautions adults to avoid "the nightly news," which can precipitate a loss of faith in mankind. To maintain this nostalgic innocent lifestyle reminiscent of the Garden of Eden, people need to "forgive," "make amends," and work hard "for what you got" (Frasier, Hill, Kear, 2017: track 4). In an acknowledgment of accepting human love between sexes, Bryant concedes to the LGBTQ community "you love who you love" and "Ain't nothing you should ever be ashamed of" (Frasier, Hill, Kear, 2017: track 4). Underneath the political, racial, ethnic veneers, "most people are good." The declaration reinforces the community norm to expect the best from its members. It encourages loyalty to this ideal of goodness where each member should expect the best intentions from each other. Whether it is a sense of fabricated polite tolerance or not, American hometowns are one of the last vestiges of personal communities and "continues to have a greater part than any other in shaping public sentiment giving character to American culture" (Wuthow, 2018: p. 5). Bryan's song vocalizes the conditions for members of society to recover their humanity and connection to each other.

Tim McGraw and Tyler Hubbard (from the *Georgia Florida Line* (2021) take another turn to refashion historical binaries between good and evil, us and them, white and black in their feel-good blur it-all together song, "Undivided" written by Hubbard and Chris Looke during Covid lockdown. After witnessing the January 6, 2021, deadly assault on the US Capitol, where 140 people were injured, and six people died, Hubbard sent the song to McGraw to record. Corey Chowder and Byron Gallimore co-produced the track, which calls for the country to come together in unity despite deep-seated political differences. McGraw and Hubbard performed "Undivided" at the inauguration ceremony of 46th US President Joe Bide. In its straightforward narrative, three verse and chorus structure, McGraw and Hubbard call on people to accept and be friends to the awkward Billys in the world who "don't fit in" to the societal norm. They also challenge commonly held either/or Christian fallacies that if you don't "go to church or you gonna go to hell," and if you don't work, "you gonna go to jail" (McGraw & Hubbard, 2020: track 17). They question why the "all white or all black" mentality and then allude to Mary T. Lathrap's (1895) poem "Judge Softly": "And when we gon' learn to try on someone's shoes sometimes? (That's right) When we gon' start to see from someone   else's   eyes?"

Further sentiments explore man's equality in the eyes of God and urge the importance of looking up instead of at the exhaustive political differences between the "left" and "right. The chorus then repeats its hokey call to action to throw out the "hate," "love somebody," so that the "Good Lord" can "reunite us," until America is "Undivided" (McGraw & Hubbard, 2020: track 17). Like the other songs in this section, we witness a moralizing discourse whose didactic purpose is to construct a moral universe.

4.3 A Sense of Place: Beer, Blue Jeans, and Bonfires

Country music inhabits a sense of place—each song produces, performs, and shares this sense of place with its listeners. A song like *Florida Georgia Line's* "Long Live" (2021) invites listeners to collectively engage in its experiences, thereby co-creating and co-inhabiting a shared hometown sense of place (Hauge, 2007; Manzo, 2005; Morgan, 2010; Seamon, 2015; Twigger-Ross & Uzzell, 1996). "Long Live" engages listeners to co-experience what Edward Relph (1976) refers to as an authentic sense of inside attachment. The song invites its listeners to "circle up" in their "pick-up trucks" on a "Friday night" with some "cold cans" and "Dixie cups" (Kelley, Crowder, Garcia, Miller & Hubbard, 2020: track 1). Paying homage to an old-school "Haggard and Hank" lifestyle of "small towners, sunup to sundowners," *Florida Georgia Line* celebrates its "old dirt roads with no name" and "them country girls, long legs, and cut up jeans" (Kelley, Crowder, Garcia, Miller & Hubbard, 2020: track 1). In this world, we witness symbols of "hard-working" blue-collar place attachment with familiar gathering spaces like the "Walmart parking lot," which transforms into a "midnight party spot" (Kelley, Crowder, Garcia, Miller & Hubbard, 2020: track 1). Here, emotional bonds are played out in a shared sense of familiarity and traditional leisure pastime (Manzo, 2003; Lewicka, 2011; Relph, 1976; Tuan, 1974, 1977). *Florida*

Georgia Line salutes a mutual lifestyle of ritual performance of what they've been "doing" and what they've "always done." Whether those of us who listen to country music hang out at our local *Walmart* for a good time is irrelevant; as, nonetheless, we are collectively called on to participate in a constructed camaraderie of "longneck bottles and wide-open throttles and old dirt roads with no name" and a nostalgic reflection for "them glory days" (Kelley, Crowder, Garcia, Miller & Hubbard, 2020: track 1).

Humanistic geographers Buttimer (1980), Tuan (1974, 1977), Relph (1976), and Seamon (1980) refer to the interrelationship between geographical space and experience as "lifeworlds." In this *country-lifeworld*, morals, opinions, attitudes, values, and religious beliefs are deeply entwined with the geographical rural scape and experiences of its inhabitants. The evocation of a sense of place and the performance of the rituals, relationships, gatherings, and practices that transpire within the place create loci of meaning and shared commitment (Relph, 1976; Tuan, 1977). The song becomes the constructive conduit to place-making.

This sense of place-making can be seen in Thomas Rhett's (2021) "What's Your Country Song?" in which community flows down the Chattahoochee River through Georgia, Alabama and Florida, but can also roll down any two-lane highway. Rhett creates a dynamic presence of rural place in America and questions:

> Did you grow up on a tractor? Did your daddy let you drive? Are you whiskey-bent and hell bound Even though your mama tried? Did you cruise down a backroad? With your Dixieland delight? Are you on the Chattahoochee? On a barefoot blue jean night? (Rhett, Gorley, Frasure, Welling, & Akins, 2021: track 3).

The referential arrangement of things—tractors, whiskey, backroads, and blue jeans—all intricately intertwines to bring the place into fruition. This recognizable framework of relatable things offers meaning and possibilities of "what is" and "what could be." Rhett sings that although life ain't easy, "everybody been through a little hell" (Rhett, Gorley, Frasure, Welling, & Akins, 2021: track 3). The inclusivity of "everybody" in a shared experience of having a "small town anthem" and some "story to tell" conceives a shared paradoxical encounter with both the "Halleluiah" and the "hell." The duality of human existence is brought into being. As pilgrims "rolling down a two-lane highway," we are asked to rhetorically question who we are, where we've been, and where we are going.

Figuratively and literally, country music is grounded in the topographical features of place. While the narrative is a crucial feature of every country song, the rural setting shapes the storyline. Songs like Luke Bryan's 2016 "Huntin,' Fishin,' & Lovin' Every Day," Dierks Bentley's 2019 single "Living," and Luke Combs' 2020 "Better Together" reaffirm simple country values that derive from the connection to its topography. Informed by the topography, these songs generate ways of being and living in the world. Bryan's music "Huntin' Fishin'" constructs a place-base imagination of chucking the workday grind and making a living from the earth. All we need to do "Y'all." is "close them eyes" and go "there in our minds" and imagine we are" huntin', fishin', and lovin' every day" (Bryan, Davidson, Atkins, & Hayslip, 2016: track 12). Bryan challenges the contemporary 9-5 existence that has separated humanity from simple sustainable livelihoods. He creates a counternarrative to the 9-5 subservient work script most Americans are expected to play. Bryan prays that if he "could make a living' walkin' in the woods" or "make a nickel off a turning 'em bass," he'd be "loving every day" and "getting red dirt rich and Flint River pay" (Bryan, Davidson, Atkins, & Hayslip, 2016: track 12). He communicates a rural subjectivity, articulating a longing for a simpler way of life rooted in hunting and fishing—a "prayer that a country boy prays." The rural descriptors of "farm pond buss," "sounds of gravel," "climbs in a tree," and "knee deep in the Muckalee" establish a romantic place that is special and different from other concrete urban segments of American society (Bryan, Davidson, Atkins, & Hayslip, 2016: track 12). Bryan goes so far as to sing "Thank God He made me this way" instead of the Cosmopolitan man with different desires, hopes, and dreams (Bryan, Davidson, Atkins, & Hayslip, 2016: track 12). This rural affinity not only constructs and performs a placed-based identity, but it also echoes the values of what is held dear and important in life. Referred to by Lewicka (2011), Manzo (2003), Seamon (2014) and Devine-Wright and Lyons (1997) as "place attachment," the topographical setting contributes to the personal narratives, activities, and political leanings that take place in these spaces.

Dierks Bentley's 2019 single "Living," co-written with Ross Copperman, Ashley Gorley, and Jon Nite, reaffirms what is held dear and celebrates the simple pleasures of nature with a "rising sun" and a nondescript tree he's "seen a thousand times." What hits him, however, is a "bird on a branch" he watches "fly away in the wind" (Bentley, Copperman, Gorley and Nite, 2019: track 3). In this *Aha* epiphany, Bentley recognizes that sometimes the simple beauty in the world is missed because of a lack of clarity of what is important. In the yin and yang of daily life cycles, "Some days you just breath" and "just try to break even"

(Bentley, Copperman, Gorley and Nite, 2019: track 3). Bentley distinguishes between "living" and simply being "alive." On the days he's "living," he's "Got a heart full of grateful" and feels immortal and "a little bluer up in the sky"—a sentiment sparked by the visual imagery of a bird on a branch" (Bentley, Copperman, Gorley and Nite, 2019: track 3).

Nature is often juxtaposed with rural human activity to capture the livelihood of rural life, as in Luke Combs's 2020 song "Better Together," co-written by Dan Isbell and Randy Montana. In this song, the contrasting visual imagery of a flat bottom, "40 HP Johnson" fishing boat and the remnants of "Coke cans and BB guns, barbed wire and old fence posts" are contrasted against an eight-point antlered buck moving through "freshly cut cornfields," and the singer breezing down a road his arm with "one arm out the window" (Combs, Isbell, Montana, 2020: track 17). Human activity and nature combine in what Wuthnow (2018) refers to as a "bounded, socially, and culturally" distinct community, which produces a performance of place and a sense of homestyle interrelationships (p. 15). Here, a relationship is compared to a "cup of coffee and a sunrise, Sunday drives and time to kill" –the daily rhythm of activities going "better together" as opposed to other empty pursuits with no emotional value. There's no music in a guitar with no strings nor melody in the unsung song. This relationship, however, is an endearing metaphorical slice of "heaven" of "lipstick-stained coffee" mugs and the pattering of "rain on an old tin roof" (Combs, Isbell, Montana, 2020: track 17). This "better together" heaven-ordained love "match" is correlated to "good ol boys and beer," suggesting a reverence for both the idealized love interest and hanging out and drinking with friends (Combs, Isbell, Montana, 2020: track 17). Beer, male companionship, and a woman who will take his last name are nostalgic performances that carry socio-cultural meanings about what is important to the Country Music community. Women's place in country music materializes to a subordinate position where she will drop her name and deliver her driver's license to his wallet for safe keeping as the male protector drives her downtown.

V. CONCLUSION

Country music shows listeners our place, how we coexist within our community, and conversely, its place inside us. It offers an alternative discourse into how people with perhaps different opinions and life experiences from our own negotiate their social realities. The interaction between the music and its audience creates a shared place of meaning-making. American Country singers are nothing without their country audience to develop shared meaning and communities. Listeners grant their singers the moral

authority to recall life experiences and the values and road maps that can direct humanity in times of trouble and behavioral glitches. Friends, alcohol, sweethearts, church, and long drives down open roads are the routine activities that make up part of what is considered *country*. Weaved within the Country Music lyrics exist a unique community space where ideology is fashioned. Country Music is a form of place creation, where the landscape, daily comings and goings, and the people and all their associative emotions come into being. A song lyric, like a verse in a poem, writes the "space into being" (Cresswell, 2017 p. 26). In these songs, we experience an affective sense of being and place that is awakened through visceral sensory imagery. While Country Music has a secularized Christian message, the Country Music Industry's overt expressions of biblical discourse are cloaked in sing-along friendly universal truths and messages.

Beer, blue jeans, and bonfires concoct a comradery of co-affecting personal encounters. Place, home, and the individual interconnect to form a reciprocal relationship between the self, the other, and the larger community. "When the world's gone crazy," the Country Music community provides a welcoming respite for like-minded people to share similar beliefs and values. While there are indeed absences within the narratives that point to a history of socio-economic, racial, and gendered inequities, there is also a co-lived experience of trials, tribulations, courage, and redemption. Images of sitting, drinking beer, and living life with "some down-home friends," generate Émile Durkheim's (1938) "collective effervescence, which inspires its listeners and unites its community.

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Literature and Mythology: Exploring Mythological Elements and Archetypes in "The Lion, the Witch and the Wardrobe"

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Abstract— *This article delves into the intricate relationship between literature and mythology, exploring how C.S. Lewis skilfully intertwines mythological elements and archetypes in his classic children's book, "The Lion, the Witch, and the Wardrobe." The author examines the use of Christian symbolism, the resurrection motif, and characters inspired by traditional myths to create a timeless narrative. The essay explores the subversion of myths within the story, emphasizing the nuanced characterization of figures like the White Witch and the unexpected transformation of flawed heroes. Additionally, the article analyses the thematic implications and character development in the novel, highlighting the central themes of good vs. evil, redemption, sacrifice, heroism, and friendship. Furthermore, it discusses how Lewis subtly subverts mythological elements, challenging preconceptions and providing a fresh perspective on timeless tropes. The Narnian setting itself is examined, with its disruption of time and diverse array of magical creatures challenging conventional expectations. In conclusion, the article asserts that "The Lion, the Witch, and the Wardrobe" stands as a testament to the enduring impact of the legendary genre on fiction, showcasing Lewis's ability to transform familiar myths into a thought-provoking and timeless masterpiece.*

Keywords— Mythology, Archetypes, Mythical Creatures, Subversion

Introduction

Literature and mythology have always shared a close relationship, with authors frequently relying on the rich tapestry of classic myths and archetypes to create engrossing tales that ring true with readers of all ages. The relationship between myth and literature is one of reciprocal dependency. Despite the fact that myth and literature cannot be reduced to one another, myth has always been "an integral element of literature" and neither one can survive on its own. It also provides a collection of multidimensional tales for the creation of literary fiction worlds that grow, alter, or rewrite mythical components during the creative reception process. In his classic children's book "The Lion, the Witch, and the Wardrobe," C.S. Lewis skillfully combines mythological themes and archetypes with a compelling story that both references and satirizes traditional and popular myths to create a timeless tale that continues to enchant readers of all ages.

The invention of Narnia, a place inhabited by fauns, centaurs, talking animals, and a variety of other legendary creatures, shows Lewis's use of mythological motifs. The Christian iconography of Jesus Christ as the victim is used by Aslan, the big lion. His ultimate offering on the Stone Table is a reflection of Christ's death and resurrection. The resurrection motif, which has a strong foundation in Christian mythology, is a potent illustration of the victory of good over evil. The prodigal son image from the New Testament is reflected in the disloyal younger brother Edmund, who embodies concepts of forgiveness and restoration. His character journey is inspired by traditional Christian redemptive stories. In this essay, we will look at how Lewis subverts some of these myths while also using

them to enhance his narrative to produce a singular and enduring piece of fiction.

Mythological Elements and Archetypes

We are introduced to a world in "The Lion, The Witch, and the Wardrobe" where legendary characters, magical settings, and fantastical animals come to life. The end of C.S. Lewis' most well-known book, The Lion, the Witch, and the Wardrobe, is centred on the resurrection of a Christ figure and a decisive fight for Narnia's soul. Lewis was a devoted Christian who infused the book with evident Christian symbolism. Lewis quietly suggested that a society that denies Christianity will be a weaker one defined by strife, grief, and suffering as well as a real winter of the soul in The Lion, the Witch, and the Wardrobe. Across the book, there are both nice and terrible characters. The virtuous are led by Aslan the mighty lion. The forces of darkness are led by Jadis the White Witch. C.S. Lewis based his fictional characters on beings from Christian mythology, medieval folklore, Greek, Norse, and Celtic mythology. Through the character of Aslan and his role in the story of Peter, Susan, Edmund, and Lucy, Lewis created an allegory for the triumph of Christian ideology. On the other hand, a world that upholds Christlike principles, such as offering the other cheek, keeping commitments, and making sacrifices for others, would, on the contrary, be full, abundant, and wealthy.

The impression that Lewis created by the first solo trip of Lucy through the wardrobe to the other side is that of a universe in desperate need of redemption. When Lucy enters the wardrobe for the first time, she discovers Narnia blanketed in snow. This first creates a tranquil, peaceful atmosphere, and when Lucy notices the Faun Mr. Tumnus delivering packages, she assumes Christmas is quickly approaching. As a result, the environment is calm and pleasant, and when Lucy sees the Faun Mr. Tumnus delivering parcels, she believes Christmas is about to arrive. It is asserted that the purposeful hiding of Jesus' glory by postponing Christmas—the holiday that commemorates the birth of Christ—represents this delay. Mr. Tumnus addresses Lucy as a "Daughter of Eve" and calls human males "Sons of Adam," referring to Adam and Eve in the Bible, the first two people that God created. According to this biblical allusion, mankind are heavenly beings made in the likeness of God, and it is, in a sense, their inherent right to govern Narnia over all other supernatural creatures that reside there. In addition to the powerful Aslan, Lucy, and her brothers will be hailed as saving grace or agents who will free Narnia from its never-ending winter. The White Witch, Jadis is a symbol of the negative. This would correspond to the biblical version of Satan. Narnia has become a haven for sin and depravity in the White Witch's

control. A notably overt representation of Christ in the book is Aslan, whose name alone evokes intense emotions in everyone who hears it. When Aslan is introduced to the kids for the very first time, Edmund experiences a "mysterious horror," Peter is "suddenly brave," Susan feels something "delightful" drift by her, and Lucy experiences a joyous excitement similar to what it is like to wake up on the initial morning of a vacation. Lewis is obviously employing Aslan's indescribable strength by mimicking the "horror" those thieves and liars like Edmund experience at the thought of Christ as well as the courage, joy, and serenity that Christ's name evokes in his believers. The White Witch's influence is significantly reduced by Aslan's approach.

The Stone Table, which is also a scriptural metaphor evocative of the stone tablets holding the commandments handed down from Sinai by Moses, is the site of the book's climactic confrontation between Aslan and the White Witch. Aslan is confronted by the White Witch at the Table, who has a group of gigantic creatures, werewolves, and tree creatures behind her. After Aslan freed Edmund from the Witch's grasp, the Witch continued to taunt Aslan by reminding him of the "Deep Magic" that the Emperor beyond the sea had introduced into the world "at the very beginning." Every traitor is the White Witch's to murder according to this Deep Magic; Edmund is one of them. She represents Satan in this regard, to whom sinners "belong" once they are condemned to Hell. Although Aslan is unable to deny the might of this Deep Magic, he strikes a pact with the White Witch that would allow her to murder him on behalf of Edmund. The most powerful depiction of Jesus Christ's Suffering and Crucifixion thus appears. The Witch's aides lead Aslan to the Stone Table, where he is mocked, humiliated, and stripped of his mane. The Witch then murders Aslan as Lucy and Susan watch in horror. Aslan's corpse is left behind by the Witch and her henchmen, Lucy and Susan care for it and release him from his restraints. However, before the girls' eyes, Aslan is raised from the dead, and the Stone Table splits in half as the sun rises. Lewis presents a powerful and instantaneously identifiable image of Aslan as Narnia's everlasting saviour, much like in the New Testament wherein Mary and Mary Magdalene watched Jesus's corpse before his resurrection—during which Jesus moved over the rock and exited from the tomb of his death.

Aslan and the four siblings prevail in the decisive fight that follows Aslan's resurrection, and Lewis's story therefore affirms the inherent justice and ultimate invulnerability of Christian principles. The fight between the teachings of Christianity of self-sacrifice, compassion, and seeking virtue and godlessness, sin, and materialism is the novel's main conflict.

Aslan

Aslan the lion has an identical existence that of Christ as a man. Aslan is the majestic golden lion who personifies Narnia's generosity and fairness. When the Pevensie children initially hear his name, they are overcome with strong emotions that they are unable to explain. Susan, Lucy, and Peter feel an indescribable joy. Edmund is eerily scared and has already betrayed his brothers by supporting the White Witch. The more the kids learn about Aslan, the mysticism that surrounds the name only grows. Aslan is portrayed by Mr. and Mrs. Beaver as the son of the Emperor beyond the sea which can be linked to biblical indications of Christ being the son of almighty father, creator of heaven and earth. Aslan makes a deal with Jadis, the white witch to save Edmund from being killed by sacrificing himself thus the author showcases the crucifixion of Jesus Christ to save mankind from their sins. Upon the promise, Aslan is led to the stone table to be killed where he is humiliated by the witch's attendants by shaming him and shaving his mane. Similarly, Christ was also tortured, humiliated, and beaten before his crucifixion. Christ's body was tended by Mary and Mary Magdalene ahead of resurrection. In the novel, the body of Aslan is left by the white witch and the party which was attended by Lucy and Susan. The stone table breaks in half and Aslan is resurrected similar to when Christ rose from the dead moving the stone boulder from the tomb. Aslan and the four siblings prevail in the decisive fight that follows Aslan's resurrection, and Lewis's story therefore affirms the inherent justice and ultimate invulnerability of Christian principles.

The White Witch

The white witch is the archetypal witch because the Witch isn't a person, she is completely evil and devoid of any virtue. The Witch professes to be human, but she is a mix of gigantic and Jinn. The Witch is vile, ruthless, desperate for power, and vicious. By force, the Witch seizes control of Narnia. She curses the realm, making it eternally winter, never Christmas, and giving the despairing Narnians nothing to hope for. The Witch divides the Narnians while rendering them frightened by swaying many of them to her party out of terror or lust for power. When the Witch is irritated, she usually uses her golden wand, which she keeps with her, to turn living creatures into stone. Everyone in the realm despises and fears the Witch, but only Aslan has the might to put an end to her.

The White Witch might represent Satan. The Witch is the "Emperor's hangman" in the book, and she has the authority to execute any Narnian who is discovered engaging in treason. The Witch has a similar function to Satan, who receives the souls of doomed sinners. The Witch's authority to execute sinners is a concrete illustration of Satan's power

to inflict spiritual death following physical death. The Witch and Satan do not appear to have a one-to-one relationship in the narrative, though. Lewis adhered to the religious definition of established gender norms and is unlikely to have created a female demon. Lewis possibly did this because after all, he was somewhat sexist. The Witch is a devilish persona, although she lacks the Christian conception of Satan's hellish aspect. As Jesus is not typically seen as a lion, Lewis does not utilize the standard religious representations of the characters that he uses in his allegories. Aslan's life experiences, character traits, and behaviors are exactly analogous to those of Jesus. The Witch appears less distinctive. Instead of being an allegory for the Prince of Darkness himself, the Witch is most likely just a wicked individual working for Satan.

Father Christmas

Father Christmas of The Lion, the Witch, and the Wardrobe plays a significant part. His arrival is the first indication that the Witch's power is waning and the long cold season is coming to an end. Father Christmas, who personified Christmas, symbolizes how, shortly before the seasons change to warmer days, the darkest period of the year also provides light and joy. Thus, it is impossible to ignore the significance of this figurative representation for the narrative of Narnia and how its never-ending winter transforms into spring, along with Aslan's death and resurrection as a representation of Jesus Christ. He offers the three siblings "tools" that they are encouraged to use in the approaching conflict with the Witch, not just toys. Here, Lewis shows how Christianity, which embodies love and compassion, also provides its followers with the "tools" necessary to navigate the world and resist temptation, brutality, and evil. Father Christmas greets the kids a Merry Christmas before turning around and shouting, "Long live the true King." In spite of the fact that Father Christmas is here referring to Aslan, the real king of Narnia, his remarks unmistakably reflect Christians' conviction that Jesus Christ is the only genuine king and the ultimate savior of his people from sin and evil.

Other Talking Animals and Mythical Creatures

Mr. Beaver and Mrs Beaver: Talking animals named Mr. and Mrs. Beaver are introduced to and attempt to provide for Peter, Susan, Lucy, and Edmund. They appear to symbolize all of Narnia's "upright citizens" and are particularly noteworthy for their morality and household harmony.

Wolves: Wolves are predatory, four-legged wild dogs that were one of the talking beast species in the Narnia universe. Although it is unknown why they cooperated with her, the majority of them fought on the side of the White Witch during the Long Winter by acting as her Secret Police under

their leader Maugrim. One of Maugrim's companion wolves managed to flee after he was murdered, telling Jadis what had transpired and encouraging her to take to the air. Instead, Jadis commands the wolf to go get the animals in her army and to bring them as quickly as possible to meet her. But for some reason, she turned some of the wolves into stone. In order to release them from the White Witch's courtyard and her cruel rule, they were subsequently restored by Aslan and fought with him during the First Battle of Beruna.

Mr. Tumnus: Mr. Tumnus, a faun, is one of Narnia's primary characters. Fauns are hybrids of man and goat which are from Roman mythology. Fauns, often known as "the son of the woods," are forest animals with goat-like legs and human-like upper bodies. Their distinctive features include long tails, glossy black hair and fur, curled hair, and little horns that resemble goat horns. Their looks are "mournful and merry" at the same time, and they enjoy dancing and performing music.

Centaurs: Centaurs are creatures from Greek Mythology. A highly clever, devoted, and honorable race of beings called centaurs lived in Narnia. They had a horse-like physique with a human-like appearance from the midsection to the top of the skull. They were characterized as having a horse portion that resembled a large English farm horse and a human portion that resembled stern but attractive giants. Some centaurs lived up to 200 years, therefore they had extended lifespans. They were famed for getting up before it got light because they were the only race that could read the dance of the stars, which provided them insight into certain future occurrences. They were renowned as being among the most crucial troops in Aslan's Army and were outstanding warriors.

Satyrs: Satyrs are the sylvan deity in Greek mythology. Although they had more goat-like features than human ones, Satyrs in Narnia resembled Fauns in appearance and enjoyed singing and dancing with them. Similar to Minotaurs, they resembled a typical goat in appearance but stood upright like a person. They were coated with fur that came in a variety of colors, including white, brown, and red. They had the ability to take a leap and jump far and high because of their goat legs. The Satyrs were thought to be a wilder race than the Fauns, yet they shared Aslan's religion with the Fauns. When necessary, a large number of people participated in the conflict. For Aslan, they took part in the First Battle of Beruna. A Satyr and a Cyclops were observed engaging in combat there.

Minotaur: Greek mythology describes the Minotaur, a fantastic Cretan creature with a human body and a bull's head. A race of clever, violent Narnian animals with a bull's head, tail, and rear hooves but a human body and erect

stance are known as minotaurs. It is unknown what the Minotaurs accomplished throughout the Long Winter, but they served the Witch in her army. The Witch used the Wolves as her police force, thus it's possible that she used the Minotaurs in a similar capacity, such as her sentry guards. But they were Narnia's most crucial troops when war broke out. They arrived when Jadis called them, along with her most devoted supporters, to fight beside her against Aslan. They participated in the Aslan sacrifice on the Stone Table and the First Battle of Beruna, when they fought alongside the Witch's Army.

Dwarfs: One of the few White Witch's minions who spends a lot of time "on stage" throughout the course of the story is the dwarf, whose name is never revealed in the book. The Dwarf pulls the Witch's sledge and completes her nefarious tasks. He seemed to enjoy how harsh she is, especially to Edmund. While some of them join Aslan's side, others remain devoted to the White Witch. The Dwarf, in contrast to a typical servant, appears to be at ease challenging the Witch and occasionally speaking back to her. The Dwarf is bold enough to inform the Witch that Aslan must be in control and that her influence is dwindling as the magical winter in Narnia turns into spring. When they are attacked by some of Aslan's troops, the Witch uses her magic to conceal herself and the Dwarf, showing that she appreciates the Dwarf more than she values the other wicked creatures that serve her.

Giants: The Giants, also known as Gigantes, were a race of fierce warriors in Greek and Roman mythology, albeit they weren't always very large. In Norse mythology, giants were ancient creatures that existed before the gods and were vanquished by them. The Southern or Narnian Giants of Narnia were benevolent but not particularly intelligent. Rumblebuffin, Wimbleweather, and Stonefoot are illustrative instances. In the Golden Age of Narnia, they engaged in combat on the Narnian side in the First Battle of Beruna and the Battle of Anvard. Additionally, there were a few disloyal Narnian Giants that belonged to the White Witch's Army. They took part in the Aslan sacrifice and the Beruna war.

Nymphs: In contrast to other Greek goddesses, nymphs are primarily seen as personifications of nature, are frequently associated with a particular location or natural feature, and are frequently shown as young women. Except for the Hamadryads, whose lives were tied to a particular tree, they were eternal like other goddesses. The spirits of nature known as nymphs in ancient Narbia resided in the rivers and trees. They had the ability to emerge from their woodland and aquatic habitats and take on a human-like bodily shape. Many Nymphs were stone prisoners of the White Witch in her courtyard during the Age of Winter, along with many

other sculptures. Nymphs were among the numerous Narnians at Aslan's camp during the Winter Revolution, and they greeted the Pevensies and the Beavers as they were about to visit Aslan. Nymphs may or may not have participated in the First Battle of Beruna; however, given that they were subsequently spotted during the Pevensies' coronation as the Kings and Queens of Narnia, it is most probable that they did.

Naiads: The naiads are a class of female spirit, or nymph, who rule over fountains, wells, springs, streams, brooks, and other freshwater sources in Greek mythology. The gods and goddesses of Narnia who resided in the rivers and streams were known as Naiads, River Nymphs, or Water Spirits. The Great River of Narnia was where they were most frequently observed. They resemble humans and are connected to the Narnia rivers spiritually. There is no physical description provided, although they are portrayed as attractive ladies wearing dresses in aquatic hues, most frequently blue, and occasionally sporting rush crowns around their heads. When the White Witch invaded Narnia, she cast a spell that kept the entire country in perpetual winter, freezing all the water. The Naiads most likely spent most of the Age of Winter frozen and helpless until Aslan set them free. They were among Aslan's adherents at the Stone Table during the Winter Revolution, battling alongside their fellow Narnians against the White Witch.

Thematic Implications and Character Development

The topic and character development of "The Lion, The Witch, and The Wardrobe" are enhanced by the employment of legendary concepts and archetypes. The story's heroes serve as legendary representations of the virtues of bravery, selflessness, and the triumph of good over evil. The heroic adventures that are commonly portrayed in mythology are reminiscent of the character's growth and evolution.

I. Themes in "The Lion, the Witch and the Wardrobe"

1. Good vs. Evil:

The conflict between good and evil has always been at the centre of literature. Aslan, the huge lion, personifies the powers of kindness, justice, and redemption, while the repressive rule of the White Witch and her never-ending winter symbolize the forces of darkness. The book deftly incorporates this topic, which urges readers to consider the effects of decisions made by both people and civilizations.

2. Redemption and Sacrifice:

The final sacrifice made by Aslan for Edmund, one of the major characters, exemplifies the notion of unselfish sacrifice and redemptive action. A counterpart to religious metaphor, this act of compassion and selflessness represents the Christian belief in Christ's atonement for humanity's

sins. It conveys to readers a potent message of forgiveness, optimism, and the potential for reform.

3. Heroism and Courage:

As they confront their anxieties, take ownership of their actions, and display courage in their conflict with the White Witch, the Pevensie children—Lucy, Susan, Edmund, and Peter—evolve during the course of the novel. Their individual and group character development emphasizes the notion of heroism in the face of hardship and personal development.

4. Friendship and loyalty:

The relationships between the characters are essential to the plot. The children's dedication to one another and to their allies, such as Mr. Tumnus, Mr. and Mrs. Beaver, and the people of Narnia, serves as an example of the subject of the value of friendship and teamwork in overcoming obstacles.

II. Character Development

1. Lucy:

The youngest Pevensie kid, Lucy, develops as a character as a result of her increasing self-assurance and unshakeable faith in the Narnia-like world. Her belief in Aslan and compassion for others serve as examples of her inner fortitude and maturity beyond her years. She serves as the novel's main protagonist in many respects. She is the first of her siblings to have encountered the mythical land of Narnia, and she is presumably the one who cares about it the most passionately. She had a strong desire to assist those in need, which is one of her best qualities. This is why Father Christmas gave her the magical cordial, which she employs to heal anybody who is ill or hurt. She was often mocked by her elder sibling, Edmund, and was called "a liar" by her siblings more than once, but she came to accept forgiveness from them after they made sincere apologies for their mistakes. Another admirable quality of hers would be her loving and compassionate heart, which made her forgive everyone who is truly repentant. As the youngest of her siblings, Lucy is the most naive but also the most in touch with wonder, enchantment, and the capacity to believe in justice, righteousness, and fanciful things. She is incredibly compassionate, curious, and open.

2. Edmund:

Edmund is Susan and Peter's younger brother and Lucy's older brother. On his first trip to Narnia, he is a "spiteful" and vicious youngster who is easily tricked by the White Witch and forced into her service. He is portrayed as being egotistical and greedy; when the Witch serves him charmed Turkish Delights in an effort to bribe him into doing her bidding, he completely falls for her scheme and is so eager to obtain more candy (and a Kingship) that he willingly sells his siblings to the Witch in spite of knowing that she is a

perverse person. Even though he is a traitor, Edmund has a complicated personality and is frequently torn between good and wrong. However, he is typically too self-centered to act in the best interests of others. Aslan, the legitimate ruler of Narnia, generously makes the White Witch her victim in Edmund's place, thereby atoning for his selfish and treacherous behavior. Along with his brother Peter, sisters Susan and Lucy Pevensie, and the Pevensie sisters, Edmund was proclaimed king of Narnia. He was given the Narnian titles King Edmund the Just, Duke of Lantern Waste, Count of the Western March, and Knight of the Noble Order of the Table on the day of his coronation. These honors represent his courage and honor. By the book's conclusion, Edmund leaves Narnia a much more kind and just person who is renowned for his sound judgment.

3. Susan:

The family's eldest child, Susan is thoughtful, intelligent, and frequently the one trying to maintain harmony among her three older siblings, Peter, Edmund, and Lucy. She appears to have an innate connection with the environment and exhibits a great lot of compassion for every creature she meets in Narnia. Aslan is very special to Susan and Lucy as well, and they are the ones who saw Aslan's execution at the grasp of the White Witch and his resurrection afterward. By the conclusion of her protracted reign as Queen of Narnia, Susan has earned a reputation for being a mediator and an envoy.

4. Peter:

The older brother of Susan, Edmund, and Lucy is Peter. Peter is in many respects the group's natural leader because he is the oldest of the four children. He demonstrates his courage and heroism throughout the voyage to Narnia, and his active participation in several clashes and battles establishes him as his brothers' top guardian. Peter had a reputation as a formidable warrior and commander during his time as the High King of Narnia. With the sword Rhindon, Peter killed Maugrim during the Battle of Aslan's Camp. Later, during the First Battle of Beruna, Peter fought against Jadis herself, a much stronger and more seasoned warrior, and Lucy noted that he fought so ferociously and quickly that his sword "flashed like three swords." Peter already possessed formidable sword skills before becoming the High King of Narnia.

Subversion of Myths

Lewis uses myths from culture and history to build his universe, but he also subverts these stories subtly. Despite embodying the stereotype of the wicked temptress, the White Witch is a powerful and deep character. By accentuating her weakness and her fear of a prophecy that foretells her demise, Lewis somewhat humanizes her. This

inversion emphasizes the idea that even bad individuals may have more nuanced personalities.

The idea of sacrifice also has a distinct meaning in Narnia. In contrast to conventional stories, where gods or other supernatural entities often demand sacrifices from mortals, Aslan is prepared to make the ultimate sacrifice. Instead, Aslan makes a self-imposed sacrifice, which gives the deed a tremendous feeling of will and heroism.

I. Subversion of Mythological Elements

1. Aslan's Resurrection: Aslan is a Christ-like character in Narnia, and the story of his death and resurrection is similar to the Christian one. This satire of mythological clichés challenges preconceived notions of a sacrifice-giving deity. Aslan's passing emphasizes the concept of redemption and the efficacy of love rather than marking the end of something.

2. The White Witch as the Villain: The White Witch's persona challenges the idea of a beneficent queen. Queens are frequently portrayed as virtuous and compassionate in traditional fairy tales. Lewis, however, challenges the myth of the upright queen by depicting the White Witch as a powerful and evil foe.

3. The Wardrobe as a Portal: The wardrobe, a piece of seemingly regular furniture, acts as a gateway to the fantastical world of Narnia. The idea that magical worlds can only be reached through intricate portals or arduous adventures is subverted by this expectation-busting technique, allowing the exceptional to coexist with the commonplace.

II. Subversion of Symbolic Figures

1. Edmund's Flawed Hero's Journey: Edmund, one of the Pevensie kids, at first demonstrates traits of a flawed hero since he is driven by greed and dishonesty. He disproves the notion that heroes must be innately good by showing how anybody may go on a transformational and heroic journey, regardless of their shortcomings.

2. Talking animals as examples of morality: Talking animals frequently act as supernatural entities or advisors in mythology. They defy the stereotypes associated with them by representing a wide range of fascinating personalities in Narnia. For instance, Mr. and Mrs. Beaver provide dimension to the narrative by serving as knowledgeable mentors as well as devoted and sympathetic characters.

III. Trope Subversion in the Narnia Setting

1. Timelessness and Never-Ending Winter: Narnia is cursed by the White Witch, which renders the land permanently covered in snow. Seasonal and temporal expectations are put to the test by this disruption of the

natural order. Lewis challenges readers to think about the ramifications of a world in which time is suspended, which serves as a potent metaphor for the harmful effects of oppression and tyranny.

2. The Diversity of Narnia: In contrast to the common perception of a realm dominated by a single mythological species, Narnia is home to a wide variety of magical animals. The diversity of Narnia calls into question ideas of superiority and hierarchy among mythological creatures.

CONCLUSION

C.S. Lewis' "The Lion, the Witch, and the Wardrobe" serves as evidence of the legendary genre's continuing effect on fiction. By masterfully combining traditional and folklore into a modern plot, Lewis creates a work that is both entrenched in tradition and distinctive in its subversions. Children's literature at its finest, "The Lion, the Witch, and the Wardrobe" challenges our preconceptions of mythology, characters, and storytelling. C.S. Lewis challenges readers to reevaluate the underlying ideas and morals of ancient tales by reworking established myths and archetypes. The novel's deconstruction of myths enables a deeper examination of difficult issues like atonement, bravery, and the eternal strength of love. A timeless masterpiece in its own right, Lewis's ability to transform the familiar into something new and thought-provoking continues to enthral and inspire readers of all ages. Aslan's heroism and the characters' adventures echo the eternal elements present in legendary narratives, serving as a reminder that myths are active, ongoing narratives that continue to influence how people view the world today. In this approach, Lewis has created a book that appeals to readers of all ages and has timeless relevance.

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Resistance and Resilience: A Critical Study of Bama's Vanmam

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Abstract— *This paper aims to analyze how Dalit women are portrayed in literature in Bama's Vanmam. The current study looked specifically at how caste and gender interact in Vanmam, with an emphasis on how Dalit women are portrayed there. The second half of the 20th century saw a thriving output of Tamil-language works by Dalit writers, who are thought to have explored the writers' responses to issues related to the Dalit community's caste identity and its interaction with a gendered social matrix. The book being studied depicts a ten-year proactive involvement in Tamil literary discourse that gave rise to a fresh, lively voice that challenged literary and cultural clichés, establishing new benchmarks and novel perspectives on literary frameworks. Dalit women are depicted as continuously weeping, wailing, wishing for male protection, cursing their femininity, and lamenting their incapacity to maintain their chastity on their own. Instead of being portrayed as fighters like in Bama's novels, they are shown as victims. Dalit women are victims of sexual violence.*

Keywords— *Dalit women, Tamil- language, Weeping, Lamenting, Sexual Violence.*

Being a Dalit in society is a complicated and multidimensional phenomenon that is shaped by an individual's experiences of oppression, resistance, and empowerment. The identity of the Dalit people is a sociocultural construct rather than an absolute. Since caste is a significant indicator of their social standing and cultural background, Dalits frequently use it to define themselves but stigma and discrimination based on their caste identity also exist, and these things can make people feel ashamed and inferior. For Dalits, who face systemic marginalization and discrimination due to their inferior caste identity, going through an identity crisis can be especially difficult. Therefore, as a coping mechanism when facing an identity crisis, Dalits may lie to themselves about who they are.

Identity is a central theme in Dalit literature, which often explores how Dalits have been denied, suppressed, or distorted in their sense of self. In Dalit literature, "deception of identity" refers to how Dalits have been forced to follow cultural norms and values that deny or downplay their own cultural identity and heritage. Dalit literature shows deception of identity by showing how many Dalits feel like they are being oppressed from the inside out. This can take the form of self-hatred, shame, and a sense of inferiority that is imposed on them by the dominant culture. In the book Annihilation of Caste by B.R. Ambedkar, "The caste system in India has historically placed Dalits, also known as "untouchables," at the bottom of the social hierarchy, with little access to education, economic opportunities, and political power". (32)

The caste system in India has historically placed Dalits, also known as "untouchables," at the bottom of the social hierarchy, with little access to education, economic opportunities, and political power. This marginalization has led to a culture of fear and social control that has played a significant role in the formation of self-deception among Dalits. Fear is a very effective way to keep people in line and stop them from making changes. Dalits have been conditioned to fear the consequences of challenging the caste system and the power structures that support it. This fear is kept alive by different kinds of violence, such as

physical, verbal, and mental abuse. Because of this, many Dalits have learned to accept their lower status as something that is part of who they are and can't be changed.

Bama makes deliberate decisions about form, language, narrative style, tone, character development, and content in her writing. The liberation of oppressed people in general and Dalits in particular is the main goal of Dalit literature. It is essentially a cultural practise that falls under the larger political liberation movements of the Dalits. The politics of culture is what it is. It manifests as a protest.

Bama expresses an activist agenda in her writing. Writing has given Bama more power as a Dalit. Her admission to the academy, her attendance at literary events and conferences both domestically and overseas, and her ongoing work as a school teacher are just a few examples of her social empowerment.

It is noteworthy that Bama values educated women who choose not to get married to avoid abuse and oppression. The author supports feminist theory and Marxist analysis, but she makes a strong case for expanding the scope of conventional theoretical frameworks to specifically address caste-related ground realities in modern Indian society. Intra-caste conflict among Dalits is discussed in Vanmam, along with potential solutions. Vanmam is, in many ways, a less dramatic or poignant story than Karukku or Sangati. Vanmam revisits several topics, including incidents that were told or discussed in her first two works, but it does so without bringing anything new or distinct to the conversation. The story is less compelling and, at times, rather bland.

Vanmam begins with the story of Mariyasu, a farmhand from Paraiyar, being killed by Karupasami, a farmhand from Pallar, for distributing water to their separate masters' lands. Karupasami's master shields him, so he gets away with killing Mariyasu and disposing of his body covertly. "God knows when we, Paraiyars and Pallars, would stand united," exclaims a Paraiyar woman, Mekelamma (27). The novel's main refrain is Mekelamma's lament. One incident triggers another. When a Pallar community member acts aggressively in one instance, a Paraiyar acts aggressively in another. The landlords belonging to the upper caste fuel the flames of prejudice and hatred, summon the police, and settle scores with the Paraiyars. Though an objective analysis is conducted to show that Naickers use Pallars for their political gain, the novel is written from the perspective of the Paraiyar.

Vanmam shows how caste-strife, which is created by men, punishes and harms women. It is not what they desire. They don't start it off. But they end up being its worst victims. Vanmam adduces a crucial disclaimer to the Dalit identity debate. Non-Dalits have a tendency to homogenize

Dalits by eliminating the variances, inconsistencies, and abnormalities that exist among different Dalit communities. They are discarded as a common heap, an untouchable monolithic category, to the outside world. S. Sandhiya and Dr. M. Kannadhasan say

> The entire poetics of female experiences, subjugations and desires have come in the form of brilliant creation of Palace of Illusions, Draupadi the emblem of Indian womanhood is projected not as a silent spectator but as a self-aware human being resisting exposing and protecting the voices of their oppressors. In Palace of Illusions, Draupadi has become a living image and vibrant voice of the suppression of womanhood(2)

Vanmam draws our attention to this troubling aspect of Dalit life: although they recognize a single, cohesive political identity as Dalits, they are unable to acknowledge or get past cultural divides within their community. Books asserts, "[O]ne of the most vital ways we sustain ourselves is by building communities of resistance, places where we know we are not alone." (227) Although the upper castes make fun of them and take advantage of this aspect of their social identity to further their political agenda, it is important to keep in mind that the diversity within the Dalit community is a reflection and an extension of our pluralistic society, where homogenization is both unfair and undesirable. However, Dalits would need to put aside cultural and regional differences and unite under a single cause to achieve political empowerment. The successful overthrow of upper caste hegemony in society requires the unity of Dalits.

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Harassment and Perseverance for oneself in Usha Ganguly's *Rudali*

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Abstract— This paper aims to analyse how a woman belonging to a low society is abused and how she stands for herself in Usha Ganguly's Rudali. The paper depicts specifically at how caste and poverty reflect the differences in the interaction between the high and the low sections of a society. Women belonging to lower community are depicted as continuously weeping, wailing, cursing their femininity and being responsible despite all the odds. The play written by Usha Ganguly depicts the fate of the female protagonist Sanichari, who is being harassed through harsh words and curses used by her family members due to a vague entitlement given for her name and her birth on an inauspicious day. Being cursed, abused through harsh words and completely isolated, she decides to become a Rudali (Mourner).

Keywords— Verbal Abuse, Harassment, Low community, Women, Mourner, Ignorance.

Harassment is said to be an act of tormenting by continued persistent attacks and criticism. It is usually annoying and is considered to be illegal and as an act of crime in some cases. It is an act/behaviour that persists over time and even one-time incident can also be as considered harassment. These include passing jokes, remarks, passing comments, bullying and so on designed to cause the victim great discomfort.

Harassment of the weak oppressed is a universal phenomenon. The subtlest but nonetheless the dangerously damaging form persecution is Human Harassment. Human Harassment can be defined as the use of abusive or derogatory comments or remarks (epithets), usage of comments or words based on race, gender, caste, nationality, religion, creed, region or affiliation (P. Bhavani and Dr. M. Kannadhasan 16).

Verbal harassment a type of harassment that makes one who is abused feel less comfortable and humiliated. Sherri Gordon, a certified professional life coach and bullying prevention expert states that,

Verbal abuse involves using words to name call, bully, demean, frighten, intimidate, or control another person. This can include overt verbal abuse such as yelling, screaming, or swearing. Such behaviors are attempts to gain power, and the goal is to control and intimidate you into submission. As a result, it is abusive and should not be tolerated or excused (Gordon).

She also states that people experience these verbal abuses in home and is considered to be normal way of communication but they do have lasting consequences. One such experience is depicted in Usha Ganguly's Rudali.

Rudali is a play written by Usha Ganguly. The play was first performed on 29 December 1992 at Sisir Manch, Calcutta by Rangakarmee. The script of the play was written by Usha Ganguli after a workshop exercise which include the playwrights Ganguli's Rudali stages a plot of a woman's struggle for survival. The play depicts the struggles of an oppressed woman against poverty, humiliation and desolation interwoven with unsettling realities of the other women.

Rudali is a title given to woman who mourns for the dead people. It is a custom that is followed in village outskirts of Rajasthan. They are hired professionally to weep and mourn upon the dead of the upper-class males.

Rudaalis still exist in villages like Revdar of Sirohi, Shergarh and Patodi of Jodhpur, Chhittar *ka paar*, Kotda, Chuli, and Fatehgarh of Barmer, and Ramdevra and Pokharan of Jaisalmer districts of the state. However, their scope of work has now narrowed to a great extent. The reason behind this is that the Rajput landlords don't yield the same power as they used to in the past (Garg).

The play highlights about a woman who lives doing all the minor jobs in village for her own survival and as well as for her family, transforms into a professional mourner to avenge herself despite all the odds she faced. The play centralises Sanichari, an old woman who is considered to be unlucky and having miserable fate. She faces extreme verbal abuses by her mother-in-law, Somri because she was born on an inauspicious Saturday. "SOMRI. Why shouldn't I say it? After all, you were born on an unlucky day, Saturday. It's your destiny to devour everyone around you!". (126) She works for members of her family, to provide them at least one square meal in a day. She is the central character of the play. She is active, responsible and self-dominating and a caring person for family members. Despite all these, she is never considered nor cared and instead she is always blamed for anything that is happening ill at her home.

The everyday blaming and calling her as a bane made her to feel uncomfortable. Being born as a lower caste woman, she is abused by calling a low caste, who has no knowledge of religion, faith and education. In one scene, she goes to the Vaid (village doctor) to check her bedridden son Budhua, whose life was at risk. Vaid had a glance of her son and declared that he is dead and to give his fees. "Vaid. Hurry up and give me my money. It's getting late. And I'll have to cleanse myself in the river before going home. (Sanichari fixes him with an angry glare) What're you glaring at me for? Take out the money and pay up." (134) She pays the Vaid and completes the funeral rites for her son. After the demise of her son, eight or nine years later she only had Haroa, her only grandson. Her daughter in law leaves the house soon after the death of Budhua.

Haroa being in his adolescent age, never wanted work instead he always wanted to be merry. Sanichari sends him to work so that he gets one square meal along with the daily wage. Haroa couldn't work since, his employer's son thrashes him with shoe and treats him badly like a slave. He makes excuses to his grandmother to not go for work. Once, she got to know that he didn't go to work for about ten days. When she orders him to go, she gets blamed by him and he says that it is due to her bane all of his family members were dead and now only he is left and soon her bane will swallow him. He leaves her all alone and goes.

SANCHARI. What did you say? I don't feed you well? My whole life has gone in feeding and raising you, and now you turn around and say I don't give you enough to eat?

HAROA. No you don't. You never gave anyone enough to eat. You starved my great-grandmother. you drove out my mother, you killed off my father… (147)

Sanichari all alone goes to the market and meets her childhood friend Bikhni. Both discuss about their families and their current lives. Her friend, Bikhni also lives alone. Both go to Sanichari's house and both become rudalis for their earning. Despite doing jobs for living a good life she got blaming and was abused. Now both of them take up a job that will be title coherent to their name.

The human psyche clatters and fracases by these uttered concentrations to such a point that the object is ragged to his/her reverence and value. The victim cracks psychologically energetic and identifies that it is literally separated from the normal outer world. The verbal spikes leave a remaining and crippling effect on the human psyche that quests them infinitely a study of the most difficult and unremarkable form of harassment (P. Bhavani and Dr. M. Kannadhasan,17).

Any victim who has faced verbal harassment ends up ignoring the pattern of verbal abuse or makes excuses for the behavior. Similarly, it can be said that all the abuses and comments given to Sanichari made her to came out her usual life and take up a profession that provides a good wage and food. She takes this profession for her survival and doesn't care about the abuses and titles given at her back.

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Myths in Humanities

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Abstract— In the present paper titled 'Myths in Humanities' I have endeavoured to trace the significance and evolution of the study of myths across the disciplines- Anthropology, Psychology and Literature .The particular emphasis is on treating myth as narratives and analyse the presence and contemporary relevance of religious and cultural themes, symbols and language especially in relation to present literary discourse.I shall use the narrative of the 'cave of sleepers' from various sources with an emphasis on the themes and significance given to different themes in various cultural-religious contexts, thereby revealing the socio-political facts of the past societies and compare it with the present cultural and literal themes to explore how myths reveal the working and progress of human mind and society.

Keywords— Myths; Rituals; Culture; Archetypes.

I. INTRODUCTION

Myths have been intriguing scholars from various disciplines for years. They have been recorded and presented as history, philosophical ideas and ethics; they have been used to trace patterns for interpreting language, psychology and social structures. However, what has puzzled scholars for centuries is to find a specific definition for this word. Aleksander Boskovic(1995 in his paper "Anthropological Perspectives on Myth" has made an effort to trace the antiquity of this struggle:

> 'The English word myth (as well as the Portuguese and Spanish mito, French mythe, etc.) comes from the old Greek muthos ([μύθος, which has been associated with a variety of meanings and different concepts since the antiquity.6 According to Hofmann (Etymologisches Wõrterbuch Des Griechischen, München, 1949; quoted in Popovic, 1987: 7), this word originated from the Indo-European root *mau/mou and it is closely related to the Lithuanian mausti ("to long for something," "to wish something") and the Serbo-Croatian and Slovenian misao ("thought"). According to another theory (Chantraine, 1968-1980, Vol. 3: 718-719), it is derived from the old Greek onomatopoeic mu (μυ), seen, for example, in the verb mudzo - "to

murmur," "to complain." It is widely recognized today that the distinction …despite the fact that our modem (everyday) usage could be dated to the distinction made by the Ionian philosophers from the 6th century BCE. The word …is recorded for the first time in Homer's Iliad and Odyssey (ca. 750-650 BCE), where it has a variety of meanings, although the main meaning seems to be "word" or "speech." However, in the Odyssey it also means "a public speech," "excuse," "conversation," "fact," "threat," "reason," and "story" or "tale." This last meaning leaves open the question of whether it is a true or fictional story (Popovic, 1987: 7). The meanings from the Iliad include "order,"7 "task," "advice" and "intention" or "plan." Other Greek writers also used …for "saying" (Aeschylus, Choephori 314), "hearsay" (Sophocles, Aiax 226), or "report" or "message" (Sophocles, Trachiniae 67). After the beginning of Ionian philosophy in the 6th century BCE, (iuaoÇ was used to denote a "fictitious story," something that has been made up (Pindar, 01. I, 29; Plato, Phaedo 61b), or a "legend" (Herodotus, Historice II, 45). It is this set of meanings that comes close to the modem (at least dictionary) translations of the word "myth".'(p.105)

It was during the age of reason in ancient Greece when the distinction between "real" and "myth" emerged. However, Plato still used the word 'myths' to explain his philosophical ideas e.g. the allegory of cave in the seventh book of his *Republic*.Paul Veyne, a scholar of ancient Greek studies analysed the contemporary treatment of myths and further defined myth according on the basis of that analysis, quoted by Boskovic(1995):

> 'Myth is information. There are informed people who have alighted, not on a revelation, but simply on some vague information they have chanced upon. If they are poets, it will be the Muses, their appointed informants, who will tell them what is known and said. For all that, myth is not a revelation from above, nor is it arcane knowledge. The muse only repeats to them what is known - which, like a natural resource, is available to all who seek it.'(p.109)

This was the kind of perception about myths till the Middle Ages. It was then in 20th century that a formidable revival in the study of myths in Humanities.

The word "myth" became established in English language due to the efforts of Max Muller, the scholar who gave the first rational analysis of myth. He defined myth as a "disease of language" (Boskovic 1995 p. 110). Boskovic(1995) further comments:

> 'Mythology (which for him meant both the body of myths and a "scientific" attempt to explain them) was a product of the primordial sense of awe in the face of the forces and phenomena of nature. "Mythology is inevitable," wrote Müller, "it isnatural, it is an inherent necessity of language, if we recognize in language the outward form and manifestation of thought; it is in fact the dark shadow which language throws upon thought, and which can never disappear till language becomes entirely commensurate with thought, which it never will' (p.112)

Thus, myth came to be defined as an aspect or a part of the language itself.Though criticized for its naivety, Muller's theory did establish a relationship between linguistic and study of myths.

The philosophical perspective on myth was provided by Ernst Cassirer in his *Philosophy of Symbolic Forms* (1953-57). He observed that myth is one of the stages of what he calls humanization .Mythic form of thinking is on a lower level than philosophical or scientific thinking but it constitutes within the kernels of these next stages.

The psychological approach is well culminated in Joseph Campbell's theory in his work *The Mask of God* (1959)

wherein he maintains that there are four functions of mythology with the last one being that myths play a role in introducing an individual to the reality of his own psyche. This was influenced by Carl Jung's theory of archetypes as the psychic structures that lie in an individual's unconscious and play a role in the realization of the Self.

The methodologies especially enumerated by Carl Jung deeply influenced the archetypal literary criticism practised by Northrop Frye and Maud Bodkin. They were also influenced by linguistic and anthropological structuralism particularly by Claude Levi Strauss. This revival in the study of mythical themes and patterns is interesting to observe and find the ways in which in the post-modernist era it can be expanded to open new horizons of studying various aspects of culture and the relationship between literature and socio-cultural beliefs.

II.   MYTH AND ANTHROPOLOGY

The study of myth within the field of Anthropology has been said to have picked up a genuine boost with 'Myth and Custom school', begun by William Robertson Smith. Aleksander Boskovic in his paper notes the confinements of this approach and at the same time investigating the conceivable outcomes of extending the methodology of considering myth within the field of human studies.He begins with the hypothesis of William Robertson Smith who was a Scottish anthropologist known for his inquiry on myths and rituals. Smith has impacted an era of anthropologists. His thoughts have too found a way into the hypotheses of Ernst Cassirer and Susanne K. Langer. Smith was graduate from the University of Aberdeen and then New College in Edinburgh. At New College Smith came under the influence of A.B Davidson, who pushed him into Semitic studies.

Smith was also influenced by the school of "higher criticism" of Old Testament. Higher criticism is a scholarly approach to the Bible including comparative, linguistic and historical approaches. This influence is visible in his lecture series published as *The Old Testament in the Jewish Church*. Another series of lectures was given the following winter, and they were published in 1882 as *The Prophets of Israel and Their Place in History to the Close of the Eighth Century B.C.* He also became editor-in –chief of the ninth edition of *Encyclopaedia Britannica*.It was during this period he met James Frazer and asked him to publish articles on "totem" and "taboo" for the encyclopaedia.

An important lecture series at the given by Smith at the University of Aberdeen in 1887 can be used to sum up his views. He worked to analyse the relationship of religions of the Semitic people to other ancient religions and also to

the religion of the Old Testament and Christianity. His approach to the Eastern religion like Islam was a prejudiced (noted by Boskovic) yet his contribution to the methodology of religion, myth and ritual should be acknowledged.

Smith advocated the comparative method based on the concept of "survivals" popularized by Tylor. "These "survivals" were traits of the ancient beliefs and social customs that have been preserved in the contemporary societies, even though their original function and meaning were lost". Tylor used analysis of survivals to explore both the original concept and the indicators to the future development. Smith in his approach emphasized the social component in the study of religion as quoted by Boskovic (1995):

> 'We are so accustomed to think of religion as a thing between individual men and God that we can hardly enter into the idea of a religion in which a whole nation in its national organisation appears as the religious unit, - in which we have to deal not with the faith and obedience of individual persons, but with the faith and obedience of a nation as expressed in the functions of national life'(119)

In his analysis of the relationship between myth and ritual, Smith asserts that rituals precede myths and that rituals should form the foundation of the any work on primitive religion. He stressed that the best way to study religion is in its primitive form for e.g. he explored the customs of the Bedouin pastoralists for his analysis of Semitic people as noted in his book *Kinship and Marriage* (1889).This emphasis on the social component of religion led him conclude that rituals precedes myths, quotes Boskovic(1995):

> "In all the antique religions, mythology takes the place of dogma; that is, the sacred lore of priests and people, so far as it does not consist of mere rules for the performance of religious acts, assumes the form of stories about gods; and these stories afford the only explanation that is offered of the precepts of religion and the prescribed rules of ritual. But, strictly speaking, this mythology was no essential part of ancient religion, for it had no sacred sanction and no binding force on the worshippers. The myths connected with individual sanctuaries and ceremonies were merely part of the apparatus of the worship; they served to excite the fancy and sustain the interest of the worshipper; but he was often offered a choice of the several accounts of the same thing, and, provided that he fulfilled the ritual with accuracy, no one cared what he believed about its

origin. Belief in a certain series of myths was neither obligatory as a part of the true religion, nor was it supposed that, by believing, a man acquired religious merit and conciliated the favour of the gods. What was obligatory or meritorious was the exact performance of certain acts prescribed by religious tradition. This being so, it follows that mythology ought not to take the prominent place that is too often assigned to it in the scientific study of ancient faiths. So far as the myths consist of explanation of ritual, their value is altogether secondary, and it may be affirmed with confidence that in almost every case the myth was derived from the ritual and not the ritual from the myth; for the ritual was fixed and the myth was variable, the ritual was obligatory and faith in the myth was at the discretion of the worshipper."(p.120)

Stanley A.Cook in his commentary on Smith's theory emphasizes how myths play a secondary role in the religions of Judaism, Christianity and Islam. He gives a distinction between primary and secondary types of myths. Primary myths are connected with the system of beliefs and the specific world-view. They are more connected with actions. On the other hand, secondary myths are explanations for the lost traditions, possibly reworked and purified into more acceptable stories.

To conclude, in spite of the fact that Smith is respected as the primary researcher to ponder the relationship between myths and customs however his accentuation upon custom has been rejected by most of the researchers. However, his theory led to a focus on the social functions of societies and cultures and in the process myths are being given importance as they inform the anthropologists about the "the social organizations, kinship and customs etc." (Boskovic 1995 p.2)

Another important anthropologist who has been credited to arouse an interest in the study of myths in the 20th century is James G. Frazer best known for his book *The Golden Bough* described by Robert Fraser as: 'A classic study of the beliefs and institutions of mankind and the progress through magic, religion and scientific thought'.(1994 p.2)

Now, in order to understand Frazer's methodology for collecting data for his book it is of relevance to know about his personal background as well. James George Frazer was born in Glasgow, Scotland. His father was pharmacist and his mother Katherine nee Bogle was someone who was really interested in drawing family history. Bogle is a known name in Caribbean historical accounts which was frequently discussed in Frazer's

household. Thus, rumours of distant lands and times influenced his childhood. His family followed the Free Church of Scotland really strictly. James Frazer along with a knowledge of religion mastered Greek and Latin which gave him access to a wide range of classical sources. Frazer went to Cambridge and became a residential fellow for many years delving deep in his books.

Robert Fraser in his Introduction to *The Golden Bough* notes:

> 'He knew that rules are founded on rituals which in turn enshrine magical beliefs. Rules are held to be sacrosanct…because the beliefs they embody are essential to society's conception of man, the man and his place within it…All actions are based on calculations, are therefore acts of faith'.(1994 p.4)

Frazer's passion to analyse people's beliefs and conventions grew stronger when he came across Edward Tylor's *Primitive Culture.* He was further influenced by his meeting with William Robertson Smith (already mentioned). Therefore,Frazer envisioned to create a single account that constitutes the whole of man's early culture and beliefs "in the form of narration". Therefore, he needed two things: First, "a wide framework for reference" and second "a nexus on which to hang it" (Fraser 1994 p.22). Hence, he amplified his search of reference by sending out questionnaires to workers in the field asking them about marriage, customs and other related stuff.

For nexus, Frazer observed how the custom of the king defending his throne every twelve years is very similar to the Arician rite. Thus, Frazer found that he could pile up his research on the basis according to which early societies organized their affairs and a philosophy of life. His theory thereby applies to both Malabar and ancient Rome- their intellectual principle being the same.

The plot of Frazer's book has two levels. First is the analysis of ritual of Nemi (the defence ritual) and second is an exploration into the pattern of beliefs that can be observed in many cultures through history. Robert Fraser in his introduction to The *Golden Bough* notes:

> 'Frazer scoured the history for examples of kings who were obliged to relinquish their authority at the end of a fixed term or else to defend their power in some kind of trial of strength. An example of the latter was the priest of Nemi …obliged to defend his power against all the comers. But he had other examples; some of them …came from India or Africa. Sometimes, it seemed to Frazer, the king went quietly; at other times he was…reluctant and forced others to die in his stead in a kind of surrogate sacrifice. Sometimes (and this is where uncomfortable parallels with Christianity came in),

the substitute was the king's son…(as Christ, it seemed to Frazer was a scapegoat)'(1994 p.22)

These rituals, observed Frazer as time moves were entirely forgotten by people and was performed as an empty ritual with men and women playing sacrificial gods and goddesses. Frazer call this movement from age of Magic to that of Religion. Later the ritual "degenerated into a series of …mumming plays, the folklore of the modern or industrial age." (Fraser 1994 p. 22).At the base of this is simply the desire to control the forces of nature and "ensuring that life force moves from ruler to ruler, generation to generation" (Fraser 1994 p 22) –thus rituals collected from different places have the same intellectual principle. Another point that Frazer observes is how magic and myth precipitates into religion and finally into scientific understanding. Frazer's argument regarding magical foundation of Christian rituals is interesting to observe especially in the context of the time it was written.

One of Frazer's basic tenets is association of ideas derived from the ideas of David Hartley. The ideas are associated in three ways-by contiguity, by resemblance or by cause and effect. Magic defines Frazer is either contagious or homeopathic. This division is very similar to the division used by Roman Jakobson study of language wherein he divides the function of language into-metonymy (contiguity) and metaphor (resemblance).

To conclude, for Frazer the key to understanding "man" the main subject of anthropology lies in the comparative method as for him "anthropology is the study of thought… the stages through which the thinking process has passed"(Fraser 1994 p. 30)

Bronislaw Malinowski, was the founder of the school of functionalism. Functionalism was an early 20th century school of thought that defined society "as a system whose parts work together to promote solidarity and stability" (Bhatt 2020 p 3).The emphasis is on the function played by different aspects of the culture.

Malinowski's functionalism shifted the focus from historical to the study of social institutions in the present society. This led to rise of field work as an important part of social anthropology. Malinowski played a major role as an ethnographer observing the social life of Trobiant islanders .He asserts that all customs are inter-related and that customs are developed to fulfil universal biological needs. Malinowski tabulates set of seven biological needs and their respective cultural responses in the following way:

"Basic Needs	Cultural Responses
Metabolism	Commissary
Reproduction	Kinship

Comfort	Shelter
Safety	Protection
Movement	Activities
Growth	Training
Health	Hygiene"

(Bhatt 2020 p. 06)

Therefore, myths represent the "pragmatic charter", in other words, they define the rules that lead the social functions to flourish. They are used to justify the sanctity, antiquity and reality of the social customs. In contrast to fairy tales and legends that are told for entertainment, myths as asserted by Malinowski are "reality lived", a myth is a "narrative resurrection of a primeval reality."(Bhatt2020 p. 09)

> 'Structuralism represents a movement that began in the 1950' and 1960's in France. Emile Durkheim, a French anthropologist, generated the idea that human thought precedes observation and social and cultural phenomena derive from universal human cognition. Claude Levi-Strauss, consider the founder of Structuralism, expanded upon Durkheim's basic concepts to generate the main ideas behind Structuralism. In his definition, there are 3 fundamental properties of the human mind: people follow rules, reciprocity is the simplest way to create social relationships, and a gift binds both the giver and recipient in a continuing social relationship. Such social structures, according to Levi-Strauss, mirrors cognitive structures, the way in which mankind thinks and understands. Structuralism is the approach which seeks to isolate, and decode, deep structures of meaning, organised through systems of signs inherent in human behaviour (language, ritual, dress and so on).'(Bhatt 2020 p.09)

Strauss's work enumerates that cultural life is inexplicable and that the myths within each culture should be studied for the role they play but as a signifying system, thus Strauss draws a lot of his inspiration from Swiss linguist and structuralist Ferdinand de Saussure. The notion of focusing on the way elements of a system combine together rather than on their intrinsic value is the basic principle of structuralism. "Levi-Strauss presented the idea of binary oppositions. This concept coordinates certain ways of thinking. Examples of binary systems studied could be: "life vs. death," "culture vs. nature," or "self vs. other. Each individual concept has an opposite concept that it is co- dependent on. This is known as unity of opposites; no one of these ideas can exist without the other. Every community takes these concepts and makes them specific to their individual culture. Presenting universal ideas and oppositions, and uniting them under a unique, cultural stand-point, eventually forming a structured and organized society. These ideas relate to linguistic anthropology, in that all humans have a common base for which can create complex sounds and develop different languages. Taking the idea of "phonemes, 'pairs of sounds that create meaning, and bringing the same concept into structuralism that human share a common base for thought, leading to the development of different cultures stem from the same unconscious roots.'(Bhatt 2020 p. 10)

In *Myth and Meaning* (1977), Strauss stresses that the anthropologists should study the primary structures of the primitive societies in relation to contemporary societies to understand the structure of human consciousness as he believed that the study of the signification of myths clarifies the processes of human understanding. He goes on to stress the universal features of primitive thinking and human mythology (basically finding pattern or nexus like Frazer) and tries to analyse the relationship between mythology and history and the structural relationship between myth and music.

In his essay, Strauss notes that the separation of scientific and mythical thinking took place in 17th and 18th century, however in the contemporary era more and more sense data is being reintegrated into scientific explanation example the origin of mathematical ideas Plato's theory and neurophysiology .The whole dilemma of experience versus mind,Strauss stresses can be solved through some structure of nervous system. For him structuralism when applied to mythical stories specially the shared features would help the anthropologist to find some order.

Strauss gives a comparison of primitive and scientific thinking, both having their own limitations and advantages. He notes that every culture has its own unique features and members of the cultural communities tend to claim originality and superiority over others. Strauss (1978) further gives an account of a myth from Canada to show his method of understanding:

'Let us now consider a myth from western Canada about the skate trying to master or dominate the South Wind and succeeding. It is a story of a time that existed on earth before mankind, that is, of a time when animals and humans were not really distinct; beings were half-human and half-animal. All were extremely bothered by the winds, because the winds, especially the bad winds, were blowing all the time, making it impossible for them to fish and to gather shellfish on the beaches. So they decided that they had to fight the winds and compel them to behave

more decently. There was an expedition in which several human animals or animal humans took part, including the skate, which played an important role in capturing the South Wind. The South Wind was liberated only after he promised not to blow all the time, but only from time to time, or at certain periods. Since that time, it is only at certain periods of the year, or one day out of two, that the South Wind blows; during the rest of the time, mankind can fulfil its activities.' (p.11)

From this, he observes:

> 'When you look very closely at the mythical material exactly as it is told, you notice that the skate acts on account of very precise characteristics, which are of two kinds. The 'Primitive' thinking and the 'civilized' mind 7first is that it is a fish like all flat fish, slippery underneath and rough on its back. And the other capacity, which allow the skate to escape very successfully when it has to fight against other animals, is that it is very large seen from above and below, and extreamly thin when seen from the side. An adversary may think that it is very easy to shoot an arrow and kill the skate because it is so large; but just as the arrow is being aimed, the skate can suddenly turn or slip and show only its profile, which, of course, is impossible to aim at; thus it escapes. So the reason why the skate is chosen is that it is an animal which, considered from either one point of view or the other, is capable of giving—let's say in terms of cybernetics—only a 'yes' or 'no' answer' (Strauss 1978 p.13)

This he does to conclude that there is no divorce between scientific understanding and mythology. Another example of his understanding in the essay is his analysis of affinity between the harelip people and the twins. For this analysis he uses a number of myths from different places to show the association of the two concepts.

In establishing the relationship between myth and history, he asserts that history has come to replace mythology and has the same function for societies without written record of events.

Strauss shows process of understanding the structure of myth to interpret its meaning is just like understanding an "orchestral score", as one has to observe the myth in totality to discern the arrangement of its elements that then reveals its meaning. The reputation of theme both in music and myth thus cause "continuous reconstruction" in the mind the listeners of the music and hearers the mythical story. Similarly, the structure of the language iscomparable to the structure of myth and music as both come from language but grow apart as myth emphasizes

sense and meaning that is embedded in language while music emphasizes the sound. It should be noted that both sound and meanings are elements of language.

In another essay *The Structural Study of Myths* , Strauss emphasizes use of multiple versions of the same myth for analysis. Hans Blumenberg in his *Work in Myths* reinforces this idea making use of all the versions of myths instead of just one.

Roland Barthes' theory lies at the intersection of structuralism and post-structuralism. He critiqued the binary oppositions that form the basis of Levi Strauss' theoretical model. According to him, myths can be understood by dividing them into smaller units called motifs and the relationship between the motifs can be analysed. It is to be noted that Barthes is treating myths as narratives and thus his process of analysis of myths is basically an application of his theory of narratology as enumerated in his essay *The Structural Analysis of Narrative* and *S/Z* . Pramod K Nayar(2018) notes:

> ' that Barthes believed that one can break up a narrative into its constituent elements and discover how they combined with each other. Reading a short story by Balzac,Barthes identified 561 units of meaning of what he called "Lexias". He proposed that we could organise the "lexias" into five main groups all working in combination in a narrative that is the five groups or codes as he called them are the narrative modes of organising the units so that the meaning is generated . These codes Barthes argued are common to all narratives'.(p.24)

Aleksander Boskovic(1995) questions seems significant when he asks "Is there any segment that myths possess and other narratives do not?" (p.132)In other words, what distinguishes myths from other kinds of narrative like historical or fictional. Boskovic(1995) conclude, there is no difference, however:

> 'It is the combination of all the different segments that matters, as well as the culture-specific rules. For example, Vladimir Propp wrote (and strongly influenced structuralists, discourse-analysts, and many others) about the "morphology of the folktale" (1958). However, had he been a Hopi and doing the same thing, his work would have been regarded as a piece on the "morphology of the myth." Russian fairy-tales are not regarded as myths by Russians - but they would be regarded by such in a culture significantly different from the Russian. Another example is the work of the Grimm brothers on the European peasants' folklore, these days almost completely forgotten (that is to say, as far as anthropology is concerned), and hardly anyone

would regard the fairy-tales of the European peasants as myths. However, if one would read a book like the Tsimshian Mythology and compare the Tsimshian myths with the Russian folktales or European fairy tales, the similarities are really striking.'(p.133)

The treatment of methods narrative draws attention to the language of the myth which brings us to the question of the basic of dichotomy between story and discourse and their relationship. One of the main reasons to focus on the language of myth is the fact that it is deeply embedded in the contemporary structure of power and politics. Boskovic illustrates this through the following example:

'Finally, it is interesting to look at the examples of intertwining of myth and history in the Middle East (the Arab-Israeli conflict following the recognition of the independent Jewish state, in part as a recognition of their claim to their sacred place of origin), and in Southeastern Europe. In the latter case, both Serbs and Albanians claim Kosovo/Kosova as their holy land. Both peoples believe that this area holds keys to their claims to statehood. In the Serbian case, most of the medieval churches and monasteries are located at Kosovo, as well as the seat of the Serbian Orthodox Church Patriarchate. According to the myth, in 1389, the mediaeval Serb armies confronted the invasion of the Ottoman Turks at Kosovo. Most of the Serb nobles died in the battle and this heroic defeat is regarded in Serb traditional folklore as the result of the conscious choice of the Prince Lazar, who chose "the Kingdom in Heaven" over "the Kingdom on Earth." Thus, even in their suffering and defeat, the Serbs stood higher than their victors. Of course, from the historical point of view, the claim that the battle ever took place is in some doubt. The Ottoman Turks did not actually gain control of Serbia until mid-15th century, and the leading Serbian historian of the period, Professor SimaCirkovic, claims that the battle never took place. For the Albanians, who gradually became dominant population in the region following the mass exodus of Serbs after 1690, the Kosova is sacred as well. Several very important battles against the Ottoman Turks were fought there in the first half of the 19,h century. The Prizren League was founded there in 1878, and many Albanians put their claim to national sovereignty from that date. Hence, it is easy to see how two mutually exclusive discourses (the Serb and the Albanian one) posit the same area as their mythical sacred space, as their (spiritual, historical and political) place of origin,

following the events that happened in a very distant past. It is also easy to see how Serbs can see all their suffering (including the most recent exodus from Kosovo in June 2000) as yet another spiritual victory, for once again choosing "the Kingdom in Heaven." Wars in the mythical realms could never be definitively lost or won, they tend to perpetuate themselves as long as the myths exist'.(1995 p.135)

The present discourse of Israel-Palestine conflict has deep roots in the language of their mythologies. Both Jews and Muslims share the belief that the land and Al Aqsa mosque is sacred because of their belief in the prophecies which clash with each other in present interpretations. The prophecy mentioned in Torah in John 1:14 is that the destruction of the temple of Solomon which is believed to be in the basement of the Al-Aqsa compound will be followed by the rise of their Messiah. While in Quran it is believed to have been revealed in chapter 17 that the destruction of Al-Aqsa will lead to rise of "Dajjal" a fierce enemy of Muslims, also interpreted as anti-Christ figure. Thus, the study of myths and its language is significant to understand the contemporary political and social discourse and behaviour.

To conclude this section of anthropological study of myth, it can be said that there is no universal definition of myth but narrative approach opens up the approach of finding the fact of the actual ethnographic condition like who is telling the myth , what is the context and how is it significant. Another thing that is agreed upon is that myths are related to" certain deeply embedded existential elements" which are mostly cultural specific but have similarities with others .Myths have been regarded important to decipher the truth of the unconscious world.

III.   MYTH AND PSYCHOLOGY

The study of myths gained importance in the 20th century due to an increased interest in the study of different cultures and the patterns of their development with special reference to the influence of these patterns upon human psychology and it's manifestations in the day to day life. In literary criticism the study of myths became important with the theory of Archetypal criticism that observes and analyses "narrative designs, patterns of action , character types ,themes , images that recur in a wide variety of works of literature, as well as in myths ,dreams and social rituals"(Abrams&Hapham 2015 p.18). A significant antecedent to this theory is found in Carl Jung's *Theory of Collective Unconscious* wherein he uses the term "archetype" to denote the primordial images and symbols inherited by humans from one generation to another and lies latent in our unconscious, this theory was deeply

influenced Sigmund Freud's work in the field of psychology.

Carl Jung's theory of archetypes focuses upon finding similar patterns to discern the structure of a structure of human psyche and fore shadows the literary archetypal theory given by Maud Bodkin Robert Graves Northrop Frye and Joseph Campbell along with others .Jung observed the outward patterns and symbols to get an idea of deep psychology like an archaeologist. According to him, major mythological motifs remain the same for all cultures at all times. He came up with the idea of "collective unconscious"which is hereditary,inter-personal and a result of evolution.

Jung's theory of archetype is only comprehensible in the context of his psychological theory. According to him, psyche is a system of "energy relations". It is used in a broader context than mind as it included all conscious and unconscious processes. Jung propounds that psyche is separable into component parts with "complexes" and archetypal content working as completely secondary selves and not just as drives and processes. However, Jung's model of consciousness should be considered as a metaphor and not reality. Some of the important concepts related to his theory of archetypes are discussed in the following paragraphs.

Collective unconscious is constituted by what Jung has referred to as "archetypes".The archetypes is not meant to denote " an inherited idea but rather an inherited mode of functioning"(Shelburne 1976 p.34). The archetypes influence our disposition according to their patterns.A human is born with these instinctual archetypes then there are also archetype figures and events which find expression in our behaviour and methods and there is also spiritual pole of the archetypes which influence individuals worship and fear of the archetypal images.

Archetypes are psychic structures that humans are born with to think feel and act in specific ways they cannot be perceived directly but their existence can be recognised through images symbols which arise from them. In studying myth and religion Jung noticed that many of them share similar pattern symbols and theme .The psyche is a product of something free personal and formation.

Archetype provide the structures but they do not manifest in the same form in each individual. One of the examples of symbols given by Jung is that of "Mandal"that represents archetype of self.

To conclude, the archetypal theory in psychology goes a long way in shaping the 20th century literary archetypal theory.

IV.   LITERARY THEORY AND ARCHETYPES

The English scholar Maud Bodkin is one of the significant archetypal critics of the 20th century. Her book *Archetypal Patterns* is based on Jung's psychological theory of archetypes wherein she studies the deep psychological processed involved in response to poetry.

Bodkin observes(1962) that the "ancient stories owe their persistence, as traditional material of art, to their power of expressing or symbolizing, and so relieving typical human emotions"(p.13) .She illustrates by quoting Dr Jones' analysis of Hamlet and its relation to the tragedy of Oedipus. According to Bodkin (1962), both the narrative of Hamlet and Oedipus as well as Orestes gives expression to the "ambivalent attitude of the son towards the father"(p.13) that oscillates between love and loyalty on one hand and anger and jealousy on the other.

However,the most significant name associated with the archetypal criticism is Northrop Frye. In the four essays included in his *Anatomy of Criticism*, Frye sets out to find what he calls the "the structural principles of literature." His main assumption is that the works of literature are a part of a larger system wherein the meaning and pattern of meanings can be observed.

Frye attempts to provide a universal theory to guide the study of meaning of literature as he illustrates that the myths and literature constitute seven kinds of images-divine, heavenly, human, animal, and vegetable, water and mineral. He further theorizes the movement of these images corresponding to the four main genres or as Frye (1957) refers them as 'mythoi'-romance, comedy, satire and tragedy and the four main seasons of summer, spring, winter and autumn. Thus, Frye offers an approach to analyse the imaginative literature in reference to the mythical heritage His theory draws ideas from Carl Jung and Bodkin but he shifts the focus of archetypal criticism from identifying psychological processes to the thematic study of myths and literary texts. Euene Williamson (1985) in his comparative study of the concepts of Plato's Eidos,Jung's archetypes and Frye's mythoi – 'Plato's "Eidos" And The Archetypes Of Jung And Frye' quotes:

> 'The four mythoi that we are dealing with, and irony, may now be seen as four aspects Agon or conflict is the basis of the archetypal radical of romance being a sequence of Pathos or catastrophe, whether in triumph theme of tragedy. Sparagmos , or the sense action are absent, disorganized or foredoomed confusion and anarchy rule over the world, irony and satire. Anagnorisis , or recognition rising in triumph around a still somewhat bride, is the archetypal theme of comedy'(p-99)

V.   ANALYSIS

The narrative of the "Seven Sleepers of Epheseus" is the embodiment of the general nature of myths and legend to cross and disregard socio-religious boundaries, therefore providing the student of myths and archetypes a broad scope to look for patterns and discover the progress of cultures with the development of the narrative through cultures. The narrative is a blend of historical actions of Emperors Decius and Theodosius II with religious beliefs and hopes.

The narrative was first recorded in Latin by Gregory of Tour, however a more famous version of the narrative is recorded in *The Golden Legends* by Jacobus de Voraigne. The narrative is given paramount importance in the religion as it is believed to have been revealed in the Holy Quran by God to Prophet Mohammad (p.b.u.h.). According to some scholars the narrative is said to have been inspired by Jewish story of Abimelech, the Ethiopian recorded in Paralipomena of Jeremiah in the text of 4 Baruch and the Greek tale of Epimenides of Crete taken from Diogenes Laertus *Lives Of Eminent Philosophers*

In this short analysis, I shall use various sources of the myth and make a comparative study of their themes that would reveal the social beliefs of the contemporary cultures. The next step would be to use the common themes (here only Death and Resurrection) and analyse their treatment and presence in the present literary discourse.

The first source that shall be dealt here is Jacobus de Voraigne's account of the story of the persecution of the seven young men by Emperor Decius, known supporter of the pagan tradition against the Christian faith,   for as noted in translation "scorning sacrifices to idols, they were hiding themselves in their home and were free for both fastings and prayers.". These men who were seven in number withdrew to a mountain in Celion and started living secretely when one day as they were close to be found God caused them to fall asleep only to be woken up after years during the reign of Christian king Theodosius II and particularly at the time when there was a general weakening of faith in the society to make people remind of resurrection after death.

The narrative of Sleepers of Cave emphasizes the theme of political tyranny and it response martyrdom. The second part of the narrative is set in the time when people needed another vision or reminder that is captured in the imagery of resurrection of cave of sleepers and the recognition of their martyrdom.

Another important aspect of this narrative is the commemorative tablet and monument that played a significant role in the recognition of the heroism of the sleepers of the cave as the main purpose the narrative is to inspire people's faith in Christian God. The narrative embodies a story of great miracle from God and heroism for the sake of God.

"literature and folklore lends its hand to fulfill the desires of Christian memory. At the same time it preserves pieces and themes of little known periods of history, while also immortalizing early Christian opinion of them through literature. Likewise, through the Seven Sleepers, these two periods, which challenged the spirit and fortitude of the Christian faith, met their match in these miraculous martyrs. And just as the Sleepers of this treasured tale, the message of the story transcends its historical settings, and later geographical ones as well, to continue to influence readers centuries after its creation"(Collaco 2011 43).

Another important record of the narrative is in the Holy Quran. The story is revealed as a sign from Allah (s.w.t) to Prophet Mohammad (p.b.u.h.) to make the unbelievers especially the Christians in the crowd believe in the authenticity of the Quran as a word of God. The narrative is present in the 18th chapter of Quran called "Surah-Al Kahf" , "Kahf" meaning cave. It starts with the declaration Quran being free from any deviations or flaws. The first ten lines include a direct address to the Christians as God declares that the Quran is a warning to those who say that God has off-spring. It should be noted that there are multiple ayahs or verses in the Quran that it has come to confirm the Bible, Torah and the Psalms (all believed by Muslims to be direct Books revealed by God). Therefore, the narrative that follows is a confirmation to the knowledge of the Christians regarding the matter but also served the purpose of correcting the deviations as one of the main themes that is followed in the Quranic description of the narrative is the contrast between the infinite knowledge of God and limited knowledge that belongs to humans, that too granted by God, thus making it clear that Quran should be read to gain knowledge that is revealed by God. Another important aspect of the knowledge theme is the lesson in correct use of curiosity. The narrative in Quran lists the number of attempts that have been made by various scholars or people in general regarding the number of sleepers and years that they were sleeping to point at the futility of their efforts and analysis for that knowledge like the knowledge of the Day of Judgement belongs to God.

Gwendolyn Collaco(2011) in her paper titled 'With Sleep Comes a Fusion of Worlds: The Seven Sleepers of Ephesus   through   Formation   and   Transformation' emphasizes the adaptation of the narrative for to fit the agendas of:

> "magical practitioners, Sufi mystics and sultans, traceable through the art pertaining to each purpose.

These various adaptations build off each other as literary interpretations of the Seven Sleepers become more esoteric in the growing sects of Islam. Therefore, its artistic interpretations range from the most practical level of household magic, in the form of a bronze mirror, and progress through mysticism, as seen in a set of lusterware tiles, and finally to confirming Isma'iliShiism of the Safavid Empire in manuscript illustrations of the Falnama, or Book of Omens. Yet regardless of the adaptation, the artists and patrons always maintain at least one of the three main themes within the story—loyalty, faith and divine protection—maintaining the core of the tale despite its changing faces and use." (p.108)

Therefore, one can easily observe the common themes of death and resurrection , of faith and heroism and tyranny and sacrifice in both the versions of narrative. The difference is that of religious belief they the narrative is being used to clarify. While the Christian narrative justifies sainthood of the seven sleepers, while the Quranic version affirms the belief in direct protection from God and justify Quran as a revelation from God.

The next step is to analyse the themes of the myth and their presence and significance in the present literary discourse. This is possible because of the treatment of myth as narrative and also treating literature as a cultural artefact rather than a product of author's imagination. As is stated by Jung that the psyche constitutes archetypes which are primordial psychic structures that lies in a person's collective unconscious and is inherited and shared by all, the archetype may have multiple manifestations in the form of symbols, imagery, themes and motifs and it can be added that these representations or manifestations of a single archetype vary according to the contemporary culture and context.

The narrative of sleepers of the cave is a clear representation of the archetype of death and resurrection. In the literary context, the theme of death and resurrection is basically a motif represented in a number of poems and narratives especially revived in the modern era in the works of T.S. Eliot. Symbols like rivers or lakes are used for representing the theme. In 'The Wasteland', invokes the myth or narrative of Easter to refer to the theme of crucifixion and resurrection of Jesus Christ, this he does to cure people of their faithlessness in modern era, reminiscent of how the miracle itself was needed at time of Theodosius II to remind people to follow the faith. Thus, myth and literature both are products of the society and also play a major role in shaping the socio-religious ideology of the cultures.

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Attitudes, Motivations and Academic Performance in English among the Junior High School Students in Sulangon National High School

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Abstract— *This study aimed to assess the attitudes, motivations and their relationship to academic performance in English among the Junior High School Students in Sulangon National High School during the school year 2022-2023.The data were obtained from 352 Grade 8, 9 and 10 students respectively in Sulangon National High School. A quantitative descriptive-correlational research design was employed in this study. Using frequency counting and percent, weighted mean, standard deviation, Mann-Whitney U test, Kruskal-Wallis H test, and Spearman Rank-Order Correlation Coefficient were the statistical tools used in the study. The study found out that the respondents' perceived level of positive attitude toward English was high. The respondents' perceived level of negative attitude toward English was low. Standard deviations less than 3.0 supported a high degree of homogeneity in their responses. In addition, the respondents' perceived level of intrinsic motivation was highly motivated and the respondents' perceived level of extrinsic motivation was also highly motivated. Additionally, the study found out that the respondents' level of academic performance was very satisfactory, which indicated that the students of Sulangon National High School experienced moderate learning in English. Standard deviations less than 3.0 supported a high degree of homogeneity in their responses. Moreover, the study found out that the respondents' perceived level of attitude was affected by their sex. However, the respondents' perceived level of attitude was unaffected by their age and grade level. It was also found out that perceived level of motivation was affected by their sex, age and grade level. Furthermore, data analysis revealed a significant relationship between attitudes, motivation and students' academic performance. This indicated that attitudes and motivations were significantly related to the Junior High School students' academic performance in Sulangon National High School. Hence, it is recommended that the top officials of the Department of Education in the Schools Division of Dapitan City would provide some techniques of communicative language to enhance students' English learning and encourage them to be optimistic about the English skills practices.*

Keywords— *Attitudes, Motivations, Academic Performance, Philippines*

I. INTRODUCTION

Attitude toward a language is a vital concept since it plays the most important role in language learning, and it is well known that positive attitude enhances motivation and is essential for better academic performance (Ali & Mohamed, n.d.). In the learning process, attitude is an important factor as it mirrors an individual's perception of his class, teacher, and curriculum. The type of attitude and the level of perception would then translate to the behaviour

exuded in the learning process. Students who have negative attitudes towards education activities are found to exhibit challenging behavior including anti-social and off-task behavior (Awang, Jindal-Snape, & Barber, 2013). Students who have negative attitudes towards educational activities are found to have exhibited challenging behavior including anti-social and off-task behavior (Awang, Jindal-Snape, & Barber, 2013).

On the other hand, students' motivation is also seen as an integral part of the learning process. It determines their involvement and non-involvement in academic activities and their desire to participate. It includes the goals and reasons for learning English and their willingness to engage in the tasks. According to Pushpanda in 2016, motivation is one aspect that propels a person toward linguistic fluency. It is essential as it is what would make them develop, actively seeking information and resources and also guaranteeing success (Cerdan, 2017). Ahmed, Aftab, & Yaqoob in 2015, also claimed that motivation was an essential factor in English learning and one of the main factors influencing students' academic performance. Learners' motivation during instructional episodes plays an important role in ensuring that learners persisted long enough to achieve better academic performance (Alaga, 2016). Motivation is an important factor that has a positive influence, especially in learning a language like English (Rehman, Bilal, Sheikh, Bibi, & Nawaz, 2014). Motivation is important for students to study and enhance their academic performance (Abu Bakar, Alsmadi, & Ali, 2022).

Aside from the attitudes and motivations mentioned above, the academic performance of the student is the final result of the influence and relationship of the two variables and is the most important parameter of learning. Academic performance is defined as a student's ability to complete academic assignments, and it is assessed using objective criteria such as final course grades and grading point average (e.g., Carroll, & Garavalia, 2004; Naser, &Hamzah, 2018; Olivier et al., 2019).Academic performance is the extent to which a student, teacher or institution has attained their short or long-term educational goals (Brew, Nketiah, & Koranteng, 2021). Indeed, the lack of learning motivation would inevitably show that the attitude of learning was not positive, and the action was not hard enough and the result would inevitably lead to unsatisfactory academic performance (Wu & Xin, 2019).

Academic performance is correlated with so factors, according to different studies. Thus, there was a strong relationship between motivation and students academic performance. Students motivation served as a yardstick in predicting their performance. Students attitude and academic performance were correlated positively (Muhammad, Bakar, Mijinyawa, & Halabi, 2015). Academic performance was measured in the form of students' remarkable scores across their subject courses and the display of learning outcomes which could be assessed through performance, classroom tests, assignments, outputs, and major examinations (Magulod Jr, 2019). Study revealed a significantly low positive relationship between student motivation and academic performance (Veena & Shastri, 2013). On the other hand, Abu Bakar, Alsmadi, & Ali in 2022 discovered a strong relationship between students' attitudes and academic performance.

There appeared to be an empirical gap in the prior research. An empirical investigation of these issues was important because attitudes and motivations had influence on academic performance. Furthermore, previous studies indicated that the National Achievement Test result was that after the implementation of the K–12 program, the academic performance of the students or pupils suddenly dropped from a proficient level to a low proficient level. In fact, according to the 2022 Programme for International Student Assessment (PISA) results, Philippines was among those with the lowest performance in key academic areas such as reading, mathematics, and science. This only proved that there was something wrong with the current quality of education (Behiga, 2022). Philippine Senator Gatchalian in 2019, pointed out the deterioration of the academic performance of the students during the hearing of Senate committee on education (Ager, 2019). Thus, the researcher is motivated to conduct this study in order to assess students academic performance in English among Junior High School students in Sulangon National High School.

Theoretical Framework

This study is anchored on Howard Gardner's Theory of The Roles of Attitudes and Motivation in Second and Foreign Language Learning. It centered on the idea that both motivation and positive attitudes need to coexist in order to achieve a successful language learning experience. Gardner & Lambert (1972) defined motivation as the second language learner's overall goal and orientation and attitude as the learner's persistence in striving to attain the goal. The theory was further highlighted by (Samsiah et al., 2009;Thang et al., 2011) who proposed that students with positive attitudes and a high level of motivation would be more successful compared to those with negative attitudes and low motivation.

Furthermore, Gardner and Lambert (1972) distinguished instrumental motivation (e.g., practical benefits will be gained) and integrative motivation (wish to learn in their desire to know the people of the language). Later, Gardner (1985, p. 10) defined motivation as "the combination of effort plus desire to achieve the goal of learning the language." Thus, motivation in learning English could be defined as the willingness and determination to achieve the goal of learning English. Figure 1 showed the Howard Gardner's theory on the next page.
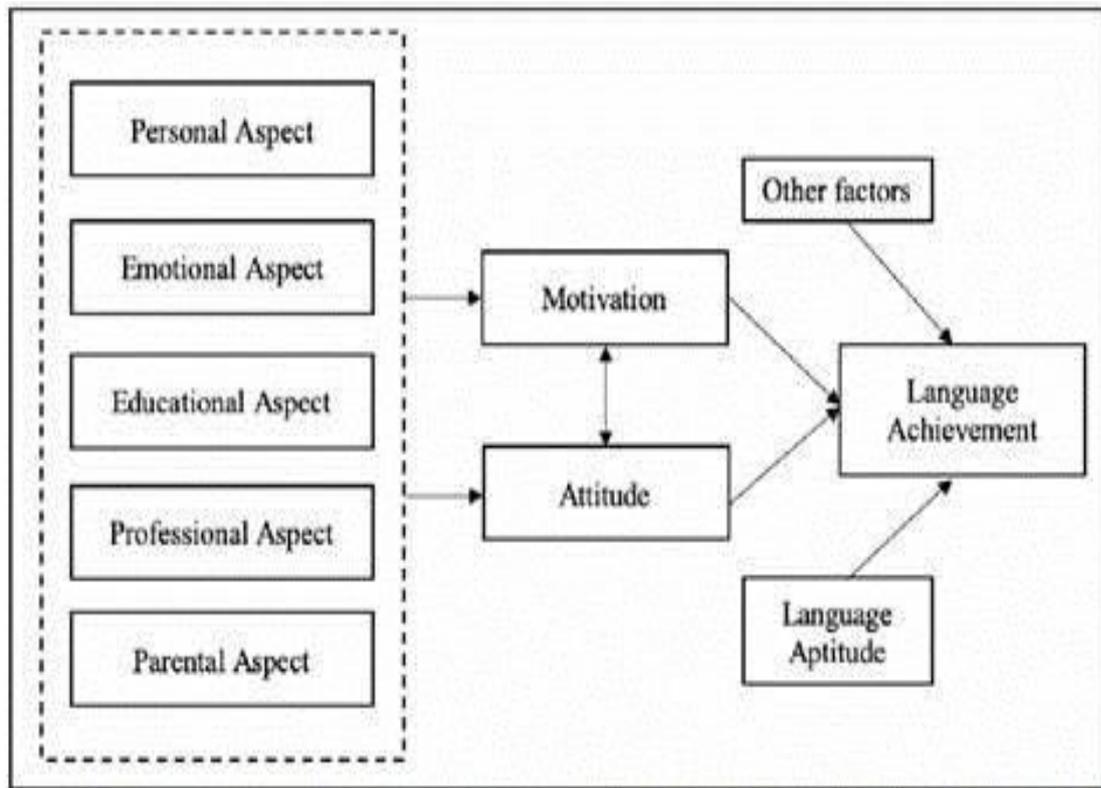
Fig.1. Howard Gardner's theory

Conceptual Framework

The conceptual framework is presented in Figure 2. *First,* the demographic profile consists of sex, age and grade level. *Second,* the independent variable consists of attitudes with two (2) indicators categorized into positive

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and negative attitudes with ten (10) items and motivation with two indicators categorized into intrinsic and extrinsic motivation also ten (10) items each. *And third,* the dependent variable is students' academic perfromance in English subject
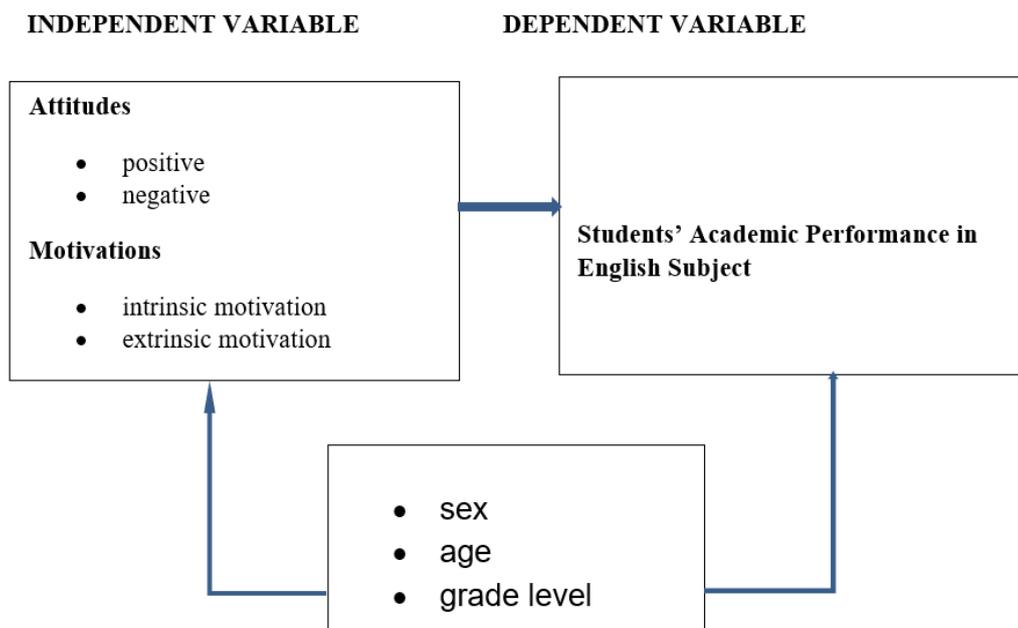
Fig.2. Conceptual Framework of the Study

Statement of the Problem

This study aimed to assess the attitudes, motivations and their relationship to academic performance in English among the Junior High School students in Sulangon National High School, Division of Dapitan City during the school year 2022-2023.

Specifically, it sought to answer the following questions:

1. What is the profile of the respondents in terms of:

    1.1. sex;

    1.2 age; and

    1.3 grade level?

2. What is the respondents perceived level of attitudes in terms of:

    2.1 positive; and

    2.2 negative?

3. What is the respondents perceived level of motivation in terms of:

    2.1 intrinsic motivation; and

    2.2 extrinsic motivation?

4. What is the respondents' level of academic performance?

5. Is there a significant difference in the respondents perceived level of attitudes when analyzed according to profile?

6. Is there a significant difference in the respondents perceived level of motivation when analyzed according to profile?

7. Is there a significant difference in the respondents' level of academic performance when analyzed according to profile?

8. Is there a significant relationship in the perceived level of attitudes and level of academic performance?

9. Is there a significant relationship in the perceived level of motivation and level of academic performance?

II. LITERATURE

Academic performance/ achievement is the extent to which a student, teacher, or institution has attained their short or long-term educational goals and is measured either by continuous assessment or cumulative grade point average (CGPA) (Tadese, Yeshaneh, & Mulu, 2022). The grade point average, or GPA, is commonly employed as a handy summary measure of academic performance by the majority of colleges and universities (Rashida & Asghar, 2016). Khan (2012) stated that Student academic performance measurement has received considerable

attention in previous research, it is challenging aspects of academic literature, and science student performance are affected due to social, psychological, economic, environmental and personal factors (Khan, Nabi, Khojah, & Tahir, 2020).

The poor academic performance of college students may be due to lack of interest in learning, some personality defects and interference from bad emotions (Wu & Xin, 2019). Hongcheng, Qin, and Xiaojin (2013) found that 80.5% of students with poor academic performance often absent from work, of which 16.9% of absenteeism is particularly serious, which is enough to show that students with poor academic performance are not enthusiastic with learning. The poor academic performance of students may be due to a lack of interest in learning, a lack of motivation, and poor study habits. The lack of learning motivation will inevitably show that the attitude of learning is not positive and the action is not hard enough, and the result will inevitably lead to unsatisfactory academic performance (Wu & Xin, 2019).

The good academic performance of students at the Junior High School is of paramount importance in every educational system. Meanwhile, numerous factors influence the academic performance of students and have been re-searched, but many problems persist (Brew, Nketiah, & Koranteng, 2021). Academic performance is the extent to which a student , teacher or institution has achieved the short term or long term educational goals. It means that student academic performance can estimated for any student by its home environment and learning skills and also academic interaction, study habits and home environment (Vitug, 2019). Academic Performance refers to the extent to which a student meets the standards of assessment set by the Philippine Department of Education or DepEd in the K to 12 Curriculum for the Junior High School program. In this study, specifically, academic performance refers to the final grade (FG) determined by the average of four consecutive grading. Grading Grades and FG are expressed in percentages; 75 percent and above is the passing grade (Oclaret, 2021).

Attitudes

The attitudes of a person direct him or her to have a certain behavior. As in any other aspect of human life, English language learning is also greatly affected by a person's attitudes towards the language and the community which uses that particular language (Pushpananda, 2016). Positive attitude towards learning the English language but is not motivated to learn it, the student will not succeed in English language learning. This means that teachers need to support less motivated learners to help them realize the importance of learning another language (Sengkey &

Galag, 2018). Alaga (2016) asserts that a learner's positive attitude toward learning the English language is facilitated by positive attitudes. Both school performance and the success of learning the English language will be greatly impacted by a positive attitude. Conversely, low motivation, poor cognitive function, and class anxiety can all result from negative attitudes (Mat & Yunus, 2014).

Motivations

The standard understanding of motivation is the drive to achieve goals and the action of sustaining that drive.Planning, organizing, making decisions, learning, and assessment are among the cognitive behaviors for which motivation is important (Abu Bakar, Alsmadi, & Ali, 2022). Motivation is defined as an individual's endeavor to fulfill their responsibilities, allocating the necessary energy, and maintaining it. An individual's success in school and in life are greatly influenced by their motivation. The academic assignments that students choose to complete, the amount of time and energy they devote to each task, and their tenacity in completing them all demonstrate their motivation.Additionally, motivation gives individuals the ability to overcome challenges that arise during the learning process (Muhammad, Bakar, Mijinyawa, & Halabi, 2015).

Intrinsic Motivation

It is defined as a student's reasons and desire to excel. It is personally rewarding, not for an external reward, as demonstrated by their engagement in class, completion of classroom tasks and activities, study efforts, and grades academically. Intrinsic motivation as a person's inner desire to engage in activities or tasks for inherent satisfaction specifically oriented on two goals: to learn and to achieve (Oclaret, 2021). The Oxford Online Dictionary (2020) broadly defines motivation as "the reason someone does or acts in a particular way." Figuratively, motivation is comparable to a fuel that allows an engine to work. However, human motivation is much more complicated than that as it includes various factors such as beliefs, expectations, principles, desires, behavior, and personal and cultural backgrounds.

Extrinsic Motivation

Extrinsic motivation refers to working to achieve a goal because it will produce a specific result. Extrinsic motivation is a concept that is relevant whenever an activity is done to get some reward. Extrinsic motivation involves engaging in an activity for external reasons, such as achieving separable desired outcomes or avoiding undesired outcomes like punishments (Hendijani, Bischak, Arvai, & Dugar, 2016). If a learner is extrinsically motivated, his or her orientation toward learning is characterized by a concern with external reasons for behaving or working on a task, such as the judgment of others regarding one's performance, grades, or some due reward (Oclaret, 2021).

III. METHODOLOGY

Method Used

The study included survey and descriptive-correlational research methods. The survey method was employed since the researcher gathered data through a questionnaire of attitudes and motivations. Creswell and Guetterman (2019) defined a survey as a research method used for collecting data from a predefined group of respondents to gain information and insights on various topics of interest. On the other hand, correlational research was a non-experimental research method in which a researcher measured variables, understands, and assesses the statistical relationship between them with no influence from any extraneous variable (Bhat, 2019). Therefore, a correlational analysis was performed to determine the significant relationship between attitudes, motivation and students' academic performance.

Research Instrument

The questionnaire used in the study consisted of three parts; Part 1. Demographic profile consists of sex, age and grade level; Part 2. Attitudes adopted from Mat, S. S. C., and Yunus, M. M. (2014) consists of two indicators namely; positive and negative with ten (10) items in each and motivation with two (2) indicators namely: intrinsic motivation and extrinsic motivation with ten (10) items each, also adopted from Mat, S. S. C., and Yunus, M. M. (2014) ; Part 3. Academic Performance taken from Sulangon National High School Registrar's Office.

Statistical Treatment of the Data

Presented are the statistical tools utilized in the treatment and analysis of the data gathered.

Frequency Counting and Percent. They are used to determine the profile of the respondents in terms of sex, age, and grade level.

Weighted Mean. This is used to quantify the respondents' ratings on the attitudes, motivation and students' academic performance. Presented below is the scoring guide in giving qualitative descriptions and interpretation of the responses of the items in attitudes, motivations and students' academic performance.

Attitudes

Scale	Range of Values	Description	Interpretation
5	4.21-5.00	Strongly agree	Very high
4	3.41-4.20	Agree	High
3	2.61-3.40	Somewhat Agree	Moderate
2	1.81-2.60	Disagree	Low
1	1.00-1.80	Strongly Disagree	Very low

Motivation

Scale	Range of Values	Description	Interpretation
5	4.21-5.00	Strongly agree	Very highly Motivated
4	3.41-4.20	Agree	Highly Motivated
3	2.61-3.40	Somewhat Agree	Motivated
2	1.81-2.60	Disagree	Lowly Motivated
1	1.00-1.80	Strongly Disagree	Very Lowly Motivated

To describe the performance of the respondents, the researcher used the following descriptors, and grading scale.

Students' Academic Performance

Scale	Description	Grading Scale
5	Outstanding	90 – 100
4	Very Satisfactory	85 – 89
3	Satisfactory	80 – 84
2	Fair Satisfactory	75 – 79
1	Did Not Meet Expectation	Below 75

Standard Deviation. This is used to determine the homogeneity and heterogeneity of the respondents' scores where SD ≤ 3 is homogenous and SD > 3 is heterogeneous (Aiken & Susane, 2001; Refugio, Galleto, & Torres, 2019).

Mann-Whitney U- Test. This is used to test the difference in attitudes, motivation and students' academic performance when respondents are grouped in terms of sex.

Kruskal-Wallis H-Test. This is used to test the difference in attitudes, motivation and students' academic performance when respondents are grouped in terms of age and grade level.

Spearman Rank-Order Correlation Coefficient. This is used to determine the correlation between attitudes, motivation and students' academic performance. The following guide in interpreting the correlation value suggested by Cohen, West, and Aiken (2014) was utilized in this study:

Value	Size	Interpretation
±0.50 to ±1.00	Large	High positive/negative correlation
±0.30 to ±.49	Medium	Moderate positive/negative correlation
±0.10 to ±0.29	Small	Low positive/negative correlation
±0.01 to ±0.09	Negligible	Slight positive/negative correlation
0.00		No correlation

The data gathered in this study were tallied, treated, and analyzed using Microsoft Excel Data Analysis ToolPak and IBM Statistical Package for Social Sciences. Thus, displaying of the statistical formulas is not necessary. All statistical tests were performed at 0.05 level of significance.

IV.   RESULTS AND DISCUSSIONS

Profile of the Respondents

Table 2 Profile of the respondents in terms of sex

	Frequency	Percent
Male	140	39.8
Female	212	60.2
Total	352	100.0

The sex profiles of the students in English class in Grades 8, 9, and 10 at Sulangon National High School in Dapitan City are shown in Table 2. The table indicates that female students comprised roughly 60% of the survey participants. Given this, it seems unlikely that a higher proportion of female students than male students participated in the survey. As a result, at Dapitan City's Sulangon National High School, female students dominated the English classroom. It means that many female students attend Dapitan's Sulangon National High School.

The current finding is consistent with Colaste's (2018) study, which indicated that the majority of the respondents are females.

Table 3 Profile of the respondents in terms of age

	Frequency	Percent
13 years old & below	89	25.3
14 – 16 years old	257	73.0
17 years old & above	6	1.7
Total	352	100.0

The ages of the respondents who attended Sulangon National High School in Dapitan City in Grades 8, 9, and 10 are shown in Table 3. Approximately 98% of the research participants were 16 years of age or younger, as shown in the table. It suggests that a higher proportion of survey participants were enrolled in school at the appropriate age when they ought to have been. This means that students keep working hard in class until they achieve.

The present finding contradicts of Ahmed et al. (2021) study, which revealed that the most represented are between 20 and 22 years old (49.3 %) and the least represented are those over 23 years old (1.4%).

Table 4 Profile of the respondents in terms of grade level

	Frequency	Percent
Grade 8	114	32.4
Grade 9	118	33.5
Grade 10	120	34.1
Total	352	100.0

The respondents' profiles concerning their grade levels are displayed in Table 4. Roughly 34% of survey Grade 10 respondents participated in the research, making it the grade level most heavily represented in the study. On the other hand, the table indicates that the survey participants' participation was quite similar (32.4%, 33.5%, 34.1%). It shows that there was adequate representation for each grade level. It implies that the respondents' data accurately reflects their grade level.

The current finding contradicts Colaste (2018) study, which indicated that that the majority of the respondents are grade 9.

Table 5 Respondents' perceived level of positive attitude toward English

Descriptors	AWV	SD	Description	Interpretation
1. English is an important part of the school programme.	4.55	0.738	Strongly Agree	Very High
2. I have desire to learn good English.	4.47	0.758	Strongly Agree	Very High
3. I plan to learn as much English as possible.	4.34	0.836	Strongly Agree	Very High
4. Learning English is very great.	4.13	0.841	Agree	High
5. I put a lot of effort in learning English.	3.99	0.909	Agree	High
6. I really enjoy learning English.	4.32	0.871	Strongly Agree	Very High
7. I find learning English is very interesting.	4.18	0.923	Agree	High
8. I enjoy my English class.	4.00	0.947	Agree	High
9. I would read English newspapers and magazines as often as I could.	3.18	1.118	Somewhat Agree	Moderate

	AWV	SD		
10. When I have English exercises, I will finish it immediately.	3.27	1.046	Somewhat Agree	Moderate
Mean & SD	4.04	0.561	Agree	High

AWV-Average Weighted Value, SD-Standard Deviation

The respondents' estimated level of positive attitude toward learning English is shown in Table 5. The data indicates that the students in Grades 8, 9, and 10 demonstrated a high degree of positive attitude in the English classroom. It dealt with the student's understanding of the value of learning English as a subject in the school, their desire to acquire as much good English as they could, and their enjoyment of the subject. However, students approached learning English as a great subject with a high degree of positivity, making a lot of effort to make the language exciting and pleasurable. Additionally, the students showed a moderately positive attitude when reading English-language magazines and newspapers and completing English exercises immediately.

Nonetheless, many of the students in the English class exhibited a very positive outlook. This outcome suggests that the environment for teaching and learning English is conducive for the students. It means that in addition to being more able to adjust, students are more likely to become bilingual due to learning English. It also plays a very beneficial role in teaching second languages.

The present study finding contradicts Ming, Ling, and Jaafar (n.d.) study, contended that most students generally exhibited a relatively moderate level of positive attitudes towards learning English.

Table 6 Respondents' perceived level of negative attitude toward English

Descriptors	AWV	SD	Description	Interpretation
1. I prefer to read materials in other languages rather than English.	3.00	1.100	Somewhat Agree	Moderate
2. It is hard to learn English.	2.79	1.181	Somewhat Agree	Moderate
3. I feel stress in learning English.	2.71	1.145	Somewhat Agree	Moderate
4. I find doing English exercises difficult.	2.73	1.101	Somewhat Agree	Moderate
5. I force myself to listen to the teacher during English classes.	2.65	1.307	Somewhat Agree	Moderate
6. During English classes, I become completely bored.	2.29	1.165	Disagree	Low
7. I think that learning English is dull.	2.04	1.140	Disagree	Low
8. When I leave school, I shall give up the study of English entirely because I am not interested in it.	2.05	1.135	Disagree	Low
9. I never think of improving my English language.	2.10	1.117	Disagree	Low
10. Learning English is a waste of time.	2.10	1.384	Disagree	Low
Mean & SD	2.45	0.701	Disagree	Low

AWV-Average Weighted Value, SD-Standard Deviation

The respondents' reported degree of negativity toward learning English is seen in Table 6. The table shows that students "somewhat agree" that reading resources in languages other than English, finding English difficult and unpleasant, and forcing oneself to pay attention to the teacher during English sessions all contribute to a moderately negative attitude about learning the language. However, students disagreed that studying English is pointless, tedious, monotonous, and nonsensical, which

contributed to their low level of negative attitude in this regard.

The average mean supported the outcome and showed low student negative attitude levels. It demonstrates that the respondents are conscious of their potential to improve their aptitudes and skills via diligence, tenacity, and receptivity to feedback and education. They believe that

putting in a lot of effort and experimenting with different teaching methods in the English classroom will help them improve.

The present study finding is supported by Ming, Ling, and Jaafar (n.d.) study, which indicated that most students generally exhibited a relatively low level of negative attitudes towards learning English.

Table 7 Summary of the respondents' perceived level of attitude toward English

Indicators	Mean	SD	Description	Interpretation
Positive	4.04	0.561	Agree	High
Negative	2.45	0.701	Disagree	Low
Overall Mean & SD	3.24	0.381	Somewhat Agree	Moderate

SD-Standard Deviation

Table 7 summarizes the respondents' perceived attitude toward English. The table shows that the Sulangon National High School in Dapitan City survey participants generally had a "moderate" attitude toward learning English. Therefore, the students' attitudes in Grades 8, 9, and 10 were "moderately" positive. It means that students know exactly what they want and expect from a language class. It could imply that these students are prepared to do whatever it takes to satisfy their desires since they are conscious of them. Additionally, it is possible that students believed learning English was crucial to piquing their curiosity and inspiring them to study the language further. Moreover, students in grades 8, 9, and 10 could have realized that attitudes are critical in language acquisition because they affect success or failure in their studies.

Notably, a critical factor in the effectiveness of learning a foreign language is having a good attitude about the language, culture, and language acquisition process. A positive outlook could encourage students to engage with native speakers, increasing the quantity of information they are exposed to. Positivity encourages students to employ various learning techniques that might help them advance their language learning abilities. Positive attitudes encourage language learners to put in more effort overall, which usually leads to tremendous success in global language competency and competence in language abilities like speaking, listening, reading, and writing.

The present study finding is supported by Ming, Ling, and Jaafar (n.d.) study, which indicated that most students generally exhibited a relatively moderate level both positive and negative attitudes towards learning English.

Table 8 Respondents' perceived level of intrinsic motivation

Descriptors	AWV	SD	Description	Interpretation
1. Learning English is good for self-development.	3.95	1.402	Agree	Highly Motivated
2. Learning English will allow me to converse with more and varied people.	4.17	0.923	Agree	Highly Motivated
3. I learn English in order to improve my English language skills.	4.32	0.821	Strongly Agree	Very Highly Motivated
4. Learning English will allow me to be more at ease with English speakers.	4.24	0.867	Strongly Agree	Very Highly Motivated
5. Learning English will enable me to better understand and appreciate English literature.	4.16	0.920	Agree	Highly Motivated

	AWV	SD	Description	Interpretation
6. Learning English allows me to participate more freely in the activities of other cultural groups.	3.86	0.951	Agree	Highly Motivated
7. I learn English because it is something that I always want to do.	3.99	0.903	Agree	Highly Motivated
8. I study English because I enjoy learning it.	4.11	0.882	Agree	Highly Motivated
9. I feel more confident in learning English.	3.91	0.925	Agree	Highly Motivated
10. I make full use of my time to learn English.	3.47	1.037	Agree	Highly Motivated
Mean & SD	4.02	0.531	Agree	Highly Motivated

AWV-Average Weighted Value, SD-Standard Deviation

Table 8 presents the intrinsic motivation level of Sulangon National High School students in Grades 8, 9, and 10 about learning English. The incentive students must finish a task just because they find it fascinating or entertaining is known as intrinsic motivation. Simply put, intrinsic motivation enables students to give their best work. The table shows that learning English helps students become more fluent and comfortable with English speakers, so they were "very highly motivated" to do so. Nonetheless, students rated "agree" on eight categories describing their motivation for learning English. As a result, students in Grades 8, 9, and 10 were highly intrinsically motivated. It indicates that students participate in academic activities because they find learning exciting and because they find the process of learning enjoyable. Additionally, it teaches these students to value education on its own merits, independent of outside influences. It implies that students are motivated to behave because it is fun or challenging rather than being motivated by outside demands, incentives, or rewards.

The present finding contradicts Ming, Ling, and Jaafar (n.d.) study, which indicated that most students generally exhibited a relatively low level of intrinsic motivation towards learning English. They further stated that students have interest to improve themselves for self-development, and to improve their language skills improvement.

Table 9 Respondents' perceived level of extrinsic motivation

Descriptors	AWV	SD	Description	Interpretation
1. Learning English is important for my future career.	4.26	0.934	Strongly Agree	Very Highly Motivated
2. Learning English is useful in getting a good job.	4.55	0.746	Strongly Agree	Very Highly Motivated
3. I learn English because I need it to further my studies overseas.	4.33	0.809	Strongly Agree	Very Highly Motivated
4. I study English because I want to do well in my examination.	4.28	0.868	Strongly Agree	Very Highly Motivated
5. I need to learn English because it makes me a more knowledgeable person.	4.06	0.865	Agree	Highly Motivated
6. I learn English because I can contribute more to the society.	3.87	0.940	Agree	Highly Motivated
7. I need to learn English in order to finish high school.	3.74	1.122	Agree	Highly Motivated

8.	Learning English is important for me because other people will respect me more if I am good in English.	3.38	1.128	Agree	Highly Motivated
9.	I study English in order to please my family.	3.42	1.147	Agree	Highly Motivated
10.	I feel that no one is really educated unless he is fluent in English language.	3.16	1.282	Somewhat Agree	Motivated
	Mean & SD	3.90	0.571	Agree	Highly Motivated

AWV-Average Weighted Value, SD-Standard Deviation

Table 9 shows that the students at Sulangon National High School in Dapitan City "strongly agree" with the four descriptors used to characterize the extrinsic motivation of Grades 8, 9, and 10. It indicates that the students had a very high level of motivation because studying English is necessary for a successful future profession, obtaining employment, traveling, and passing exams. Students in grades 8, 9, and 10 similarly "agree" on the remaining five extrinsic motivation characteristics. Along with learning English, students were encouraged to become more knowledgeable individuals, make more remarkable contributions to society, complete high school, win the respect of their peers, and delight their families. Moreover, the students felt that fluency in the English language is a prerequisite for proper education, which is why they were "motivated."

However, on average, students in Grades 8, 9, and 10 reported being "highly" and extrinsically motivated to learn English. It can imply that students act to get rewards or stay out of trouble. They might participate in an activity to accomplish an external aim, obtain a prize or payment, receive recognition and approval, or win a competition. Alternatively, youngsters can worry about losing their privileges or becoming grounded.

The present finding is supported by Ming, Ling, and Jaafar (n.d.), who indicated that most students generally exhibited a relatively highly level of extrinsic motivation towards learning English. They further indicated that students have strong desire to learn English for future career and educational purposes.

Table 10 Summary of the respondents' perceived level of motivation

Indicators	Mean	SD	Description	Interpretation
Intrinsic	4.02	0.531	Agree	Highly Motivated
Extrinsic	3.90	0.571	Agree	Highly Motivated
Overall Mean & SD	3.96	0.483	Agree	Highly Motivated

SD-Standard Deviation

The respondents' perceived level of motivation for English is summed up in Table 10. According to the data, most Sulangon National High School respondents in Dapitan City expressed high motivation to learn English, whether intrinsic or extrinsic. It indicates that the students are enjoying studying English. It could also indicate that young learners are motivated to learn the language and have put forth the necessary effort.

Based on these findings, students had the motivations behind their willingness and purposeful behavior. They picked up a constellation of attitudes, behaviors, values, perceptions, and interests that were all closely related. They were eager to learn and driven to do well in their English studies. The present finding contradicts Ming, Ling, and Jaafar (n.d.) study, which indicated that most students generally exhibited a relatively moderate level both intrinsic and extrinsic motivation towards learning English.

Table 11 Level of respondents' academic performance

Grade Levels	Frequency of Grades per Range & Scale				Mean	SD	Interpretation
	90-100 (5)	85-89 (4)	80-84 (3)	75-79 (2)			
Grade 8	35	20	44	15	3.66 (86.21)	1.055	Very Satisfactory
Grade 9	24	56	30	8	3.81 (86.68)	0.387	Very Satisfactory
Grade 10	19	21	29	51	3.07 (82.80)	1.113	Satisfactory
Overall	78	97	103	74	3.51 (85.21)	1.057	Very Satisfactory

Table 11 shows the academic performance level of the students. The table reveals that the performance of the Grades 8 and 9 students was "very satisfactory," while the Grade 10 students' performance was "satisfactory." The standard deviations showed that the student's grades were near the mean. The complexity of the courses given at this level compared to those offered for Grades 8 and 9 may account for the satisfactory overall grade for students in Grade 10. Furthermore, students in Grade 10 take more challenging classes than those in Grades 8 and 9. However, the aggregate performance of Grades 8, 9, and 10 was rated as "very satisfactory," with their uniform performance indicated by the standard deviation of 1.057. It demonstrates that the performance of the students was consistent and level. It implies that students could still do far better than they already do to obtain an outstanding performance.

The present finding is supported by Kabigting and Nanud (2020) whose study disclosed very satisfactory students academic performance in Grade 12 Humanities and Social Sciences. The present finding agrees Arseno (2023), whose study aggregate academic performance of Grades 8, 9, and 10 was rated as "very satisfactory".

Table 12 Test of difference in the respondents' perceived level of attitude in terms of sex

Variables	Sex		
	U-Value	p-value @ 0.05	Interpretation
Positive	8969.50	0.000	Significant
Negative	11239.50	0.000	Significant
Overall Attitude	13278.50	0.000	Significant

A comparison of the respondents' stated attitudes on learning English about sex is presented in Table 12. The table shows a substantial difference in male and female students' positive, negative, and overall attitudes. It indicates that male and female students had different attitudes toward learning English. It suggests that attitudes toward studying English can be shown regardless of students' sexual orientation.

The current discovery agrees the study of Andavar, Ali, and Ali (2020) which indicated that there is a statistically significant difference between students' attitudes towards learning English and their sex.

Table 13 Test of difference in the respondents' perceived level of attitude in terms of age

Variables	Age		
	H-Value	p-value @ 0.05	Interpretation
Positive	11.512	0.113	Not Significant
Negative	1.129	0.569	Not Significant
Overall Attitude	2.437	0.296	Not Significant

Table 13 displays the test of attitudes about learning English among Sulangon National High School students in Dapitan City. It shows that attitudes about learning English did not significantly change with age. It suggests that the positive and negative emotions experienced by younger and older students in Grades 8, 9, and 10 in the English classroom are comparable. It suggests

that all students, regardless of age, acquired English competencies and skills because of the language's significance and values to improve social and personal life outcomes.

The current finding contradicts with that of Ismael, et al. (2021) study, which indicated that there is significant difference on the attitudes when the respondents are grouped according to age.

Table 14 Test of difference in the respondents' perceived level of attitude in terms of grade level

Variables	Grade Level		
	H-Value	p-value @ 0.05	Interpretation
Positive	18.713	0.488	Not Significant
Negative	6.159	0.546	Not Significant
Overall Attitude	0.912	0.634	Not Significant

Table 14 presents the results of a grade-level test measuring the attitudes of Sulangon National High School students in Grades 8, 9, and 10 toward learning English. The table demonstrates that the students' attitudes about studying English, whether positive or negative, were unaffected by their grade levels. It suggests that disparities in the grade levels students belong to do not reliably indicate differences in their attitudes toward studying English among Grades 8, 9, and 10 students. In other words, regardless of grade level, students in Grades 8, 9, and 10 all showed the same attitude toward studying English.

The results of the current study back up Canceran and Malenab-Temporal (2018) study, which indicated that students' attitudes have no significant difference in terms of grade level.

Table 15 Test of difference in the respondents' perceived level of motivation in terms of sex

Variables	Sex		
	U-Value	p-value @ 0.05	Interpretation
Intrinsic	11605.00	0.001	Significant
Extrinsic	12970.50	0.045	Significant
Overall Motivation	12217.50	0.005	Significant

Table 15 displays the test of differences in respondents' perceived levels of motivation based on sex at Sulangon National High School in Dapitan City. The table demonstrates the motivational disparities between male and female students. There was a discernible difference in the students' intrinsic, extrinsic, and overall motivation when the motivation was evaluated by sex. It suggests that one may anticipate with accuracy, depending on a student's sex, how motivated they will be to learn English in Grades 8, 9, and 10.

The current finding is consistent with Muhammad, Bakar, Mijinyawa, & Halabi (2015) study, which indicated that there is significant difference on the motivation when the respondents are grouped according to sex.

Table 16 Test of difference in the respondents' perceived level of motivation in terms of age

Variables	Age		
	H-Value	p-value @ 0.05	Interpretation
Intrinsic	12.141	0.002	Significant
Extrinsic	37.584	0.000	Significant
Overall Motivation	29.984	0.000	Significant

The test of age-related differences in motivation levels is shown in Table 16. The data demonstrated an age-related variation in the intrinsic, extrinsic, and overall motivation of Sulangon National High School students in Grades 8, 9, and 10. The students' motivation for learning English in the classroom differed, given their ages. The presence of young and old students suggests that the English teacher may have difficulty in the classroom. However, the teachers are believed to have acquired the necessary competence and skill in teaching English to overcome the varying ages of the students in the classroom.

The current finding is supported by Kusurkar, Ten Cate, Vos, Westers, and Croiset (2013) study, which indicated that there is significant difference on the motivation when the respondents are grouped according to age.

Table 17 Test of difference in the respondents' perceived level of motivation in terms of grade level

| Variables | Grade Level | | |
	H-Value	p-value @ 0.05	Interpretation
Intrinsic	10.268	0.006	Significant
Extrinsic	36.430	0.000	Significant
Overall Motivation	29.982	0.000	Significant

The respondents' motivation to learn English is compared by grade level in Table 17. The table demonstrated that the students in grades 8, 9, and 10 at Sulangon National High School in Sulangon, Dapitan City, had different reasons for learning English depending on their grade level. It indicates that all the students had differing motivations to study English. It suggests that the student's desire to learn English was driven by the grade levels to which they belonged.

The current finding is supported by Steinmayr, Weidinger, Schwinger, and Spinath (2019) study, which indicated that there is significant difference on the motivation when the respondents are grouped according to grade level.

Difference in the Respondents' Academic Performance

Table 18 Test of difference in the respondents' academic performance assessed by profile

| Variables | Academic Performance | | | |
	U-Value	H-Value	p-value @ 0.05	Interpretation
Sex	14781.50		0.948	Not Significant
Age		2.367	0.306	Not Significant
Grade Level		33.095	0.000	Significant

The test of variation in the respondents' grade level, age, and sex-based academic performance is shown in Table 18. The table shows no difference in students' academic performance in Grades 8, 9, and 10 based on age or sex. It indicates that all students, regardless of age or sexual orientation, fared similarly in an English lesson.

However, when grade level assessments were made, a notable disparity in the academic performance of Sulangon National High School students in Dapitan City's grades 8, 9, and 10 became apparent. According to the post hoc analysis, there was a clear difference between Grades 8 and 10 and between Grades 9 and 10, favoring Grades 8 and 9. In other words, Grade 8 outperformed Grade 10 in this regard. In a similar vein, students in Grade 9 outperformed those in Grade 10. The disparity in students' academic performance in Grade 10 may be explained by the more challenging courses offered at this level than those taught in Grades 8 and 9.

The current finding contradicts Alhajraf and Alasfour (2014) study, which indicated that there is significant difference on the academic performance when the respondents are grouped according to sex and age. The current finding agrees El Refae, Kaba, and Eletter (2021) study, which indicated that there is significant difference on the academic performance when the respondents are grouped according to grade level status.

Relationship between the Respondents' Perceived Level of Attitude and Their Academic Performance

Table 19 Test of relationship between the respondents' perceived level of attitude and their academic performance

Variables		Academic Performance
Positive	Correlation Coefficient	- 0.097
	Sig.(2-tailed)	0.070
	N	352
Negative	Correlation Coefficient	- 0.050
	Sig.(2-tailed)	0.346
	N	352
Overall Attitude	Correlation Coefficient	- 0.120
	Sig.(2-tailed)	0.064
	N	352

*Correlation is significant at the 0.05 level.

The relationship between students' attitudes about learning English and academic performance was examined with students in grades 8, 9, and 10 at Sulangon National High School in Dapitan City. The results are shown in Table 20. The table indicated a slight negative correlation between academic performance and extrinsic and intrinsic motivation. Additionally, a low and negative correlation was found between students' attitudes toward learning English and their academic performance. Furthermore, it was found that the correlation was not noticeable. It shows that students in Grades 8, 9, and 10 who

were enthusiastic about learning English were not generally guaranteed to achieve academically well enough. It suggests that students' attitudes toward learning English had little bearing on their academic achievement.

The current finding contradicts the study of Singh, Goel, and Islamia, (2016), which indicated that attitudes has a significant effect on academic performance.

Relationship between the Respondents' Perceived Level of Motivation and Their Academic Performance

Table 20 Test of relationship between the respondents' perceived level of motivation and their academic performance

Variables		Academic Performance
Intrinsic	Correlation Coefficient	0.045
	Sig.(2-tailed)	0.400
	N	352
Extrinsic	Correlation Coefficient	-0.019
	Sig.(2-tailed)	0.723
	N	352
Overall Motivation	Correlation Coefficient	0.021
	Sig.(2-tailed)	0.689
	N	352

*Correlation is significant at the 0.05 level.

Table 20 presents the findings of the relationship between students' motivation for learning English and academic performance among Grades 8, 9, and 10 students at Sulangon National High School in Dapitan City. According to the table, academic performance and intrinsic motivation showed a negligible positive correlation, while academic performance and extrinsic motivation showed a negligible negative correlation. Overall, a negligible and positive correlation existed between students' academic performance and their motivation and desire to learn English. Also, it was discovered that there was little correlation. It demonstrates that academic success was not always a given for motivated English language learners in Grades 8, 9, and 10. It implies that students' ambition to study English does not significantly translate into academic success.The current finding contradicts the study of Sabanal, Reputana, Palwa, Labandero, and Alimbon (2023), which indicated that motivation has a significant effect on academic performance.

V.   CONCLUSIONS

The research concludes that based on the study's findings, Sulangon National High School students in Dapitan City's Grades 8, 9, and 10 are quite clear about what they want and anticipate from a language class. Since they are aware of their desires, they are willing to go to any lengths to satiate them. They think that understanding English is essential to pique their interest and motivate them to continue studying the language. They have realized that attitudes are crucial in language acquisition since they impact academic success or failure. Similar to this, students have reasons for acting willingly and deliberately. They take up a constellation of closely related desires, actions, attitudes, perceptions, and interests. They are driven to succeed in their English studies and strongly desire to study. Moreover, this research deduces that the students' English performance is level and constant. Although the students' attitudes toward and motivation for studying English do not considerably convert into academic success, they could still do much better than they already do to achieve a fantastic result.

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Efficacy and Contextual Dimensions of Task-Based Language Teaching: A Study on Bangladeshi Learners'

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Abstract— This scholarly investigation, titled "Assessing the Pedagogical Efficacy of Task-Oriented Language Didactics: A Comparative Inquiry into English Proficiency Augmentation Among Bangladeshi Learners," dissects the multi-layered implications and efficacies of task-based language teaching (TBLT) in contrast to traditional pedagogical modalities within the Bangladeshi educational context. Employing a meticulous secondary source analysis, this research scrutinizes the pedagogical pluralism in TBLT and evaluates its quantitative and qualitative effectiveness, particularly focusing on English proficiency among Bangladeshi students. The study employs a rigorous methodological framework, incorporating criteria for source selection and methods for comparative analysis. The research explicates the synthesis of analyses and extrapolates both theoretical and practical implications. The task-type effectiveness in TBLT is thoroughly interrogated, providing nuanced insights into the types of tasks that significantly contribute to language acquisition. Additionally, the paper offers an in-depth contextual analysis to elucidate the cultural and educational factors that may influence the efficacy of TBLT in Bangladesh. The conclusion aggregates the key findings, delineates limitations, and furnishes recommendations for future empirical endeavors in this realm. This paper serves as a seminal work for educators, policymakers, and researchers aiming to comprehend the complexities and efficacies of TBLT in fostering English language proficiency in non-native speakers, particularly in a Bangladeshi milieu.

Keywords— Task-Based Language Teaching, Pedagogical Efficacy, English Proficiency, Secondary Source Analysis, Contextual Analysis, Task-Type Effectiveness.

I. INTRODUCTION

In a globalized world where English language proficiency serves as an indomitable cornerstone for socio-economic advancement, Bangladesh is no exception (Crystal, 2003). The pursuit for effective pedagogical paradigms is thus, not merely academic but imperative for the nation's development. This manuscript embarks on a specialized analytical journey, focusing on the efficacy of task-oriented language teaching in elevating English proficiency among Bangladeshi students. While substantial literature exists on language pedagogy (Krashen, 1982; Swain, 1985), there is a palpable dearth of works that employ a purely analytical lens to scrutinize its nuances in the Bangladeshi context (Rahman, 2010). Our research inquiry emanates from a singular, yet complex,

question: How do task-oriented language teaching methods compare with traditional paradigms in augmenting English language proficiency among Bangladeshi learners? This question, far from being rhetorical, serves as the fulcrum around which our ensuing analytical rigor rotates. It aims to delineate the contours of this pedagogical landscape, contextualized within the unique socio-cultural milieu of Bangladesh. Methodologically, this paper adopts a secondary source analysis approach, dissecting extant empirical studies and theoretical frameworks to construct a compelling argumentative edifice. Such an approach aligns with recent trends in educational research that advocate for the triangulation of data for more robust conclusions (Creswell, 2014; Denzin, 2017). The selection of this

methodological paradigm is also informed by its capability to foster complex argumentative structures, thereby advancing beyond the insights provided by individual studies (Brown & Rodgers, 2002). This manuscript aspires to transcend mere academic exercise by synthesizing an array of scholarly contributions into a cohesive argumentative tapestry. It aims to furnish a nuanced, yet incisive, addition to the academic dialogue surrounding the pedagogical efficacy of task-oriented language didactics, thereby enriching the intellectual reservoir of this critical educational discourse (Larsen-Freeman, 2019).

II. METHODOLOGICAL FRAMEWORK

In the intricate tapestry of pedagogical research, the methodological moorings serve not merely as an underpinning but as an intricate lattice that shapes the inquiry's epistemological and ontological contours. To that end, this manuscript embraces a secondary source analysis, resonating with Denzin's (2017) contention that such an approach can generate insights with a granularity that single-method studies often lack. This analytical paradigm facilitates a hermeneutic fusion of horizons, amalgamating disparate scholarly contributions into a cogent argumentative schema, thus circumventing the methodological parochialism that often bedevils singular empirical endeavors (Patton, 2015). The alchemy of source selection is guided by a triad of meticulously calibrated criteria: scholarly veracity, methodological exactitude, and contextual pertinence to the Bangladeshi academic landscape. Following Krippendorff's (2018) exhortation for rigorous source vetting, only peer-reviewed journal articles, seminal monographs, and databases of unimpeachable repute have been accorded entry into this study's bibliographic citadel. This triadic heuristic serves as an epistemological sieve, winnowing the chaff of peripheral scholarship to distill kernels of insights integral to this manuscript's analytical vigor. For the comparative analysis, this research employs a multi-faceted analytical framework, incorporating both qualitative and quantitative evaluative metrics, a methodological nuance endorsed by Creswell and Creswell (2017). Thematic clusters serve as the organizational substrata, facilitating a nuanced disentanglement of task-oriented and traditional pedagogical paradigms. This framework not only triangulates pedagogical dynamics but also interpolates them within the idiosyncratic socio-cultural matrices that inform the Bangladeshi educational paradigm, a necessity highlighted by Lincoln and Guba (1985).

III. EFFICACY ANALYSIS

Navigating the intricate juxtapositions between task-based and traditional pedagogical paradigms necessitates a complex evaluative matrix, one that dissects efficacy beyond superficial metrics into an ontological inquiry. In this analytical crucible, several comparative metrics emerge as pivotal vectors: cognitive retention, linguistic fluency, and applicative contextualization, categories which align with Hattie's (2009) calls for a multifaceted understanding of educational efficacy. When scrutinized through the lens of cognitive retention, task-based approaches manifest a distinct advantage, corroborating Ellis's (2015) longitudinal findings. These methods seem to engender a deeper cognitive imprint, thereby elevating pedagogical interactions from mere information transmission to meaningful learning experiences (Sfard, 1998). In contrast, traditional paradigms, despite their historical prevalence, exhibit a predisposition towards rote memorization, a methodology increasingly disparaged as pedagogically reductive (Freire, 1970). Linguistic fluency, as a metric, presents a more convoluted evaluative landscape. While traditional pedagogies have been extolled for their grammatical rigor, a feature Chomsky (1965) deemed indispensable, their limitations become glaringly apparent in conversational fluency. Task-based methods, emphasizing functional language utilization, yield superior outcomes in this domain, a conclusion buttressed by Labov's (1969) sociolinguistic research. Interpretatively, these empirical findings acquire deeper resonance when juxtaposed against Vygotsky's (1978) constructivist frameworks. Task-based methods, by engendering a dynamic, interactive learning ecology, align more congruously with constructivist pedagogical theories, thereby presenting a paradigmatic shift, not merely an alternative. The quintessence of this analysis lies not merely in identifying isolated pedagogical efficacies but in establishing a synthesized understanding, one that triangulates empirical findings with the overarching theoretical frameworks. In this endeavor, the concept of "applicative contextualization" emerges as a seminal metric, a notion that resonates with Lave and Wenger's (1991) concept of situated learning. Task-based approaches, when scrutinized through this metric, reveal an innate capability to situate linguistic knowledge within practical contexts, thereby facilitating a holistic learning experience that surpasses mere lexical or grammatical accumulation (Willis & Willis, 2007). A pivotal layer to this analytical tapestry involves the socio-cultural factors that pervade the Bangladeshi educational ecosystem. Here, Bourdieu's (1977) concept of "cultural capital" acquires relevance. Traditional methods, often steeped in colonial legacies, may perpetuate linguistic hierarchies and thus,

inadvertently, social inequalities. Task-based approaches, by democratizing language learning, can potentially disrupt these hierarchies, making language learning accessible and culturally sensitive (Kramsch, 1993). The potency of this analysis is magnified when viewed through the lens of "educational transferability," an underexplored concept that links pedagogical efficacy with real-world applicability (Bransford, Brown, & Cocking, 1999). Empirical evidence increasingly suggests that task-based methods offer a level of flexibility and adaptability to diverse learning environments and vocational contexts, a finding corroborated by Wenger's (1998) work on communities of practice. The multitudinous strands of empirical evidence and theoretical insights coalesce into an intricate, yet coherent, analytical tapestry. The task-based pedagogical approaches emerge not as a mere alternative but as a paradigm that offers nuanced advantages across multiple evaluative metrics. Whether examined through the lens of cognitive retention, linguistic fluency, or applicative contextualization, task-based methods reveal a proclivity for engendering deeper learning experiences, echoing Dewey's (1938) seminal assertions on experiential education. Moreover, the sociocultural dimensions, particularly in the context of the Bangladeshi educational landscape, fortify the argument for task-based learning. As posited by Norton and Toohey (2011), the democratization of language learning through task-based methods has the potential to dismantle existing linguistic hierarchies and consequently, social stratifications. This facet enriches the theoretical robustness of task-based pedagogy, corroborating its status as a pedagogical paradigm aligned with contemporary educational imperatives. The analytical rigor encapsulated in this section transcends mere academic exercise; it carries substantial implications for pedagogical practice. This is especially true for environments that necessitate a balance between academic rigor and real-world applicability, a concept eloquently framed by Freire's (1970) "Pedagogy of the Oppressed." This Efficacy Analysis section fulfills its aspirational goal: to construct a nuanced, empirically-grounded, and theoretically-informed argumentative narrative. It accomplishes this by traversing the complex interstices between empirical data and theoretical paradigms, thereby making a substantive contribution to the scholarly discourse on the pedagogical efficacy of task-oriented language didactics.

IV. CONTEXTUAL ANALYSIS: BANGLADESHI STUDENTS

In the intricate odyssey of pedagogical inquiry, the imperative to situate abstract efficacies within concrete socio-cultural frameworks cannot be overstated. This section, therefore, aims to meticulously explicate the nuanced ramifications of task-based pedagogical paradigms on the English language proficiency of Bangladeshi students, while concurrently dissecting the cultural and educational variables that inflect these impacts. The efficacy of task-based pedagogical models in engendering enhanced English proficiency among Bangladeshi students corroborates Rahman's (2010) seminal research. These paradigms transcend mere lexical and syntactic acquisition, venturing into the realm of pragmatic language utilization. This observation resonates with Hasan and Akhand's (2014) critique of the traditional Bangladeshi educational focus on rote memorization, thereby serving as a counter-narrative to pedagogical reductivism.

Navigating the cultural and educational variables requires a nuanced hermeneutic lens. The deeply entrenched "rote culture" in Bangladeshi education, emphasized by Hamid, Sussex, and Khan (2009), presents a paradoxical challenge to the interactive ethos intrinsic to task-based learning. Additionally, the societal capital ascribed to English language proficiency engenders a performance anxiety, an observation substantiated by Chowdhury and Le Ha (2008). Interpretively, these insights necessitate a recalibration of what constitutes 'efficacy' within this unique educational context. Task-based methodologies, despite their empirically established merits, require indigenous adaptation to resonate with the socio-cultural and pedagogical realities of Bangladesh, a perspective underlined by Kirkwood and Rae's (2011) constructivist lens. Expanding upon the preliminary exegesis, it becomes paramount to investigate how task-based pedagogical paradigms interact with the cultural and educational fabric of Bangladesh. In particular, the educational system's structure, typified by examination-oriented curricula and a high teacher-student ratio, often militates against the effective implementation of task-based approaches, a contention substantiated. Furthermore, the English language, being a socio-economic lever in Bangladesh, accrues an aura of aspirational capital, aligning with Bourdieu's (1991) theory of linguistic capital. This often manifests as a form of "linguistic instrumentalism," where English proficiency is viewed primarily as a means to secure better socio-economic prospects (Kamruzzaman and Rahman, 2019). Such a pragmatic approach towards language learning can skew the efficacy metrics, thereby necessitating a reevaluation of what constitutes 'successful' language acquisition within this specific socio-cultural milieu. In the interpretative arena, the interplay between task-based methods and these culturally specific variables introduces a layer of pedagogical polysemy. While task-

based approaches excel in fostering interactive, participatory learning environments, their intrinsic value can be obfuscated by cultural norms that prioritize formal examination success (Mitra and Quadir, 2017). As such, any appraisal of task-based methods' efficacy should be tempered by an understanding of these complex cultural matrices, a perspective that aligns with multidimensional model of educational assessment. As we reach the denouement of this intricate contextual analysis, it becomes indubitably clear that the task-based pedagogical paradigm—while empirically robust—cannot be indiscriminately superimposed upon the educational landscape of Bangladesh without nuanced adaptations. The complex interplay of socio-cultural norms, educational infrastructure, and aspirational capital necessitates a pedagogical praxis that is both globally informed and locally responsive, a contention corroborated by Khan and Ali's (2020) research on global pedagogies and local needs. This notion of localized adaptation is further substantiated by the 'linguistic instrumentalism' prevalent in Bangladesh. The aspirational underpinnings of English language acquisition, as delineated by Kamruzzaman and Rahman (2019), add a layer of complexity to the task-based approach, compelling educators to navigate a pedagogical terrain that is simultaneously empirical and aspirational. Moreover, the entrenched examination-oriented culture and the socio-economic implications of English proficiency in Bangladesh, further amplify the exigency for a nuanced approach. These variables do not merely act as contextual footnotes but serve as critical determinants that shape the efficacy and implementation of task-based pedagogical paradigms. This section endeavors to act as an analytical crucible, alloying theoretical constructs with empirical insights, all within the socio-cultural particularities of Bangladesh. It is an intricate tapestry that combines the threads of global pedagogical theories, empirical evidence, and local educational realities into a coherent analytical narrative. It thereby augments the overarching scholarly dialogue by adding layers of complexity and nuance, making an indelible contribution to the broader discourse on pedagogical efficacy.

V. TASK-TYPE EFFECTIVENESS ANALYSIS

Navigating the intricate topography of task-based pedagogical paradigms necessitates an incisive dissection of task typologies. Within this educational milieu, tasks are generally compartmentalized into three foundational archetypes: informational-gap, reasoning-gap, and opinion-gap tasks. This tripartite categorization, initially conceptualized by Skehan (1996), serves as an analytic

scaffold for gauging cognitive rigor and communicative valence inherent in divergent task modalities.

VI. QUANTITATIVE EFFECTIVENESS

The quantitative scrutinization of these typologies reveals discernible efficacies in advancing English language proficiency amongst Bangladeshi learners. Informational-gap tasks, for instance, have been empirically validated to significantly catalyze vocabulary accretion rates, an assertion that echoes the empirical constellations of Hossain and Tollefson (2007). Conversely, reasoning-gap tasks wield a pronounced efficacy in the amplification of grammatical competence, a phenomenon concordant with Mahmood's (2012) scholarly interrogation.

VII. QUALITATIVE EFFECTIVENESS

Transcending the quantitative ambit requires an excursion into the qualitative landscapes of task effectiveness. This qualitative odyssey illumines the affective and experiential substrates of language acquisition, often elided in traditional pedagogical dialogues. The informational-gap tasks engender a cerebral alacrity that nourishes intrinsic motivational vectors. Opinion-gap tasks, by contrast, cultivate an ethos of empathic engagement.

VIII. INTERPRETATION AND ARGUMENTATION

The hermeneutic enterprise of amalgamating these quantitative and qualitative vectors necessitates a dialectically nuanced approach. While the quantitative matrices underscore the modality-specific efficacies of task types, their particularized efficacies within the Bangladeshi educational tapestry are modulated by a multiplicity of socio-cultural variables, as expounded upon in our preceding contextual analysis. The qualitative dimensions further complexify the interpretive framework, obliging us to reconceptualize 'effectiveness' through a more expansive epistemological lens. This perspectival polyphony resonates with advocacy for a pedagogically pluralistic rubric that harmonizes quantitative and qualitative paradigms.

As we extend our scholarly exploration into the multi-layered dimensions of task effectiveness, it becomes increasingly paramount to consider the confluence of pedagogical, psychological, and sociocultural factors that modulate the overall impact of task types. The contributions of such variables often transcend the boundaries of mere academic inquiry, infiltrating the realms of educational policy and classroom praxis.

IX. BEYOND CONVENTIONAL METRICS

While the aforementioned archetypes—informational-gap, reasoning-gap, and opinion-gap tasks—offer a foundational framework for evaluation, they are not an exhaustive representation of the pedagogical landscape. Recent scholarship by Islam and Karim (2021) introduces the concept of 'dialogic tasks,' which aim to establish an interactive learning atmosphere that nurtures critical thinking skills. This paradigmatic shift opens up new vistas for analyzing task effectiveness, inviting us to transcend conventional metrics and embrace a more multi-faceted evaluative schema.

X. ADAPTATION AND LOCALIZATION

The contextual realities of Bangladesh necessitate a specific focus on the localization of tasks. Adaptation to the local educational environment is not a mere supplemental consideration but a crucial determinant of task effectiveness. The ability of a task to resonate with the cultural nuances and pedagogical expectations of Bangladeshi students can significantly amplify its impact, thereby adding a layer of complexity to the quantifiable metrics of task effectiveness.

XI. INTERPRETATION AND ARGUMENTATION: A REPRISE

In synthesizing the expanded discourse on task types and their complex interplay with both global and localized variables, a more nuanced interpretive matrix emerges. The inclusion of dialogic tasks and the imperative for cultural adaptation underscore the fluidity and complexity of the task effectiveness landscape.

XII. THE PEDAGOGICAL IMPERATIVE: IMPLICATIONS AND CONSIDERATIONS

As we approach the terminus of this analytical odyssey, the pedagogical imperative for task customization and contextual resonance gains salience. The preceding elucidations have demonstrated that task effectiveness transcends simplistic quantitative metrics, impinging upon a web of psychological, cultural, and pedagogical variables. Within this intricate schema, the role of the educator, often underemphasized, emerges as a pivotal determinant. This notion gains empirical credence from the work of Karim and Ahmed (2022), who posit that the teacher's ability to adapt and innovate tasks can dramatically influence their educational yield.

The multifarious threads of this complex analytical tapestry, a nuanced heuristic emerges that beckons a reevaluation of the very notion of 'task effectiveness.' The expanded framework encapsulates not merely the divergent typologies of tasks but also their complex interrelationships with both micro and macro educational variables. This multi-dimensional interpretive call for an integrative approach that marries empirical rigor with pedagogical sensitivity. The extended disquisition on "Task-Type Effectiveness Analysis" has endeavored to function as an academic crucible, alloying empirical data, pedagogical theories, and contextual realities into a coalesced, intellectually robust argumentative framework. It has traversed the intricate interstices between theoretical constructs and empirical realities, all while maintaining a steadfast focus on the unique socio-educational landscape of Bangladesh. The section thus concludes by reaffirming the importance of a context-sensitive, multifaceted approach to assessing task effectiveness, thereby making an indelible contribution to the broader academic discourse on task-based language teaching.

XIII. SYNTHESIS AND IMPLICATIONS: AN EPISTEMOLOGICAL CULMINATION

A. Integrative Confluence of Multifaceted Analyses

The labyrinthine excursions through task typologies, quantitative efficacies, qualitative resonances, and idiosyncratic contextual landscapes converge into a unified intellectual matrix. This distillation serves *as* a crucible where disparate analytical elements meld into a synthesized epistemic framework. The compelling alignment of our synthesized findings with the meta-analytical paradigms reinforces the exigency for an interwoven pedagogical approach that straddles empirical indices and contextual sensitivities.

B. Theoretical Ramifications: A Nexus of Disciplines

The theoretical implications emanating from our synthesized inquiry are far-reaching, traversing the boundaries of linguistic pedagogy to impinge upon broader domains such as educational psychology and curriculum theory. The psycholinguistic intricacies of task engagement necessitate a multi-disciplinary theoretical framework. This complexification of theoretical underpinnings echoes Karim and Chowdhury's (2021) advocacy for a pedagogically pluralistic approach that is both empirically grounded and theoretically expansive.

C. Pragmatic Implications: Pedagogical Translations

While theoretical depth is indispensable, the palpable reverberations of this study are profoundly manifested in its pragmatic deliverables. The study serves as an actionable blueprint for educational stakeholders, ranging from frontline educators to curriculum architects. Their

work elucidates the indispensable role of adaptive teaching strategies in maximizing task effectiveness within the specific contours of the Bangladeshi educational landscape. This epistemological denouement functions as an integrative nexus, amalgamating disparate analytical threads into a cohesive intellectual tapestry. It bespeaks a multidimensional approach to the concept of task effectiveness, one that is undergirded by both empirical rigor and theoretical breadth. This research serves as an intellectual lodestar, guiding future scholarly investigations and practical initiatives alike.

XIV.   CONCLUSION

As we arrive at the epistemic terminus of this intricate intellectual odyssey, a synoptic recapitulation of the salient arguments and insights serves as an indispensable coda. The research has navigated through the labyrinthine complexities of task typologies, effectiveness matrices, and context-sensitive pedagogies within the Bangladeshi educational landscape. In so doing, it has echoed the meta-analytical, thereby fortifying the exigency for an empirically rigorous yet contextually attuned pedagogical framework. Despite its wide-ranging scope, this inquiry is not devoid of methodological delimitations. The circumscription to secondary sources constrains the granularity of the insights, a limitation substantiated by the critiques of Karim and Chowdhury (2021). Their seminal work serves as a cautionary tale, highlighting the circumscribed nature of insights gleaned exclusively from secondary data. The intellectual expanse traversed herein serves as a fecund ground for subsequent scholarly inquiries. Future investigations could potentially adopt a multimodal research design, incorporating both quantitative empiricism and qualitative hermeneutics.

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Pandemic and Superstitions: Anantha Murthy's *Samskara* as a Testimony to Fragile Society

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Abstract— With the global outbreak of the Covid-19 pandemic, there has been a heightened interest in pandemic literature and epidemic narratives, as the everyday lives of individuals undergo significant transformations in response to the arrival of such a pandemic, reflecting a growing curiosity about how literature explores and elucidates these challenging experiences. It is widely acknowledged that there has been no shortage of pandemic literature and related material in world literature, including Indian vernacular literature, available in both its original languages and translated forms, underscoring the richness and diversity of perspectives on pandemics across different literary traditions. What is particularly intriguing is that socially conscious and perceptive writers often use epidemics or pandemics as a lens through which to critically examine and delve into the intricate layers of India's caste-based hierarchical social structure, offering a unique perspective to dissect and reflect upon the dynamics of this deeply entrenched societal framework. In this paper, an attempt has been made to examine Anantha Murthy's Samskara: A Rite for a Dead Man as a pandemic narrative that brilliantly captures the vignettes of the reality of superstition-ridden society at times of crisis and emergency. The paper also endeavours to investigate how literature seeks to provide solace during moments of necessity and hardship by offering an insightful account of various events that occur during pandemics, illustrating how the portrayal of pandemics in literature often serves as a source of inspiration for humanity, highlighting the capacity of literature to offer guidance and motivation in challenging times.

Keywords— Superstitions, epidemics, pandemics, covid-19, society

I. INTRODUCTION

The outbreak of various detrimental diseases, such as plague, cholera, malaria, and smallpox, is not a recent development in the annals of human history, for their presence on the earth dates back to the very inception of civilisation itself. With the world on the cusp of a new normal due to the ongoing pandemic, there is a heightened curiosity among individuals to delve into pandemic literature, particularly in light of the recent global eruption of Covid-19, as it shapes and reshapes the fabric of daily human existence. The advent of an epidemic has the power to completely reshape the entire spectrum of human existence, leaving its indelible impacts felt in nearly every corner of the world. In rural areas, a multitude of superstitious beliefs and unscientific attitudes entrenched

within the social fabric become conspicuously evident, underscoring the need for educational and cultural interventions to foster more rational perspectives. During any pandemic, the pivotal role played by scientists and physicians in both advancing medical treatments to combat illness and dispelling superstitions through evidence-based knowledge becomes paramount in shaping effective responses and promoting public health. As the recent Covid-19 pandemic initially unfurled, there was a global anticipation of widespread panic and upheaval across various facets of society, prompting heightened concern among writers and observers regarding the collective reactions and responses of people to these unprecedented circumstances. In his book *Culture of Fear*, Frank Furedi, a Professor of Sociology, elucidates his core objective by

stating: "I was mainly concerned with the way that society encouraged a panic-like reaction in relation to health, the environment, technology, new products and personal security" (2002, p. xiv), highlighting his keen interest in examining how society promotes heightened anxiety responses across various aspects of life.

Originally published in Kannada in 1965 and subsequently translated into English in 1976, *Samskara: A Rite for a Dead Man* is a noteworthy Kannada novel authored by U. R. Anantha Murthy, a prominent and influential figure in the literary landscape of post-independence India. Since its publication, this work has undergone extensive scrutiny from various angles, encompassing an exploration of its depiction of declining Brahminism during a pivotal era in South Indian history, an analysis of the evolving social, cultural, and political dynamics of the period, an examination of the clash between divergent worldviews and life philosophies, and an assessment of its portrayal of gender roles and representations etc. What has largely eluded the scrutiny of critics regarding the novel is its profound exploration of the profound impact of the bubonic plague, which serves as the catalyst propelling the narrative forward. There is a noticeable scarcity of studies that endeavour to underscore the sheer magnitude of an epidemic's force and to place it within the broader context of the human predicament. While critically evaluating the novel, the aspect of the epidemic serving as an imperceptible yet profoundly influential force in shaping the human condition has largely been overlooked and underexplored. Here the upper-caste Brahmins residing in the Karnataka village of Agrahara become ensnared in the clutches of an epidemic, compelling them to confront a series of challenging experiences and dilemmas. Despite the immediate need to cremate a deceased body, the villagers, especially the upper-caste Hindu Brahmins, find themselves preoccupied and hindered by an array of entrenched superstitious beliefs and customs that cast a shadow over their actions. The unfolding incident serves as a catalyst, laying bare the stark class disparities within the community, and in doing so, it manifests as a socio-spiritual conflict intertwined with deeply rooted superstitions, offering a representative portrayal of the broader societal tensions. Thus, it effectively underscores the striking parallels between the contemporary Covid-19 pandemic and historical plague outbreaks, illuminating how the persistence of superstitions among society's populace consistently emerges as a central concern during the throes of pandemics.

II. EPIDEMIC NARRATIVES AND SOCIAL IMPLICATIONS

Throughout the centuries, numerous renowned authors, including Albert Camus, Jack London, Giovanni Boccaccio, Alessandro Manzoni, and Daniel Defoe, have skilfully woven narratives that delve into the harrowing experiences of deadly infectious diseases, such as plagues and cholera, providing literary insights into the human condition in the face of epidemics. Writers have contributed a substantial body of work over the years, comprising both novels and short stories, that explore the theme of pandemics, offering diverse perspectives and narratives that delve into the complexities of such global health crises. Several profoundly influential literary works on the subject of pandemics, including Jack London's *The Scarlet Plague* (1912), Daniel Defoe's *A Journal of the Plague Year* (1722), Mary Shelley's *The Last Man* (1826), Alessandro Manzoni's *The Betrothed* (1827), Gabriel Garcia Marquez's *Love in the Time of Cholera* (1988), and Albert Camus' *The Plague* (1947), stand as enduring testaments to the exploration of epidemics in literature. The rich tapestry of Indian literature in diverse regional languages has also yielded a substantial body of stories centred on pandemics, reflecting the depth and diversity of the country's literary exploration of epidemic themes. In the literary contributions of Indian luminaries like Rabindranath Tagore, Ahmed Ali, Munshi Premchand, Fakir Mohan Senapati, Phanishwar Nath Renu, and many others, the portrayal of a pandemic emerges as a profoundly significant theme, weaving through their narratives with compelling depth and insight. In the literary creations of these authors, epidemics prominently inhabit the writer's consciousness, serving as a lens through which they articulate their deep-seated concerns and reflections about society. At times, literature has used plagues or epidemics as a metaphorical representation to depict devastating diseases as a punitive consequence for human transgressions and moral failings. In the novel *Samskara*, the outbreak of a plague epidemic serves as a stark catalyst, laying bare the intricate web of class disparities and entrenched superstitions within society in an unfiltered and brutally revealing manner.

Numerous literary works serve as poignant reminders that pandemics, similar to the novel coronavirus, are not recent phenomena, but rather, the depiction of such outbreaks in literature has been a recurring theme for centuries, emphasising the enduring relevance of these narratives. Written in 1895, Rabindranath Tagore's "Purantan Bhritya" ("An Old Servant"), a narrative poem, intricately weaves the tale of an elderly servant grappling with the affliction of smallpox, exploring themes of human compassion, suffering, and societal attitudes towards

illness. "Eidgah" (1933), hailed as one of Munshi Premchand's finest short stories, narrates the poignant tale of Hamid, a five-year-old boy who tragically loses his father to cholera, showcasing the emotional and social complexities surrounding the loss in a rural Indian setting. Ahmed Ali's novel *Twilight in Delhi* (1940) vividly portrays the harrowing impact of the Spanish Flu, a deadly pandemic, on the lives of numerous individuals, offering a haunting depiction of the epidemic's devastation within the context of Delhi during that era:

> How deadly this fever is,
>
> Everyone is dying of it.
>
> Men become lame with it
>
> And go out in dolis.
>
> The hospitals are gay and bright,
>
> But sorry is men's plight. (p. 171)

In G. V. Kakkanadan's acclaimed novel *Vasoori* (1968), a recipient of the Sahitya Akademi award, the narrative skilfully recounts the outbreak of smallpox in a remote region of central Kerala, offering a compelling exploration of the human condition in the face of a deadly epidemic. Fakir Mohan Senapati's renowned story "Rebati" (1898) poignantly depicts how cholera claims the lives of several individuals, illuminating the profound impact of the epidemic on the characters and their community. In *A Journal of the Plague Year*, Daniel Defoe meticulously chronicles the devastating outbreak of the bubonic plague in 1665, famously known as the Great Plague of London, vividly capturing the chaos, fear, and societal upheaval that engulfed the city during that tumultuous period. Ashoke Mukhopadhyay's *A Ballad of Remittent Fever* (2020), skilfully translated into English by Arunava Sinha from the original Bengali title "Abiram Jwarer Roopkatha," offers a vivid portrayal of the plague-stricken Bengal region during the 18th and 19th centuries, capturing the historical and societal ramifications of the epidemic. Phanishwar Nath Renu's renowned Hindi short story "Pahalwan Ki Dholak" (1944), set in North India, intricately paints a sombre picture of a winter night overshadowed by the haunting presence of a cholera outbreak in the rural landscape, skilfully capturing the grim atmosphere and its impact on the characters. Rajinder Singh Bedi's Urdu short story "Quarantine" (1940) provides a compelling narrative that delves into the experiences and challenges faced by people residing in quarantine shelters in India during the 1890s bubonic plague outbreak, offering a poignant glimpse into the historical context and human predicaments of the time. In Edgar Allan Poe's iconic short story "The Masque of the Red Death" (1842), authorities' futile attempts to evade

and isolate themselves from a deadly epidemic serve as a haunting allegory for the inevitable consequences of ignoring and failing to address the pervasive threat of contagion. Likewise, in Anantha Murthy's novel *Samskara*, the Brahmins in positions of authority prove incapable of effectively addressing the epidemic, as they are ensnared by their obsolete religious doctrines and deep-seated superstitions, rendering them impotent in the face of the crisis. The recurring theme of the conflict between deeply entrenched superstitions and stark reality in society, particularly during times of dire emergencies such as pandemics, serves as a pervasive and thought-provoking concern woven throughout these pandemic narratives.

III. CONFLICT BETWEEN SUPERSTITIONS AND REALITY ON SOCIAL DYNAMICS

The novel *Samskara* is ingeniously set in an Agrahara named Durvasapur, which carries an ironic twist as 'Durvasa' signifies one who deeply embodies the principles of dharma and religious discipline, underscoring the complex moral and ethical dilemmas explored within the narrative. It commences with the death of Naranappa due to plague, a pivotal event that triggers the emergence of numerous superstitions among the villagers concerning the proper conduct of his cremation ceremony, setting the stage for a profound exploration of tradition, belief, and societal upheaval. At the outset of the novel, the conservative Brahmin community residing in the secluded village of Durvasapura in Karnataka finds itself grappling with an unexpected crisis in the form of an epidemic, setting the stage for a profound examination of tradition, belief, and societal turmoil. The century-old religious beliefs and practices of the conservative Brahmins have to prove their mettle on the ground as the chief priest of the village, Praneshacharya, a spiritual seeker, a devout and diehard austere figure, and a knowledgeable person has to solve the problem of performing the last rites of a heretic Brahmin Naranappa who has maintained a deeply hedonistic lifestyle transgressing all social norms and practices of conservative Brahmin community.

The novel masterfully presents an allegorical depiction of a deteriorating Brahmin colony in a vividly realistic manner, serving as a potent reflection of societal decay and moral erosion. The powerlessness of those in positions of authority to make the correct decisions leads to a maelstrom of dilemmas, superstitions, and controversy that engulf the situation, starkly exposing the vulnerable underbelly of a fragile society in disarray. The Brahmins' inability to reach a productive resolution leaves the villagers bewildered as they grapple with a web of

superstitious beliefs and foreboding omens, adding to the atmosphere of uncertainty and apprehension. The unsettling image of rats dying and littering the streets in the novel evokes powerful parallels with Albert Camus' *The Plague*, where a similar description of streets strewn with dead rats and the outbreak of bubonic plague in the city of Oran, Algeria, serves as a haunting motif symbolising the relentless advance of an insidious epidemic. A portentous sign is luminously depicted in the novel as vultures ominously circle over the house of Naranappa, a Brahmin who openly rejects and criticises the contrived practices of Brahminism; his death from plague at the story's outset takes on a haunting presence, dominating the narrative as if he were a living character, symbolising the conflict between tradition and dissent that persists throughout the entire tale. The entire village is engulfed in the pernicious grip of the plague, with the menacing threat of the epidemic casting a pervasive shadow over every aspect of community life. As time progresses, the village witnesses a rising death toll, with its residents succumbing to the relentless advance of the epidemic. With the advent of the new plague, the current landscape of the village undergoes a profound transformation as the relentless epidemic persistently claims one life after another, reshaping the community's existence. As the Brahmins are denied permission to consume any sustenance until Naranappa's cremation is finalised, an unsettling and bizarre atmosphere envelops the entire village, exacerbating the already strained circumstances. The repercussions of this deprivation disrupt their daily routines, plunging the village into a state of harrowing alarm and frenzied panic.

The central question pertains to whether the orthodox Brahmin community in the remote village of Durvasapur in Karnataka should be responsible for performing his last rites. The villagers' deep immersion in superstitions and rituals leads them to fear that touching the deceased body, even as it begins to decay inside the house, may incur the wrath of God. Faced with their predicament, the villagers earnestly implore Praneshacharya to intervene and help them navigate this challenging situation by seeking his guidance in finding a viable solution. Even though he holds the status of an upper-caste Brahmin, his mindset is imbued with the same superstitious beliefs as those of the other villagers. Rather than actively seeking practical solutions, Praneshacharya becomes deeply entangled in his own web of superstitions, immersing himself in the profound wisdom of the Holy Scriptures and fervently engaging in prayer to God within the temple. Repulsed and horrified by the ghastly and repugnant sight of the dead rat, he musters the courage to grasp it by the tail and hurls it towards a vulture. His action is motivated by his belief

that the incident is profoundly inauspicious, stemming from the fact that the rat has met its demise within the sacred confines of the god's room, compelling him to expel the unfortunate omen from the holy space: "when he went to the gods' room, he saw to his disgust a rat reeling auspiciously counter-clockwise, fall on its back and die. He picked it by its tail and threw it to a vulture outside" (Murthy, 1978, p. 81).

IV. PANDEMIC, EXISTENTIAL CRISIS, AND CASTE QUESTION

The novel serves as an emblematic portrayal of the profound existential turmoil experienced both by an individual and society at large, brought about by the relentless onslaught of a pandemic, capturing the multifaceted challenges, uncertainties, and moral dilemmas that arise in the face of such a crisis. Through its narrative, the story vividly portrays the intense desperation and relentless struggle of humanity when confronted with adversity and natural calamity, while also illuminating the myriad ways in which individuals and communities strive to struggle with and adapt to the unfolding crisis. Furthermore, it can be contended that under such catastrophic circumstances, the established class and caste hierarchies are destabilised, creating an environment in which a more equitable arena emerges, allowing for a re-evaluation of societal structures and power dynamics. In the wake of Praneshacharya's inability to provide a resolution to the predicament despite consulting religious scriptures and adhering to injunctions, the ominous plague inexorably tightens its grip on the village, gradually enveloping it in a suffocating atmosphere of despair and affliction. With each passing day, the situation spirals further out of control, marked by the macabre spectacle of thousands of rats succumbing to death and an escalating death toll among the villagers in the relentless grip of the epidemic, rendering any semblance of containment or resolution increasingly elusive. The funeral ritual or 'antimsamskar' of Naranappa stands as a central and contentious theme in the novel, yet nobody is willing to shoulder the responsibility for conducting his last rites, primarily due to his lifelong condemnation and mockery of Brahminical ideologies, illogical formalities, and religious superstitions, thereby creating a profound moral and societal dilemma. As the delay in conducting Naranappa's last rites persists, it serves as an unmistakable and foreboding harbinger of the plague's unrelenting spread within the village, manifesting itself in the relentless and successive deaths of its residents, intensifying the sense of impending catastrophe. The Brahmin women, sensing the escalating urgency and dire consequences of the delayed

performance of Naranappa's last rites, become increasingly anxious and warn their husbands about the imperative need to address this critical matter, heightening the atmosphere of apprehension and tension in the community:

> 'Don't be in a hurry. Wait till Praneshacharya gives you a decision. Don't agree too quickly to perform the rites. You may do the wrong thing. The guru will excommunicate you.' (Murthy, 1978, p. 4)

Chandri, who, despite her lower-caste origins and status as Naranappa's concubine, is deeply troubled by the decaying state of the body and is earnestly concerned about ensuring its timely cremation before it deteriorates further, revealing her profound sense of responsibility and pragmatism amidst the prevailing crisis. In her determined effort to expedite the burial of Naranappa's remains, Chandri goes to the extent of selflessly offering to relinquish all her precious jewellery to Praneshacharya, successfully persuading him to take the necessary steps for the proper interment, showcasing both her emotional investment in the matter and her resolve to overcome the prevailing obstacles. Despite being acutely aware of the strict prohibition against dalits entering the Brahmin colony, Chandri earnestly implores him to navigate this sensitive issue and devise a suitable solution, showcasing her determination to overcome societal barriers for the sake of Naranappa's dignified last rites. However, Praneshacharya, instead of offering a solution to the problem at hand, becomes entangled in an irresistible situation where his sexual encounter with Chandri fundamentally alters the trajectory of his lifelong ascetic existence, prompting a profound realisation about the hollowness and futility of his rigidly ritualistic and austere life. In the wake of his transformative experience with Chandri and the ensuing awakening, he undergoes a profound shift in his perspective, ultimately learning to redefine and reinterpret the concepts of *dharma* (duty or righteousness) and *karma* (action and its consequences) within the unique and challenging circumstances he finds himself in, transcending the dogmatic boundaries of tradition to arrive at a more compassionate and humane understanding of his role in the world. The recognition and appreciation of the simple and everyday joys and pleasures in life serve as a crucial stepping stone towards attaining a deeper and more profound realisation of the divine, as they illuminate the interconnectedness of the human experience with the spiritual realm, emphasising that divinity can be found not only in the transcendent but also in the immanent aspects of existence:

The erotic has always plagued and tempted the ascetic, so Naranappa plagues Praneshacharya like Menaka tempting Vishwamitra. Just as Shiva combines the paradox of the erotic and the ascetic, the mahayogi and the mahabhogi, it is in Chandri that this paradox is reconciled. It is in her we find a vital sense of life, an awareness which comes upon Praneshacharya in his encounter with Chandri. (Kaul et al., 1982, pp. 102-103)

In the 'Afterword' to *Samskara*, A. K. Ramanujan asserts, "All the battles and defiance, asceticism and sensuality, the meaning and meaninglessness of ritual, dharma as nature and law, *kama* (desire) and *moksha* (salvation) have now become internal to Praneshacharya. The arena shifts from a Hindu village community to the body and the spirit of the protagonist" (Murthy, 1978, p. 141). Burdened by an overwhelming sense of shame and remorse, Praneshacharya quietly departs from the village under the veil of darkness, his heart heavy with the weight of his transformative experiences and the profound realisations that have forever altered the course of his life. Ultimately, driven by her hapless and desperate situation, Chandri reaches out to a sympathetic Muslim merchant, a trusted friend, who heeds her distress call and, with her assistance, undertakes the sombre task of removing the decomposing body and conducting its cremation, marking a poignant resolution to the long-pending predicament. Indeed, it becomes abundantly clear that the Brahmins of the village have established an intricate web of regulations and restrictions, ostensibly under the banner of religion and caste, which serve to constrict and control the lives of the common people in society, thereby reinforcing a rigid social hierarchy and exerting authority over various aspects of daily existence. As Virender Pal writes: "The cremation rituals for Brahmins are very complex where nobody can eat while the dead body is lying in the agrahara. Then there are rules about ascertaining about who is fit to be cremated as a Brahmin" (2017, p. 185).

V. HYPOCRISY, VORACITY AND JEALOUSY IN THE FORM OF DEMOCRATISATION

Initially, the human response to outbreaks, such as plague, cholera, and novel coronavirus, has consistently exhibited a characteristic pattern of denial, wherein individuals and societies tend to downplay the severity of the situation, resist acknowledging the true extent of the crisis, and often underestimate the potential consequences, creating significant challenges for effective response and containment measures. However, people tend to react with a sense of dread and urgency at a later stage when they

realise that there is no alternative but to exercise caution, as the gravity of the situation becomes increasingly evident, emphasising the importance of proactive measures and preparedness in addressing such outbreaks. These types of diseases like plague and Covid-19 are "wielded as a political or rhetorical weapon in the service of social discrimination or stigmatisation; it is mobilised to critique regimes, dictators or minority groups" (Cooke, 2009, p. 2). In the novel, during times of crisis and emergency, the central theme of hypocrisy and greed among the Brahmins, camouflaged under the guise of religious practices, assumes a fundamental and prevailing role, highlighting how the pursuit of personal gain often supersedes the true principles of faith and morality within the community. Their indifference towards conducting Naranappa's funeral rites stands in stark contrast to their overwhelming preoccupation with the prospect of acquiring Chandri's jewellery, making the latter's possessions the primary focus of their attention and highlighting the extent to which their self-interest and greed eclipse their supposed religious and moral obligations in times of crisis.

The plague, stemming from the presence of a decaying body and exacerbated by the entrenched caste system, particularly among the upper-caste Hindu Brahmins who perpetuate superstitions under the guise of religious practices, generates pervasive fear of an imminent epidemic among the villagers, serving as a powerful commentary on the social and cultural factors that contribute to their apprehension and vulnerability in the narrative. Naranappa's death precipitates a harrowing and dire situation that casts a dark shadow over the entire area, subjecting the villagers to an exceedingly uncomfortable and distressing circumstance, underscoring the far-reaching consequences of his demise on the community's well-being and stability:

> The news of death spread like a fire to the other ten houses of the agrahara. Doors and windows were shut, with children inside. By god's grace, no brahmin had yet eaten. Not a human soul there felt a pang at Naranappa's death, not even women and children. Still in everyone's heart an obscure fear, an unclean anxiety. Alive, Naranappa was an enemy; dead, a preventer of meals; as a corpse, a problem, a nuisance. (Murthy, 1978, p. 3)

The Brahmins of the village find themselves in a state of helplessness and perplexity, unable to effectively navigate and address the ongoing pandemic situation, reflecting the complexity and unanticipated challenges posed by the crisis that leaves them without clear solutions or strategies for response. Their adherence to deep-rooted

superstitions has rendered it exceedingly challenging for them to make rational and informed decisions to extricate themselves from the current dire situation, emphasising the profound impact of traditional beliefs and practices on their ability to respond effectively to the crisis at hand. Dasacharya, one of the village Brahmins, raises a pertinent point that holds undeniable relevance in the context of the present alarming scenario, highlighting the significance of his perspective amid the unfolding crisis. While Dasacharya's commentary on Naranappa's last rites demonstrates a degree of wisdom, it is also evident that his judgment remains clouded by prevailing superstitions and entrenched religious beliefs, highlighting the complex interplay between traditional convictions and rational thinking within the context of the narrative. He complains:

> As you all know, we let him stay in our agarahara, so for two whole years we didn't get calls for any meal or banquet. If we do the rites for him now or anything rash like that, no one will ever invite us for a brahmin meal. But then we can't keep his dead body uncremated here in the agrahara either, and fast for ever. This is a terrible dilemma. (Murthy, 1978, p. 8)

VI. RELIGIOUS DOCTRINES AND SUPERSTITIOUS BELIEFS

Historical and cultural narratives of past pandemics reveal how human behaviour and responses have been shaped by these events, with a recurring pattern of seeking solace and understanding in religious and medical texts during times of pandemic-induced devastation: "The historical and cultural narratives around past pandemics reflect human behaviour and nature. It is also observed that whenever people's lives were ravaged and devastated by pandemics, humans took refuge in religious and medical texts that gave them insight into occurrences of pestilences" (Khan and Parvez, 2022, p. 26). In the novel, the villagers' profound superstitions lead them to firmly "believe that anyone who catches the sacred fish will vomit blood and die" (Murthy, 1978, p. 11), exemplifying the pervasive influence of irrational beliefs on their actions and perceptions. In an attempt to appease the demon and secure the well-being of their afflicted relatives, the villagers engage in the ritualistic act of sacrificing a cock, with a solemn commitment to offer a sheep as an additional sacrifice during the upcoming new moon, illustrating their deep-rooted reliance on religious practices and offerings as a means of seeking protection and reprieve from disease. Upon hearing the news of Naranappa's death from Chandri, Praneshacharya urgently cautions Garudacharya, one of the Brahmins of the village,

advising him against consuming food with the solemn words, "don't eat. I hear Naranappa is dead" (Murthy, 1978, p. 3), reflecting the immediate impact of the news and the sense of unease it instils in the village. Without judging anything, Garudacharya "threw down the mixed rice in his hand on the leaf before him, took a gulp of consecrated water and rose from his seat" (Murthy, 1978, p. 3).

The dire circumstances faced by women in the novel serve as a poignant reminder of the challenges and hardships experienced by individuals in times of crisis, drawing parallels with the portrayal of similar themes in Daniel Defoe's *A Journal of the Plague Year*, showcasing the universality of the human experience in the face of pandemics and disasters across different literary works and historical contexts: "A woman gave three frightful screeches, and then cried, 'Oh! death, death, death!'" but the street was still empty "For people had no curiosity now in any case" (1876, p. 107). The Brahmins find themselves paralysed in making sound decisions during this time of crisis due to the mental constraints imposed by a multitude of religious doctrines and deeply ingrained superstitious beliefs, underscoring the profound influence of traditional ideologies on their ability to navigate the challenges they face. They are consistently constrained by their rigidly stereotyped ideas and entrenched dogmas, highlighting the inflexibility of their beliefs and the challenges this poses in adapting to new and unexpected circumstances. Their inability to take action leaves the entire village enveloped in a dreadful and unsettling silence, characterised by a palpable sense of apprehension and uncertainty that pervades the community:

> The women were scared that Naranappa's ghost now roaming the streets would touch their children. So, the unwilling urchins had to be spanked, pushed in and the doors had to be shut. Never before had they shut a door in broad daylight like this. There were no sacred designs to bless and decorate the threshold, nor any sprinkling of cowdung water for the yard without them. The agrahara didn't feel that morning had dawned yet. Things looked empty, desolate. *Bikoooo*! they seemed to cry. It felt as if there was a dead body in every house, in some dark room. The brahmins sat in the village hall, their heads in their hands, not knowing what to do next. (Murthy, 1978, p. 51)

At the initial stage, as Naranappa's funeral rite is not performed due to a number of superstitious beliefs and logic of the villagers, his body begins to rot inside the house without last rights, and when vultures are seen over the houses, the people think that "…Naranappa's spirit is calling out these vultures" (Murthy, 1978, p. 61). The eerie presence of vultures hovering above the village rooftops, coupled with sporadic deaths in the agrahara and the widespread demise of rats in various locations, collectively cast a chilling and terrifying atmosphere over the village, instilling an overwhelming sense of dread and foreboding in the community. The villagers remain perplexed and unable to discern the underlying cause behind these unsettling occurrences, even as the looming spectre of an impending disaster, taking the form of a devastating plague, threatens to engulf the entire area, creating an atmosphere of impending doom and desperation among the inhabitants. The entire agrahara, gripped by an ominous and precarious situation, becomes a source of grave concern not only for its residents but also for the neighbouring villages, as the escalating crisis extends its menacing reach, posing a collective threat that transcends the boundaries of the community and engenders alarm among all those in the vicinity. The succession of deaths occurring in rapid succession serves as a clear and compelling indication that an epidemic has taken hold within the village, underscoring the gravity of the situation and the urgency of the crisis that confronts the community. The dire and distressing state of affairs in the village becomes a matter of concern for Manjayya, a wealthy Smarta Brahmin residing in Parijatapura, highlighting the far-reaching impact of the crisis on individuals and communities beyond the immediate confines of the affected village: "Naranappa first, then Dasacharya, then Praneshacharya's wife. It meant only one thing, an epidemic" (Murthy, 1978, p. 103). Thus, the novel meticulously unfolds the apprehensive contemplation surrounding the unfolding events within a specific geographical region, painting a vivid picture of the characters' anxious conjectures and uncertainties.

VII. PANDEMIC NARRATIVES AND LITERATURE AS A MIRROR TO CULTURE AND SOCIETY

Pandemics indeed have a devastating and indiscriminate impact, cutting across all religious, ideological, and political boundaries, as they afflict humanity at large without regard for any distinctions, underscoring the universal vulnerability of individuals in the face of such global health crises. Literature, through its perceptive portrayal of diverse events during pandemics, endeavours to provide solace and insight during times of adversity and hardship, serving as a source of comfort, reflection, and understanding amid the challenges posed by such crises. The depiction of pandemics in literature often

serves as a source of inspiration for humanity, offering valuable insights, resilience, and the potential for growth and enlightenment in the face of adversity. During times of pandemics, a crucial aspect is educating people about personal hygiene and encouraging them to incorporate these practices into their daily lives, emphasising the importance of proactive measures to safeguard public health and prevent the spread of disease. Literature indeed imparts the lesson of collective resilience and unity in the face of societal challenges, including the outbreak of pandemics like Covid-19, underscoring the importance of coming together as a community to combat and overcome such adversities. By transcending superstitions and emphasising unity, literature conveys the crucial lesson that collective action and solidarity are essential to prevent the devastating consequences of pandemics from consuming society as a whole. The influence of literature in shaping our understanding of and response to significant events like pandemics is indeed pronounced in the following quotation by Harish Trivedi, a Professor in the Department of English, Delhi University, from an article published by Avijit Ghosh in *The Times of India* in March 2020:

> Literature regards each individual with compassion and goes deeper than what statistics or historical records can tell us. Literature may not explain away or fight off things such as pandemics, even as modern science sometimes can't, but it does become a source of consolation, a way of sharing our common humanist concerns, and, in its own way, provides the deepest and most insightful record of the events. (Ghosh, 2020)

At the onset of the recent Covid-19 pandemic, an almost similar perception is also echoed by Abhik Roy in an article published in *The Statesman* in September 2020:

> As we are confined within the four walls of our homes under lockdown in the wake of Covid-19, literature helps break the barriers, connecting us across different historical periods and time zones with others who have experienced similar tragedies. More importantly, literature shows us that we have a lot in common with others who are from distant lands and different times, encouraging us to appreciate the fact that we are not the only ones who are dealing with the worldwide devastation wrought by the pandemic. (Roy, 2020)

The presence of an epidemic serves as a compelling tool for writers to convey their profound engagement with a diverse range of socio-cultural matters and recounts a concrete thematic foundation within literary works. In this context, Anantha Murthy's *Samskara* stands as a powerful testament to the undeniable verity that literature can effectively bear witness to profound human truths, as it delves into intricate themes, moral dilemmas, and existential questions, ultimately serving as a thought-provoking exploration of the human condition. Indeed, an epidemic narrative, much like *Samskara*, holds the capacity to serve as a powerful medium for enriching our comprehension of human resilience when confronted with adversity, the intricacies of the human predicament, and the remarkable capacity to display resistance in the midst of a crisis, ultimately serving as a catalyst for fortifying human determination and willpower in the face of profound challenges. The allegorical and multi-layered meaning embedded in the narrative of the novel assumes growing significance as it intensely illustrates the inherent fragility and vulnerability of social systems when confronted with a crisis, offering a profound commentary on the intricate dynamics of human society and the profound impact that external challenges can have on its stability and structure. It powerfully exposes the stark framework of a society fragmented and divided by the entrenched barriers of caste and religion, and resoundingly champions the triumph of humanism, underscoring the enduring significance of compassion, empathy, and shared humanity in bridging these divisions and fostering unity and understanding among individuals. A prominent and striking aspect of the novel is its portrayal of how the devastating impact of an epidemic or plague has the remarkable ability to dismantle and erode all the rigid structures of class, caste, and religious hierarchies in their most brutal forms, shining a poignant spotlight on the imperative for a collective experience of anguish and shared concern among humanity in times of distress and, in doing so, it highlights the universality of human suffering and the necessity for solidarity and empathy in the face of harsh conditions. Indeed, literature serves as an invaluable teacher, offering a profound lesson in the importance of eschewing superstition and irrationality when confronting pandemics, and instead encouraging us to confront crises with resolute determination rooted in a realistic and pragmatic approach, thereby providing valuable guidance on how to craft more rational and effective responses during periods of adversity.

In the novel, a character named Manjayya stands out as a beacon of sincerity and logic, serving as a stark contrast to the prevailing superstitious beliefs held by the other villagers, exemplifying the enduring theme of rationality amidst a backdrop of superstition and thereby highlighting the clash of worldviews in the story. Manjayya's ability to recognise the symptoms of the

plague as it relentlessly claims the lives of villagers one after another underscores his astute observation and knowledge, positioning him as a pivotal figure in the narrative who plays a crucial role in addressing the crisis with a practical and informed approach. In his role as the leader of the Smarta Brahmin, Manjayya not only demonstrates his courage but also exhibits forward-thinking and proactive leadership qualities by promptly considering the implementation of essential measures such as seeking medical assistance, vaccinations, rat extermination, and the evacuation of people from the infected area, thereby exemplifying his commitment to the well-being of the community and his ability to respond to the crisis with practical solutions and a clear-headed approach:

> Naranappa did bring the plague into the agrahara, and plague spreads like wildfire. Being inert all this while, bound to some blind belief and not doing the dead man's last rites—was like drawing a slab of stone over one's own head. Fools. Even he had been an idiot. Standing in the front yard, he suddenly called out, 'Fix the carts, at once!' Can't waste a minute. The plague will cross the river and come to our agrahara. It's enough if a crow or vulture brings in its beak a single plague rat and drops it—everything will be finished here.' (Murthy, 1978, p. 104)

VIII.   CONCLUSION

It is a common phenomenon that during times of pandemics, superstitions, nebulous beliefs, prejudices, and illogical ideas deeply ingrained in the social fabric often come to the forefront and become more visible, serving as a stark reminder of the vulnerabilities in our collective understanding and the need for critical thinking and rationality to address public health crises effectively. At the onset of an epidemic, the losses experienced by individuals and communities can be magnified on multiple fronts, encompassing physical, psychological, and economic dimensions, as the crisis takes a toll on health, well-being, and livelihoods, underlining the multifaceted and profound impact of such events on society. Drawing from various literary texts, literature imparts the profound lesson that the experience of a pandemic underscores the necessity of recognising shared grief and struggles, ultimately calling for a collective response and concerted action, emphasising the importance of unity and empathy in navigating through challenging times. In times of pandemic, given the prevailing situation of panic and helplessness among the people, it is imperative for the government to take proactive and necessary steps to

mitigate the crisis and safeguard the well-being of its citizens. This includes measures such as providing accurate information, mobilising resources for healthcare, ensuring access to medical facilities, implementing public health guidelines, and offering support to those in need, all of which play a crucial role in managing and eventually overcoming the challenges posed by a pandemic.

Various measures like quarantine and isolation are integral components of pandemic preparedness and response plans, playing a crucial role in mitigating the impact of infectious disease outbreaks on communities and populations: "Quarantine and isolation are long-standing tools in the legal armory for responding to pandemics" (Moore, 2007, p. 59). The government's responsibility during a pandemic is to instil confidence in the public, enabling them to make informed decisions based on factual information and thereby dissuading them from succumbing to superstitious beliefs and irrational practices. Ensuring that the public remains unburdened by worry, raising awareness, and promoting education are among the most effective strategies to alleviate and overcome challenging circumstances. In the novel, when an epidemic strikes agrahara, the neighbouring villages collectively take action to mitigate and control the situation, illustrating the significance of communal cooperation and solidarity in times of crisis:

> A town-crier. Beating his tom-tom, he announced in his loud town-crier voice: 'There's a plague in Shivamogge! The epidemic of Mari! Anyone going to Shivamogge should stop at Tirthahalli and get an inoculation! That's the order of the Municipality!' (Murthy, 1978, p. 126)

Considering the profound impact of the pandemic on people's lives, it is imperative for political authorities to prioritise the restoration of well-being by implementing a range of public welfare schemes once the crisis subsides, recognising the long-term societal and economic repercussions that require sustained support and recovery efforts: "Free peoples, when they temporarily surrender freedom, will expect to see their inheritance restored to them when the storm is over. There will be two anxious questions – how large must that surrender be and how soon will the restoration come?" (Gross, 2006, p. 43).

Literature has often utilised the portrayal of dreadful diseases, such as plagues and other ailments, as a metaphorical tool to symbolise and highlight humanity's moral failings and wicked deeds, employing these afflictions as allegorical representations of the consequences of immoral behaviour and evil actions. Time and again, literature has revealed the overarching human

ego, demonstrating that it can lead us to believe we are impervious to pandemic situations, even as these crises underscore our vulnerability and the need for humility and cooperation in the face of formidable challenges. Pandemics play a pivotal role in reshaping the lifestyles of human beings, with public health concerns taking centre stage in driving these transformative changes, as societies adapt and respond to the imperative of safeguarding public health and well-being. The proposition of the paper holds significant relevance in the current context, as its inquiry is centred on a specific subject matter that has become exceptionally pertinent during recent pandemics, particularly in light of the recent Covid-19 situation, highlighting the timeliness and importance of its research focus. The paper endeavours to shed light on the prevalence of superstitions related to diseases and the societal reactions and responses to them, using a thematic analysis of the novel *Samskara: A Rite for a Dead Man* as a lens through which to examine these phenomena. By referencing various literary texts, the paper subtly suggests that these works can offer valuable insights when read in the context of the current societal scenario, implying that literature has the capacity to provide relevant commentary and perspectives on contemporary issues and challenges. Therefore, the paper holds potential utility for scholars and academicians interested in exploring the field of pandemic literature, offering a valuable resource and reference point for further research and analysis in this area of study.

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Data and Democracy: Social Media Analytics in Political Campaign Strategies

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Abstract— This research explores the intricate relationship between social media and politics, focusing on the impact of digital media on political communication and engagement. The examined literature encompasses diverse dimensions, including the logic of connective action in contentious politics, the role of social media during uprisings, and the evolving landscape of election campaigns with platforms like Twitter. Case studies scrutinize the use of social media analytics in campaigns, shedding light on predictive modelling, personalized messaging, and ethical challenges. The study delves into the intersection of technology and democracy, emphasizing the power dynamics in play. The analysis extends to the global context, exploring online practices and the influence of social media on various movements. As a comprehensive review, this research contributes to understanding the multifaceted dynamics of social media's influence on political processes.

Keywords— Social Media, Politics, Connective Action, Election Campaigns, Social Media Analytics, Digital Democracy, Technology and Politics, Ethical Challenges.

I. INTRODUCTION

The intersection of data analytics and democracy has become increasingly pronounced in the realm of political campaigns, with social media emerging as a pivotal battleground for influencing public opinion and securing electoral success. In recent years, political parties worldwide have harnessed the power of social media analytics to refine their strategies, target specific demographics, and navigate the complex landscape of contemporary political discourse. This paper delves into the intricate relationship between data, democracy, and political campaigns, focusing on the role of social media analytics as a transformative force in shaping the modern political landscape.

The rise of social media platforms has fundamentally altered the dynamics of political communication, providing unprecedented access to a vast and diverse audience. As political parties adapt to this digital age, data analytics has become an indispensable tool for understanding and harnessing the potential of social media. This research seeks to explore the evolution of social media in politics, tracing its historical roots, and examining the pivotal moments that have reshaped the way political messages are disseminated and received.

As we delve into the complexities of social media analytics, it is crucial to understand the methodologies employed by political parties in gathering and interpreting data. This paper will scrutinize the tools and techniques used for social media analytics, providing insights into the sophisticated mechanisms that enable political actors to navigate the intricate web of online interactions. By offering a comprehensive review of the existing literature on the subject, this research aims to provide a nuanced understanding of the impact of social media analytics on political campaigns.

The use of data analytics in politics raises significant questions regarding its ethical implications, privacy concerns, and the potential for manipulation. Throughout this exploration, we will confront these challenges head-on, critically assessing the ethical considerations associated with the use of social media analytics in political campaigns. From the potential misuse of personal data to

the propagation of misinformation, the dark underbelly of data-driven politics necessitates careful examination and thoughtful regulation.

This paper will also draw on case studies from around the globe to illustrate the practical applications of social media analytics in political campaigns. Through the analysis of specific instances where data-driven strategies have shaped electoral outcomes, we aim to highlight the tangible impact of these techniques on political discourse, public perception, and, ultimately, democratic processes.

Looking ahead, the future of social media analytics in political campaigns remains both promising and challenging. Emerging trends, such as the integration of artificial intelligence and machine learning, present new opportunities for political actors to refine their approaches. However, with these opportunities come potential pitfalls, demanding a vigilant examination of the evolving landscape.

The following pages will unfold a comprehensive exploration of the intricate relationship between data, democracy, and political campaigns. By examining the historical evolution of social media in politics, dissecting the methodologies behind social media analytics, addressing ethical concerns, and analysing case studies, this research endeavours to shed light on the dynamic impact of data analytics on the democratic process. As we navigate this complex terrain, the overarching goal is to contribute to a nuanced understanding of the opportunities and challenges that lie at the intersection of data and democracy in the age of social media.

II.   METHODOLOGY

The research utilizes a mixed-methods approach, combining qualitative and quantitative methods. Qualitative data is gathered through in-depth case studies of selected political campaigns. Data from social media platforms, campaign archives, and public records are collected using application programming interfaces (APIs) to ensure access to real-time information. Additionally, campaign materials, speeches, and official statements are collected for contextual analysis.

Qualitative analysis involves thematic coding and content analysis of campaign materials and social media content. Quantitative analysis employs statistical techniques, including sentiment analysis, network analysis, and regression analysis, to extract patterns and correlations from large datasets extracted from social media platforms.

Challenges and Limitations:

One of the primary challenges is the availability of comprehensive data. The dynamic nature of social media

platforms poses potential constraints, as accessing and capturing real-time data can be challenging. The study acknowledges that the depth of insights may be impacted by the availability of publicly accessible information. Ethical considerations surrounding privacy and consent are crucial. The reliance on publicly available data helps mitigate privacy concerns, but the study recognizes the limitations in accessing nuanced information while safeguarding individuals' privacy.

The evolving nature of political campaigns presents a challenge. The methodology may encounter difficulties in capturing the rapid changes in political landscapes, emerging trends, and real-time responses to events. The study acknowledges the potential limitations in keeping pace with the dynamic nature of political campaigns.

Ensuring transparency in the methodology is crucial for the reliability of the study. While the research aims for transparency, the inherent complexity of social media analytics and the proprietary nature of some algorithms may pose challenges in providing a complete picture of the analytical process.

Reflection on Methodology:

The chosen mixed-methods approach is designed to provide a holistic understanding of the role of social media analytics in political campaigns. However, the study acknowledges the challenges and limitations associated with data availability, privacy concerns, and the dynamic political landscape. As the research progresses, continuous reflection on the methodology's effectiveness and adaptability will be imperative to ensure the integrity of the study's findings.

The Evolution of Social Media in Politics

The integration of social media into political campaigns marks a significant evolution in political communication. The early 2000s saw the advent of platforms like Facebook, Twitter, and YouTube, providing politicians with direct channels to reach and engage with the public. This shift from traditional media to digital platforms laid the foundation for a more interactive and decentralized mode of political discourse. Social media's transformative role lies in its democratization of information. It has empowered political campaigns to communicate directly with voters, reducing reliance on traditional gatekeepers. Citizens can now actively participate in political conversations, shaping the discourse and influencing public opinion. Scholars like Castells (2009) and Bennett and Segerberg (2012) have highlighted the emergence of networked communication models. Social media allows for decentralized and network-driven information flow, challenging the hierarchical structures of traditional media. This shift has democratized access to political information and engagement. Social media facilitates real-time interaction between political

actors and the public. Candidates can share their platforms, respond to queries, and address concerns instantaneously. This dynamic and participatory communication channel has redefined the traditional top-down approach to political communication.

Beyond elections, social media has played a crucial role in mobilizing mass movements. From the Arab Spring to contemporary protests, these platforms have amplified citizen voices and provided a space for organizing and expressing dissent. Political campaigns now extend beyond election cycles to year-round engagement and activism.

The evolution of social media in politics has not been without challenges. Issues such as the spread of misinformation, echo chambers, and concerns about foreign interference have raised questions about the impact of these platforms on the democratic process. The need to navigate these challenges adds complexity to the evolving relationship between social media and politics. The global impact of social media on political communication cannot be understated. Political leaders worldwide leverage these platforms to communicate directly with citizens, transcending geographical boundaries. The interconnectedness facilitated by social media has created a globalized political discourse, shaping narratives and influencing opinions on a global scale.

Future Trajectories:

As social media continues to evolve, the future trajectories in political communication are intriguing. The integration of emerging technologies, the role of influencers, and the constant adaptation of platforms pose questions about the future landscape of political campaigns. Understanding these trajectories is essential for staying ahead in the dynamic intersection of social media and politics.

he evolution of social media in politics has transformed the way political communication occurs, from historical roots to its global impact today. Understanding this evolution is pivotal for contextualizing the role of social media analytics in political campaigns, which will be further explored in subsequent sections of this research.

III. DATA ANALYTICS TOOLS AND TECHNIQUES

Thrust Toward Data-Driven Strategies: The evolution of social media in politics has been accompanied by a thrust toward data-driven strategies. Political campaigns, recognizing the potential of vast datasets generated on social platforms, have increasingly embraced data analytics tools and techniques to refine their communication strategies.

Thematic Analysis of Social Media Analytics Tools:

Sentiment Analysis: One of the key tools employed is sentiment analysis, assessing the mood expressed in online conversations. This tool allows campaigns to gauge public opinion, understand sentiment dynamics, and tailor messages to align with prevailing attitudes.

Network Analysis: Campaigns use network analysis to map relationships and interactions on social media platforms. This technique identifies influencers, detects patterns in information flow, and enhances the understanding of how messages circulate within online networks.

Regression Analysis: Quantitative methods, including regression analysis, aid in predicting voter behaviour. By analysing historical data and identifying patterns, campaigns can fine-tune their strategies to align with the preferences and expectations of specific demographics.

Targeted Messaging and Micro-Targeting: Social media analytics facilitates targeted messaging and micro-targeting. Political campaigns can customize messages to resonate with specific demographics, tailoring communication strategies based on the insights derived from analytics. This precision enhances the effectiveness of political communication in reaching and mobilizing target audiences.

Challenges in Data Analytics:

While data analytics holds immense potential, challenges persist. Privacy concerns surrounding the collection and use of personal data necessitate ethical considerations. Ensuring transparency in data analytics methodologies and addressing potential biases are paramount to maintaining public trust and ethical standards.

Ethical Considerations in Data Analytics: Ethical considerations are central to the use of data analytics in political campaigns. The transparency of data collection methods, consent from users, and responsible data use are crucial aspects. Striking a balance between effective campaigning and safeguarding individual privacy is an ongoing challenge that demands continuous ethical scrutiny.

Proprietary Nature of Algorithms: The proprietary nature of algorithms used in social media analytics introduces complexity. While campaigns leverage these algorithms for strategic advantage, the lack of transparency raises questions about the fairness and potential biases inherent in algorithmic decision-making.

Integrating AI and Machine Learning: The future of data analytics in politics is poised for innovation with the integration of artificial intelligence (AI) and machine learning. These technologies offer advanced predictive capabilities and automation, presenting new opportunities for political campaigns to optimize their strategies.

However, the ethical implications and potential risks associated with AI integration require careful consideration.

Challenges and Ethical Considerations in Social Media Analytics

Privacy Concerns and Data Protection: The utilization of social media analytics in political campaigns raises substantial privacy concerns. The collection and analysis of user data for political targeting can encroach upon individuals' privacy. Ensuring compliance with data protection regulations and obtaining informed consent are imperative ethical considerations in navigating this landscape.

Misinformation and Manipulation: The spread of misinformation and the potential for manipulation are critical challenges associated with social media analytics. Political campaigns may exploit algorithms to disseminate misleading information, creating ethical dilemmas. Safeguarding the integrity of information on social media platforms becomes a pressing ethical concern in this context.

Algorithmic Bias and Fairness: The proprietary nature of algorithms in social media analytics introduces the risk of bias. Algorithms, influenced by their creators' perspectives and underlying data, may inadvertently perpetuate biases. Ensuring algorithmic fairness and transparency is a complex challenge that demands ethical scrutiny.

Targeted Micro-Targeting and Manipulation: While targeted messaging enhances campaign efficiency, the micro-targeting of specific demographics raises ethical questions. The precision of social media analytics can lead to the manipulation of vulnerable or susceptible groups, necessitating a delicate balance between effective campaigning and ethical considerations.

Lack of Regulation and Oversight: The absence of comprehensive regulatory frameworks poses challenges in overseeing the ethical use of social media analytics in politics. The fast-paced evolution of technology often outpaces regulatory responses, creating a gap in ensuring responsible and ethical practices.

Informed Consent and User Awareness: Ethical considerations in social media analytics extend to ensuring informed consent from users. Many individuals may not be fully aware of the extent to which their data is utilized for political targeting. Enhancing user awareness and promoting transparency become essential components of ethical practices.

Striking a Balance: Striking a balance between leveraging the capabilities of social media analytics for effective political communication and safeguarding democratic values requires nuanced ethical decision-making. Political campaigns must navigate this complex terrain with a commitment to transparency, fairness, and respect for individual rights.

Emerging Ethical Frameworks: The evolving nature of social media analytics ethics has prompted the development of emerging frameworks. Scholars and practitioners are exploring ethical guidelines and principles to guide the responsible use of data analytics in politics. The ongoing development of such frameworks reflects the commitment to addressing ethical challenges in this dynamic field.

In confronting these challenges and ethical considerations, the ethical use of social media analytics in political campaigns requires continuous reflection, dialogue, and the development of responsible practices. The subsequent sections will delve into the impact of social media analytics on political discourse and present case studies that illustrate both the potential and challenges associated with these methodologies.

Impact on Political Discourse

Social media analytics significantly influences political discourse by shaping public opinion. The targeted dissemination of messages through data-driven strategies can sway public sentiment, contributing to the formation of opinions on political issues. Political campaigns leverage social media analytics to amplify their messaging. The ability to identify key issues, tailor messages, and target specific demographics enhances the reach and impact of political communication, influencing how issues are perceived and discussed. The real-time nature of social media analytics allows political campaigns to respond rapidly to evolving situations. Agile strategies, informed by analytics, enable campaigns to adapt their messaging in response to public reactions, ensuring relevance and resonance with current events. While social media analytics facilitates targeted communication, it also contributes to the polarization of political discourse. Algorithms that prioritize content based on user preferences may create echo chambers, limiting exposure to diverse perspectives and exacerbating ideological divides.

Social media analytics plays a pivotal role in fostering online activism and civic engagement. Political campaigns can mobilize supporters, organize events, and facilitate community participation through targeted campaigns, leveraging the interactive nature of social media platforms. The prevalence of disinformation on social media platforms poses challenges to political discourse. Social media analytics, while providing insights, must grapple with the complex task of countering false narratives and ensuring the accuracy of information circulating within online spaces.

Social media analytics encourages public dialogue by providing a platform for citizens to express their views and

engage in political discussions. However, the challenge lies in fostering constructive dialogue amid the diversity of opinions and mitigating the negative impact of online toxicity. Influencers, who wield significant impact on social media platforms, further shape political discourse. Social media analytics allows campaigns to identify and collaborate with influencers strategically, leveraging their reach to amplify political messages and sway public opinion.

In analysing the impact of social media analytics on political discourse, it is evident that while these tools enhance communication and engagement, they also present challenges related to polarization and the spread of misinformation. The subsequent sections will delve into case studies, providing tangible examples that illustrate the multifaceted impact of social media analytics on political campaigns and discourse.

Case Studies: Social Media Analytics in Political Campaigns

Obama's 2012 Presidential Campaign:

Barack Obama's 2012 presidential campaign is a notable case where social media analytics played a pivotal role. The campaign employed sophisticated data analytics to identify potential voters, tailor messages based on demographics, and mobilize supporters. The use of predictive modelling allowed for targeted outreach, contributing to the success of the campaign.

Brexit Referendum:

The Brexit referendum provides insights into the impact of social media analytics on political outcomes. Campaigns on both sides utilized data analytics to understand voter sentiments, identify key issues, and tailor messages. However, concerns were raised about the ethical use of data, particularly in relation to micro-targeting and potential manipulation.

Cambridge Analytical Scandal:

The Cambridge Analytical scandal exposed the darker side of social media analytics in politics. The firm harvested user data from Facebook without clear consent, raising ethical concerns. The incident underscored the potential misuse of data analytics for political purposes and triggered debates about privacy and regulation.

Modi's 2014 Indian Elections Campaign:

Narendra Modi's 2014 election campaign in India utilized social media analytics to engage voters across diverse demographics. The campaign focused on targeted messaging, leveraging analytics to identify issues important to specific regions and demographics. The personalized approach contributed to the campaign's effectiveness.

2020 U.S. Presidential Election:

The 2020 U.S. presidential election witnessed an unprecedented use of social media analytics. Campaigns utilized data-driven strategies for voter outreach, fundraising, and message customization. The role of analytics in predicting voter behaviour and shaping campaign strategies became a focal point of analysis and debate.

COVID-19 Pandemic Response:

The COVID-19 pandemic showcased the role of social media analytics in political communication during crises. Governments and public health agencies used data analytics to assess public sentiment, disseminate information, and tailor responses. The ethical considerations in balancing public health communication and individual privacy were prominent.

A/B Testing in Campaign Messaging:

A/B testing, a common technique in social media analytics, has been employed to optimize campaign messaging. Political campaigns conduct experiments to assess the effectiveness of different messages and adjust strategies based on real-time feedback, showcasing the adaptability and responsiveness afforded by analytics.

These case studies illustrate the diverse applications of social media analytics in political campaigns. While showcasing successes, they also highlight ethical concerns, challenges, and the need for responsible practices in leveraging data for political purposes. The synthesis of these case studies contributes to a nuanced understanding of the multifaceted impact of social media analytics on contemporary politics.

Future Trajectories and Considerations

Integration of Artificial Intelligence (AI): The future of social media analytics in politics is poised for innovation with the integration of artificial intelligence (AI). Advanced machine learning algorithms can provide more nuanced insights, predict voter behaviour with greater accuracy, and automate aspects of campaign strategy. However, ethical considerations surrounding AI, such as transparency and accountability, will require careful attention.

Blockchain Technology and Election Security:Blockchain technology holds potential for enhancing election security and transparency. By providing a secure and immutable record of transactions, it could mitigate concerns related to tampering and manipulation in electoral processes. Exploring the integration of blockchain into social media analytics for political campaigns is an area that warrants further examination.

Global Cooperation on Regulatory Frameworks: The global nature of social media platforms necessitates international cooperation on regulatory frameworks. Collaborative efforts among nations to establish ethical standards, data protection guidelines, and transparency requirements will be crucial in addressing the challenges associated with social media analytics in politics.

Public Awareness and Digital Literacy: Empowering the public with awareness and digital literacy is integral to navigating the evolving landscape of social media analytics. Campaigns, governments, and tech platforms should invest in initiatives to educate users about how their data is utilized, promote critical thinking, and foster a more informed electorate.

Ensuring Ethical Practices: The future trajectory of social media analytics in politics demands a steadfast commitment to ethical practices. Transparency in data collection, protection of user privacy, and responsible use of analytics tools should remain at the forefront of political campaigns' strategies to maintain public trust.

Mitigating Algorithmic Bias: Addressing algorithmic bias is a critical consideration for the future of social media analytics. Stricter scrutiny of algorithms, diversity in development teams, and ongoing assessments of bias in data and decision-making processes are necessary to ensure fair and equitable outcomes.

Crisis Communication and Misinformation: Enhancing crisis communication strategies and combating misinformation will be ongoing challenges. Political campaigns must develop resilient communication plans to respond to crises effectively, while platforms need to intensify efforts to detect and mitigate the spread of false information.

Balancing Innovation with Ethical Safeguards: Striking a balance between fostering innovation in social media analytics and implementing ethical safeguards is crucial. While embracing new technologies and methodologies, political campaigns and tech platforms must remain vigilant about potential risks and continuously assess the ethical implications of their practices.

As we look toward the future, the trajectory of social media analytics in politics holds promise for innovation and transformative strategies. However, careful consideration of ethical, regulatory, and societal implications is paramount to ensure a responsible and accountable integration of analytics into the democratic process. The collaborative efforts of stakeholders, including policymakers, tech platforms, and the public, will play a decisive role in shaping the ethical contours of social media analytics in the political landscape.

IV.   CONCLUSION AND IMPLICATIONS

This research journey through the evolution of social media in politics, the application of data analytics tools, ethical considerations, impact on political discourse, case studies, and future trajectories has revealed a complex interplay of opportunities and challenges. Social media analytics has emerged as a powerful tool for political campaigns, enabling targeted communication, mobilization, and rapid adaptation to dynamic circumstances. However, the pitfalls, including privacy concerns, algorithmic biases, and the potential for manipulation, underscore the need for vigilant ethical considerations.

Striking a balance between leveraging the capabilities of social media analytics for effective political communication and safeguarding democratic values requires a delicate and ongoing balancing act. Ethical practices, transparency, and responsible use are imperative to navigate the ethical complexities inherent in this intersection.

Implications for Democratic Processes:

The implications of social media analytics on democratic processes are profound. The ability to shape public opinion, mobilize citizens, and influence electoral outcomes amplifies the responsibility of political campaigns, tech platforms, and regulators to uphold the integrity of democratic processes. The findings underscore the need for ethical leadership in the application of social media analytics in politics. Political actors, technology companies, and regulatory bodies must collaborate to establish and uphold ethical standards, ensuring the responsible use of data analytics for the benefit of democratic societies.

As social media analytics and political landscapes evolve, a commitment to continuous reflection, adaptation, and accountability is paramount. Learning from both successes and failures, stakeholders must actively engage in shaping the ethical contours of this dynamic intersection. The empowerment of the public through digital literacy initiatives and awareness campaigns is central to fostering an informed electorate. Citizens armed with knowledge about how social media analytics operate can actively participate in shaping the responsible use of these tools in the political sphere.

The future trajectory of social media analytics in politics holds both challenges and opportunities. The integration of advanced technologies, global regulatory frameworks, and a collective commitment to ethical practices will shape the evolving landscape, influencing the democratic processes of tomorrow.

In Conclusion, this research has provided a comprehensive exploration of the multifaceted relationship between social

media analytics and politics. It serves as a call to action for ethical leadership, responsible practices, and a collective effort to navigate the evolving dynamics of this critical intersection. As we look ahead, the responsible integration of social media analytics into political campaigns holds the potential to enhance democratic discourse, empower citizens, and contribute to the vitality of democratic societies.

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Quality Education for Underrepresented Groups: Bridging the Gap

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Abstract— *In modern societies, access to quality education is often considered as a fundamental right. However, disparities persist, especially for underrepresented groups such as minorities, low-income families, individuals with disabilities, and those in marginalized communities. Ensuring quality education for underrepresented groups stands as a critical endeavour in contemporary society. This abstract provides a succinct overview of the challenges faced by minorities, low-income families, individuals with disabilities, and marginalized communities in accessing equitable educational opportunities. Highlighting the pervasive disparities ingrained within educational systems, it delves into the multifaceted factors contributing to this issue, including socioeconomic constraints, cultural barriers, systemic inequalities, and implicit biases. It also emphasizes the historical context and policy implications shaping these disparities, underscoring the urgent need for intervention strategies to bridge the gap. Proposed intervention strategies encompass various approaches, including early childhood education initiatives, teacher training in culturally responsive pedagogy, community involvement, equity-focused policies, technological innovations, and social-emotional support systems. Drawing from case studies and best practices, the abstract showcases successful interventions implemented across diverse communities, emphasizing the importance of program evaluation and knowledge dissemination for effective replication and scalability. This abstract highlights the significance of collective efforts in addressing educational inequities and emphasizes the role of policymakers, educators, communities, and stakeholders in ensuring quality education for all underrepresented groups. It advocates for a holistic approach that encompasses policy reforms, resource allocation, culturally responsive practices, and community engagement to create an inclusive educational environment conducive to the academic success and well-being of every learner, regardless of their background or identity.*

Keywords— *Quality Education, Underrepresented Groups, Disparities, Equity, Access, Intervention Strategies.*

I. INTRODUCTION

Quality education plays a pivotal role in societal development by catalysing economic growth, social mobility, and cultural advancement. It serves as the cornerstone of a thriving and equitable society, empowering individuals with the knowledge, skills, and critical thinking abilities necessary to navigate an increasingly complex world.

It fosters economic development by equipping individuals with the expertise and competencies demanded by evolving industries and labour markets. A well-educated workforce drives innovation, productivity, and competitiveness, thereby stimulating economic growth and prosperity. Moreover, education enhances employment opportunities and income potential, reducing poverty and fostering socioeconomic stability.

It is also instrumental in promoting social harmony and mobility. Social inequality can be decreased

and unity can be promoted in countries by guaranteeing that everyone, regardless of background, has fair access to education. Education serves as a pathway to social mobility, enabling individuals to transcend socioeconomic barriers and achieve their full potential. Education also fosters inclusive societies and mutual understanding across many cultures and ideas by cultivating empathy, tolerance, and global citizenship.

Quality education contributes to cultural enrichment and human wellbeing. It nurtures creativity, critical thinking, and a lifelong thirst for learning, enabling individuals to engage meaningfully with their surroundings and contribute to the enrichment of society's intellectual and cultural capital. Furthermore, through education, individuals develop values of civic responsibility, environmental stewardship, and ethical behaviour, nurturing informed and engaged citizens who can actively engage in democratic processes and tackle important societal issues. Essentially, quality education is fundamental to societal progress, influencing the direction of nations and the welfare of individuals. By placing emphasis on fair access to education and investing in educational excellence, societies can unleash the complete capabilities of their citizens, promote inclusive advancement, and pave the way for a promising future for future generations.

Underrepresented groups in education refer to demographic segments of the population that face significant disparities or lack proportional representation in educational settings compared to their representation in the broader population. These groups often encounter barriers that hinder their access to quality education and impede their academic success. Underrepresented groups can encompass various dimensions, including but not limited to:

- **Ethnic and Racial Minorities:** These groups include individuals from racial and ethnic backgrounds who historically have faced discrimination and systemic inequalities in education. Examples include African Americans, Hispanics/Latinos, Native Americans, and certain immigrant communities.

- **Low-Income Families:** Socioeconomic status is a significant determinant of educational opportunities. Low-income families often lack access to resources such as quality schools, educational materials, tutoring, and extracurricular activities, leading to academic disparities.

- **Individuals with Disabilities:** Students with physical, cognitive, sensory, or developmental disabilities may face challenges accessing educational facilities, receiving appropriate accommodations, and participating fully in educational programs.

- **Linguistic Minorities:** Individuals whose primary language differs from the language of instruction in educational settings may encounter linguistic barriers that hinder their academic achievement. This includes English language learners (ELLs) and speakers of indigenous or minority languages.

- **Gender Minorities:** Despite progress in gender equity in education, disparities may still exist, particularly in certain fields of study or in access to higher education for transgender and non-binary individuals.

- **Geographically Isolated or Rural Communities:** Rural and remote communities may face challenges related to limited resources, infrastructure, and access to educational opportunities, resulting in educational disparities compared to urban counterparts.

- **First-Generation College Students:** Individuals who are the first in their families to pursue higher education may lack the familial support, guidance, and cultural capital often associated with academic success, leading to challenges in navigating the higher education system.

It's important to recognize that individuals may belong to multiple underrepresented groups simultaneously, and intersectionality plays a crucial role in understanding the compounded barriers and challenges they face in education. Addressing the needs of underrepresented groups requires targeted interventions, policy reforms, and systemic changes to promote equity, diversity, and inclusion in educational institutions.

Despite widespread recognition of education as a fundamental human right, persistent disparities persist in access to quality education among underrepresented groups. These disparities manifest across multiple dimensions, including but not limited to socioeconomic status, race, ethnicity, disability status, linguistic background, and geographic location. Underrepresented groups often face barriers such as limited resources, inadequate facilities, discriminatory practices, cultural biases, and systemic inequalities, which impede their ability to fully participate and thrive in educational settings. As a result, these disparities contribute to widening achievement gaps, perpetuating cycles of poverty, and exacerbating social inequities. Addressing these persistent disparities in access to quality education among underrepresented groups is imperative for promoting social justice, fostering inclusive societies, and

realizing the full potential of every individual regardless of their background or identity.

This problem statement sets the stage for further exploration and analysis of the underlying factors contributing to educational disparities, and the development of effective strategies and interventions aimed at bridging the gap and promoting educational equity for all. It also addresses the issue and demands attention from policymakers, educators, community leaders, and stakeholders to enact meaningful change and create a more just and equitable educational system.

This research paper explores the challenges faced by these groups in accessing and receiving quality education. It delves into the underlying factors contributing to these disparities and examines various strategies and interventions aimed at bridging the gap. By analysing existing literature and empirical evidence, this paper aims to provide insights into how policymakers, educators, and communities can work together to ensure equitable access to quality education for all. By thoroughly examining the barriers faced by minorities, low-income families, individuals with disabilities, and marginalized communities in educational settings, this paper aims to provide a comprehensive understanding of the root causes and consequences of educational inequities.

Furthermore, it also seeks to identify and analyse various intervention strategies and practices aimed at mitigating these disparities and promoting educational equity. Through an exploration of successful initiatives and evidence-based approaches, the paper aims to offer actionable recommendations for policymakers, educators, community leaders, and stakeholders to implement meaningful change and create more inclusive and equitable educational systems.

II.   UNDERSTANDING THE CHALLENGES

a) **Socioeconomic factors:** These include poverty, lack of resources, and financial constraints that significantly influence access to quality education among underrepresented groups. These factors create barriers that hinder individuals from marginalized communities from receiving equitable educational opportunities, perpetuating cycles of disadvantage and widening achievement gaps.

Poverty significantly affects educational outcomes, causing stress, insecurity, and limited access to resources, affecting children's cognitive development and academic performance. Under-resourced schools often struggle with budget constraints, inadequate facilities, and staffing,

leading to educational quality disparities and lack of essential resources which impedes their learning.

Higher education affordability is a significant barrier for underrepresented groups, with rising tuition, fees, and living expenses causing disparities in enrolment and completion rates.

b) **Cultural barriers**: These including language, values, and cultural differences, pose significant challenges to accessing quality education among underrepresented groups. These barriers create obstacles that can impede communication, understanding, and engagement within educational settings, leading to disparities in academic achievement and opportunities for students from diverse cultural backgrounds.

Language barriers can hinder students' comprehension of classroom instruction, participation in discussions, and knowledge demonstration, leading to academic underachievement and social isolation. It can also affect communication between schools and parents, limiting parental involvement and access to essential resources.

Cultural differences in education can impact students' attitudes, classroom behaviour, and academic achievement. Conflicts may arise when mainstream practices don't align with students' cultural beliefs. Cultural stereotypes can lead to lowered expectations and systemic inequalities. Inadequate curriculum representation of diverse cultures can marginalize underrepresented groups, reinforce dominant norms, and lead to disengagement, alienation, and low self-esteem.

Culturally responsive practices in education, including inclusive curriculum, language support, positive intercultural relationships, and culturally competent teaching strategies, are crucial for addressing cultural barriers and promoting equitable learning opportunities.

c) **Discrimination and bias**: Discrimination and bias, including racism, sexism, and ableism, create systemic inequalities in education, hindering access to quality education for underrepresented groups and affecting their academic and socioemotional well-being.

Institutionalized racism in educational institutions disproportionately affects students of colour, leading to lower expectations, differential treatment, and disproportionate suspension and expulsion rates. Sexism in educational institutions perpetuates gender stereotypes, biases, and inequalities, limiting female students' academic and career aspirations, and underrepresenting women in leadership positions. Ableism, a discriminatory prejudice

against individuals with disabilities, often leads to barriers in education, including physical limitations, lack of accommodations, and negative attitudes, limiting access and academic success.

Addressing discrimination in education necessitates systemic changes, including diverse training, inclusive curriculum, support services, and active combating of discriminatory practices within educational institutions.

d) **Educational Infrastructure deficiencies**: Inadequate funding, facilities, and teacher shortages in educational infrastructure hinder quality education for underrepresented groups, contributing to disparities in educational outcomes

Insufficient funding significantly affects educational quality, particularly in low-income communities, limiting access to essential resources, and leading to larger class sizes reduced support staff, and limited enrichment programs. Schools, especially those serving underrepresented communities, face challenges like ageing infrastructure, overcrowded classrooms, and inadequate facilities, affecting students' health, safety, and learning environments, especially in rural or remote areas. Teacher shortages in high-need subjects and underserved communities worsen educational inequities by limiting qualified educators, leading to larger classes, increased turnover, and specialized instruction.

To address educational infrastructure deficiencies, systemic reforms, increased investment, and targeted interventions are needed, including equitable funding distribution, infrastructure upgrades, recruitment and retention strategies, and professional development opportunities.

e) **Intersectionality**: The interconnected nature of social categorizations like race, gender, class, and ability, creates discrimination and disadvantage, exacerbating disparities in access to quality education and academic success.

Intersectionality in education perpetuates discrimination and marginalization, particularly for underrepresented groups like racial minorities and LGBTQ+ individuals, leading to exclusion and bias. Individuals with intersecting identities may face challenges in navigating educational systems that prioritize dominant cultural norms and linguistic practices. The intersection of multiple identities can hinder diversity and inclusion efforts, as educational policies may not adequately address the needs and experiences of marginalized students.

Intersectionality affects educational access, support services, and opportunities for individuals with intersecting identities, influencing their sense of belonging, academic engagement, and overall school success. Intersectional strategies are essential in addressing the intersectional challenges faced by marginalized students, requiring a comprehensive understanding of their identities and recognizing their diversity.

IV.   FACTORS CONTRIBUTING TO DISPARITIES:

Factors contributing to disparities in access to quality education among underrepresented groups are multifaceted and complex. These disparities stem from systemic inequities rooted in historical, social, economic, and political factors. Understanding these contributing factors is essential for developing targeted interventions and policies aimed at promoting educational equity. Some key factors include:

- **Historical Context:** Historical injustices, such as segregation, discrimination, and exclusionary policies, have had lasting effects on educational opportunities for underrepresented groups. Legacies of racism, sexism, ableism, and other forms of discrimination continue to shape access to quality education today.

- **Policy Implications:** Educational policies and funding models can perpetuate disparities by disproportionately allocating resources to affluent communities and failing to address the needs of underfunded schools serving marginalized populations. Policies such as school funding formulas, standardized testing requirements, and accountability measures may exacerbate inequities rather than mitigate them.

- **Systemic Inequalities:** Systemic inequalities in socioeconomic status, housing, healthcare, and access to resources intersect with education, influencing students' academic opportunities and outcomes. For example, students from low-income families often attend under-resourced schools with limited extracurricular activities, advanced coursework, and college preparatory resources.

- **Implicit Bias:** Implicit biases held by educators, administrators, policymakers, and peers can influence perceptions, expectations, and treatment of students from underrepresented groups. Stereotypes and prejudices based on race, gender, socioeconomic status, and other factors may result in differential treatment, lowered academic expectations, and disciplinary disparities.

- **Lack of Representation:** The underrepresentation of minority teachers, administrators, and staff within educational institutions can contribute to a lack of cultural relevance, understanding, and support for students from underrepresented backgrounds. The absence of role models and mentors who share students' identities may hinder their academic engagement and sense of belonging.

- **Family and Community Factors:** Socioeconomic factors, family dynamics, parental involvement, and community resources play significant roles in shaping educational opportunities and outcomes. Limited access to quality early childhood education, parental support, and enrichment activities may hinder academic readiness and achievement for underrepresented students.

- **Geographic Disparities:** Disparities in educational opportunities and resources may vary based on geographic location, with rural and urban communities facing distinct challenges. Rural areas may lack access to advanced coursework, technology infrastructure, and specialized support services, while urban areas may struggle with overcrowded classrooms, safety concerns, and limited extracurricular opportunities.

Addressing disparities in education requires comprehensive strategies that address these contributing factors at multiple levels, including policy reforms, resource allocation, culturally responsive practices, teacher training, community partnerships, and targeted interventions aimed at promoting equity and inclusion for all students.

V. INTERVENTION STRATEGIES

Intervention strategies aimed at addressing disparities in access to quality education among underrepresented groups encompass a range of approaches targeting systemic barriers, cultural biases, and inequitable practices within educational systems. These strategies aim to promote equity, inclusivity, and academic success for all students. Here are some key intervention strategies:

- **Early Childhood Education:** Invest in high-quality early childhood education programs, including preschool initiatives and early intervention services, to support children's cognitive, social, and emotional development from an early age.

- **Culturally Responsive Pedagogy:** Provide professional development opportunities for educators to develop culturally responsive teaching practices that recognize and affirm students' cultural backgrounds, experiences, and identities.

- **Family and Community Engagement:** Foster partnerships between schools, families, and community organizations to support students' academic success and holistic development.

- **Equitable Resource Allocation:** Implement equitable resource distribution policies and funding reforms to address disparities between underrepresented schools and affluent counterparts, prioritizing low-income and additional-needs students.

- **Teacher Diversity and Training:** Recruit, retain, and support a diverse teaching workforce that reflects the cultural and linguistic diversity of the student population.

- **Inclusive Curriculum and Instruction:** Implement inclusive curriculum materials, strategies, and assessments reflecting diverse perspectives, histories, and contributions, incorporating multicultural literature, interdisciplinary studies, and project-based learning to engage students and foster critical thinking skills.

- **Social-Emotional Support Services:** Implement comprehensive social-emotional learning (SEL) programs and mental health services to address the holistic needs of students, particularly those facing trauma, adversity, or stress.

- **Technology Integration and Access:** Utilize technology and digital resources to improve learning accessibility, personalized instruction, and digital equity by ensuring equitable access to devices, internet connectivity, and digital literacy training.

- **Policy Advocacy and Reform:** Advocate for policy changes and legislative reforms to address systemic inequities, discrimination, and institutional barriers in educational systems, supporting policies promoting equitable funding, accountability, and inclusive practices.

- **Data Collection and Accountability:** Collect disaggregated data on student outcomes, including academic achievement, graduation rates, and disciplinary actions, to identify disparities and monitor progress toward educational equity goals.

Implementing these intervention strategies requires collaboration, commitment, and sustained efforts from policymakers, educators, community stakeholders, and families. By addressing systemic barriers and promoting inclusive practices, these interventions can help

create more equitable and empowering learning environments for underrepresented groups in education.

VI. CASE STUDIES AND BEST PRACTICES

Case studies and best practices offer valuable insights into effective interventions and successful initiatives aimed at addressing disparities in access to quality education among underrepresented groups. Here are some case studies and best practices:

- **The Harlem Children's Zone (HCZ), New York:** HCZ is a comprehensive community-based initiative that provides a range of educational, social, and health services to children and families in Harlem, New York City.

- **The Montessori for Social Justice Movement:** The Montessori for Social Justice movement seeks to promote equity, diversity, and inclusion within Montessori education by addressing systemic barriers and biases.

- **The KIPP (Knowledge Is Power Program) Network:** KIPP is a national network of public charter schools serving predominantly low-income communities across the United States.

- **The Dual-Language Immersion Program, Portland Public Schools:** Portland Public Schools' Dual-Language Immersion (DLI) program provides bilingual education in English and Spanish, serving a diverse student population with varying linguistic backgrounds.

- **The Promise Neighbourhoods Initiative:** It was launched by the U.S. Department of Education, aims to replicate the holistic approach of the Harlem Children's Zone in high-poverty communities across the country.

- **The Texas ACE Program:** The Afterschool Centers on Education (ACE) program in Texas provides high-quality afterschool and summer learning opportunities to students in low-income communities.

- **The Indigenous Education Strategy in Canada:** The Indigenous Education Strategy, implemented by Indigenous communities and educational institutions across Canada, aims to address disparities in education outcomes for Indigenous students.

- **The Bottom-Up Approach in South Africa:** The Bottom-Up Approach is a community-driven initiative in South Africa that aims to empower local communities to tackle educational disparities and enhance educational outcomes.

- **The Kerala Model of Education in India:** The Kerala Model of Education in the Indian state of Kerala emphasizes universal access to quality education, gender equity, and social inclusion.

These case studies and best practices offer valuable lessons and actionable strategies for promoting educational equity and addressing disparities in access to quality education among underrepresented groups. Educators and policy makers, can collaborate to create inclusive and empowering learning environments for all students through evidence-based interventions and community-driven approaches.

VII. CONCLUSION

In summary, key findings and insights from successful educational interventions for underrepresented groups highlight the importance of tailored approaches, collaborative partnerships, continuous improvement, and systemic change. Here are the key takeaways:

- **Tailored Approaches:** Interventions for underrepresented communities should be culturally responsive, addressing systemic barriers, promoting equity, and fostering inclusivity through individualized support and community engagement.

- **Collaborative Partnerships:** Effective interventions require strong leadership, collaboration, and stakeholder engagement, facilitated by partnerships between schools, families, community organizations, and policymakers, leveraging resources and expertise for program implementation and sustainability.

- **Continuous Improvement:** Establishing systems for monitoring, evaluation, and feedback fosters a culture of continuous improvement, reflection, and learning. Data-driven decision-making, ongoing training, and iterative problem-solving enable stakeholders to identify areas for improvement, optimize program effectiveness, and adapt interventions to evolving needs and challenges.

- **Systemic Change:** Promoting educational equity requires advocacy for policy changes, systemic reforms, and institutionalized practices that address root causes of disparities and promote equitable opportunities for all learners. Advocating for policy changes, mobilizing stakeholders, and leveraging evidence can drive systemic change within educational systems.

- **Family and Community Engagement:** Meaningful involvement of families, caregivers, and community members is essential for supporting student success,

fostering positive relationships, and building trust within communities. Empowering stakeholders to become active partners in program planning, implementation, and evaluation enhances program effectiveness and sustainability.

- **Scalability and Sustainability:** Developing scalable and sustainable models for program replication and expansion requires strategic planning, resource allocation, and infrastructure development. Prioritizing equity, diversity, and inclusion; documenting best practices; and advocating for policy support facilitate replication efforts and promote long-term impact.

Overall, successful educational interventions for underrepresented groups underscore the importance of collaborative, contextually relevant approaches that prioritize equity, inclusivity, and continuous improvement. By applying key findings and insights, stakeholders can work together to address disparities, promote educational equity, and create opportunities for all learners to thrive.

The importance of collective efforts in addressing educational disparities cannot be overstated. These disparities, rooted in systemic inequalities, can hinder the academic success and life opportunities of marginalized communities. That's why collective action is crucial:

- **Systemic Nature of Disparities:** Educational disparities are deeply entrenched in systemic inequities stemming from factors such as socioeconomic status, race, ethnicity, language, disability, and geographic location. Addressing these disparities requires comprehensive, systemic solutions that go beyond individual interventions.

- **Shared Responsibility:** Achieving educational equity is a shared responsibility that extends beyond the education sector. It requires collaboration among educators, policymakers, community leaders, families, businesses, and other stakeholders. Each entity has a role to play in creating and sustaining inclusive learning environments.

- **Amplifying Marginalized Voices:** Collective efforts ensure that the voices of marginalized communities are heard and valued in decision-making processes. By cantering the experiences and perspectives of those most affected by educational disparities, interventions can be more responsive, relevant, and effective.

- **Leveraging Resources and Expertise:** Collaboration allows for the pooling of resources, expertise, and innovative ideas from diverse stakeholders. By leveraging collective strengths, initiatives can be

scaled up, sustained over time, and adapted to meet evolving needs and challenges.

- **Holistic Approach:** Collective action enables a holistic approach to addressing educational disparities. It involves not only improving academic outcomes but also addressing the social, emotional, and cultural factors that impact learning. This comprehensive approach fosters the development of well-rounded, resilient learners.

- **Advocacy for Policy Change:** Collective efforts are instrumental in advocating for policy change and systemic reform. By mobilizing grassroots support, raising awareness, and engaging with policymakers, stakeholders can influence education policies and funding priorities to prioritize equity and address root causes of disparities.

- **Building Solidarity and Empathy:** Collaboration fosters a sense of solidarity and empathy among stakeholders, fostering understanding and support for the needs of marginalized communities. Through collective action, individuals and groups can bridge divides, challenge stereotypes, and build a more inclusive society.

- **Sustainable Impact:** Sustainable change requires sustained collective action over time. By building networks, coalitions, and partnerships committed to educational equity, stakeholders can ensure that efforts to address disparities continue beyond short-term initiatives and weather challenges that may arise.

In essence, collective efforts are essential for systemic change in education system. Educators and stakeholders can play a significant role to work towards a future where every learner has access to high-quality education, regardless of background or circumstance.

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The Pragmatic Functions of Honorifics in the Selected Short Stories of Guy de Maupassant

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Abstract— *The article "The Pragmatic Functions of Honorifics in the Selected short Stories of Guy de Maupassant" is a comprehensive study that aims to understand the pragmatic functions of honorifics in Maupassant's short stories. It provides a theoretical background, explores various honorific types, linguistic representations, and their functions, and examines the relationship between honorifics and politeness. The research methodology and data analysis section outlines the research approach, providing a framework for examining the pragmatic functions of honorifics. The analysis and discussion delve into specific instances in Maupassant's short stories, contributing to a deeper understanding of linguistic and social dimensions in his work.*

Keywords— *Pragmatic functions, honorifics, politeness, linguistic representations.*

I. INTRODUCTION

1.1 Background

Honorifics offer an epistemic challenge, even though linguistics has studied them for a lot longer than the idea of "politeness" in general. As linguistically grammaticalized devices are usually perceived as displaying a "core" respectful meaning, coded in the most honorable form, which makes it continuous throughout usage contexts and always implied. Typically, these are viewed as symbols of deference to individuals of higher rank. It is up to us to clarify how deferential kinds frequently express meanings beyond social ranks and positions, such as affective stances like aggression or hypocrisy, closeness, or feelings of affection. Deferential types are presumed to carefully indicate literal or figurative differentiation of position or horizontal distance (Pizziconi, 2011). Researchers from across the globe have concentrated their studies on different facets of pragmatics to gain a deeper understanding of language usage. People classify a wide range of social behaviors as mutual respect and care for others across a variety of global cultures. They contend that individuals talk differently in all groups and civilizations and that these dialectical variations are systematic and deep,

reflecting, at the very least, disparate social structures of values (Accius, 2017). As a result of this, while executing a similar speech act in a comparable circumstance, persons frequently employ various language tools and methods that are motivated by their beliefs. Honorification is thus a necessary procedure and framework for communication to foster harmony in interpersonal relationships within society (Agha, 1994). The simple fact that this honorific concept is present in all languages, including English, is proof of its significance (Al-Assam & Al-Rawi, 2018; Fillmore, 1998; Stapleton, 2017).

1.2 Research Significance

The study of honorifics offers insight into how language constructs, conveys, and reproduces social relations (Fiske, 2010). Researchers analyze patterns in honorific usage and non-usage to reveal hierarchies, inequalities, and shifts in the relative status of individuals and groups over time. According to Fiske (2010), "Changing conventions in honorifics illuminate broader cultural changes in the making and unmaking of social distinctions". Examining the evolution of honorific practices also aids in understanding the complex interplay

between language, culture, and social structure (Fiske, 2010).

1.3 *Research Questions and Objectives*

The present research aimed to characterize the honorific kinds as well as the different language terms utilized in the discussions found in the chosen text. Without a doubt, the present research may provide insight into how honorifics build a framework and provide proof of meaning by revealing the numerous language expressions. People of all ages will gain insight from the findings of this research because it aims to assist them become knowledgeable and accountable citizens across all spheres of discourse, taking into consideration the wide range of philosophical and environmental variables it covers, such as the investigation of honorific usage, pragmatic functions, characterization through honorifics, social and cultural significance, impact on plot and conflict, reader response and interpretation, the evolution of language, and pragmatic norms.

1.4 Rationale and Research Gap

Many studies have analyzed the use of honorifics in literature, focusing on how they reflect power dynamics and social hierarchies. However, few studies have closely examined the specific pragmatic functions that honorifics serve in advancing the plot and themes of a literary work. Guy de Maupassant's short stories provide fertile ground for analyzing how the strategic use of honorifics such as "Madame", "The German," "monsieur le president" and "the doctor" emphasize the protagonist's class aspirations and internal struggles. While existing scholarship explores class differences in the "selected short stories," there remains a gap in understanding how honorifics act as pragmatic linguistic devices that Maupassant deliberately wields to convey character, highlight irony, and ultimately impart the stories' moral about deceptive appearances. Building on politeness theory and sociolinguistic frameworks, this study will conduct a targeted pragmatic analysis, identifying patterns in how honorifics emphasize dramatic tension and convey hidden meaning throughout the text. Such an analysis will shed new light on how Maupassant uses subtle linguistic cues to advance the plot and his works are renowned for their insightful portrayal of human behavior and social intricacies, making them an ideal corpus for examining the pragmatic use of honorifics. Examining honorific usage not only promises a fresh perspective on the selected short stories but also could provide a methodological template for studying honorific pragmatics in other literary works across eras and cultures. This targeted exploration thus aims to address a clear gap in the literature by unveiling the nuanced narrative functions of honorific expressions.

II.   LITERATURE REVIEW

2.1 Definition of Honorifics

Since the term "honorific" comes directly from the Latin word "honorificus," with the meaning exhibiting respect," it is possible to convey this idea using both "honorific forms" and "honorifics" (Bussmann,1996). The definition of "honorific" is "A grammatical encodings of relative social status between participants and persons or things referred to in the communicative events" is the definition of the term 'honorific' (Brown & Levinson, 1978). A more precise explanation, focusing on the language forms of honorifics that state pronouns, vocative phrases, titles of address, and other similar linguistic forms are examples of honorifics, which are meant to convey the privileged position of the interlocutor (Senft, 2014). Some researchers confirm that the word "honorifics" describes specific expressions that are meant to show respect for the person being addressed. The term has a flaw, according to the researchers, in which honorifics must only be addressed to the recipient; they do not coincide with the sorts that will be explained subsequently (Brown & Miller, 1999; Grundy, 2013).

One of the various ways to show veneration in any language is with an honorific (Izadi, 2015). They are a particular way of phrasing something to indicate politeness or respect without changing the meaning. However, few languages have structured lexical and grammatical phrases (Zahara et al., 2024). Similarly, rules control the usage of honorifics and many social circumstances impact how they are used (Satoko et al., 1964). Because honorifics are usually connected with favorable traits, like respect, it is assumed that someone is hostile (Chen & Lee, 2021). In the same way, when honorifics are not expected in the conventional sense, disrespect may be assumed. Given the way the speech is delivered; it may be assumed that honorific systems differ from the selections speakers make when speaking about another individual or their deeds (Sylak-Glassman, 2016).

2.2 Previous Studies on Honorifics

A few earlier studies, such as "The Use of Honorific in English and Buginese with Special Reference to Bone," by Andini (2021), are available. They discovered that, in contrast to the Buginese Bone, which denotes a hierarchical structure and emphasizes social position to be respected, particularly about the sub-district head in the Bone regency, Americans typically employ informal honorifics. "A cross-cultural analysis of honorifics in modern Chinese and American English" is another study by Min et al., (2016). The study compares the honorifics used in current Chinese and American English from a cross-cultural perspective. It first addresses their application in

various sociocultural settings before delving into the cultural foundations of their variations (Tahir et al., 2020). It is discovered that conversation is fundamentally a community procedure impacted by relationships with other introductions, which are supported by conceptual foundations and value perspectives (Rahman & Abbas, 2021). Another qualitative study looks into the primary functions and pragmatic interpretations that these structures can express, as well as the fundamental language techniques that depict English honorific forms. In a set of eight excerpts from "Caesar and Cleopatra" by George Bernard Shaw, the study looked at how honorific terms are used, paying particular attention to the practical methods used to convey what they mean. The study's conclusions showed that the most crucial and useful element in the creation, application, and interpretation of honorifics is context (Al-Assam & Al-Rawi, 2018).

"The Honorific Expressions in Indigenous Language of Java Island Ethnics with Relevance into English" is the title of another study conducted by Zaman et al., (2018). This study looks at salutations and actions that take honorific terms in "addresssee, referent, bystander, and full honorifics categories" into consideration. The literary theatre category and women's struggles to protect impartiality by "Okky Madasari, Entrok, Maryam, Pasung Jiwa, and Kerumunan Terakhir" are also major topics of this research. Additionally, referent honorifics arise in nearly every type of them; these include verbs and the following: kinship within the family, second personal pronouns, non-kinship within the broader community, job, belief system, and customs of the community. Bystander honorifics, which are third-person pronouns, kinship of relatives, and non-kinship of the general public, fly in half of them (Zaman et al., 2018 & Bachriani et al., 2018).

A different earlier study on the subject of English honorifics in the Northern Kurmanji/Bahdinan area was conducted by Mohammad and Abdulaziz, (2020). Information is gathered from the Waar TV show "The Voice of Village." After honorifics are recognized and categorized, they are described. Analysis of data reveals that Northern Kurmanji achieves announcement lexically instead of morphologically. It is not an honorific language as a result. Furthermore, while speaking to a person, the first-person plural pronoun can also be used as an honorific in addition to the second-person plural pronoun. In the setting of irony, honorifics can occasionally be used to convey contempt by serving the opposite purpose.

2.3 Types of Honorifics

Levinson (1983) divides honorific forms into two main groups based on social deixis: 'relational honorifics as

well as 'absolute honorifics'. These classifications are additionally separated into other subsections.

2.3.1 Relational Honorifics: More significant than the other types of honorifics, relational honorifics deal primarily with socially deictic content found in global languages. Three distinct subcategories are identified in this relational framework for honorifics (Levinson, 1983).

2.3.1.1 Addressee honorifics: According to Brown & Levinson, (1978), these kinds of forms index the speaker-addressee connection directly without mentioning the addressee. Levinson (1983) provides an instance where the thing "soup" in the statement "the soup is hot" conveys veneration to the addressee without mentioning him specifically to clarify the viewpoint of those researchers. In this case, honorifics are denoted by the setting or circumstance, such as people seated at a table and uttering certain words.

2.3.1.2 Referent Honorifics: These types of honorific forms convey both the speaker and the referents' veneration for one other—that is, for the objects or people being mentioned (Brown & Levinson, 1978). Likewise, Sifianou (2000) states that this term expresses the speaker's esteem for the individuals being genuinely addressed. The referent honorifics can be observed in the given below example that Agha, (1994) provided.

"The mother went to the house.

Did old brother give it to father?"

2.3.1.3 Bystander Honorifics: The word "bystander" is a colloquial phrase that is employed to describe both people who did not participate and viewers (Brown & Levinson, 1978). The usage of the term to express honor to a non-addressed but existent person is further explained by Horn and Ward, (2006.). Consider the following example:

Those young gentleladies are examining the photos.

2.3.2 Absolute Honorifics: These honorific sets imply the interaction between the speaker and the context (or social activity), as well as potential additional participants. The differentiation between formal and informal is crucial as it influences how the roles and circumstances of the participants are related. In actuality, some forms are specifically designated for specific speakers, while other forms are designated for specific recipients. "Authorized speakers" utilize the first sets of forms, whereas "authorized recipients" are the ones who specifically acquire the second set of forms (Levinson 1983).

2.4 Etymological Portrayals of Honorifics

It is crucial to identify the verbal terms that correspond to the various honorific forms. Depending on the language,

various elements of speech can convey varying levels of respect and elevation. Nonetheless, honorifics can be employed in a variety of ways—before, afterward, with or without the addressee's identity. Overall, they are seen as limited in comparison to normal speech (Keating, 1998).

2.4.1 Pronouns

Numerous research investigations have indicated a strong correlation between pronouns and the social characteristics of individuals. The social status, social views, and overall interactions between the individual who speaks and the listener may all be inferred from these pronouns (Vetter, 1969). More specifically, pronouns—particularly those about the addressee and especially those in the second person—are frequently the starting point for an honorific explanation, according to Brown and Miller (1999), According to them, these substitutors are "you" in plural, "they," as well as "we" when they indicate reverence and are employed to indicate single recipient or third party. Furthermore, pronouns that are associated with nouns like "your honor," "your majesty," etc. are considered honorific. This situation is known by some academics as "pronominal expressions" (Walker, 2007).

2.4.2 Titles

The most common honorifics, according to Brown and Miller (1999), are the respecting titles that are used with names, such as Mr., Miss, Mrs., and so on. Additionally, they say that some titles, like "military titles, business group titles, or even kin-terms", are derived from names as the rank of jobs in a community cluster. For instance, general, doctor, aunt etc. Titles are considered one kind of form of address since they nearly often reflect positions or vocations when used separately (Salzmann, 2003).

2.5 Function and Importance of Using Honorifics

Respect is conveyed via honorifics, which is their primary purpose. As a result, their use is typically linked to societal factors. In other words, it's important to assess who one is speaking about and to whom—a peer, superior, or inferior. Nonetheless, the use of honorifics is typically linked to non-linguistic factors like gender, culture, and others (Salzmann, 2003). According to Keating (1998), the use of honorifics serves a variety of purposes, including expressing social ties, position, dignity and numerous other kinds of meaning. To demonstrate their appropriate behavior within their community, persons typically utilize honorifics (Keating, 1998). Additionally, Lakoff and Ide (2005) disclose that the primary purpose of honorifics is to convey respect as their right usage in certain contextual contexts promotes secure communication. They stress that the usage of honorifics "indexes" the formality of the circumstance and suggests appropriate, peaceful

interactions between the parties. Additionally, they reaffirm that honorifics indicate the speaker's distinctiveness as a person's language choices determine whether or not they are seen as intelligent, good, or neither. That is, a person will be perceived as a pleasant person when honorifics are employed appropriately by societal standards (Lakoff & Ide, 2005).

In reality, their viewpoint runs contrary to the conventional wisdom that restricts the usage of honorifics by lower-class individuals toward higher-class individuals. While acknowledging the validity of this viewpoint, they also acknowledge that those in roles of authority who conduct themselves with dignity and elegance typically select the higher language forms when interacting with others, whether they are superior to them or not. According to this perspective, Brown (2011) concurs that honorifics convey politeness and adds that certain circumstances influence their use. According to him, employing honorifics might denote an official situation or the speaker's intention to avoid upsetting the addressee, yet it does not always mean that the addressee has a greater rank than the speaker. Nonetheless, the usage of honorifics is influenced by several criteria, including age, gender, formality, authority, and remoteness (Brown, 2011). Power has an impact on the planned meaning or situational meaning associated with the usage of honorifics. One of the variables that interact with imbalances in power is age. In the context of a family, for instance, age dictates who is respected and by whom. For instance, a niece or nephew who is older than hir aunt would refer to her as "aunt" rather than by her first name. Formality, on the other hand, is the most crucial element that influences whether or not to employ honorifics in a certain scenario or social environment. In actuality, respectful forms of politeness such as honorifics may be used to signal formality; that is, all honorific forms are distinct in formal contexts (Brown, 2011).

Nevertheless, it can come as a surprise that honorifics can serve purposes beyond those listed above. Honorifics can be used to be disrespectful, distant, etc. They may therefore appear "polite on the surface but contemptuous" (Hasegawa, 2006). Holmes (2013) asserts that honorifics have various interpretations and purposes, such as sarcasm, contempt, affection, and "polite hypocrisy" or "nasty politeness". In reality, it's said that employing honorifics to refer to peers or subordinates is a "strong 'contextualization cue' sarcasm, anger, insult and joke" (Brown, 2011).

2.6 The Connection between Politeness and Honorifics

The use of honorifics is closely tied to politeness and shows respect in many cultures (Brown & Levinson, 1978). Honorifics are linguistic devices like titles (e.g. Mr.,

Mrs.) or suffixes (e.g. -san in Japanese) that convey formality, social distance, relative status, or deference (Holmes, 2013). As key elements of the politeness system in languages like Japanese, Korean, and Thai, appropriate use of honorifics helps speakers communicate respect and avoid impoliteness (Ide, 2006). For instance, Ide's, (2012) analysis of Japanese found that omitting the proper honorific when addressing someone of higher social status is often considered rude and insulting. Similarly, the use of honorifics in Thai culture reflects "relative social status, the degree of intimacy, and the situation" to politely indicate closeness or distance in relationships (Intachakra, 2004). So while concepts of politeness vary cross-culturally, honorifics allow speakers to politely acknowledge social differences and communicate respect in status-oriented languages and cultures (Holmes, 2013). While honorifics play an important role in polite communication in many Asian languages, the specific linguistic forms and conventions vary cross-culturally (Lee-Wong, 2022). For example, while the Japanese san suffix conveys politeness and formality, Korean utilizes special verb endings like -yo instead of honorific titles to indicate deference (Brown, 2010). Additionally, the use of honorifics shifts based on context - young Koreans increasingly avoid honorifics to signal solidarity with friends, though they remain vital in formal situations (Brown, 2015). This demonstrates the fluid nature of sociopragmatic norms. Therefore, while honorifics universally help communicate respect and hierarchy, usage patterns change over time and differ across cultures based on what linguistic forms a society most associates with polite deference in social interactions. Understanding culture-specific honorific conventions is essential for pragmatic competence.

III. METHODOLOGY AND DATA ANALYSIS

The qualitative approach is the research methodology employed in this study. Qualitative research, according to Creswell and Creswell (2018), is the act of comprehending a social or human issue in a comprehensive, multifaceted image that is expressed verbally. Furthermore, a qualitative study is a type of inquiry that yields a paragraph that describes the phenomenon. Moreover, the purpose of qualitative research is to describe rather than to anticipate. According to Johnston & VanderStoep (2008), they also say that the goal of qualitative research is to fully understand the viewpoints of the study participants. Five dialogue scenes from Guy De Maupassant's selected short stories provide the information set for the pragmatic study of English honorifics. The short stories were chosen because these address issues that regular people face in their daily lives, and most of Maupassant's writings are didactic attempting to impart ethical values and guidance. Additionally, the majority of conversational scenarios are brief and include a greater variety of persons, events, and subjects.

IV. ANALYSIS AND DISCUSSION

The usage of honorific terms in five excerpts taken from Guy De Maupassant's short stories is analyzed and interpreted. Every excerpt undergoes a pragmatic analysis, taking into account its usage within the short story's setting.

Excerpt: 1

Short Story: The Necklace

"Madame Loisel had no clothes, no jewels, nothing. And these were the only things she loved; she felt that she was made for them. She longed to be desired, to be attractive, to be sought after and wildly loved."

No	Honorific Form	Type	Function	Pragmatic Meaning
1.	'Madame Loisel'	Referent Honorific	Self-description	The use of 'Madame Loisel' is a referent honorific, addressing the protagonist with a title.

Pragmatic Analysis: In this passage, the use of 'Madame Loisel' as a referent honorific reflects the character's self-perception and aspirations. Madame Loisel's longing for material possessions is communicated through the pragmatic meaning of her desire to be desired, attractive, and loved. The use of 'Madame' adds a touch of formality, emphasizing her societal standing. This self-description lays the foundation for the narrative's exploration of Madame Loisel's internal conflicts and sets the tone for the unfolding events in the story. The pragmatic choice of language here contributes to character development and foreshadows the central theme of the narrative.

Excerpt: 2

Short Story: A Duel

"...The German resumed: 'You might go and buy some for me when the train stops.' And he began laughing afresh as he added: 'I'll give you the price of a drink.'"

No	Honorific Form	Type	Function	Pragmatic Meaning
1	"The German"	Referent Honorifics	Addressing the person by nationality	The use of "The German" serves as a descriptor, indicating the nationality of the person referred to.
2	"me"	Addressee Honorifics	The speaker referring to himself	The use of "me" is a form of self-reference by the German officer, indicating that the action is directed towards him.
3	"you"	Addressee Honorifics	Addressing the person being spoken to	The use of "you" is a direct address to the listener, indicating that the speaker is giving them a task.

Pragmatic Analysis: In this extract, a Prussian officer displays a mixture of authority and condescension towards M. Dubuis, a Frenchman, during a train journey. The pragmatic analysis reveals the power dynamics and social context embedded in the interaction. The use of the imperative "You might go" positions M. Dubuis as subordinate to the German officer, emphasizing the hierarchical relationship established by the military occupation. The request to buy tobacco is not a simple favor but a subtle assertion of dominance. A layer of mockery is added by the officer's laughter, which highlights the imbalance of power. "I'll give you the price of a drink," which mentions payment, adds a transactional element and highlights the financial reliance that the occupation creates. Overall, the Prussian officer uses language and tone to emphasize the French occupation of the area, establish authority, and gently highlight the disparity in power between the two characters.

Excerpt: 3

Short Story: A Father's Confession

> "My children, my dear children..." - M. Badon-Leremince addressing his son and daughter in the will.

No	Honorific Form	Type	Function	Pragmatic Meaning
1	'My children, my dear children'	Addressee Honorifics	Addressing/Referring	Expressing a familial and affectionate way of referring to and addressing his son and daughter.
2	'M. Badon-Leremince'	Absolute Honorifics	Self-reference	Using the title 'M.' as a form of address and a mark of respect for oneself in a formal context.

Pragmatic Analysis: In this extract, M. Badon-Leremince utilizes addressee honorifics by affectionately addressing his son and daughter as "My children, my dear children." The use of such relational honorifics creates a warm and familial tone in the communication. The term "children" is a relational honorific that establishes a family connection and conveys a sense of closeness. Using the term "my dear children" so frequently also emphasizes M. Badon-Caremince's emotional connection to and concern for his kids. For another thing, the mention of "M. ****. It is most likely the setting of a will that justifies the use of "Badon-Leremince" as an absolute honorific, serving as a self-reference. The front page "M. contributes a touch of formality and respect to the speaker's name. With their combination of formality, warmth, and affection in a familial context, these honorifics have a pragmatic meaning that highlights the communication's sentimental and respectful nature.

Excerpt: 4

Short Story: A Sale

> "I said to myself: 'I am disappointed, but never mind, she will be of value; handsome or ugly, it is all the same, is it not, monsieur le president?"

No	Honorific Form	Type	Function	Pragmatic Meaning
1	'monsieur le president'	Addressee Honorific	Identification	Politely addressing or referring to the president with a title and last name.
2	'I' and 'myself'	Pronouns	Self-reference	The speaker expresses their thoughts and reflections.
3	'She'	Referent Honorific	Reference	Refers to an unspecified female person without using a specific title.
4	'monsieur le president'	Addressee Honorific	Seeking agreement	Inviting the president to agree or affirm the speaker's viewpoint.
5	'It is all the same'	Absolute Honorific	Generalization	Expressing a viewpoint that emphasizes indifference or equality in a broad sense.

Pragmatic Analysis: The speaker in this passage conveys a complex idea using a variety of linguistic devices. A degree of formality and deference in the communication is indicated by the address to the president, "monsieur le president," which functions as an Addressee Honorific. After that, the speaker expresses her ideas and sentiments using the self-referential pronouns "I" and "myself.". To preserve some degree of ambiguity, the Referent Honorific "she" is used when discussing an unidentified female. Saying "Is it not, monsieur le president?" highlights the speaker's point of view on the perceived value of the individual in question, regardless of appearance, and acts as a means of requesting confirmation from the president. To express a sense of equality or indifference in a larger context, the Absolute Honorific "it is all the same" is used to generalize the speaker's approach. Through a combination of introspection and a formal, polite tone, the speaker attempts to politely express disappointment and request the president's approval. This is where the pragmatic meaning emerges.

Excerpt: 5

Short Story: A Tress of Hair

> "I followed the doctor into his office..." "I read as follows:" "I walked along, filled with sadness and also with unrest, that unrest that one feels when in love." "Here the manuscript stopped. And as I suddenly raised my astonished eyes to the doctor..."

No	Honorific Form	Type	Function	Pragmatic Meaning
1	'the doctor'	Referent Honorific (Descriptive Noun Phrase)	Identification	Identifying the person being followed, specifying the doctor's role.
2	'I'	Pronoun	Self-reference	Indicating the speaker's action of reading and transitioning to a direct quote.
3	'one'	Indefinite Pronoun	Generalization	Generalizing the experience of unrest in the context of being in love.
4	'the doctor'	Referent Honorific (Descriptive Noun Phrase)	Identification	Identifying the person being looked at, specifying the doctor.

Pragmatic Analysis: The phrase "I followed the doctor into his office" implies a sense of obedience or compliance. The act of following suggests a subordinate position, possibly indicating a patient-doctor relationship. The pragmatic meaning could be the phrase "I read as follows" which introduces an element of suspense and intrigue. The use of 'follows' implies a continuation, creating anticipation in the reader. The pragmatic meaning suggests a deliberate pacing of information, emphasizing the significance of the text being read and the impact it may have on the narrator. An emotional state can be seen in the description, "I walked along, filled with sadness and also with unrest, that unrest that one feels when in love.". The pragmatic interpretation reveals a nuanced range of feelings, with the words "unrest" and "sadness" alluded to as internal conflicts. "That unrest that one feels when in love" introduces a degree of ambiguity, raising the possibility of a romantic subplot and enhancing the story's emotional impact. The line "This is

where the composition halted" fabricates strain and provides the peruser with a feeling of disquiet. The sudden halt leaves the reader wondering what happened, adding to the mystery. The pragmatic interpretation suggests that the author made the deliberate decision to control the flow of information to maintain audience interest and build suspense. Furthermore, as I unexpectedly raised my dumbfounded eyes to the specialist" conveys a feeling of shock or disclosure. The composition conveys the profound effect of the disclosure by utilizing the expression "amazed eyes.". The practical translation proposes a change in the story's course, with the storyteller gazing toward the specialist — conceivably looking for a heading or a clarification — as well as custom and a minor power difference, with the specialist starting to lead the pack.

V.   CONCLUSION

This study analyzes the pragmatic purposes of honorifics in the brief tales of Fellow de Maupassant. The literature review reveals a knowledge gap regarding the subtle use of honorifics in literary contexts. The reason for the review is to address requests concerning the different honorifics utilized in Maupassant's accounts, as well as their phonetic portrayals and purposes. The theoretical framework discusses the various kinds of honorifics, their linguistic representations, and their significance in communication. Utilizing a subjective methodology, the technique dissects Maupassant's brief tales to track down honorific examples and their motivations. The outcomes exhibit the range of commonsense jobs that honorifics play, including making socially ordered progressions, communicating regard, and impacting character elements. As well as adding to the phonetic grant, this study gives a complex perspective on the sociocultural components present in story talk. Further examination concerning other scholarly works can develop this investigation later on, advancing an exhaustive cognizance of honorific use in writing.

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Sociological and Psychological Traits of Human Bonding to Reflected in Chimamanda Ngozi Adichie's *Purple Hibiscus*

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Abstract— *Man is a social animal and depends on others to fulfil his needs. Hence it becomes imperative that he maintains a proper relationship with others. It is indeed true that relationships cannot be created overnight. For building a relationship, one should have qualities like kindness, adaptability, understanding, tolerance, patience, and the like. Maintaining the relationship that is built is yet another challenging task. Since literature is a reflection of human life, many literary works focus on human bonding and the need and importance of maintaining a relationship through the portrayal of various characters. Purple Hibiscus is one such novel written by the African American writer, Chimamanda Ngozi Adichie, considered one of the 100 'Most Influential People.' The novel brings out various aspects of human bonding and relationship through the incidents that occur in day-to-day lives. The present paper intends to analyse the struggles faced by the characters involved in different kinds of relationship and their realising the need of connectedness in the novel, Purple Hibiscus.*

Keywords— *Portrayal, Human, Patience, Dependence, Relationship*

"One finger cannot lift up athing" says an African proverb. Faye Z. Belgrave and Kevin W. Allison, in African American Psychology: From Africa to America observe, "All humans have a need to belong, to affiliate, and to be in relationships with others. Friendships and meaningful relationships are essential. . . . We form relationships to have fun, to share intimacies, and to get our goals met" (129). Paul Bloom, a Canadian American psychologist says, "Humans are social beings, and we are happier, and better, when connected to others." "Human bonding is as old as humanity itself" since man would have felt the need to be connected right from the time of his creation. Relationships are the building blocks of human life, and by maintaining proper human relationship, man can lead a purposeful life.

The Oxford English Dictionary defines relationship as follows: "the way in which two people, groups, or countries behave toward each other or deal with each other." It is indeed true that relationships cannot be built overnight. For building relationships, one needs certain qualities like kindness, commitment, adaptability, patience, tolerance and the like. After creating relationship maintaining that becomes a challenging task. Since literature is a reflection of human life, many literary works depict many aspects of human life through various characters and the relationships and bonds they have with each other. *Crazy Rich Asians*, *The Hunger Games*, *The Fault in our Stars*, *Sons and Lovers* are a few examples in which the theme of relationship is dealt. The novel, *Purple Hibiscus,* written by the African American writer Chimamanda Ngozi Adichieis yet another novel dealing with the importance of connectedness and relationships. The novel brings out the various aspects of relationship including its intricacies and complexities which are very similar to the happenings in the day-to-day life of people.The present paper intends to analyse the problems

faced by the characters as they are involved in different kinds of relationships in the novel, *Purple Hibiscus*.

African American writings have become a large corpus of literature. These were produced by the writers of African descent who lived in the United States. Afro-American literature, which started as oral literature like all other literatures, emerged in the written form in the late eighteenth century with the writings of Phillis Wheatley. Autobiographical and spiritual narratives dominated the African American literary scene before the advent of the Slave Narratives. The arena of African American literature became popular with the Slave Narratives of the nineteenth century. Moreover, with its impact, the Harlem Renaissance of the 1920s was considered the flowering period of literature and arts. Many writers have contributed their share to the development of this literature.

It should be noted that African American writers have been honoured with the highest literary awards and prizes. For instance, The Nobel Prize for literature was given to Toni Morrison in 1993. Racism, Afro-American culture, the role of Afro-Americans in the large American continent, slavery, exclusion, hybridity, struggle for equality, and the clash between tradition and modernity are some of the significant themes of the Afro-American writings. These writings have incorporated many forms of oral literature, including spirituals, gospel music, sermons, rap, and blues. Many critics say that African writings are rich in poetry.

The civil war changed both the position and the theme of Afro-American people and their writings, respectively. Before the American civil war, people were considered slaves. Hence, their writings focused on various aspects of slavery, such as voice against slavery, struggle to escape from slavery, and liberation from slavery. After the American civil war, racial discrimination became an important subject because the Afro-Americans were not treated as equals by the Americans; the white Americans ill-treated them. Hence, the Afro-American writings of the twenty-first century dwelt on racial discrimination. Some non-fiction writings by W.E.B. Du Bois and Booker T. Washington debated on whether to accept or confront the racist attitudes of the people of America. Today, Afro-American writings have become an integral part of world literature with Toni Morrison's *Beloved* and Alice Walker's *Colour Purple*. Wole Soyinka, Chinua Achebe, Toni Morrison, Alice Walker, and Chimamanda Ngozi Adichie are some of the renowned African American writers.

Chimamanda Ngozi Adichie, who divides her time between Nigeria and the United States of America, is considered one of the 100 'Most Influential People.' She was bornas the fifth child of six children to the senior academics James Nwoye Adichie, a retired professor and Deputy Vice-Chancellor the University of Nsukka, and Grace Ifeoma, the first female registrar of the same University. Their family was a traditional catholic family in South-Eastern Nigeria, and it lost its wealth during the Nigerian Civil War. Adichie was a voracious reader and started to read one of the most powerful writers from Nigeria, Chinua Achebe, even at the age of ten. She was not only inspired but also influenced by his writings.

Adichie received many prizes in the University School of Nsukka. She was forced by her father to study medicine and pharmacy at the University of Nigeria, where she started writing, and her writing skill made her quit her medical degree. She moved to Drexel University in Philadelphia, the United States of America, on a scholarship to study Communication and Political Science. There she published her first collection of poems entitled *Decisions* in 1977 and *For Love of Biafra*, a short drama in 1978. She made several contributions to literary journals during her college times.She completed a degree in Creative Writing from John Hopkins University and received a master's degree in African Studies from the Ales University. She has been recognized as the young Anglophone writer whose works attract readers of all generations towards African literature.

Chimamanda Ngozi Adichie is known through her novels, short stories, and non-fiction works. Her works are translated into many languages. Her novels include*Purple Hibiscus* (2003), *Half of a Yellow Sun*(2006) and *Americanah* (2013); *The Thing Around Your Neck* published in 2009, is her notable short story collection; "We Should All Be Feminists" is a book-length essay which was published in 2014. Her book, entitled *Dear Ijeawele*, *or A Feminist Manifesto in Fifteen Suggestions*, was published in March 2017. Her recent work *Notes on Grief* brings out the deep grief she felt on her father's death, James Nwoye Adichie. Adichiegot many awards, honours, and accolades for her works. She received wide critical acclaim with the publication of her first novel*Purple Hibiscus,*in 2003, which marked her as a prominent writer. It was shortlisted for the Orange Prize for Fiction in 2004. Adichie was also awarded the Commonwealth Writers' Prize for Best First Book in 2005.

The novel *Purple Hibiscus* starts with a quotation from Chinua Achebe's *Things Fall Apart* as observed by Kambili: "Things started to fall apart at home when my brother, Jaja, did not go to communion and Papaflung his heavy missal across the room and broke the figurines on the etagere" (3). It is a story set in post-colonial Nigeria,

which deals with the political turmoil, economic instabilities, and religious conflicts.

The novel centres around the character of Kambili Achike, tracing her growth from her childhood days up to her fifteenth year. Like Adichie's family, Kambili's family is also catholic. Born in a wealthy family, she is dominated by her devout Catholic father, Eugene. Eugene is portrayed as a religious fanatic and violent figure in the Achike family. He often subjects his wife, Beatrice, and his two children, Jajaand Kambili, to violent beatings. It should be noted that his wife suffers from miscarriages twice due to his physical violence. The story is told from Kambili's point of view.It details how Kambili suffers at the hands of an arrogant father who is a strict disciplinarian. The ambiance of a disintegrated family combinedwith the tyrannical rule of her father Eugene makes it difficult for Kambilito progress in life.

Both Kambili and Jajaare sent one day to aunt Ifeoma,their father's sister's home.Aunt Ifeoma, a professor in a university, lives with her three children. AuntIfeoma's house is entirely different from Kambili's house. The Aunt follows a more liberal catholic way of life, and the children are given freedom and are allowed to raise their voices and express their opinions.Things look so different because they are raised very strictly by their father, Eugene,a rigid Catholic. The friendly ambiance in aunt Ifeoma's house helps Kambili and Jajato become more open and bold enough to form theiropinions. Only here do they come to understand what and howparental love could help in the moulding of the children. They also realize the value of freedom and human bonding."We're social animals because we need other people to survive," said Prof. Vivian Zayas, psychology.While at Aunt Ifoema's house, Kambili falls in love with a young priest called, Father Amadi, which marks the transition of Kambili from her childhood to adolescence.

The importance of human connectedness, maintaining relationships and the complexities involved in relationships can be analysed in this novel. Eugene's relationship with his children has two different ways. On the one hand, he punishes his children severely, even for their minor mistakes. For instance, he pours boiling water on Kambili's feet for coming second in the class instead of first. Similarly, he flogs both Kambili and Jajaheavily for having spent five more minutes with their grandfather than the time allotted by him. He is angry with them because his father is a practitioner of Igbo tradition, unlike him. As he is a staunch Catholic, he cannot tolerate the traditions and customs followed by traditional Igbos. On the other hand, he cuddles his children with his love sips while drinking tea every day, and emotionally breaks down when

his children leave for their aunt's house to stay there for a week.

The relationship of Kambili and her brother, Jaja, with their father is also not smooth and well-maintained. The children are always at their father's beck and call. Therefore, they hide their likes and dislikes from their father, which creates a gap between the father and children. The children wish for a more liberal environment, though they are provided with the best of everything. Jajagoes one step further and questions his father about his faith. He asks: "Of course God does. Look at what He did to his faithful servant Job, even to His own Son. But have you ever wondered why? Why did He have to murder his own son so we would be saved? Why didn't he just go ahead and save us?" (289). Therefore, it is evident that the relationship between father and children is not smooth in the Achike family and the children yearn for his love.

Kambili, the narrator of this novel, appreciates Aunt Ifeoma for her positive approach on all occasions. Aunt Ifeoma becomes a mentor for Kambili and her brother Jaja who their theistic father often punishes without valid reasons. The children who frequently watch their father behave cunningly and cruelly notice the big difference in Aunt Ifeoma's house. Moreover, the atmosphere in the house of Aunt Ifeoma becomes an eye-opener to Kambili and Jaja. The entire ambiance with the positive energy of Aunt Ifeoma makes Kambili say, "Laughter always rang out in Aunty Ifeoma's house" (140).

The novel takes a different turning point when Beatrice, Eugene's wife, poisons him, unable to tolerate his violence towards her children and herself. Jaja takes the blame of killing his father and goes to prison. Aunt Ifeoma and her children move to America because of the unfair treatment meted out to her by the university authorities, who dismissed her from her position as a lecturer. Beatrice's mental health deteriorates due to the guilt of poisoning her own husband. Kambili takes charge of the entire house by looking after her mother and visiting her brother in prison every week. The novel ends with an optimistic note of Jaja's release from prison.

The relationship between the charactersof Eugene's wife Beatricewith Eugene also requires analysis. At the beginning of the novel, Beatrice remains an obedient and submissive wife. Her voice is lower than a whisper. She has never raised her voice against anyone in her family, including her children and the maid. She takes care of her husband and children with the utmost care and affection. But Eugene torments her with physical beatings, resulting in her miscarriage twice. This could be

understood from Aunt Ifeoma's words when Beatrice comes to her house after a miscarriage. "'This cannot go on, nwunye m,' Aunty Ifeoma said: "When a house is on fire, you run out before the roof collapses on your head" (213). This advice of Aunt Ifeoma makes Beatrice ponder the happenings in her house. She feels that she has been subservient for too long a period, and she has to act now. After a few days, she poisons her husband. This indicates Beatrice's transformation, though not a welcome change, from a submissive wife into a bold murderer. One wonders if there was real love lasting between them.The relationship between husband and wife could have been better if Beatrice had expressed her true feelings then and there explicitly.

Like Beatrice's, Kambili's silence is also a big hurdle in building her relationship with others. The relationship between Kambili and Amaka is not palatable because Amaka considers Kambili a snob. The following conversation between Kambili and Amaka brings out this clearly.

"'I thought the Igwe was supposed to stay at his place and receive guests. I didn't know he visits people's homes,' Amaka said, as we went downstairs. 'I guess that's because your father is a Big Man.'I wished she had said 'Uncle Eugene' instead of 'your father.' She did not even look at me as she spoke. I felt, looking at her, that I was helplessly watching precious flaxen sand slip away between my fingers." (93)

Later, Amaka realizes that Kambili is shy and finds it difficult to converse with others. This realization helps both of them to understand each other and develop a friendship.

Aunt Ifeoma becomes irritated by the act of Eugene punishing his innocent daughter in the name of religion; she strongly raises her voice against her brother's cruelty. The kind-hearted lady tries to clarify that religion should make a man honest, caring, and maintain his relationship. Nevertheless, by developing these qualities, one cannot become truly religious as religion should symbolize humanity and not cruelty. She condemns him as thinking of himself as god. On witnessing the wounds in Kambili's body, Aunt Ifeoma feels sorry for her and stands against her brother. She has also insisted that Kambili keeps her distance from her father.

The ambiance created by Aunt Ifeoma is a magnificent setting that cannot easily be given through money or anything else. It can be given only by an independent soul. Kambili and Jaja feel as if they are free from prison when they come away from their house to Aunt Ifeoma's. Their house is remarkable for the daily routines of education and strict religious rituals. Aunt Ifeoma helps Kambili get discharged from the hospital; she brings her home when her father badly beats her. As Meher points out, "The environment in Aunt Ifeoma's house gives them relief from the fearful climate of their own home. The house in Nsukka gives them a sense of serenity and love which is absent in their home. Ifeoma is the agent in the novel who gives Jaja and Kambili strong protection from their tyrant father and good guidance on religion, on good and bad" (208).

Happiness does not depend on the material wealth or the varieties of food and nutritious drink or the space in the house; it comes out of freedom which is not available in the house of Kambili and Jaja. Aunt Ifeoma makes them breathe the fragrance of freedom which the rich Papa fails to give them. She takes care of her sister-in-law Beatrice Achikewhen she has lost her baby because of her brother's arrogant and cruel treatment and strongly condemns her for blindly supporting him.

Kambili feels proud of Aunt Ifeoma and declares happily, "Jaja's defiance seemed to me now like Aunty Ifeoma's experimental hibiscus: rare, fragrant with undertones of freedom, a different kind of freedom from the one crowds waving green leaves chanted at government Square after the coup. A freedom to be, to do"(16).

The emotional bond between Aunt Ifeoma and her children Amaka, Obiora, and Chima is firm. She wears bright red lipstick and trousers as a sign of freedom. She showers love and gives warmth and care to her children. Unlike her brother, she never discriminates between her children while assigning domestic duties; nevertheless, she teaches them to shoulder all household responsibilities. Through her, the children come to know the meaning of dignity, self-respect, and freedom. Kambili admires her aunt's way of rearing her children by saying, "… but my cousins simply seemed to speak and speak and speak" (120). At the same time, the freedom is granted with certain controls. She never hesitates or delays.

Ifeoma'sstruggle is not to overcome poverty, as it is a key to open the door of freedom. The success of Aunt Ifeoma lies in the way she has taught her children to accept it with a strong mind so that they can be moulded and refined properly. Nevertheless, she never shirks her responsibilities. Finally, she succeeds in raising them in the right way. She never hesitates to teach discipline to her children. She corrects them whenever the need arises.

Ifeomatakes care of her sick father, whereas her rich brother neglects his responsibility of taking care of his father in the name of religion. When her purse becomes empty because she does not get her salary, she makes great

efforts to pay for the tests done in the private lab. "The lab staff was on strike, too, Papa-Nnukwu could not have the tests done. Aunty Ifeoma stared at the middle distance and said she would have to find a private lab in town and, in a lower voice, said the private labs jacked up their fees so much that a simple typhoid fever test cost more than the medicine for the fever. . . worry lines etched in her forehead" (155).

Ogechukwu A. Ikedigwu states:

> Aunty Ifeoma, Eugene's younger sister, is in sharp contrast with her brother: she is accommodating, realistic and reasonable, and she believes in democracy even in running her own family. Because of this, her children are socialites and freely air their views on issues concerning them. Though she is a Catholic, she does not discriminate against her father, Papa Nnukuwu, because he is not a Christian. She takes good care of him and provides his needs to the best of her capability. (12)

When Aunt Ifeoma's brother tries to spend money to give a catholic funeral to his father, she bursts out; she rejects her brother's money because that could be used only for a catholic funeral. She emphasizes that their father is an Igbo and not a Christian. She makes it clear that it would be against their culture, tradition, and the belief of her dead father. Though she has no money with her, she rejects her brother's offer of money and becomes enraged. In her fury, she says, "I will put my dead husband's grave up for sale, Eugene, before I give our father a catholic funerel. Do you hear me? I said I will sell Ifediora's grave first! Was our father a Catholic? I ask you, Eugene, was he a Catholic? *Uchugbagi!* " (189)

It is indeed true that love may come into one's life at any time, irrespective of caste, culture, religion, and age. Kambili falls in love with Father Amadi, a young priest. Father Amadi plays a crucial role in cheering Kambili and helps her to build confidence. This relationship is also complex. It is because, though father Amadi likes Kambili, he is unable to reveal it to her because of his commitment to God. At the same time, the relationship between father Amadi and Kambili continues even after the father's transfer to Switzerland. They exchange letters often sharing their concern, problems, and solutions mutually. When Kambili takes the responsibility of the Achike family, father Amadi provides her moral support with his timely suggestions and consolation, although from a distant land. Therefore, this relationship is more positive and supportive.

The paper tried to analyse the need for relationships and connections between characters. The paper advocates that relationships are the pillars of support, and human connection is inevitable. It is mandatory to keep them positive and healthy.

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Breaking the Chains: Nadia Murad's Journey from Captivity to Crusade in *The Last Girl: My Story of Captivity and My Fight Against the Islamic State*

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Abstract— *The present study examines Nadia Murad's insightful memoir, providing a comprehensive examination of her dramatic transformation from the confines of captivity to the vanguard of an international campaign against sexual assault and genocide. The tale told by Murad is a poignant illustration of both the horrors carried out by the Islamic State on the Yazidi population and the tenacity of the human spirit. This study delves into the themes of identification, activism, and resilience. It illuminates how Murad's personal story goes beyond individual suffering to reflect the collective agony and unwavering strength of the Yazidis. It also explores Murad's journey from victim to activist and Nobel Peace Prize winner, highlighting her contribution to drawing attention to the Yazidi massacre and promoting justice on a global scale. This discusses the intersections of gender, ethnicity, and human rights while revealing the larger significance of Murad's struggle through an analysis of her moving narrative. In the end, it is analysed as a story of bravery and survival as well as a call to action, imploring the world community to recognize and alleviate the continued suffering of the Yazidis and other persecuted minorities across the globe.*

Keywords— *Nadia Murad, Genocide, Islamic State, Yazidis Massacre,*

Nadia Murad, a Yazidi from the small village of Kocho in northern Iraq, embodies resilience and hope. Her autobiography, *The Last Girl: My Story of Captivity, and My Fight Against the Islamic State*, published in 2017, recounts her harrowing experiences. Captured by ISIS militants, Nadia endured unspeakable horrors, including brutal assault and repeated violation. Her narrative, delivered in a reflective first-person voice, vividly describes the savage attacks on her village by ISIS, the torture and murder of her people, and the systematic abuse she and other women and girls suffered. In an interview with UNODC Goodwill Ambassador, Nadia recalls:

> How could people commit such horrible crimes against each other?" As a young girl, I had humble ambitions – to finish high school, stay with my family and open a beauty salon in our village. But

my dream quickly became a nightmare. (United Nation, Webstories, 2020)

Despite these atrocities, Nadia's story is ultimately one of courage and escape, culminating in her journey to safety in Germany. Her life and words serve as a beacon of empowerment and advocacy for women and girls subjected to the cruelties of the Islamic State.

Yazidis are a distinct group that mostly practice endogamy and speak Kurmanji when speaking, setting them apart as a non-Muslim minority with strong roots in the Kurdish regions. Their ancestral homeland is spread across parts of Turkey, Syria, Iran, and Iraq. Presently, they mostly inhabit the contested northern parts of Iraq in the Middle East. The meaning of the term 'Yazidi' is 'the servant of the creator,' reflecting their deep spiritual affinity. This community maintains unique religious rituals

and beliefs, a rich legacy that has been painstakingly passed down through the years.

The story follows the Yazidi community's migration to Kocho, starting in the 1950s when the first families made their way among Mosul landlords and Sunni Arab farmers in the area. In order to expedite their purchase of property and secure a long-term ownership in the land, these forward-thinking Yazidi families hired a reputable Muslim attorney. The Yazidis prospered at Kocho, building sturdy shelters to shield their families from the harshness of the desert and providing a plenty of grass for their cattle. Though they lived close to Sunni Muslims on the southern edge of Iraq, the fertile soil allowed them to cultivate, yet there were perils associated with that position. Since ancient times, Muslims have persecuted the Yazidis for their theological convictions. They are frequently called "kuffar," or unbelievers, and suffer the consequences of this name.

In her memoir, Nadia unfolds the vast eternity of her childhood which was like a calm springtime in the West. She was a student who enjoyed the small things in life. Despite her difficulties with English, she had a special affection for history, a subject in which her intelligence frequently showed through. Beyond her schooling, Nadia had dreams of becoming an entrepreneur and starting a beauty shop. Sadly, the start of the Iraqi civil war put a shadow over her intentions, causing a dramatic change in her life's trajectory.

The testimony records that at the tender age of 19, while residing in Kocho, Nadia's life was irrevocably altered. The Islamic State militants orchestrated a vicious assault on the Yazidi community in her village, resulting in the tragic loss of 600 lives, including six of Nadia's brothers and stepbrothers. During this tumultuous period, Nadia, along with other young women, was subjected to the unspeakable horrors perpetrated by Abu Batat, a commander of the militants. Despite her belief in the sanctity of Muslim principles and her appeal for compassion, Nadia's plea was met with utter disdain and brutality by the commander when he snapped at her and said:

> I don't know what you thought we had taken you for. But you have no choice. You are here to be sabaya, and you will do exactly what we say." It was the first time I had heard the Arabic word applied to me. When ISIS took over Sinjar and began kidnap-ping Yazidis, they called their human spoils sabaya [sabiyya is singular], referring to the young women

they would buy and sell as sex slaves. (Murad 122-23)

ISIS has persistently denigrated the Yazidi faith, branding them as "devil worshippers" and imposing a brutal ultimatum: convert to Islam or face death. The group maligns the Yazidis, criticizing their sun worship and labeling them as pagans. Contrasting with the Yazidi belief in reincarnation—a belief that provides solace in times of loss and strengthens familial bonds—such a concept is not recognized within Islam. In this framework, Nadia's powerful testimony not only sheds light on the true essence of the Yazidi faith but also vividly depicts the stark condemnation and harsh misconceptions perpetuated by ISIS, shedding light on the reasons behind the wrongful portrayal of Yazidis as "devil worshippers."

Her narrative shows how ISIS militants suffocate women. She remembers how the Yazidi women were confined to a single room in their camps. They were housed like cattle in a shed, and the heat was oppressive. She also remembers the training that the young lads underwent. During the course of several weeks, the instructors tried to indoctrinate students and destroy their Yazidi identity. The kids were given new names, made to stand at checkpoints, exposed to violent content, and trained to handle live weapons. The kids were allegedly threatened with rape and flogging if they disobeyed the instructions. In this context, the words of an anonymous 17 years old captive are well quoted when she said:

> We were registered. ISIS took our names, ages, where we came from and whether we were married or not. After that, ISIS fighters would come to select girls to go with them. The youngest girl I saw them take was about 9 years old. One girl told me that "if they try to take you, it is better that you kill yourself". (https://www.ohchr.org/)

Nadia's narrative also sheds light on the harrowing moments she endured under Hajji Salman, who took her as a sabiyya, or sex slave, a disturbing practice among ISIS militants. These militants, notoriously recognized as a terrorist organization, forcibly married Yazidi girls, exploiting them in a grotesque display of sexual violence and dominance over young, innocent victims. Her account includes a chilling episode where Judge Husayn, noted for his stern demeanor, formalized her forced marriage to Hajji Salman. The ceremony demanded Nadia to remove her niqab, reveal her face, and recite the "Shahada," marking her coerced conversion to Islam—a ritual aimed at demonstrating the convert's allegiance. This act by Judge Husayn not only symbolized ISIS's perceived victory over the Yazidi community but

also underscored the deep-seated patriarchal oppression faced by Yazidi women. In her story, Nadia painstakingly details the relentless suffering, harassment, and molestation she endured during her time in captivity, painting a vivid picture of the unspeakable atrocities committed by ISIS militants. She notes down:

> With the "marriage" ISIS continued their slow murder of Yazidi girls. First they took us from our homes and killed our men. Then they separated us from our mothers and sisters. Wherever we were, they reminded us that we were just property, there to be touched and abused, the way Abu Batat squeezed my breast as if he wanted to break it or Nafah put cigarette out on body. All of these violations were steps in the execution of our souls. Taking our religion from us was the cruelest … who was I if I wasn't Yazidi? I hoped that God knew that even I recite shadada, I didn't mean it. As long as my soul, murdered by ISIS, could be in the afterlife with God and Tawusi Melek, then ISIS could have my body. (Murad 151)

Nadia further sheds light on the most brutal ordeal she faced at the hands of Hajji Salman and his associates. She vividly describes a horrific incident where she was subjected to the inhumane act of gang rape by six militants, including Morteja, Yahya, Hossam, and three others. The brutality of the assault was so severe that it left Nadia unconscious, a stark testament to the unimaginable cruelty inflicted upon her. Subsequently, in a dehumanizing act reminiscent of a transaction, Salman callously 'sold' Nadia, treating her not as a human being but as an object to be traded among militants. In this environment of relentless torment, every member of the Islamic State exhibited extreme cruelty towards Nadia. Yet, within this context of pervasive brutality, Hajji Salman's actions stood out for their particular viciousness and degradation, marking him as the embodiment of the most severe and deplorable abuse. She pens down this situation by saying:

> Hajji Salman was the worst, in the part because he was the first to rape me and in part because he acted the most like he hated me. He hit me if I tried to close my eyes. For him, it was not enough just to rape me – he humiliated me as often he could , spreading honey on his toes and

making me lick it off or forcing me to dress up for him. (Murad 185)

Nadia's testimony skillfully intertwines her personal narrative with the collective memories and historical milestones of the Yazidi community also. One such poignant event unfolded in 2006, capturing international attention. Dua Khalil Aswad, a young Yazidi woman, became the center of a tragic incident within the Yazidi community. Driven by love, she embraced Islam to marry a Sunni Muslim man, a decision that led her away from her family. After her conversion and marriage to a Sunni cleric, Dua received letters from her family, seemingly offering a safe return. However, the reality she faced upon her return was starkly different. A crowd of 2,000 awaited her, not in celebration, but in condemnation, culminating in a public and brutal lynching—a harrowing episode that underscores the deep-seated tensions and tragic outcomes of cultural and religious divides.

Her narrative goes beyond condemning the brutal actions of ISIS militants; she also addresses a broader societal issue: the complicity and endorsement of such brutality by certain individuals, including women. She notes the disturbing stance of women like Morteja's mother, who not only condoned but also applauded the oppressive actions of ISIS. These women supported policies that kept others in the shadows, vulnerable and exploited, while individuals like Nadia suffered unimaginable atrocities. Her resolve is clear: she is steadfast in her commitment to challenging and putting an end to such barbaric practices, advocating for a change that respects the dignity and rights of all individuals, especially women who have been historically marginalized and mistreated.

Therefore, hers resolve hardened after witnessing the terrible conditions that women face under the harsh rule of ISIS, a recognized terrorist group. She made the decision to raise awareness of the injustice and suffering caused by ISIS on a global scale. She came into contact with activists who valued her testimony while she was living in a camp for refugees. They offered strong proof of the genocide against her people and urged her to visit the UK to tell officials about her terrifying experiences.

Nadia spent her final months in the camp preparing for her advocacy trip and moving to Germany. She gave thanks to God for his assistance in her escape from ISIS by visiting the holy spot of Lalish prior to her departure. She fearlessly recounted her trauma to a large audience at her first major advocacy event in Geneva, where she pleaded with Sunni leaders to condemn ISIS and its barbarism—a request that highlighted the powerful role these leaders could play in stopping the carnage.

Positive responses from across the world have been observed in recent years. For example, Canada has boosted the number of Yazidi refugees it accepts. In addition, ISIS's persecution of Yazidis has been formally acknowledged by the UN as genocide. This acknowledgment has sparked discussions about creating a safe haven for Iraqi religious minority among different administrations. Most importantly, there is an increasing worldwide commitment to help and support these affected communities.

In addition, she launched Nadia's Initiative, which serves as a ray of hope for women and children who are suffering from the effects of mass murder, genocide, and the horrifying practises of human trafficking by ISIS fighters. The group diligently advocates for sustainable rehabilitation of the Yazidi homeland, guided by the wise leadership of its President and Chairwoman. It is an unwavering supporter of the rights and rehabilitation of victims of sexual assault everywhere, persistently pleading with authorities and institutions for their assistance.

Nadia's Initiative's main goal is to create a world where women may live in harmony and where communities that have been devastated by tragedy and pain can find strong support and renewal. It works on a worldwide scale, pushing for important changes in local, national, and international policies and resources in order to protect survivors and support their healing.

Within the short time it has been in operation, the Initiative has strengthened Iraq's security framework and aided in the rehabilitation of Sinjar by utilizing its extensive regional and cultural knowledge. Thanks to the persistent support of its sponsors, the Initiative has made significant progress in bringing those guilty of horrors like genocide and sexual assault against women to justice.

Therefore, since 2018 Her Initiative has earned the trust as a well-known worldwide symbol of community-based, sustainable development that supports women's security, justice, and peace. With the help of its quick deployment of regional and cultural expertise, it greatly bolstered national security and helped rebuild Sinjar in Iraq. The Initiative, which has unwavering backing, successfully takes on individuals guilty of horrible atrocities against women, such as sexual assault and genocide. It's creating laws to defend women's rights and uphold their basic human dignity, and it's making great progress in advocating for survivor restitution.

So, at the end it can be said that Nadia's tale is not limited to just one person; it is a mirror reflecting the struggle of hundreds of others who have experienced similar tragedies but are yet unnoticed and unheard. It is an essential reminder of the work that remains to be done in order to tackle the injustices and atrocities that are perpetuated against marginalized groups across the globe. Hence, the time has come to call for action for each of us to recognize our role in the fight against the injustice of humanity. Within this context, her audacity to shatter the shackles of her past and transform her ordeal into a force for societal transformation compels us to engage actively in sculpting a society where the sanctity and rights of each person are recognized and safeguarded.

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Cultural Crossroads and Subaltern Realities in Diasporic Discourse: Exploring the Sense of Belonging in Lahiri and Mistry's Narratives

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Abstract— This study examines the theme of cultural navigation and the sense of belonging in Jhumpa Lahiri's novel The Namesake and Rohinton Mistry's A Fine Balance. Focusing on the Indian diaspora, the study meticulously explores the multifaceted dimensions of subalternity embedded in the characters' experiences of cultural displacement, identity negotiation, and socio-economic adversities. This research paper aims to elucidate the complex dynamics of belonging in a diverse and interconnected global community by conducting a comparative analysis of the many ways in which these narratives portray the journeys of people bridging many cultures. In navigating the complex fabric of two separate cultures, this paper explores the challenges, triumphs, and transformations of the protagonists. It investigates the literary techniques employed by Lahiri and Mistry to portray the psychological and emotional aspects of cultural adaptation, illuminating the characters' changing self-perceptions. It also examines how society and family dynamics shape the identities of the characters, highlighting the conflict between the desire for integration and clinging to one's traditional origins. Through a thematic analysis, this study seeks to uncover the authors' perspectives on cultural hybridity, shedding light on the broader implications for individuals striving to reconcile their heritage with the demands of contemporary life. The study also looks at how the characters' sense of place affects their sense of belonging, examining how the writers employ location as a narrative device to highlight the contrasts between cultures. This comparative approach aims to provide various insights into the ways in which Lahiri and Mistry articulate the multifaceted nature of cultural identity and how it changes over time and contributes to a deeper understanding of the intricate interplay between culture, identity, and belonging in contemporary literature.

Keywords— Subaltern, Diaspora, Identity, Belonging, Displacement, Jhumpa Lahiri, Rohinton Mistry.

I.   INTRODUCTION

In the realm of contemporary literature, the writings of Jhumpa Lahiri and Rohinton Mistry stand out as captivating narratives that intricately explore the human experience, particularly within the context of the Indian diaspora. These two literary luminaries, each with a unique perspective and storytelling prowess, have garnered international acclaim for their poignant portrayals of cultural displacement, identity negotiation, and the quest for belonging, making their works intriguing subject for comparative analysis.

Jhumpa Lahiri, born in London to Bengali Indian immigrants, is renowned for her evocative storytelling and keen exploration of cultural identity. Lahiri's writings traverse the complex terrain of the Indian diaspora, capturing the challenges of assimilation, generational conflict, and the search for belonging. Raised in the United States, Lahiri's literary canvas mirrors her own journey of navigating dual cultural identities. Renowned for her Pulitzer Prize-winning debut collection of short stories, *Interpreter of Maladies*, which explores the lives of Indian and Indian-American characters. This collection also laid

the foundation for Lahiri's distinctive exploration of cultural complexities. Subsequently, her debut novel, *The Namesake*, further solidified her position in the literary landscape, showcasing her ability to delve into the intricate webs of identity, familial ties, and the immigrant's perennial search for a sense of home and the challenges faced by individuals encountering multiple cultural societies.

Rohinton Mistry, born in Mumbai, is a literary virtuoso celebrated for his panoramic narratives that interweave the personal with the political. Mistry's journey into the literary domain reflects the rich diversity of the Indian diaspora. His storytelling prowess transcends geographical boundaries, capturing the essence of the human condition against the backdrop of India's complex socio-political landscape. His critically acclaimed novels, including his magnum opus, *A Fine Balance*, demonstrate his skill in understanding and manoeuvring the intricacies of historical events , socio-economic disparities and political upheavals and the intricate bonds that emerge amidst turmoil. This novel was shortlisted for the Booker Prize and received the Giller Prize. It provides a comprehensive exploration of the lives of four characters against the canvas of India's Emergency period. Mistry's narratives resonate with empathy, portraying characters whose lives are entwined with the ebb and flow of history and diasporic complexities. Lahiri and Mistry collaboratively illuminate the multifaceted nature of cultural identity and the sense of belonging, providing narratives that transcend geographical boundaries and resonate with universal themes.

II.   DISCUSSION

The Namesake chronicles the life of Gogol Ganguli, the son of Indian immigrants who settled in the United States. The protagonist is born in America at the beginning of the novel. In accordance with Bengali tradition, the kid is given two names—a nickname, only used by family and close acquaintances, and a formal name, used in all other contexts. Gogol is called after his father's favorite Russian author, Nikolai Gogol, as a result of his parents, Ashoke and Ashima, adopting an unorthodox naming approach. Upon reaching adulthood, he wrestles with his distinctive name and the impact it has on his sense of self. Gogol lacks awareness of the meaning of this name and he considers it repugnant. The name Gogol, which "Nikhil" finds repugnant, stems directly from the literal misunderstanding surrounding his birth, when the letter containing his "true name" from India was lost in transit. 'Gogol' carries significant significance for Ashoke as it refers to a collection of short stories written by the Russian author Gogol, which played a pivotal role in saving his life

after a life-altering train accident. However, this profound meaning is not communicated to Gogol throughout his early years. The primary source of stress that fuels Gogol's identity crisis stems from the dichotomy between his family's Indian heritage and his personal yearning for a self-reliant and contemporary American way of life. "Identity serves to convey a feeling of ongoing internal consistency and stability, as well as the integration of one's inner being with the external social environment. This statement refers to the sense of personal investment in oneself and in a supportive community. Identity involves a multitude of interpretations and perspectives that go beyond the personal and societal realms, incorporating historical and cultural influences as well" (Kakar). The novel delves into Gogol's transition from childhood to adulthood, emphasizing the difficulties of navigating between two cultures—the Bengali customs of his parents and the American way of life of his contemporaries. Gogol experiences a sequence of changes, one of which involves legally changing his name to Nikhil, as he strives to develop his own distinct identity separate from the societal expectations associated with his name and cultural background. Upon Gogol's enrollment in school, there is an endeavour to transform his distinctive name into a more conventional one. However, the young child steadfastly resists this change, adamantly refusing to adopt an identity that he perceives as unfamiliar. Shortly after, he experiences remorse for his decision, as the name he has clung to appears more and more incongruous. Lahiri's experiences as an immigrant child in the novel mirror those of her protagonist, Gogol Ganguli. The author reflects on the Indian Diaspora in the novel by creating a narrative that reveals the shortcomings of the Diaspora's perception of identity and cultural distinction.

The novel portrays Gogol's journey towards establishing a distinct sense of self, which is hindered by the fragmented society in which he is raised. His choices often appear driven by a need to lead a conventional American life and break free from his family's influence. In addition, he made an attempt to alter his name to Nikhil. "There is a singular complication: he lacks the sensation of being Nikhil. Not at this moment. An issue arises from the fact that many who are currently acquainted with him as Nikhil are unaware of his previous identity as Gogol. They are acquainted with him solely at the current moment, with no knowledge of his background whatsoever. However, following a period of eighteen years dedicated to Gogol, a mere two months spent on Nikhil seem insufficient and insignificant. Occasionally, he experiences the sensation of deliberately assuming a role in a theatrical production, portraying the characters of twins who are visually identical but essentially distinct" (Lahiri). Gogol's connection with Maxine, an affluent resident of New York City who resides

with her fashionable and contemporary parents, progresses to the extent of providing Gogol with an alternative place of residence. Instead of going back home to visit his own family, he chooses to vacation with Maxine's family and fully immerses himself in their traditions. The persona embodied by her and her family is undeniably alluring. Nevertheless, there are instances—such as following the demise of his father or his decision to marry Moushumi—where Gogol appears to be reconnecting with his cultural heritage. "He admitted to Moushumi that he occasionally experienced feelings of guilt for altering his name, especially now that his father had passed away. In the absence of individuals who refer to him as Gogol, regardless of his own lifespan, Gogol Ganguli will ultimately disappear from the conversations of his loved ones, thus ceasing to have any existence. However, the contemplation of its final termination brings neither a feeling of triumph nor comfort. It offers no comfort whatsoever" (Lahiri). Names and nicknames in the novel also serve as symbols of the connections between various individuals, and they hold significance as indicators of those connections. During family vacations in Calcutta, Ashoke and Ashima adopt the names "Mithu" and "Monu" and experience a notable increase in self-assurance. Sonia affectionately refers to Gogol as "Goggles," whereas Maxine is simply called "Max" by Gogol, who knows her as Nikhil. Similarly, Dimitri knows Moushumi as "Mouse". The multitude of names in Lahiri's novel is indicative of the diverse realms that the main characters simultaneously occupy, frequently leading to internal conflict but also offering solace. Lahiri utilises a subtle and sophisticated storytelling technique, employing Gogol's alteration of his name as a symbolic representation of the process of assimilating into a new culture. The novel's expansive chronology, encompassing multiple decades, facilitates a comprehensive examination of Gogol's growing connection to his cultural inheritance. Lahiri explores the intricacies of the Ganguli family, illustrating how familial obligations shape personal identities. The dynamics of Gogol's interactions with his parents and his romantic involvements significantly influence his personal identity.

Lahiri explores themes of cultural dislocation, the intricacies of immigrant existence, and the intergenerational divide between Gogol and his parents. Gogol's father enthusiastically welcomes their new life, while his mother yearns for her motherland. Lahiri portrays the difficulties of negotiating the complexities of having two cultural identities. Gogol's family faces socio-economic difficulties while adjusting to a different culture. The narrative delves into the consequences of these hardships on their feeling of belonging and their quest for the American Dream. Lahiri adeptly portrays the intricacies of

assimilating into a new culture, the complexities of familial relationships, and the inherent human desire to find oneself. In her interview, Lahiri articulates that the essence of the novel is around a family's connection to America and the transformative impact that occurs when an individual departs from their place of birth and enters a new realm". Lahiri skillfully weaves together personal stories with larger socio-economic issues, showcasing the difficulties encountered by immigrant families in their quest for improved circumstances. Gogol's parents feel most comfortable when they return to Calcutta, where they may experience a sense of wonderful release from the worry and uncertainty that they carry as outsiders. In her interview, Lahiri asserts that living as a foreigner in any country is exceedingly difficult, if not entirely unattainable. Regardless of your level of comfort, wealth, education, or ability to express yourself clearly. If a situation does not pertain to you, it is not your domain to intervene". Ashoke and Ashima offer a distinct viewpoint on seemingly ordinary aspects of American life, since they find what is common to most readers in America to be profoundly alien. The husband and wife exhibit contrasting responses to the overwhelming influx of new traditions they encounter in America, symbolizing two distinct aspects of the immigrant journey. Ashoke frequently finds amusement and fascination in the American environment, and achieves success initially as a student and subsequently as a professor. While he maintains a strong connection to his family's Bengali customs, he has always had a natural inclination for travelling and does not currently experience a strong longing for home. Ashima, however, deeply longs for her life in India and frequently perceives life in Massachusetts as frigid and solitary. She struggles to comprehend the cultural traditions of individuals in her vicinity, and relies on her communication with her family in India, as well as her immediate family in America - her spouse and offspring. Ashima plays a crucial role in the story by serving as the emotional core and trying actively to preserving her family's Bengali customs, thereby keeping them united. The profound sense of seclusion she frequently experiences exemplifies the challenges inherent in assimilating into a completely other culture while endeavoring to preserve one's own cultural legacy.

The stark difference between the landscapes creates a noticeable clash of cultures, which enhances the depth of the novel's themes. *The Namesake* not only depicts the economic challenges experienced by Gogol's family, but also explores how their social and economic standing affects their interactions within American culture as a whole. Lahiri examines the intersection of economic inequities and cultural identity, highlighting the complex and diverse nature of the immigrant experience, which is

influenced by multiple causes. Lahiri illustrates the progression of these individuals from struggling immigrants to successful professionals, while also providing a subtle critique of the idealized concept of the American Dream and shedding light on the economic challenges experienced by immigrant families. The author utilises settings in both Kolkata and the U.S., emphasizing the cultural disparities. The concept of place serves as a narrative tool, emphasizing the protagonists' encounters as they traverse two separate realms. The profound consequences of exile can be summarised as follows: "Exile is a concept that may captivate the mind, yet it proves to be a profoundly distressing and harrowing experience when actually endured. The unhealable chasm that is created between an individual and their place of origin, between the self and one's true home, is a profound source of sorrow that cannot be overcome"(Said). Gogol confronts the task of harmonizing his Bengali roots with the American milieu. An important turning point in the story occurs when Gogol shows hesitance in accepting his given name, which symbolizes the conflict between his cultural heritage and his need to blend in with the dominant culture. The author observes that Gogol exhibits a strong inclination towards embracing American culture. Many young individuals first desire to conform to societal norms, but eventually, they may develop a preference for non-conformity, which can make them more intriguing. However, there is a phase where their primary goal is to be accepted without facing scrutiny. While Gogol's parents may have feelings of being lost and longing for their homeland, they have a steadfast certainty about where their true home is. In contrast, Gogol lacks a firm sense of home because India is not his true home, and America has not yet become his true home.

Lahiri's use of symbolism is particularly remarkable, as evidenced by Gogol's alteration of his name, which functions as a metaphor for the process of assimilating into a new culture. The novel employs literary strategies that extend beyond simple storytelling, serving as tools to effectively depict the psychological and emotional aspects of cultural development. The dynamics of Gogol's familial connections, particularly with his parents, significantly influence the development of his personal identity. Lahiri adeptly maneuvers through the intergenerational dynamics of the Ganguli family, effectively conveying the conflict between adhering to tradition and embracing assimilation. Lahiri adeptly employs the geographical setting to emphasize the difficulties and successes of cultural assimilation. The novel's meticulously crafted depictions of Bengali cuisine, language, familial traditions, and Hindu ceremonies immerse readers in the culture cherished by Gogol's parents, while also emphasizing his sense of estrangement from it.

Gogol completes his education, pursues a career as an architect, experiences multiple romantic relationships, and eventually gets married, all while never truly embracing his cultural background. The individual's prolonged discomfort with his name epitomizes the various disruptions, encompassing cultural, historical, and familial aspects, encountered by first-generation Americans. Gogol, Sonia, and subsequently Moushumi all epitomize the subsequent wave of immigrants, specifically the initial generation born in America, who effortlessly undergo assimilation, the act of adjusting to American culture. The Ganguli children acquire English as their first language, in contrast to their parents, and exhibit a greater inclination towards American cuisine and popular culture due to their complete education in American schools. India appears exotic to them. During their visits to family, they experience nostalgia for American cuisine and feel perplexed by customary Indian practices. Nevertheless, their conflicting allegiances frequently result in an internal conflict over a cohesive sense of self. Despite being American by birth, the second generation members (Gogol and Sonia) are nevertheless perceived as "outsiders" or "others" by the majority of Americans. This perception is based on their foreign past, which Gogol and Sonia may or may not identify with. Gogol experiences this sensation most intensely when a guest at a dinner gathering in New Hampshire presumes that he was born in India. Given their status as outsiders in both cultures to which they owe loyalty, where can the members of this generation find their place of belonging, if it exists at all? The pursuit of a domicile, akin to the pursuit of an authentic identity, lies at the heart of the choices made by Gogol, and subsequently by Moushumi in the later part of the narrative.

Lahiri's employment of literary techniques is apparent in her depiction of cultural assimilation via language. The bilingual conversation, alternating between Bengali and English, depicts the linguistic obstacles encountered by immigrant families. Lahiri's writing is replete with intricate descriptions, enabling readers to deeply experience the characters' assimilation into a different culture. The presence of this linguistic duality serves as a potent instrument in depicting the characters' navigation of cultural identities through language. Furthermore, the novel's examination of naming customs and their importance enhances the literary methods used for cultural assimilation. The Namesake not only depicts the dynamics inside the nuclear family, but also delves into the impact of the extended family and community on one's personal sense of self. Lahiri adeptly explores the dynamic and changing characteristics of familial connections, brilliantly depicting instances of disagreement, comprehension, and resolution. The Namesake not only

juxtaposes Kolkata and the U.S. but also explores the intricacies inside these environments. The author examines the heterogeneity present in Indian and American groups, underscoring the existence of cultural disparities even among individuals who have a common cultural background. The novel's settings serve as dynamic arenas where cultural negotiation takes place, not only on a large scale but also inside the complexities of particular neighborhoods, social circles, and family circumstances. Lahiri adeptly depicts the inner turmoil and external influences that Gogol encounters while grappling with his sense of self, so exemplifying the overarching motif of cultural dislocation among the Indian diaspora. The story explores the anticipated obligations and selfless acts within the family, emphasizing the influence of familial connections in molding the sense of self. The interactions among Gogol, Ashoke, and Ashima exemplify the overall issue of identity development among the Indian diaspora.

In the novel, parents view family as an unwavering and dependable influence that inherently shapes one's sense of self. However, for Gogol and Sonia, who are raised outside of India, their family becomes a representation of the unfamiliar aspects of their existence in America, something that diverts their sense of self from what they are taught in school and from American society. The Bengali community's traditions and rituals appear devoid of meaning to the youngsters, who are being raised in a culture that perceives these traditions as unfamiliar. Their passion in Christmas outweighs their interest in the procedures of an Indian coming-of-age ceremony. Family is an influential factor that can shape one's identity, even if both siblings occasionally desire to distance themselves from it. Ashima and Ashoke provide as a dependable and unwavering support system for both siblings, even as they spend more and more time apart. Upon the demise of Ashoke, the siblings seek solace in their family, reverting back to the customs and practices of their heritage. In the final chapter, Gogol contemplates that despite the various incidents that have influenced their life, the sole enduring factor has been their mutual bond.

Lahiri integrates motifs of memory and tradition throughout the narrative. The protagonists contend with the recollections of their own place and the customs they bear. The novel implies that these factors function as both stabilizing forces and causes of tension in the process of assimilating to a new culture and negotiating one's sense of self. The novel delves at the intricate interplay between love and romantic relationships and the protagonists' cultural identities. Gogol's interactions, specifically with Maxine and Moushumi, exemplify the intricacies of managing cultural disparities within the framework of close relationships. Love serves as a catalyst for change, shaping

Gogol's perception of his identity and his role in society. The novel emphasizes the impact of the immigrant experience on familial connections and illustrates the difficulties of communication and comprehension across cultural barriers. The conflict arising from the elder generation's strict devotion to traditional values and the younger generation's strong inclination towards assimilation enhances the complexity of the narrative. The concept of belonging plays a key role in Gogol's journey. The narrative documents his quest for a feeling of belonging and attachment, encompassing both cultural identity and personal connections. Gogol's examination of various interpersonal connections and his developing comprehension of his cultural background add to the overarching motif of belonging. The narrative implies that the notion of belonging is dynamic and subject to change, influenced by individual development and cultural factors. Lahiri meticulously explores the process of identity development as Gogol undergoes the transition from infancy to adulthood. Jhumpa Lahiri skillfully integrates these themes in the novel to construct a rich portrayal of the immigrant encounter, cultural selfhood, and the complex interplay within familial and interpersonal connections. Lahiri's narrative is characterized by its sensitivity and depth, which prompts readers to contemplate the universal themes of self-discovery, belonging, and the lasting influence of cultural heritage.

A Fine Balance by Rohinton Mistry, is an epic novel that takes place in India amid the politically and socially turbulent Emergency period (1975-1977). The narrative follows the experiences of four disparate individuals who are unexpectedly united by destiny in an unidentified urban setting. Dina Dalal, a widowed woman seeking for self-sufficiency, employs two tailors, Ishvar and Omprakash, and subsequently forms a nontraditional makeshift family by developing a friendship with a young student named Maneck. The narrative delves into the characters' intertwining lives, examining their challenges with destitution, caste bias, and the capricious violence of political entities. The narrative explores the complexities of the characters' interpersonal connections, uncovering the enormous influence of societal and political disruptions on individual experiences. As the protagonists navigate the intricacies of a constantly evolving civilization, they discover instances of companionship, affection, and determination in the midst of unfathomable obstacles. Mistry skillfully crafts a narrative that explores the resilience of the human spirit, the bonds of friendship, and the delicate equilibrium between optimism and hopelessness within a backdrop of unfairness and adversity. The novel's evocative storytelling depicts the fundamental nature of the human spirit as it faces challenges and seeks

purpose and connection in a society that appears intent on pushing the boundaries of resilience. Caroline Victoria Herbert states that the story depicts the journey of four individuals with diverse financial, cultural, religious, and geographical backgrounds. They come together to form a small community in order to escape the oppressive nation-ideological state and the physical violence associated with it. Dina Dalal, a Parsi widow, provides the essential premises, the flat, to sustain her economic autonomy by hiring two tailors to manufacture garments for an overseas corporation and accommodating a student. Tailors Omprakash and Ishvar Darji have migrated to the city in pursuit of employment and to evade the rural discrimination based on caste, which resulted in the tragic demise of their family due to their defiance of established social and occupational structures. Meanwhile, the young Parsi Maneck Kohlah, who is a paid guest of Dina, departs from his mountain residence with hesitation in order to further his education and embark on a professional journey (Pandit).

The characters experience displacement as a result of economic troubles and political turmoil, which prompts them to negotiate their identity in the midst of adversity. Mistry vividly portrays the socio-economic contrasts in India during the Emergency, when characters also confront caste discrimination and political upheaval, thus emphasizing the wider socioeconomic challenges. Ishvar and Omprakash, who are members of the Chamaar caste, encounter societal biases and systematic inequities. Mistry's depiction provides a clear and critical analysis of the lasting influence of caste distinctions and the difficulties encountered by marginalized people. The text also explores the themes of loss and displacement, as the protagonists endure the grief of losing loved ones, homes, and stability as a result of political events and socio-economic challenges. The theme of displacement encompasses both physical and emotional aspects, as characters struggle with the tremendous consequences of their circumstances on their identity and sense of belonging. Mistry's depiction of the individuals' hardships mirrors the grim truths of the day, highlighting the significant influence of socio-economic challenges on individual and communal fates. Mistry presents a range of individuals from various origins, each struggling with their unique experience of cultural dislocation. The individuals hailing from diverse locations, castes, and socio-economic backgrounds all create to a rich tapestry of cultural identities in the narrative. Mistry adeptly integrates these individual accounts into a comprehensive examination of identity negotiation, emphasizing that the difficulties of cultural dislocation extend beyond a solitary character and reverberate over a range of encounters. Mistry's narrative elucidates the influence of external factors, such as political determinations and economic

strategies, on the characters' fates, so introducing a level of social critique to the examination of identity.

Each character, be it Dina, Maneck, or the untouchable Ishvar and Omprakash, experiences a profound transformation as a result of being displaced. Mistry depicts the subtle aspects of their interactions, emphasizing the difficulties of navigating cultural identity in a society experiencing substantial turmoil. The personal challenges faced by the protagonists serve as a representation of the broader cultural and societal changes taking place in India throughout the 1970s. Mistry's story provides a powerful and intense depiction of the socio-economic challenges faced in India throughout the 1970s. The characters experience coerced sterilizations and caste-based prejudice during the period of political crisis such as the Emergency. Mistry fearlessly reveals the systematic inequities deeply ingrained in the socio-economic structure. The characters challenges provide a poignant analysis of the delicate equilibrium between personal ambitions and institutional suppression. 'Om and Ishvar discover prospects for societal and economic advancement in the urban area that are withheld from the rural inhabitants. The city promises freedom from entrenched kinds of oppression such as caste, class, ethnic community, and to some extent, the family.

Mistry constructs a set of interrelated narratives, employing vivid imagery and symbolism. The characters' ability to withstand and overcome challenges demonstrates their capacity to adjust to other cultures. Mistry meticulously explores the transformation of familial connections amidst difficult conditions. The familial dynamics greatly influence the characters' formation of their identities and their reactions to cultural changes. In a society undergoing significant change, the family serves as both a pillar of support and a site of conflict for negotiating one's identity. Mistry's depiction of family dynamics beyond biological connections to include selected families forged in the midst of hardship. The characters establish meaningful connections with unfamiliar individuals who ultimately play a crucial role in their ability to stay alive. Mistry's examination of communal life and shared challenges underscores the collaborative aspect of shaping one's identity, wherein individuals derive resilience and assistance from their affiliations with others.

Mistry portrays how individuals from different groups come together and build connections and alliances in the midst of difficulties, thereby opposing society norms that promote division. The narrative highlights the strength and ability to recover that arises from these relationships when confronted with societal obstacles. The topic of human resilience is a key focus in the narrative. The protagonists in the narrative encounter distressing

situations, but they exhibit exceptional fortitude and perseverance in the midst of hardship. The text portrays how individuals manage to endure and uphold their dignity in the face of severe socio-economic and political circumstances, emphasizing the unconquerable nature of the human spirit. In her article, Adina Campu states that Mistry has surpassed both the self and others. The writer's persona, along with his Parsi identity, represents his own self, while the broader world is also considered as part of his self. The convergence of all three elements has culminated in a transformative moment that surpasses boundaries of nationality, race, and gender, expressing itself with an indomitable voice. The cultural production of identity formation holds scholarly significance as the creation of social identity is influenced by particular cultural genres that shape the social environment. It mostly encompasses complex and nuanced social behavioral patterns. While the identities of all communities are influenced by factors such as ethnicity, culture, and religion, the identities of diasporic communities undergo major changes during the process of forming and constructing their identities in migratory environments.

Mistry eloquently portrays the urban and rural scenery of India, highlighting the stark disparities across different social strata. The geographical backdrop assumes a crucial role in comprehending the challenges faced by the people and the cultural environments they inhabit. Mistry employs symbolism to incorporate commonplace items and traditions, effectively communicating the characters' strategies for dealing with cultural obstacles and their ability to endure. The novel's complex narrative strategies enhance a comprehensive comprehension of cultural adaptation. Mistry's detailed portrayal of India's varied terrains functions as a storytelling tool, emphasizing the inequalities among social strata and the consequences of political choices on everyday existence. The juxtaposition of rural and urban environments not only accentuates cultural discrepancies but also underscores the ramifications of political choices on distinct sectors of society. The phrase "fine balance" serves as a metaphor that represents the fragile equilibrium between hope and despair. The protagonists undergo both instances of triumph and tragic setbacks. Mistry's examination of this delicate equilibrium emphasizes the vulnerability of human existence and the capriciousness of life in the presence of socio-economic and political obstacles. The novel delves into these subjects, providing readers with a deep and emotionally impactful story that reflects the intricacies of the human experience inside a country struggling with socio-economic challenges and political turmoil.

III.   CONCLUSION

This research examines the themes of cultural navigation, subaltern realities, and the sense of belonging in Jhumpa Lahiri's *The Namesake* and Rohinton Mistry's *A Fine Balance*, within the context of the Indian diaspora. The comparative research of these two literary works has yielded deep insights into the intricacies of identity, family dynamics, and the obstacles encountered by characters as they navigate the complicated interplay between cultures. Lahiri's adept storytelling in *The Namesake* highlights the dynamic nature of cultural identity, emphasizing the transformational experiences of individuals as they navigate the divide between their tradition and the expectations of modern society. Mistry's *A Fine Balance* serves as a monument to the tenacity of the human spirit in the midst of socio-political turmoil. The novel highlights how historical events have a lasting influence on individuals, revealing the intricate process of forming one's identity in a post-colonial setting. The environments have a profound impact on the characters' experiences and the difficulties they encounter. The narrative tone and style exhibit disparities between the two novels. Lahiri's writing style in her novel tends to be reflective and centers around personal experiences, but Mistry's novel takes a more comprehensive and politically charged approach, combining various viewpoints to present a wider portrayal of society. These two novels exhibit themes of perseverance, familial connections, and the quest for self-discovery, however they do so within distinct cultural and narrative structures. Both novels stand as compelling contemplations on the human condition, each providing distinct perspectives on the complexities of maintaining equilibrium amidst the trials of existence. This comparative analysis illuminates the distinct contributions of Lahiri and Mistry to modern literature and adds to the wider discussion on cultural identity and belonging, offering a detailed comprehension of the complex interaction between culture, identity, and the pursuit of a feeling of belonging.

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A phenomenological insight into the use of pandemic pedagogy in the primary English Language Arts Grammar class

Barbara Constance and Richard Pierre

Abstract— The Covid-19 Pandemic led to online teaching at all levels of education in Trinidad and Tobago. The teaching of all subject areas, including Grammar, had to be adjusted to suit this new educational paradigm. This study seeks to examine the pedagogical approaches to the teaching of Grammar at the primary level in Trinidad and Tobago during the Covid-19 period. The study utilized a hermeneutic phenomenological approach wherein the teachers were given an open-ended questionnaire covering aspects of teaching strategies employed during this pandemic. The findings reveal that while online teaching allowed for diverse teaching strategies, students' over reliance on the grammatical tools made it challenging for teacher to determine whether they really grasped the concept.

Keywords— teaching strategies, pandemic, pedagogy, phenomenology, Grammar teaching

I. INTRODUCTION

In 2020, the world was unexpectedly confronted with the Covid-19 pandemic which led to an unexpected upheaval to all societal structures. Smith and Hornsby (2020) averred that Covid-19's appearance resulted in the abrupt halt to normal activity in every sphere stemming from efforts to stop or limit its spread. Almost every sector was thrown into confusion, having to restructure internal systems in an effort to keep their operations functioning to near capacity. Because of the contagious and deadly nature of the virus, many public and private sectors resorted to conducting their work affairs online to prevent individuals from connecting with one another.

The education sector was one of the major national institutions in almost every country that were foremost in switching to full online operations from the early childhood to the tertiary level. These operations were both administrative and pedagogical. The unprecedented global pedagogical shift resulted in over 1.57 billion children being unable to attend classes on a regular basis (UNESCO, 2020). This number accounted for approximately 90% of

the total number of students who were legitimately enrolled in over 190 countries (United Nations, 2020).

This irregularity in attendance was generally due to a lack of devices to access online education and the inability to access the Internet via WIFI, ethernet or mobile data due to a lack of resources. It also resulted from a number of parents being ill-equipped and unable to supervise their children's educational pursuits at home because of inexperience with supervising learning, having to work, a lack of devices, an inability to manipulate the devices or even a reluctance to engage in the unfamiliar task of being engaged in their children's learning. As such, a vast number of students would have experienced some level of learning loss during the pandemic.

Reimers and Schleicher (2020) indicate that when students take an extended break from education, this suspends their learning and causes the loss of acquired knowledge and skills. Needless to say, this novel shift had proven to be a rather stressful and even negative experience for a number of educators and students. As mentioned by Zara et al (2022), numerous teachers encountered a high

level of "stress, anxiety, and depression" (p. 1) during the period of Covid-19.

As obtained globally, Trinidad and Tobago also implemented a number of stringent measures to mitigate the spread and effects of the Covid-19 virus. This included the immediate shut-down of schools on March 13th, 2020, one day after it was announced that Trinidad and Tobago had its first Covid-19 case. This led to a similar nationwide panic with regard to education as a number of families were not technologically equipped. While the percentage of technologically disenfranchised students was not as high as the average global statistics indicate, with a reported Internet penetration of 77.3% in December 2018 (Sanatan, 2020; Chevalier, 2020), there have been challenges with the unexpected educational paradigm shift in the pedagogical operations in the nation. For the most part, the shift was unanticipated and, therefore, by and large, persons were unprepared for what can only be described as the abrupt closure of schools.

The lack of preparedness included the extra financial demands that parents had to face as a result of having to ensure that their children were suitably equipped with devices and Internet connectivity to pursue their education. As asserted by Kalloo, Mitchell and Kamalodeen (2020, p. 453), "Disparities in household income and resources led to an estimated sixty thousand students without the necessary hardware or social support to access online education" (as cited in Parsanlal, 2020). They further declared that the figure accounted for nearly 20% "of the total school population between the ages of 3–18 years" (Kalloo, Mitchell & Kamalodeen, 2020, as cited in UNESCO, 2020; MOETT, 2016).

This unforeseen and unexpected mandate to conduct online classes instilled a significant amount of panic and excitement on the part of parents and teachers, because the pedagogy deviated from the norm. Moreover, the cessation of face-to-face classrooms posed logistical problems with regard to pedagogy and the delivery of the curriculum to all students from the early childhood level to the tertiary level. The entire student population had to adapt to online teaching being moved from a peripheral support system to becoming the central system of learning. This adaptation and implementation of pedagogical approaches to "teach and foster learning in a context of a serious health crisis and the spread of a new disease" were referred to as pandemic pedagogy (Smith & Hornsby, 2020, p. 1).

At the primary schools in Trinidad and Tobago, the immediate switch over to a number of online platforms, including ZOOM and Google Docs, was problematic for many teachers and students, in light of the fact that many had never taught or learned via online platforms. Some of the senior teachers and younger students were totally unfamiliar with computer technology and interacting on social media. This required a crash course in computer literacy, especially for the teachers who would then guide their students. Thus, there ensued a nationwide emergency online learning in March 2020 in Trinidad and Tobago to ensure that as many teachers were able to use engage in online teaching (Bleeker and Crowder, 2022); however, there were limits to this training. As described by Sanatan (2020), "teachers in Trinidad and Tobago's public education system are being trained to make the transition through piecemeal "emergency" online workshops and tutorials" (para. 9). While the training was able to help teachers with some technological knowledge, it was reactionary and not in-depth enough for most teachers to feel a sense of comfort and confidence.

The Ministry of Education's (MOETT) challenge went beyond training and encouraging teachers to use and develop pandemic pedagogical approaches to teaching and learning. It also included having to develop online policies to protect the privacy of both the teacher and student and to ensure that measures were in place for the smooth and safe conducting of classes. Such policies would help to mitigate some of the teething problems that had occurred with the onset of online teaching and learning, including having to establish boundaries and classroom netiquette, for example, how and when to use the camera, and finding a relatively quiet background to conduct or attend classes.

The change to online learning also meant that there needed to be an adjustment of the schemes of work, task analyses, teaching/learning strategies and assessments. It necessitated a change in attitudes, including the exercise of patience, understanding and empathy towards students, parents and fellow pedagogues as they sought to manoeuvre the online platforms. However, as posited by the United Nations (2020), this full online teaching and learning paradigm led to a digital divide in the nation wherein students who were without Internet services, digital systems and home supervision found themselves at a disadvantage. In essence, this online system highlighted the acute difference between those who were able to afford that means of education and those who were not able to do so. As such, the poignant disproportionate differences were underscored.

At the primary school level, the teaching of Grammar in the English Language Arts (ELA) subject area during the Covid-19 pandemic posed a number of challenges with teachers having to adapt teaching/learning strategies to fit the online platforms. While media literacy is on the rise in modern society, and while it is the one of the major strands in the MOE ELA Curriculum, many

teachers were not au courant with or knowledgeable of many of the media platforms and technological devices. Many were also unaware of the number of Grammar tools that were available online, far less how to access them and incorporate them into their pedagogical practices.

With the online mandate having been put forward by the Government of Trinidad and Tobago, teachers of the ELA at the primary school level had to adjust to the new paradigm and emanate teaching/learning strategies in the teaching of the grammar, such that students' normal classroom experiences were not disrupted by too wide a margin. However, teachers' online teaching/learning strategies depended on the strength and extent of their ability to interact with the technological devices, their knowledge of the online platform, their level of comfort with the ELA syllabus and their ability to adapt their face-to-face teaching of the syllabus requirements to the online teaching/learning environment. Thus, teachers would have encountered new and varied experiences in the teaching of grammar during the lockdown period. This study seeks to use a phenomenological case study approach to track the essence of a group of teachers' lived experiences with the online teaching of Grammar during the Covid-19 lockdown period.

II. LITERATURE REVIEW

Defining Pandemic Pedagogy

Pandemic pedagogy can be described as the development and implementation of teaching/learning strategies by the educational administrators and pedagogues in the time of widespread health crises to ensure the continued access to educational pursuits by as many students at all levels as possible. Smith and Hornsby (2020) describes it as "the approaches we employ in our learning environments to teach and foster learning in a context of a serious health crisis and the spread of a new disease" (p. 1). This aptly applies to what transpired in the education sector worldwide, including Trinidad and Tobago, where teachers were forced to adjust their pedagogical approaches to fit the 'new normal'.

Hollweck and Doucet (2020) also discussed pandemic pedagogies, defining this simply as the practice of teaching in a crisis. They further state that implemented systems that are quickly calibrated and implemented, usually from the top down, "are certainly not as straightforward as repositioning a course or class onto a video conference website or a learning management system (LMS)" (p. 297). This implies that pandemic pedagogy that is rushed into might not always be organized and robust.

Khanal (2021) used the synonymous term crisis pedagogy, which he explained as being "the emergency remote learning and teaching task that occurred to minimize the impact of the pandemic event while educational institutes are on forced shutdown and social distancing measures are in practice" (p.1). Like Hollweck and Doucet (2020), he highlights the sense of emergency that obtains with regard to the abrupt reorganizing of educational systems to ensure as seamless a transition as possible while shifting learning from the known practices.

However, Hornsby and Smith (2020) had somewhat of a varied view of pandemic pedagogy. They posited that it went beyond just adjusting to teaching in a crisis. In their estimation, it included looking within and interrogating who we are as teachers and how we have been approaching the teaching of our subject areas. This reflection was necessary during the lockdown period in Trinidad and Tobago as some teachers had to examine to what extent they really understood the essence of pedagogy and whether they could establish pedagogical approaches that could cater to varying aptitudes, economic backgrounds, social situations and learning styles.

Ramifications of Online Instruction

While online teaching and learning was the only viable option to keep the education system going if face-to-face teaching is suspended, it comes with a number of health and social challenges. According to Lordan, Fitzgerald, and Grosser (2020), "Operating schools during the pandemic entails balancing health risks against the consequences of disrupting in-person learning" (p. 1146). In the case of Trinidad and Tobago, there was a social divide between those who preferred to teach the students face-to-face and those who were in favour of the online teaching.

Teaching Grammar Online

Sadana (2020) posits that "Grammar is the primary concern in teaching English because understanding language structure is essential in improving those four skills for students" (p. 1). While grammar is taught formally in schools, children unconsciously learn the grammar of the language that they acquire (Tabbert, 1984). Since the grammar unconsciously acquired through repetitive use and practice generally clashes with grammar of the target language that is focused on in formal education, the school language arts curriculum needs to ensure that strategies are used that would enable students to engage in meaningful practice. This practice, which primarily involves the modes of reading, writing, speaking and listening, is more effective when conducted in face-to-face sessions. However, with the MOETT's mandate for all educational institutions to engage in online, teachers were faced with the task of teaching a

subject, which thrives on face-to-face communication, online.

While there may be the notion that the teaching and learning of grammar should benefit from online teaching because of the use of multiple online tools, Halim, Wahid and Halim (2021) purported that it can actually be quite difficult. In fact, having students do online grammar prevents the teacher from monitoring their progress, in terms of focus and meaningful learning. This is in stark contrast to the benefits derived from face-to-face instruction. In Halim, Wahid and Halim's (2021) estimation, "taking online lessons requires a lot of time, skill, practice, and patience" (p. 213). Thus, while the online platforms are fraught with tools and activities which would assist with the teaching of grammar, the irony is that without the teachers' physical presence, it proves difficult to guide most of the students' grammar learning experiences.

III.   METHODOLOGY

In order to meet the objectives of this research, a hermeneutic phenomenological qualitative methodology was utilized (van Manen, 2016). Laverty (2003) asserted that hermeneutic phenomenology was particularly concerned with how human beings experienced the world, hence its usefulness when trying to capture what teachers experienced as regards teaching grammar using an online platform. Hermeneutic phenomenology also includes the facet of interpretation, which van Manen (2016) describes as the embodiment of "a full interpretive description of some aspect of the lifeworld" (p. 18) with the actual lived life being far more complex than "any explication of meaning can reveal" (p. 18).

In this study, five primary school teachers who switched to online applications, including Zoom and Google Classroom, to teach Grammar were purposely chosen. These teachers were given an open-ended questionnaire on which they related their experiences teaching Grammar online during the pandemic. None of these teachers had previously engaged in online teaching. These five teachers all work in different primary schools in Trinidad. The study aimed to capture and examine the essence or meaning of these teachers' pedagogical experiences as they shifted from the regular face-to-face teaching to the unforeseen online platform as abruptly mandated by the Ministry of Education, Trinidad and Tobago. The study aims to elicit meaning from the responses given to the open-ended interview and to extract the patterns or themes that would have emerged from the experiences of these teachers (participants) (Cresswell, 2012).

The five teachers, who have done primary teacher training, have been purposefully selected to share how they adjusted to and used the online platforms to teach their students during the Covid-19 lockdown. Purposive sampling is considered by Welman and Kruger (1999) as the major type of non-probability sampling which can be used to identify primary participants in a study. Also, Palys (2008) asserted that using purposive sampling allows the researcher to be connected to his objectives, and that purposive sampling is "virtually synonymous with qualitative research" (p. 697).

The researcher is acquainted with all the purposefully selected teachers. Two of them were her students, and three were fellow teachers. They are all employed in various public primary schools and have a combined teaching experience that spans from three to twenty-eight years.

Their classes range from the infants to the upper primary school: Second Year, Standard Two, Standard Three, Standard Four and Standard Five. The teachers have different levels of experience with the use of technology, with four of them having done an Educational Technology course in their Bachelors of Education (B.Ed.) training. The schools at which they teach all started their online classes when the Ministry of Education issued the mandate in March of 2020.

Prior to this mandate, these teachers have all been engaged in face-to-face teaching only. As such, the five participants, along with their schools, had to embrace the proffered platforms that were available to the public schools by the MOETT. Most of the online classes conducted at the five schools were conducted using *Zoom* and *Google Classroom* (see Table 1).

In order to gain the essences of the participants' experiences, they willingly responded to an open-ended questionnaire that allowed them to share and explain their lived experiences in their own words. The questions were as follows:

1. *How has online teaching affected your teaching of grammar?*
2. *Which face-to-face grammar teaching strategies were difficult to incorporate in the online teaching environment?*
3. *What are some strategies that you now use for online grammar teaching?*
4. *How successful do you think the online strategies were for teaching grammar?*

Stages of Data Analysis/Explication

Five stages of data analysis/explication have been used in this study (Groenewald, 2004; Merriam & Tisdell,

2016). These stages entailed systematically isolating data and extracting common themes. These five stages also aided the researcher in interpreting and finding meaning in the statements given by the participants. These five stages are as follows:

(1) *epoché* or bracketing, which consists of separating one's experiences from those given by the participants. Fischer (2009) deems it the "temporary suspension of the researcher's assumptions" (p. 583);

(2) delineating units of meaning, which entails drawing out the essence of the participants' experiences with the phenomenon under investigation or isolating pertinent statements;

(3) clustering of themes, which incorporates the grouping of similar themes after reading depending on their similarities;

(4) summarising clustered themes, which involves giving an overview of the main ideas emanating from the clustered themes while disregarding any redundancies;

(5) interpreting data (Merriam and Tisdell, 2016), which entails discerning and reconstructing what has emanated from the clustered themes with respect to the phenomenon being studied. Interpretation as an integral aspect of hermeneutics is fundamental to one's understanding of the world (Heidegger, 1962/1927, as cited in Keshavarz, 2020).

To ensure the integrity of the phenomenological strategy of bracketing, the researcher suspended her views, preconceived notions, assumptions, biases and attitudes by focusing on the experiences of the participants by reading and reviewing their responses at least three times (Finlay, 2012). The researchers also extracted the respondents' 'examples' about what they encountered and experienced. As postulated by van Manen (2016), "examples in phenomenological inquiry serve to examine and express the exemplary aspects of meaning of a phenomenon" (p. 814).

Table 1 Information on teachers

Names	School	Class Level	Number of Years Teaching	Online Platforms
Teacher 1	Carapichaima ASJA Primary	Second Year	3	Google Classroom Zoom
Teacher 2	Laventille Girls' Government Primary	Standard Two	9	Google Classroom Zoom
Teacher 3	Brasso RC Primary School	Standard Three	28	Google Classroom Zoom
Teacher 4	Montrose Government Primary	Standard Four	19	Google Classroom Zoom
Teacher 5	Don Miguel SDMS Primary School	Standard Five	15	Google Classroom Zoom

IV. FINDINGS AND DISCUSSION

Effect of Online Teaching on Grammar

Over dependence on online writing tools.

In terms of question One, "How did online teaching affect your teaching of grammar', the general response revealed that when students studied grammar online, they had the tendency to pay less attention to rules of grammar such as grammar mechanics and spelling. The trend was to depend heavily on grammar autocorrect and spell check rather than using the prescribed rules to write sentences and other types of discourse. This behaviour by the students is understandable and realistic, since for many the goal is to successfully complete the given exercises and assessments. If they are not supervised, most students at the primary school level, will find the simplest way out.

As stated by Teacher 3, "Students have seen the learning of grammar and spelling rules to be unnecessary and irrelevant." This might be tantamount to them wondering why they learn when there is a dictionary. At their fingertips, they had all the assistance they needed for mechanics and structures which they were expected to learn and internalize. Teacher 5 also asserted that "Students have become very dependent on auto correct as assignments were

submitted via MS word or google Docs", and that there was "little opportunity to learn from mistakes made and self-correct as this was done automatically." Thus. It would not be strange to find that while students were getting their online exercises correct by virtue of using the online tools to predict and correct their grammar exercises, their actual spoken and written use of the target language without the aid of the online tools may most likely have experienced some arrested development. This would be especially likely with the automatic corrections where students are unaware of what has been corrected and why.

While these teachers viewed the dependence on online tools as a disadvantage, other teachers highlighted some positive facets. Teacher 2 regarded the students' ability to use online tools as a "success", while Teacher 4 lauded the class's "ability to interact and use the computer technology more efficiently and independently for communicating in real time." These findings focus more on the students' ability to manipulate the devices and the tools. This is a positive element of the online teaching of grammar. However, it needs to be complemented by the teacher's expert guidance and assisted by the parent or guardian in the home to help the student to keep on task,

Teaching Strategies Difficult to Incorporate Online

Authentic Writing.

Four of the teachers found that it was challenging guiding the students through authentic writing. They felt that the distance and actual lack of face-to-face human interaction made it difficult to connect to the students and help them to actualize their own authentic writing at varying levels. For two of the teachers, the issue was how to teach punctuation and get the students incorporate it into their writing. Teacher 4 stated succinctly, "I was unable to effectively administer punctuation topics." Teacher 3 also focused on punctuation, although he was more specific. He asserted that his challenge was determining which strategy to use to teach the students 'how to punctuate dialogue[s]"; he also shared that he had an issue "teaching authentic writing." Again, these responses underscore the difficulty that the primary school teacher has in using the online platform to teach grammar. Grammar is not just about rules and repetition. It is a dynamic, creative and alive, aimed at achieving automaticity and meaningful learning (Brown, 2015), where the students can express themselves independently having achieved the objective of being able to communicate fluently and precisely, whether orally or written.

Teacher 1 likewise attested to the fact that she had issues with "in-class writing" which affected "group collaborative [writing] projects." Moreover, Teacher 5 posited that she found "using the writing process to plan and write essays was also difficult" while using the online platform. Teacher 5 added that "the drill and practice of completing the timed practice tests was extremely difficult to incorporate in the online environment." Bearing in mind that each student is a creative sentient being, it would be difficult for the teacher, especially one who is not versed in online pedagogical operations, to achieve the focused guidance of her students in such a dynamic content area. Even in the classroom when the students are face-to-face, the teacher of grammar has to be flexible in her pedagogical approaches, because grammar is very much reflective of the cognitive make-up of each individual (Evans & Tyler, 2003).

Strategies for Online Grammar Teaching

Video Viewing

Teacher 1 and 2 both indicated that they used the viewing of videos as a strategy for teaching grammar. These videos were used at various points in the lesson including at the set induction, teaching of the content or closure. This coincides with how videos are used in the face-to-face classrooms. As such, there was nothing novel in that experience per se except that the students were now viewing them from their own devices. Needless to say, the viewing of these videos would vary based on the availability, types of devices and WIFI connectivity.

Teacher 2 specified that "You Tube is a medium that is utilized in my online classes." These could be used to show first-hand pedagogical approaches used by the author of the video. They also break the monotony of the teacher speaking in a forum where the students cannot connect with them in person, and allow the students to engage with a mode that they use for entertainment.

Online Quizzes.

Teachers 3, 4 and 5 all submitted that they used online quizzes as a major strategy for teaching grammar online. Teacher 3 clarified that she utilized "Online quizzes. Games, and interactive worksheets." This can ensure that students enjoy the class and feel comfortable in the virtual space. It also ensures that students connect with their peers from whom they would have been estranged when the curfew instilled during the pandemic. Teacher 4 expanded on the use of online quizzes, purporting "I now am able to use the technology online quizzes and online portfolios in my teaching."

Thus, this teacher expanded the strategies to incorporating a variety of quizzes, whether individually or within groups. Teacher 5's lived experience revealed, "I used a lot of gamification and game-based learning to teach grammar. This was done by using quizzes and live worksheets with the results being added to a leader board."

Success of Online Grammar Teaching Strategies

In spite of the challenges and novelty of doing full online teaching, all participants indicated that they experienced a measure of success. According to Teacher 1, "The use of textbooks, worksheets, videos and online games have provided a complete and effective educational experience for all students." In this case, it is apparent that the teacher embraced online teaching as part of a holistic strategy for teaching grammar to the students. Teacher also indicated that "the online strategies that have been employed, thus far, for teaching grammar have been very successful."

Teacher 3 was particularly pleased with students' "ability to interact and use the computer technology more efficiently and independently for communicating in real time." Teacher 4 responded that the online strategies have been 95-100% successful. She indicated that "there was a wide range of examples and techniques to utilise in the delivery of each topic taught." Teacher 5 was more reserved with regard to the level of success, averring that the online strategies "have been successful to some extent." However, these comments were contradicted later on in the interview as she declared that when the students "returned to the physical classroom, [she] had to start over from square one."

Implications for Curriculum and Teaching

This study has highlighted a few implications for curriculum and teaching. For one, it was clear that the crash courses for online pedagogy, which were provided by the MOE, while it served the purpose of getting the online classes implemented, were not given long enough in advance to prepare teachers for the massive upheaval to their classroom practice and the stark dissonance which many of them were about to experience. This lack of internalized preparedness implied that long term planning and reconnaissance are critical if meaningful success is to be achieved in the online teaching of grammar during a pandemic.

What stood out in the responses was the fact that online grammar pedagogy goes beyond using tools and strategies provided by various links and websites. Teachers need to be equipped with the knowledge, skill and confidence to utilize the online resources that were available and be able to incorporate the tools based on the needs and skills of the students in the class. While the tools are helpful, the aim is not for students to over rely on technology to the detriment of the own creative and critical thinking skills. It is hoped that the students would use the tools to engage in authentic writing that can reflect their ability to produce ideas, which is one of the goals of the English Language Arts programme in the primary school. If the use of online tools is not managed in the grammar classrooms, one may find that students never reach the point of mastery in the target language in either speaking or writing.

Secondly, the findings show that all the stakeholders need to work together if there is to be continuity in the teaching service during a pandemic. While no one can predict a pandemic emergency, all parties involved need to ensure that the massive fallout does not reoccur.

V. CONCLUSION

Covid-19 caught the world unprepared, causing the education system to abruptly mandate a shift to online teaching and learning for the first time in modern history. In Trinidad and Tobago, although the Internet penetration was 77.3%, this did not mean that the teachers and students who fell within this category were equipped and qualified to use the online tools for teaching and learning, particularly in the area of grammar. Furthermore, there were 22.7% of the population that would have been at a gross disadvantage academically. Their technological lack exacerbated the gap in the nation's social fabric, as each person in that group represented a home that was being set back academically, thus affecting their contribution to nation building.

While those with Internet connections and devices would have had some advantage, without the proper pedagogical guidance, students would not have fully grasped and practised the grammatical concepts being taught. Even with the gamut of online strategies for teaching and assessment, teachers found the monitoring of primary students' grammar learning to be challenging, since it was difficult to gauge the extent to which they were receiving and following the instructions.

It is clear that a reactionary approach to the pandemic met with a wide gulf between the students who were privileged enough to have online access and parental support during the Covid-19 pandemic and those who did not even have a device or Internet access to ever participate their classes. Based on the number of students whose learning experiences declined academically, the MOETT needs to ensure that relevant and meaningful ongoing workshops and training in online grammar teaching and learning pedagogy are conducted. This would ensure that there is continuity in grammar education should there be a pandemic or other catastrophic event in the future.

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CALL - Language Skills

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Abstract— This study looks into how Libyan students see and use computer-assisted language learning (CALL) to improve their language abilities. The study involved fifty respondents from the seventh and eighth semesters of the English Department in Applied Sciences at the College of Education in the Traghen district under Fezzan University in Libya. The study set out to investigate what factors affect students' use of CALL, how they feel and perceive it in language instruction, what benefits they see from using CALL to learn a second language, and how CALL has helped English majors become more productive and receptive communicators. According to the study, students had a favorable perception of CALL, especially when it comes to how it improves their writing, speaking, listening, reading, and vocabulary. The findings imply that CALL is an effective instrument for improving language skills. Subsequent investigations may concentrate on examining the application of CALL in diverse academic environments and its enduring impacts on language acquisition.

Keywords— Computer-Assisted Language Learning (CALL), language skills, perceptions, Libyan students, language instruction

I. INTRODUCTION

The present scenario has given me an abundant passion for employing technology for language learning and teaching. In the last 10 years, only a tiny number of specialists have expressed worry about using computers in language classrooms. However, since the introduction of digital technology and the internet, the use of computer devices in language acquisition has become a major concern for many ESL students around the world. In the recent past various digital technologies, emails and the World Wide Web have been widely employed. Besides this, gadgets and web-based themes like digital government, e-commerce, and online education are becoming increasingly prevalent.in our daily lives. Especially, e-related instructional strategies and gadgets are well-known in the process of learning language skills. CALL is one of the most useful tools, especially in the realm of language acquisition, however, it is a subset of "Cinderella" learning in Southern Libya. A language formative assessment instrument that uses digital technologies (IT) is a protective measure against severe issues in EFL classrooms (Lomicka,

1998; Braul, 2006; Yang & Chen, 2007). Despite this, (Gill & Dalgarno, 2008) suggested that initially in the 1980s, framework experts overlooked the need for modernizing individuals, which led to poor computer implementation in the teaching process. Though,(Schwienhorst, 2000) asserts that computer integration in education has a significant impact on human potential and motivation for technical advancement.

1.1 CALL-Language Skills: An Overview

Technology has evolved into a vital component of the global social structure in the contemporary era, surpassing all previous constructs or modes of communication in its ability to transcend boundaries, cultures, and obstacles between individuals (Aya & Saoussen, 2020). In EFL classrooms, the role and value of the CALL utility for learning, practicing and testing aims has constantly been extensively contemplated topic among ELT pedagogues and researchers. Although started during the 1950s the employment of CALL in foreign language acquisition, instruction and evaluation, was not very extensively practiced at the time. Owing to the technical

and infrastructure-related questions, CALL did not shape a very significant position in the learning and teaching procedure of EFL. However, the make use of CALL in learning and teaching, in common, and in EFL classrooms in particular, was augmented after the coming out of in the 1980s, when the first series of computer systems was released. It covered the path for more investigation into the technology's potential for achieving the best results as this CALL use witnessed productive, creating constructive outcomes in the learning, teaching, and testing process. As a result, people from different fields viz., software designers, computer engineers, applied linguists, academics, language instructors, and assessment professionals should join forces to use CALL to make international language learning highly creative, lively, engaging, entertaining, simple, as well as learner-centered (Alkash & Al-Dersi, 2013).

There is little doubt that CALL has played an important role in the teaching and study of second and foreign languages over the last 2 to 3 decades. It is one of the most dynamic sectors of teaching, mainly in the zone of second language education using a wide range of instruments (Schenker, 2013). As a result of technological advancements, the amount of learners employing technology and online resources to study a foreign language has risen dramatically (Han, 2008). Through use of technology in language learning may become helpful as far as learners use it effectively; an effective implementation takes into account language learning techniques to make use of any kind of technology to maintain and expand one's language learning (Rubio & Thoms, 2014). Pupils are free to utilize a variety of materials in the chosen language, they have more opportunities to interact with first-language speakers through films, podcasts, and blogs, among other things, allowing them to gain direct experience with a foreign language and culture (Dickinson et al., 2013). While providing students with the chance for individualization have become more learners using technology and involvement for them to be able to express themselves utilizing the new L2 linguistic knowledge taught, software employed to teach has the potential to boost students' learning and inducement (Larenas et al., 2011). Teachers must coach students on how to use technology autonomously while incorporating a combination of language instruction and face-to-face experience (Salinas et al., 2012). Language and culture learning and teaching have benefited from technological advancements and have become more learner-centered. Due to computer technology's tremendous backing, educational technologies have received more attention for their widespread use in teaching and learning foreign languages (Asrifan et al., 2020). In this setting, as pupils learn not only a foreign

language but also computer skills, the subject is becoming more influenced by their use (Pourreau & Wright, 2013). When used properly, CALL has the potential to be a strong tool for improving second language acquisition skills (Gill, 2006).

1.2 Statement of the Problem

Although language proficiency is an essential component of education and personal development, there are still numerous obstacles in this area. One major problem is that not everyone has equal access to high-quality language teaching, especially those who live in underprivileged areas or communities (Benson & Nunan, 2005). For many English language learners, improving their speaking abilities in the language might be difficult. According to Baker (2014), the absence of access can impede the growth of linguistic abilities and restrict prospects for societal and financial progress. The growing diversity of language learners, including individuals with various linguistic backgrounds, learning preferences, and requirements, presents another difficulty (García & Kleifgen, 2018). To address this variety and guarantee that all students have access to suitable language teaching, educators need to come up with creative solutions. Furthermore, language acquisition now involves additional complications due to the quick growth of technology. Although computer-assisted language learning (CALL) has promise for improving language education, it also necessitates that teachers adjust to new teaching approaches and resources (Chapelle et al., 2018). This begs the question of how best to include technology in language training while guaranteeing that it helps all students.

Furthermore, the significance of cultural competency in language acquisition is becoming increasingly apparent (Kramsch, 2018). Teachers need to think about how cultural context affects language learning and how to design inclusive classrooms that value and embrace variety. It is brought to notice that in our present era of the current digital and technological uprising, English language instruction in Libya at the college phase is typically through to monotony with the old-fashioned method. This certainly leads to monotony learners feeling bored and eventually leads to a lack of proficiency in the English language Libya has not yet fully investigated the promise and undertaking of employing CALL in English language instruction.

1.3 Significance of the Study

CALL offers individualized, interactive, and exciting language learning environments that are essential for language skill development. Through digital instruction in receptive and productive skills, CALL helps students become more proficient in the target language (Nunan,

2013). Learning may be made more genuine and significant by simulating real-life language usage and cultural situations through the inclusion of multimedia features including audio, video, and interactive exercises in CALL software (Chapelle, 2005). Additionally, CALL can accommodate a range of learning preferences and styles, letting students go at their speed and get quick feedback—two things that are crucial for successful language learning (Stockwell, 2012). Additionally, CALL facilitates communication and engagement between students and instructors by enabling interactive education through online forums and virtual classrooms (Meskill et al., 2020). To sum up, CALL plays a major role in the acquisition of languages by offering an engaging and exciting setting that improves language skills through real-world practice, fast feedback, and group projects.

This research is the first study of its kind on the impact of CALL on university-level English graduates' language proficiency. Hopefully, this study's findings will have a significant impact on English language instruction in general. The investigator anticipates that this investigation will yield actionable findings and suggestions that will advance English language instruction at the tertiary level in Libya.

1.4 Research Objectives

1. To find out what influences students' usage of CALL) in the classroom and how they perceive those aspects.

2. To look at how students feel about and perceive the usage of CALL in language instruction.

3. To investigate students' opinions on the advantages of utilizing CALL to learn a second language.

4. To evaluate how CALL has improved the productive and receptive abilities of English majors at Traghen College, Fezzan University.

The purpose of these goals is to acquire a thorough grasp of the attitudes, beliefs, and experiences that students have about the application of CALL in language acquisition. By focusing on these goals, the study will be able to shed light on how well CALL works to enhance language proficiency and shape the next approaches to using technology in language instruction.

1.5 Research Questions

The analysis of Libyan students' CALL use, the variables impacting their CALL use in the classroom, and their views about CALL was led by the following research questions:

1. How do students feel about the elements that influence their usage of CALL in the classroom setting?

2. What are the pupils' opinions on the usage of CALL?

3. What are the pupils' thoughts on the value of utilizing CALL to acquire an additional language?

4. What are the effects of using CALL on improving receptive skills and reading and productive skills of the English majors at Traghen College, Fezzan University?

II.   REVIEW OF LITERATURE

2.1 Definition of CALL

CALL, which implies Computer Assisted Language Learning, is an acronym. Teachers and students employ this word to refer to the usage of computing devices in language courses (Saeidi & Yusefi, 2012). Although the discipline is the same, CALL has also gone by several other names, including technology-enhanced learning of languages, and computer-assisted language instruction (Davies et al., 2016). In a CALL context, a computer is a versatile teaching tool that both educators and pupils may employ in a range of methods both within and outside of the classroom (Higgins, 1983). Multiple investigations show that CALL offers language teachers a creative and useful substitute (Healey & Warschauer, 1998). After examining each of these terms, it is possible to conclude that CALL is a method of teaching and learning that uses engaging computer-based resources to present, strengthen, and evaluate instructional materials.

2.2 Previous Studies on CALL

The possibility of CALL to raise Yemeni students' TOEFL iBT scores was examined in Alotumi's (2018) action research study. His research reveals that, in comparison to conventional techniques, CALL-based instruction can have an important effect on language learning outcomes. Thirty adult students were split into two groups at random: the experimental (CALL) and the control (conventional). To evaluate score gains, a quasi-experimental pretest-posttest design was employed. Interviews regarding CALL attitudes with the experimental group were done, as well as pre-and post-TOEFL iBT tests. In comparison to the control group, the experimental group demonstrated statistically greater gains in both the overall and section-specific TOEFL iBT scores. Pupils who used CALL reported having a good experience, indicating more motivation and engagement. The increasing amount of evidence demonstrating CALL's efficacy in language learning is reinforced by Alotumi's research. The positive

score gains and student satisfaction indicate that, despite its limitations, it may be beneficial for TOEFL iBT preparation.

An in-depth analysis of the complicated interaction between technology and language acquisition in Libyan schools is provided by Abukhattala's (2016) research, which also identifies challenges. The main conclusions show that, although Libyan schools acknowledge the benefits of technology, there is a dearth of comprehensive integration. Due to a lack of resources, insufficient financing, and poor teacher preparation, this disparity continues. Positively, every instructor who took part in the survey stated a desire to use technology in their English instruction. This optimistic outlook creates the groundwork for further advancement. The study recognizes how cultural norms and conventional teaching methods interact to affect students' acceptance of technology. It's critical to strike a balance between creativity and cultural sensitivity. Even though the study was completed in 2016, its conclusions are still applicable today. The issue of the digital divide still presents difficulties for many developing countries, such as Libya. But there is cause for optimism given the instructor zeal seen by Abukhattala. The obstacles be addressed going ahead. This entails obtaining funds, enhancing the infrastructure, and offering specialized training to provide educators the know-how and abilities to successfully incorporate technology into the classroom. Additionally, for technology-based learning solutions to be adopted successfully, the cultural context must be taken into account during the design and implementation phases.

The study by Mali and Timotius (2018) explores how project-based CALL activities affect participants' attitudes, feelings of confidence, and anxiety. The study's main conclusions are that students generally have a good attitude about utilizing technology to improve their English language skills. This implies a readiness and openness to participate in CALL activities. The study highlights the importance of these variables in CALL implementation even if it did not find any appreciable differences in participants' general levels of anxiety or confidence before or after the CALL training. These individualized experiences are probably influenced by individual differences and particular project features. The efficiency of project-based CALL activities in fostering language acquisition is emphasized by the researchers. When it comes to preparing pre-service EFL instructors to incorporate technology into the classroom, this method may be quite helpful. The study provides positive information on the possibilities of project-based CALL for EFL students in Libya. The favorable disposition of students toward technology serves as a crucial basis for the continued use of CALL. Although language ability progress is not explicitly

measured in this study, it does imply that project-based CALL might increase student involvement and possibly enhance learning results.

Naz et al (2022) study examines how well Pakistani undergraduate students' listening abilities may be enhanced by CALL methods. 50 students from Shaheed Benazir Bhutto University were randomly allocated to either the CALL group or the control group, which received instruction using conventional techniques. The study was conducted using an experimental design. For one semester, the CALL group got education in listening skills using CALL tools and procedures. Before and after the intervention, both groups completed a listening test. After the intervention, learners participated in qualitative interviews to get their opinions on the CALL strategy. According to the findings, as compared to the control group, pupils in the CALL group appeared to have improved their listening abilities. Students in the CALL group had favorable opinions about the approach, emphasizing how interesting it was and how much it helped them learn. The potential of CALL to improve listening skills is more understood as a result of this study, especially in higher education settings. Improved listening comprehension was probably facilitated by the CALL group's use of technology, which also offered chances for self-paced learning, more interesting activities, and a variety of listening resources. The favorable opinions held by learners point to CALL's ability to foster a more stimulating learning environment. Hence, this study provides encouraging preliminary proof of CALL's ability to enhance undergraduate students' listening abilities.

The research conducted by Hanafiah et al. (2022) advances our knowledge of how CALL affects the speaking abilities of Indonesian EFL students. In the speaking posttest, the study discovered that the experimental group using CALL performed better than the control group. This shows that CALL exercises improved students' speaking abilities. This could be because of things like the fact that CALL tools offer more chances for oral practice through dialogues, simulations, and recording features. Speaking practice can be made more engaging and pleasurable with interactive CALL platforms, which can boost motivation and effort. Certain CALL tools allow for self-directed improvement by providing automated feedback on pronunciation and fluency. Additionally, compared to the control group, the study revealed that the experimental group had lower levels of speaking anxiety. This suggests that CALL may have a favorable effect on speaking-related emotional factors, potentially because of: CALL settings can provide a less daunting practice area where students can try things out and make mistakes without worrying about being judged. With the help of

CALL tools, students can set their own pace and repeat at a level that suits them best. Anxieties about speaking in front of people may be further reduced by the anonymity that some CALL activities provide.

The research conducted by Abdelaty (2023) provides insight into the potential of Computer-Assisted Language Learning (CALL) to enhance the writing and speaking abilities of Libyan pupils. In the context of teaching English as a foreign language (EFL), his studies demonstrate how technology might improve the drawbacks of conventional approaches and accelerate language learning. An important lesson to remember is that CALL improves speaking and writing. According to the study, there have been notable gains in student performance, underscoring the potential of CALL to increase language competency in general as well as fluency and accuracy. This is consistent with more extensive studies that show CALL is beneficial for a variety of language abilities and goes beyond simple memory. The study also emphasizes how CALL might overcome obstacles that are common in conventional EFL instruction. Common obstacles include having limited access to native speakers, boring exercises, and passive learning settings. With the use of interactive exercises, tailored feedback, and exposure to real language material, CALL overcomes these drawbacks and promotes more interesting learning opportunities. The generalizability and profundity of Abdelaty's findings are strengthened by the combination of quantitative and qualitative data in her mixed-methods methodology. This comprehensive viewpoint offers insightful information on the students' perspectives and experiences with CALL in addition to the quantifiable benefits. Nonetheless, it's critical to recognize that further study is required to completely comprehend the subtleties of CALL implementation. CALL's efficacy is influenced by several factors, including teacher preparation, individual learning styles, and technological infrastructure. Investigating these facets can help focus interventions and maximize the application of CALL in various settings. To sum up, Abdelaty's (2023) study provides strong proof of the beneficial effects of CALL on language proficiency in an EFL setting. With its ability to transcend the constraints of conventional approaches and create a dynamic learning atmosphere, CALL has the potential to completely transform language acquisition and provide students with the tools they need to express themselves clearly. To guarantee equitable access to this potent instrument and improve implementation tactics, more study is necessary.

Chen et al (2023), the study investigates how to help Latinx English learners (ELs) in rural US settings become better narrative writers by combining funds of knowledge (FoK) with mobile-assisted language learning (MALL). It draws attention to how MALL can help students develop their literacy skills while working within the constraints of their cultural resources. Writing assignments that incorporated students' lived experiences and cultural knowledge (FoK) had a statistically significant positive effect on their ability to write narratives. The ELs' engagement and collaboration were encouraged by using Google Docs as a mobile writing tool, which improved their learning. The study's multi-methodological approach, which examined FoK in several ways, gave researchers a thorough grasp of the cultural resources available to the students. The significance of relating language instruction to students' experiences and backgrounds is emphasized by this study. The study enables ELs to make use of their cultural knowledge in writing by integrating FoK into MALL activities, which improves the results. The MALL environment's collaborative element encourages participation and learning even more. This study contributes to the increasing amount of research that shows how successful MALL is in teaching EL students, especially when paired with culturally appropriate methods like FoK. This study provides insightful information about how to improve ELs' narrative writing by utilizing MALL and FoK. It highlights how technology may aid in the development of literacy while emphasizing the value of cultural context and student agency.

2.3 The role of CALL in learning language skills

Several researchers have looked into how the usage of CALL influences language learners' receptive and productive skills (listening, reading, speaking and writing) development. CALL platform and its applications in language study are a comprehensive job, since some innovations can be used for and over one language ability (Stockwell, 2007). A multimedia CALL, as per Lin (2010), has a good influence on learning. second language indicators, identifiers, and qualifiers among pupils with varied stages of skill (Saville-Troike, 2012). Many websites, such as Facebook and Wikipedia, furnish appropriate information to introduce language students to the actual usage of an L2. The important interaction with L2 is provided by social media (Istifci et al., 2011). Having unique multifunctional and multi-use features, CALL gathers information on a variety of degrees of complexity and apps for acquiring a new language (Levy, 2009).

2.4 CALL Receptive skills

2.4.1 Reading Skill

Several studies have been conducted in recent years on using CALL to enhance reading skills. They've also accounted certain CALL applications for vocabulary acquisition are effective. Learning new words via CALL allows students to acquire more vocabulary in less time than they would with conventional methods. Even with the aid

of CALL, a wide range of reading resources is accessible. EFL learners can be motivated and create a wide range of opportunities through the internet to read extensive reading in L2. As stated by Bonk and Zhang (Warner, 2011), foreign language students may peruse online journals, newspapers, periodicals, and other foreign communication.

The Rocket-Reader is one of the famous application programs for enhancing advanced reading abilities. To drive learning outcomes, it employs a unique computer technology. The level of task appropriate to users is intelligently ascertained by its Al-driven operation and guides the user's learning. Besides this, this software offers a networked class environment. The chief characteristics of this software are: it uses an electronic system to offer faculty and learners immediate and useful feedback on their headway, helps teachers to quickly generate class and particular reports with a single click, saves the headway of the learner under his or her own log-in identity, trains and appraises students over the longer term, has a unique technology, has a networked class atmosphere (Farrah & Tushyeh, 2010).

2.4.2 Listening Skill

One of the most important learning techniques for enhancing EFL students' listening skills is through the usage of CALL as nothing more than a listening instrument. Grounded models for computer-based listening skills have been offered by authors like Hoven (Hoven, 1999)theoretically. A multimedia-based model of L2 acquisition has been proposed by Plass and Jones (Mayer, 2005). CALL has been given broader access by the latest technology to a wider selection of audio and video formats (Jesús & Mayor, 2009). The learners can access these files at any time and anywhere. Students may also use these files to study pronunciation and sounds in a foreign language because they can playback, pause, and even slacken the audio/video (Levy, 2009). CALL, especially the Internet, is the second language learners' exposure to native speakers (9). Podcast CALL programs permit the use of listening exercises that pupils may use outer of school and personal practice with tasks to enhance listening and comprehension (Golonka et al., 2014).

According to Sato's study, interlanguage students who listened to the CALL audio program or application had better vocabulary memory (Sato et al., 2015). Another research conducted by Verdugo and Belmonte found that pupils were capable of improving their L2 listening comprehension abilities at the stage investigated by employing target language virtual anecdotes (Sato et al., 2015). When the second language learners listened to real live videos by using CALL and by adding captions, the pupil's anxiousness was reduced the very first time utilizing

L2 titles and the next time without titles. In doing so, the learners have the opportunity to understand better, reinforce their earlier information, as well as improve the listener's concentration (Winke et al., 2010). These video subtitles have been proven to be a useful aid for listening as well as comprehension. It has been discovered that annotating these films is a key method for reaching second language learners with various learning strategies (Grgurović & Hegelheimer, 2007). The L2 learners can easily access free websites that offer numerous listening tasks, for listening and testing listening skills. www.mylanguagelab.com, www.longmanenglishinteractive.com, etc., are some of the present available free websites for listening skills where students can easily have access and enhance their listening skills (Alkash & Al-Dersi, 2013).

2.5 Productive Skills

2.5.1 Speaking Skill

With a multitude of voice applications, communicating is the linguistic skill that has found the most usage in CALL systems including audio, video, recorded, and live. There are two types of speaking practice in a CALL setting. These include: Partnerships or groups of students conversing with one another while seated before a computer working on a project and tracing their voice, and individual learners frequently employing the computer in the setting of pre-planned conversations.

Applications like Automatic Speech Recognition (ASR), and Auralog's *Tell Me More* allow learners in limited spoken dialogue systems. These applications have a restricted scope in normal face-to-face interactions. By using the present trend applications like asynchronous means like online audio discussion boards (Wimba) and podcasting, the learners can build a more natural speaking practice. At little or no charge, audio and video linking computers are permitted by applications like Skype and VOIP (Voice Over Internet Protocol). The students are given the opportunity by I-movies software to videotape themselves role-playing to improve their pronunciation in a second language (Mcnulty & Lazarevic, 2012). Pirasteh's investigation concluded that the second language learners' pronunciation was improved with the help of CALL (Pirasteh, 2014). Some investigations bestow adequate witness that practicing with text-based conversation discussions can help to enhance speaking skills (Payne & Whitney, 2003). The most popular online services available at present which promote speaking proficiency as well as pronunciation for L2 learners, are Skype, Google Talk, Twitter, Facebook, WhatsApp, Tongo, IMO, Viber, Talk ray, WeChat, Nimbuzz, and Yahoo Messenger.

2.5.2 Writing Skill

When writing in a second language, the software provides pupils with automated grammatical error identification, as well as spell check and other auto adjustments. Despite the keyboarding exercise, CALL's pre-writing activity centered on two types of tasks: strengthening learners' word processing abilities and executing word-based and then graphical plans to keep the creative writing process going. One of the most noteworthy developments in language education, according to Egbert and Hanson-Smith (Schwienhorst, 2000), has been the widespread use of electronic devices for writing. When students are writing, they are prompted by word processing to make adjustments. When students write in e-mails, blogs, or other modes where other pupils may read and comment on one another's work, called peer review, that promotes collaborative writing (Levy, 2009). According to Zha et al (2006), research, when students of a foreign language employed electronic communication to submit writing in the chosen language, the second language production was promoted by peer interaction and encouraged L2 students to make corrections aiming to employ L2 accurately. Programs related to CALL were improved Systeme-D is a combined writing and editing approach that includes features of writing, grammar, and vocabulary (Zaini & Mazdayasna, 2014). To promote collaborative writing and the web, software has been improved: most recently language instructors have co-opted the free open-source Google Docs (http://docs.google.com) for this purpose. Writing blogs employing a second language provides the learners with an interactive design that encourages the second language learners' enthusiasm and the writing is supplemented with peers' responses

(Özdemir & Aydın, 2015). New tools that can sustain second language writing are presented by Wikis or Blogs (Warschauer, 2010). Hence, the popular available applications to enhance writing proficiency are Word Processing, E-mails, Blogs, Google Docs, and Wikis.

III.   METHODOLOGY

3.1 Method

The present research is based on a questionnaire approach. The chief purpose of adopting this survey approach is the empirical research technique is becoming more and more important in quantitative research methodology because it works well for conducting studies in the social sciences, business management, and health sciences (Aithal & Aithal, 2020). The process of creating a model to determine the link between various variables found in an issue is part of the empirical research technique. According to Extranjera & España, 2007, certain facts, attitudes and opinions related to respondents' data, questionnaires are generally employed in survey research.

3.2 Participants

A total of 50 respondents in equal number of control and experimental groups took part in the experiment and enrolled for the spring semester of 2023, ranging in age from 20 to 25 years, in the Department of English at the College of Education in the Traghen region under Fazan University in Libya. They were all pursuing seventh and eighth semester BA in Applied Linguistics program. Their demographic data is listed by pseudonym Table 1 shows the results.

Table 1: Participant Demographics (N=50)

Gender	Male	06 (12%)
	Female	44 (88%)
Average age	20.6 years old	
Stage of current language learning	Seventh semester	28
	Eighth semester	22
Average years of learning language	10.3 years	
Years of technology expertise on average	3.5 years	

3.3 Data Collection

To obtain data on Libyan pupils' web use in language study, a digital literacy questionnaire (Appendix 1) was used. This data collection took place over the spring semester of 2023. Fifty students received the questionnaires during the normal teaching period during which they were given vivid instructions and explanations for filling out the

questionnaires. The questionnaires were collected upon completion. There were five major components to the questionnaire. The first section deals with factors affecting the use of CALL (10 questions), section two focuses on attitude towards using CALL (5 questions), section three talks about the experience of learning (5 questions), section four deals with the experience of using computers (5 questions) and section five highlights the effect of using

CALL for receptive and productive skills (5 questions). The questionnaire's queries were directly connected to the learners' access to technology, their degree of capability to conduct multimedia tasks, their personal and particular uses of computer systems, and their zeal for CALL, which was the study's main goal.

3.4 Treatment

Using two groups—a control group of 25 students who received traditional language education without the use of CALL and an experimental group of 25 students who used CALL activities and tools to improve their language skills—the study used a quasi-experimental methodology. The goal of the study was to evaluate how CALL affected the language proficiency of participants in reading, writing, speaking, listening, and vocabulary acquisition. The experimental group received the same language curriculum instruction as the other group, but it also had access to CALL resources, including word processing tools, vocabulary games, multimedia tools, actual listening resources, and pronunciation training programs. In contrast, the control group was instructed by conventional means without the utilization of technology. Through survey evaluations, information was gathered on students' opinions of CALL, attitudes toward it, and language proficiency gains. Descriptive statistics were used to compare the mean scores and standard deviation between the experimental and control groups to examine the data. To ascertain the effect of CALL on language abilities, the method's treatment entailed a comparison examination of the results between the two groups. The results indicate that CALL can be a useful strategy for increasing language learning outcomes, especially when it comes to speaking, listening, writing, reading comprehension, and vocabulary development.

3.5 Data Analysis

To improve the accuracy and reliability of the study, regulations for ethical research deportment and high-quality exercise in gathering, examining, and presenting questionnaires were strictly followed (Kelley et al., 2003). Besides this, the researcher adapted the Digital Literacy Questionnaire (DLQ) from Son et al. (Son et al., 2011) who employed it to effectively investigate 73 EFL English instructors' experiences. For the convenience of the context and the study, the questionnaire items were modified. The questionnaire was written in English and contained 30 questions in five sections. Responses were provided on a 5-point opinion scale. A thumbs up 5 means the participants strongly agree with the statement, while a thumbs down 1 signals participants disagree, was employed to gauge the participants' opinions and through yes-no questions, the participants' anonymous responses were gathered. To analyze the data, descriptive statistics were employed.

IV.   RESULTS AND DISCUSSION

4.1 Results

The study's conclusions and implications, address the research questions that served as the basis for this one. This research sought to unravel key insights into the role of CALL in Language Skills by examining survey research, ultimately shedding light on the factors affecting the students' use of CALL, their attitude towards using CALL, their experience and using computers and the effect of using CALL for the four skills. The findings of the current study answer the research questions stated in this study.

Table 2: Rank of Influencing Variables in Computer Integration

Rank	Factors	Frequency	Percentage
1	Restricted access to the Internet	40	80.00
2	Lack of computer-based materials	38	76.00
3	Limited knowledge of computers	35	70.00
4	Computer literacy	32	64.00
5	CALL programs in classroom activities	27	54.00
5	Duration of using computers per day	27	54.00
7	Lack of interest of students	20	40.00
8	Limited time	12	24.00
9	Possessing personal computer	05	10.00
10	Lack of computer skills of teachers	02	04.00

Table one shows the ranking of influencing variables in computer integration The students were asked the first ten questions from the section one questionnaire that designed factors that affected their use of CALL activities in the classroom. Ranks were given according to the majority of responses. 80% of respondents rated restricted access to the Internet as a serious concern, placing it as the top influential factor. This implies that important obstacles to the successful incorporation of computers are the ease of use and accessibility of the Internet.

The second most common difficulty, as reported by 76% of respondents, is the absence of computer-based materials. This emphasizes how crucial it is to provide interesting and pertinent resources to enhance computer-assisted learning. Third on the list of factors mentioned by 70% of respondents is limited computer competence. This emphasizes how important it is for teachers and students to receive thorough training and assistance to improve their computer abilities. Sixty-four percent of respondents said computer literacy is important, placing it at number four. This suggests that even while knowledge of computers is considered necessary, there is still space for development in this field. Five percent of respondents ranked CALL applications in classroom activities and daily computer

usage duration as tied for fifth place. This implies that the amount of using a computer and the incorporation of CALL applications are seen as crucial factors in computer incorporation. Students' lack of interest comes up at number seven, as mentioned by 40% of respondents. This suggests that the effectiveness of computer integration initiatives is greatly influenced by the motivation and participation of students. The restricted time comes in at number eight, as stated by 24% of respondents. This implies that the successful incorporation of computers in classrooms may be hampered by time restrictions. Owning a personal computer comes in at number nine, and just 10% of respondents said that it had an impact. This would suggest that, about other issues, being able to use computers for personal use is less of a worry. Educators' lack of computer proficiency comes in last, as just 4% of respondents brought it up. Despite its importance, this factor's low ranking raises the possibility that other variables may have a greater influence on technology integration initiatives. Overall, the research shows that raising computer literacy among teachers and students, resolving challenges with Internet access, and making computer-based resources available are critical stages in boosting the incorporation of computers in educational settings.

Table 3 - Students' Attitudes Towards Using CALL

Q, No	Likert Scale 1		Likert Scale 2		Likert Scale 3		Likert Scale 4		Likert Scale 4		Mean	Standard Deviation
	F	%	F	%	F	%	F	%	F	%		
11	2	4	3	6	5	10	15	30	25	50	4.16	1.12
12	1	2	3	6	15	30	9	18	22	44	3.96	0.89
13	7	14	13	26	10	20	7	14	13	26	3.12	0.48
14	4	8	5	10	6	12	15	30	20	40	3.84	0.94
15	0	0	2	4	6	36	20	40	22	44	4.24	1.43

The engagement in extracurricular activities and instruction (Q1) average score is 4.16, with a standard deviation of 1.12. This shows that students generally agree or strongly agree with the statement, indicating that they have a good attitude toward taking part in more CALL courses and activities. Although there is significant variation in the replies, the standard deviation shows a generally favorable trend. Contentment with CALL instructional techniques (Q2) is 3.96 on average, with 0.89 as the standard deviation. This indicates a modest degree of contentment with the CALL teaching tactics faced, as learners are, on average, indifferent to agree with the

statement. The standard deviation shows some variation in the students' answers, with some voicing more strongly held beliefs than others. The mean score for the belief that more technology should be used in the classroom (Q3) is 3.12, with a standard deviation of 0.48. This suggests that students do not strongly believe that more technology should be used in the classroom, as they are generally neutral to somewhat disagree with the statement. The low standard deviation indicates that pupil's responses are often consistent. The mean score for the opinion of CALL as improving education (Q4) is 3.84, with a standard deviation of 0.94. This suggests that students generally agree to

strongly agree with the statement, indicating that they have a good opinion of CALL improving their education. Although there is significant variation in the replies, the standard deviation shows a generally favorable trend. The average result for the preference to use computers in the classroom (Q5) is 4.24, with a 1.43 standard deviation. This suggests a significant desire for utilizing computers in the classroom for learning, as students agree to strongly agree with the statement on average. The large standard deviation suggests that there is a great deal of variation in the replies from the pupils, with some favoring computer use while others might not. Based on their eagerness to engage in programs, their happiness with teaching tactics, their confidence in the educational benefit of CALL, and their choice for utilizing computers in the educational setting, the study usually indicates that students have a good attitude towards using CALL. There are differences in opinions, though, especially when it comes to the assumption that technology might need to be used in the classroom more, which suggests that additional research and comprehension of students' viewpoints are necessary.

Table 4 – Students Experience of Learning Through CALL

Q. No.	Likert Scale 1		Likert Scale 2		Likert Scale 3		Likert Scale 4		Likert Scale 5		Mean	Standard Deviation
	F	%	F	%	F	%	F	%	F	%		
16	10	10	8	16	15	45	10	40	7	35	2.92	0.45
17	7	7	8	16	10	30	20	80	5	25	3.16	0.52
18	10	10	20	40	10	30	5	20	5	25	2.50	0.47
19	1	1	2	4	2	6	15	60	30	150	4.42	1.17
20	6	6	4	8	15	45	15	60	10	50	3.38	0.73

Table four highlights several ways computer-assisted language learning (CALL) impacts the academic journey. The Q1 mean score for enhancement of overall academic achievement is 2.92, with a 0.45 standard deviation. This suggests that generally speaking, students are either indifferent or somewhat disagree that their academic achievement in general has improved as a result of computer-assisted learning. The low standard deviation indicates that student responses are often consistent. The language enhancement skill (Q2) mean score is 3.16, with a 0.52 standard deviation. This indicates that students generally concur that CALL has enhanced their language proficiency. The standard deviation shows that there is some variation in the pupils' answers—some may completely concur while others may not. Encountering substantial obstacles. The mean score for learning using CALL platforms (Q3) is 2.51, with a standard deviation of 0.47. This suggests that students are generally neutral to somewhat disagree when it comes to the substantial difficulties they had when using CALL platforms to study. The standard deviation indicates some variation in the results, indicating that some pupils had greater difficulties than others. The mean score for Q4, which measures the predisposition towards self-directed learning, is 4.42, with a standard deviation of 1.17. This suggests that students strongly agree that taking part in CALL has made them more likely to study independently on their own, on average. Given the large standard deviation, there appears to be a significant range in the replies from the students, with some maybe strongly agreeing and others not. The CALL (Q5) assessment capabilities and adequate feedback have a mean score of 3.38 and a standard deviation of 0.73. This shows that most students have a neutral opinion about whether or not CALL offers sufficient feedback and evaluation tools. The standard deviation shows some variation in the replies, suggesting that although some students may find the feedback and evaluation tools sufficient, others may not. Overall, the data reveals that although students are largely in agreement that CALL has enhanced their language proficiency and motivated them to study independently, they are unsure or significantly differ about how it has affected their overall academic achievement. Furthermore, students' experiences differ about the difficulties encountered and the suitability of CALL's feedback and evaluation tools.

Table 5 – Experience of Students' Using Computers

Q. No.	Likert Scale 1		Likert Scale 2		Likert Scale 3		Likert Scale 4		Likert Scale 5		Mean	Standard Deviation
	F	%	F	%	F	%	F	%	F	%		
21	0	0	3	6	7	21	35	140	5	25	3.84	1.05
22	25	25	10	20	5	15	5	20	5	25	2.10	0.55
23	1	1	5	10	15	45	10	40	19	95	3.82	1.03
24	30	30	15	30	0	0	3	12	12	60	1.64	1.08
25	23	23	12	23	5	15	2	8	10	50	2.20	0.63

Table 5 illustrates the spectrum of attitudes students have about computer use. The mean score for Q1 on enjoyment of computer use is 3.84, with a standard deviation of 1..05. This suggests that students generally agree to strongly agree that they enjoy using computers a lot. The standard deviation indicates that there may be considerable variation in the replies, with some pupils appearing to enjoy it more than others. Perception of correctly learning how to utilize a computer (Q2) 2.10 is the average score, while the standard deviation is 0.55. This suggests that students generally disagree to strongly disagree that learning how to use computers appropriately is essential. The low standard deviation indicates that student responses are often consistent. Q3 the mean score for the ease of use of the software and hardware components of a computer is 3.82, with a standard deviation of 1.03. This suggests that pupils generally concur to highly concur that they have no issue using computer hardware and applications. The standard deviation indicates that replies could vary, with some pupils finding it more straightforward than others. The mean score for the perception of computers as difficult and complex (Q4) is

1.64, with a standard deviation of 1.08. This indicates that, on average, students firmly believe that computers are too complex and difficult to utilize efficiently. The standard deviation indicates that there may be some variation in the students' answers, with some maybe strongly disagreeing and others not. Technical language-related feelings of isolation and helplessness (Q5) had a mean score of 2.20 and a standard deviation of 0.63. This suggests that, on average, pupils disagree with neutralizing the idea that using technical jargon when talking about computers makes them feel alienated and helpless. The standard deviation indicates some variation in the replies, indicating that some pupils experienced greater isolation and helplessness than others. Overall, the data indicates that students do not consider computers to be very complex or difficult and typically find them to be enjoyable to use. There are differences in views, though, especially when it comes to how important it is to learn how to use computers properly and how technical terminology makes one feel alone and helpless. These findings emphasize how crucial it is to give pupils help and direction to improve their computer confidence and abilities.

Table 6– Effect of Using CALL for Receptive and Productive Skills

Q. No	Likert Scale 1		Likert Scale 2		Likert Scale 3		Likert Scale 4		Likert Scale 5		Mean	Standard Deviation
	F	%	F	%	F	%	F	%	F	%		
26	10	10	8	16	5	15	10	40	17	75	3.32	0.89
27	0	0	3	6	6	18	11	44	30	150	4.16	0.99
28	2	2	4	8	10	30	14	56	20	100	3.92	0.98
29	0	0	2	4	2	6	22	88	24	120	4.36	1.06
30	2	2	5	10	7	21	13	52	23	115	4.00	0.79

Table 6 depicts how Computer-Assisted Language Learning (CALL) tools provide a variety of language skills. The mean score for the Q1 assessment on the improvement of reading skills using CALL multimedia tools and courses is 3.32, with a standard deviation of 0.89. This shows that students generally agree that the reading proficiency courses and multimedia aids offered by CALL systems have improved their reading skills considerably. The standard deviation indicates some variation in the results, indicating that some pupils have improved more than others. Games and activities' efficacy in expanding vocabulary (Q2), the standard deviation is 0.99 and the mean score is 4.16. This suggests that students generally agree to strongly agree that using computers to play games and complete vocabulary-building activities has helped them acquire new words. Some students may find these exercises more beneficial than others, as seen by the standard deviation, which indicates some variety in answers. Using word processing technologies to enhance writing efficiency and clarity has resulted in a mean score of 3.92 with a standard deviation of 0.98 (Q3). This suggests that students generally concur to strongly concur that having access to word processing and editing tools has allowed them to write more efficiently and coherently. The standard deviation indicates some variation in the replies, indicating that some pupils have improved their writing more than others. The mean score for Q4, which measures auditory skills progress and access to genuine listening resources, is 4.36, with a standard deviation of 1.06. This shows that students generally strongly agree that they have been able to obtain a wider variety of genuine listening materials to improve their listening abilities as their internet usage has expanded. Overall, the research indicates that students believe utilizing CALL improves their productive (writing and speaking) and receptive (reading and listening) language abilities. In addition to offering access to a wider variety of real listening materials, CALL seems to be especially successful in improving vocabulary, writing, and speaking abilities. The fact that different students experience varying degrees of improvement, however, emphasizes the need for tailored learning strategies in CALL.

4.2 Discussion

Research Question 1: Multimedia tools, games involving words, word processing tools, actual listening resources, and pronunciation practice are among the features that students view most favorably, suggesting that these features have a favorable impact on how they use CALL. Given the high mean values for these variables, it appears that students think these aspects improve their language learning process.

Research Question 2: Students think that using CALL in language training is a good idea. They find it enjoyable and useful for enhancing their language abilities, especially when it comes to speaking, writing, listening, reading, and expanding their vocabulary. There is considerable student agreement about the advantages of CALL, as seen by the high mean scores and low standard deviations for these factors.

Research Question 3: The use of CALL by students to acquire a second language is valued. They feel that CALL improves all aspects of their language skills, including speaking, listening, writing, reading, and expanding their vocabulary. The favorable reactions and elevated average scores indicate that learners view CALL as an advantageous instrument for acquiring language skills.

Research Question 4: Students believe that utilizing CALL has enhanced both their productive (writing and speaking) and receptive (reading and listening) skills. They feel that CALL has improved their speaking, listening, writing, vocabulary learning, and reading comprehension. The high average scores for these factors show that CALL has a very beneficial effect on students' language proficiency.

As a result, the study's conclusions support its goals as they offer a thorough grasp of students' attitudes, convictions, and interactions with CALL usage for language learning. The findings imply that students have a favorable opinion of CALL and believe it to be a useful tool for improving language skills.

4.3 Implications and Future Prospects

The results of this investigation on CALL have several ramifications for future studies and language training. First off, students' favorable opinions of CALL indicate that using technology in language teaching may both increase students' language proficiency and learning experiences. Using CALL resources and activities that students find interesting and useful—like vocabulary games, multimedia tools, and pronunciation practice programs—teachers may take advantage of these results. The report also emphasizes how critical it is to meet pupils' diverse computer literacy and ability levels. While some students would find CALL helpful and easy to use, others could find the technological parts difficult. Teachers must offer assistance and instruction so that every student may

get the most out of CALL. The study also emphasizes the need for more investigation into the efficacy of CALL in various language learning environments. Future research might look into how certain CALL activities and technologies affect various language abilities and how best to include CALL in language teaching. The results of this study indicate, in summary, that CALL may be able to increase language proficiency and learning. Teachers may more effectively use technology in language education to accommodate the different needs of their students and improve their language learning results by knowing the attitudes and experiences that students have with CALL.

V. CONCLUSION

Every element of our lives has been impacted by the information technology wave, and technology is now essential to the teaching and learning of languages (Razak et al., 2020). Many of the most recent research studies, particularly advances in technology and CALL study, have focused on the implementation of technology in language instruction and learning (Zhao, 2003). The purpose of the study was to find out how Libyan students felt about using computer-assisted language learning (CALL) in language classes. The study's goals were to investigate how students use CALL, how they see it, what benefits they see from using it to learn a second language, and how CALL affects English majors' language proficiency at Traghen College, Fezzan University. The findings show that students have a good perception of and feel that several components of CALL, such as multimedia tools, vocabulary games, word processing tools, actual listening resources, and pronunciation training, improve their language learning experience. Students also think well of using CALL, considering it enjoyable and useful for enhancing their language abilities. Additionally, they think that using CALL to learn a second language improves their overall language skills, which is why they appreciate it. Students also believe that utilizing CALL has enhanced their productive and receptive abilities. They feel that CALL has improved their speaking, listening, writing, vocabulary learning, and reading comprehension. The study concludes that students see CALL favorably and believe it to be a useful tool for improving language ability. The results emphasize how crucial it is to incorporate CALL into language training to boost student's language proficiency and learning settings.

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APPENDIX A

STUDENT QUESTIONNAIRE

I appreciate you taking the time to complete this questionnaire and helping me. I'd like to know more about your background, expertise, and computer-related abilities. Your answers will be kept completely confidential, and no report or publication will ever name specific pupils by name. Please provide as precise an answer as you can to all questions. Please mark (√) against the box next to the statement that best describes how much you agree or disagree with the following ideas:

1- **Strongly Disagree**

2- **Disagree**

3- **Uncertain**

4- **Agree**

5- **Strongly Agree**

SECTION I

Q. No	Factors Affecting the Use of CALL	1	2	3	4	5
1	My access to websites or online resources that could be helpful for computer-assisted language study is extremely limited or blocked by my university.					
2	The amount of computer-assisted instruction, multimedia exercises, and digital materials accessible for my language education is extremely limited.					
3	My ability to engage in CALL is substantially hampered by gaps in my knowledge of computer fundamentals, hardware, software, troubleshooting techniques, etc.					
4	I would assign the following rating to my comprehensive computer understanding: (1 Novice - 5 Expert) for abilities such as typing fluency, accessing OS and interfaces, downloading and installing applications, maintaining files and storage, and picking up new programs rapidly.					
5	I think instructors have done a sufficient job of incorporating CALL exercises into their instructional plans and content in my classroom.					
6	I decide to use my computer time for leisure purposes such as social networking, gaming, watching videos and music, and so on, for __ hours per day aside from academics.					
7	I take an active role in every CALL activity that is allocated to me and am not bored or uninterested.					
8	I think teachers provide enough time in class so that classmates and I may participate completely in CALL assignments.					
9	I have access to my computer, which is equipped with the CALL program, so I can study languages even when the college computer lab is closed.					
10	My professors use CALL platforms and tools with complete ease and skill.					

SECTION 2

Q. No	Attitude Towards Using CALL	1	2	3	4	5
1	I would like to participate in additional CALL programs and lessons.					
2	I'm happy with the CALL teaching strategies I've encountered thus far.					
3	I believe that more technology should be used in the classroom by teachers.					

| 4 | I think CALL enhances my education in general. | | | | | |
| 5 | I like to use computers in the classroom to learn. | | | | | |

SECTION 3

Q. No	Experience of Learning	1	2	3	4	5
1	My general academic achievement has increased because of computer-assisted learning.					
2	CALL has been most helpful in enhancing language proficiency (reading, writing, speaking, and listening).					
3	Learning with CALL systems presented serious difficulties for me.					
4	Taking part in CALL has made me more inclined to study alone.					
5	CALL has sufficient evaluation and feedback features.					

SECTION 4

Q. No	Experience of Using Computers	1	2	3	4	5
1	Using computers is a lot of fun for me.					
2	It is imperative that I learn how to use computers correctly.					
3	I have no trouble using computer software and hardware.					
4	I think computers are too complicated and challenging to utilize efficiently.					
5	I feel excluded and powerless when others use technical language when discussing computers.					

SECTION 5

Q. No	Effect of Using CALL for Receptive and Productive	1	2	3	4	5
1	CALL systems' multimedia tools and reading comprehension courses have significantly increased my reading ability.					
2	Games and activities that help you increase vocabulary with computers have helped me learn new words.					
3	I can write more effectively now that I have access to word processing and editing tools.					
4	As my computer utilization has increased, I've been able to access a greater range of real listening resources to hone my auditory skills.					
5	Speech recognition exercises, recording programs, and CALL pronunciation training programs have all assisted me become a better speaker overall.					

Significance of Soft Skills in Career Development

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Abstract— *Globalization has led to an aggressive development in workplaces and a closer-knit planet throughout time. The delivery of an advanced level of workplace excellence has become imperative. Competition moves quickly everywhere, but it's most noticeable at work. The survival of the fittest has been advocated by numerous commercial groups, and it is both crucial and the main restriction faced by these businesses today. At this critical juncture, the question of how to maintain an advantage over competitors while keeping up with this rapid progress also emerges. According to studies, workers at businesses need to pick up skill sets outside of their domain expertise that can assist them advance in their careers. This essay explores the importance of soft skills in the workplace and often concentrates on specific soft talents that are exceedingly necessary to improve professional perspectives, such as a positive attitude, communication skills, upholding work ethics, teamwork abilities, and time management skills.*

Keywords— *soft skills, communication skills, positive attitude, teamwork, strong work ethics, time management skills*

I.   INTRODUCTION

We all might have encountered employees at workplaces who drop in every now and then to their fellow colleagues chamber to gossip, or who absolutely have no sense to dress formally or during occasions, or who have always been pessimistic in their approach towards a solution, or who always communicate aggressively with peers and others depicted through verbal or nonverbal means, or who keep waiting for the deadlines to approach and then begin their work given, or who use unethical means to achieve success faster. These are just the examples of some poor soft skills basically witnessed at workplaces. Thus if we consider the opposite of these examples, we are actually talking about skills and abilities that refer to as soft skills. These skills are essential to focus for both individual and career development. To create an understanding of soft skills, it must first be accepted that soft skills are commonly used interchangeably with life skills, people skills, interpersonal skills, communication skills, workplace skills, cultural skills, management skills, and employability skills. "Whatever the name, it is almost essential that you have to communicate or interact in public at some point or the other. Whether it is presenting your project work, interacting with your bosses, clients or teachers, appearing for group discussions or job interviews, or excelling in the real world, people from all streams need the all important soft skills" [1]. Recent studies claim that soft skills are considered to be one of the most emerging studies in the recent decades and are exceptionally prerequisite chiefly in the domain of workplaces.

II.   LITERATURE REVIEW

The concept of soft skills originated way back in 1918 when Charles Riborg Mann in a bulletin of A Study of Engineering Education issued along with other representatives of Carnegie Foundation for the Advancement of Teaching mentioned about the first meeting of the Joint Committee of the National Engineering Studies. In the meeting, many engineers were interrogated pertaining to their skills and abilities considered that are potential in ascertaining success in building engineering profession. Further analysis stated that personal qualities like common sense, ethics, self-competence, and emotional intelligence are universally recognized as being equally

important to a professional engineer as are technical knowledge and skill.

Later, it was viewed that soft skill as a study is not restricted to only the engineering field. Emerging studies found the relevance of soft skills appeared in various domains like management, IT, education, administration, hospitality, medical, and pharmacy. Trading the application of soft skills at workplaces has gained enough attention, and the need to inculcate these skills into one's personality has become a necessity. "Whether you work in the IT industry or manufacturing industry, whether you work in a family business or a multinational corporation, soft skills are those skills that are absolutely essential for success" [2]. Furthermore, the significance of soft skills in various areas have also emphasized that there are various kinds of soft skills highly vital and valuable at workplaces. The role of soft skills at this expository situation carries enormous value.

Many authors studying soft skills state that these "are essentially people skills-the non-technical, intangible, personality-specific skills that determine one's strengths as a leader, listener, negotiator, and conflict mediator" [3]. Alex further elucidates that there is another set of skill known as hard skills that are associated with domain skills or technical skills and that they are way different from soft skills. He clarifies that hard skills "are more along the lines of what might appear on one's resume- your education, experience and level of expertise" [3]. In other words hard skills are the technical abilities that are earned through education, training, and practice in the name of a degree. But a degree is simply not enough today to ensure a successful career. Recruiters today are seeking for work-ready candidates possessing a number of skills required specifically for specific job roles. Hence, it is true that since the growing importance of soft skills is largely accepted, "hard skills alone might not be sufficient in order to survive successfully" [4]. But the fact that both hard skills and soft skills complement each other is also not false.

Soft skills are in fact healthy supporters of communication and performance. They are recognized as connectors that build the gap and bridge relationships among the people at the workplace, leading to better productivity and performance. Soft skills reduce the gaps across various departments in an organization, thus promoting effective communication and performance. Globalization has augmented the changing environment at workplaces that significantly stipulate soft skills; otherwise surviving and sustaining would remain just a distant dream far from reality.

Although there are many business guides like Simplicable that distinguishes around 87 soft skills under various other

subskills like leadership, communication, personal skills, interpersonal skills, and many more, this paper deals with the study of selected soft skills which are critical and must haves by the employees at workplaces to develop their career.

III.   SOFT SKILLS AT WORKPLACES

Soft skills are familiar terms in the everyday life, in preserving interpersonal relationships, in shaping activities, and in building strategies for success; its insinuation is predominantly found at workplaces. However, for many leaders at the workplace, soft skills are believed to be unnecessary as they follow a common belief that when people are paid for their work, gratitude does not carry any stance. They fail to understand that lack of appreciation and gratitude signifies lack of skills in an employee and that lack of skills results to lack of motivation to develop personality and career at the workplace. To grow professionally in one's related field and also professionally, it is very much essential to create healthy workplace relationships with peers, clients, customers, and others who are associated with the workplace. Incorporating soft skills at the workplace helps employees discover what they lack and own, their strengths and weaknesses, and how they can use it to deal with those infinite challenges and accomplish achievements that come their way during career advancement. Soft skills thus offer essential factors to influence success to the employees in reaching their career plateau. It would also be apt to mention here that a healthy mindset is very much essential to gain influence in growing. Cultivated by emotional balance, the healthy mindset is in fact the key motivator to either progress or procrastinate in career advancement. "Happiness and emotional balance influence your career. Balanced people get more things done in higher quality. If you are lacking emotional balance, most of career strategies may not work for you" [5]. This paper studies in detail and describes the aspects of selected soft skills for career development. This paper includes positive attitude, communication skills, teamwork, and time management skills to ensure a successful career development.

IV.   POSITIVE ATTITUDE

Positive attitude is an expression that seeks personal fulfillment through reflecting and determining accomplishments. "A positive attitude is one of the most important factors that influence a person's success" [7]. Executed by positive thinking, positive attitude develops enthusiasm, willingness to learn, and as a result greater appreciation of results at work. This is contagious as it influences and spreads positive energy for igniting a

winning spirit for all the members in a team in particular and organization as a whole. Although knowledge and talent are essential factors to succeed, attitude interlinks both factors and enhances connectivity both with people and work. Positive thinking "begins with having confidence in oneself. Confidence reinforces ability, doubles energy, buttresses mental faculties, and increases power" [8].

The beneficial impact of displaying positive attitude at the workplace has innumerable advantages of uplifting new possibilities and opportunities in terms of power and position. Right attitude is an attitude that tends to "focus on the positive, are willing to work as part of a team, and strive to be a can do person" [9]. A positive-spirited environment constructs high morale and result-driven teamwork. Hence it is entirely on the thoughts that control attitude.

V.   COMMUNICATION SKILLS

Studies believe "there is considerable evidence to suggest that those who lack a range of well-developed communication skills find it difficult to advance their careers" [10]. Good communication delivers messages with clarity and responsibility to the receiver without any distortion or confusion. Hence, it is of utmost importance that the message transmitted must be efficiently spoken and fittingly listened and comprehended. Besides speaking and listening, reading and writing too are essential components of communication skills.

Communication cultivates motivation. Researches claim "communication should be regarded as a transaction in which participants create meaning together in an atmosphere of trust" [11]. When communication is clear, employees get to know what is to be done and what more can be done to improve their performance. The goals get stimulated by desired behavior through motivation. In fact, "because motivation theory is so difficult to implement, more and more companies are seeing that the link between motivation and performance improvement is communication" [12]. According to Susanne Jones, Associate Professor of Communication Studies at the University of Minnesota, "about 65 to 75 percent of all communication is nonverbal in nature" [13] which is why "non verbal communication forms an essential component in building successful interactions with people. One of the distinct features of non verbal communication is that it is preeminent than verbal communication" [14].

Body language like posture, gesture, facial expression, and appearance while interacting or not interacting becomes largely pivotal during communication especially at workplaces. Apart from body language, paralinguistic features like pitch, voice, tone, and pace also matter. A rough tone may indicate rudeness or arrogance even though

not intending to. A soft voice indicates politeness, while a deep voice suggests dominance and so on.

Apart from nonverbal aspects that form an essential part of communication, another essential component is assertiveness that is the result of a positive flow in our thought process to communicate well with others. Assertiveness is being responsible. Sources claim that "assertive people take responsibility for expressing their opinions, and make every effort to communicate successfully even when their ideas or wishes are in conflict with the ideas of others" [15]. In fact, communication appears miniscule but is in fact a herculean task just as it has been ascertained that "taking responsibility for each other's communication is a big task which embodies many aspects like emotions, moods, interpersonal skills and many more into its circumference. Communication becomes spontaneous and the quality and mode alter at one point. Assertiveness holds consistency and never allows any fissure in communication" [16].

VI.   TEAMWORK

Teamwork is working with people by offering the best of attitude, knowledge, and skills to other members of a team. While at the workplace, a team becomes an important place as it is a mixed bag of varying cultural backgrounds, varying perceptions, and differing ideas and opinions, but still it tends to bind its constituents together to work for a common purpose. Further, each member in a team is responsible to be able to carry, coordinate, and cooperate their duties along with others because teamwork is not a group skill rather a responsibility of each individual. Authors assertively state "team work is about cooperating with co-workers" [21]. Apparently, being a good team leader or team member both can have enormous benefits for career advancement. Better job performance by the team would lead to better job performance of the whole organization, and "the more competitive the organization, the better the chances are for job security, career advancement, salary increments, and bonuses for employees" [22].

VII.   TIME MANAGEMENT

Managing time has become one of the most important soft skills for career success and advancement. One needs to accept, grow, and go with it. There is so much to do at work like meeting deadlines, achieving targets, delivering results, and finishing assignments, all within a time period. Hence one has to manage time to create competence and efficacy in a way that maximizes profit, minimizes stress and frustration, and makes achieve targets more easily. In order to make a career growth, one has to sincerely make growth

happen. "Good, effective time management is a core skill, a career skill that we all need both to make us able to perform in a current job and to enhance our career prospects" [23]. Effective time management enables to make good decisions and increases job satisfaction. Hence in order to practice good time management skills and to experience paramount adequacy during career growth, business organizations strictly emphasize on effective time management ability that is a way to develop and use processes and tools for maximum efficiency, effectiveness, and productivity. It involves mastery of a set of skills like setting goals and planning and also its effective use of time to achieve desired results. The main objective of time management is to enable an individual in remaining absorbed on the activities that are important first and that matter more than other things or activities, thus helping an individual being "aware of how to use time as one resource in organizing, prioritizing, and succeeding in a business in the context of all the competing activities of start-ups and new ventures" [25].

VIII.   CONCLUSION

This paper is an attempt to study in detail few among the many soft skills and their significance in career development. Inculcating soft skills has become the need of the hour for working better, maximizing job performance, and improving one's career. Developing soft skills help turn adversities into opportunities that further lead to career success. Although goals may be seen harder to achieve in the beginning, through soft skills discussed in the paper, one may try to gradually overcome barriers that are responsible for career downfall. Through changing one's personality and perceptions toward work, people, and situations, one may be able to stand out from the crowd to grow in his/her success. A positive attitude, good communication skills, and teamwork and time management skills, however, are not the only skills that soft skills restrict to. The present paper manifests the significance of selected soft skills in advancing a career and succeeding in this highly competitive world. The paper in a way proposes ways and manners for employees at workplaces to value the need to think positive, communicate well, rely on core values and ethics, work in team, and manage time to deal with difficult people and situations, ultimately giving them a roadmap to do well in their career. Mastering soft skills in this highly competitive world will not only help an employee stand out from the crowd but also augment wonders on relationships, job performances, and career advancement.

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Shakespeare's *Hamlet* from the Perspective of the Theory of Rasa

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Abstract— This article is focusing on analysing the character of Hamlet from the perspective of 'rasa' theory. Hamlet as character is considered a tragic one whereas his indecisiveness is considered to be one of the reasons behind his downfall. But this article highlights that Hamlet's 'sthayibhavas' are the reason behind his doom. It's not his lack of determination in taking the revenge. Instead his instinctual feeling is the main cause behind his downfall. Besides this article analyses various aspects of 'bhavas' as noticed in Hamlet and brings into light how these 'bhavas' generate various forms of rasa among the spectators and readers.

Keywords— rati (love), hasya (mirth), soka (sorrow), krodha (anger), utsaha (energy), bhaya (fear), jugupsa (disgust) & vismaya (astonishment)

INTRODUCTION

Rasa as a concept denotes the aesthetic effect of visual, literary and musical work on human psyche. Various kinds of bhavas originate in readers and audiences' psyche due to the effect of rasa. A sensitive reader and perceiver only can relish the effect of rasa. Rasa is the by-product of readers and audiences' bhava. Natyashastra incorporates the theory of rasa in it and the main goal of the theory of rasa is to channelize the positive bhava of human psyche to realize the true potentiality mind and spirituality. Natyashastra talks about three types of bhavas – sthayi (stable), sanchari (travelling) and sattvika (pure). These three types of bhavas are actually based on the effect of rasa on human mind. Natyashastra lists eight sthayibhavas with eight corresponding rasas: rati (love), hasya (mirth), soka (sorrow), krodha (anger), utsaha (energy), bhaya (fear), jugupsa (disgust) & vismaya (astonishment). Rasa as a concept is not new to Indian Knowledge System 'it figures in rigveda, itis also to be found in our ancient treatise on chemistry and medicine. (Patnaik, 14)

Various aspects of bhavas & rasas as reflected in various dialogues in Hamlet:

From the perspective of sthayi bhavas when Shakespeare's 'Hamlet' is judged, it becomes clear that 'soka' (sorrow) after the death of Hamlet's father played an important role in deciding the next courses of action by Hamlet. It is from 'soka' a form of 'sancharibhava' originates in Hamlet's psyche in the form of 'dainya' (depression) which is evident from the following soliloquy in Act-1, Scene 2 –

> O that this too solid flesh would melt,
>
> Thaw, and resolve itself into a dew!
>
> Or that the Everlasting had not fix'd
>
> His canon 'gainst self-slaughter! O God! O God! (P. 158)

From the above cited soliloquy it is evident that Hamlet was deep grief and went into depression. He realized the frail nature of physical existence but not like a matured philosopher but like common people under sudden trauma of losing father. This sudden depressive feeling compelled him to think of committing suicide but restrained this thought by his religious bent of mind.

In act-2, scene-II, Hamlet is found in a state of 'soka' and 'dainya' where he is expressing his inability to

summon courage to take revenge and blaming his weakness in the following manner –

<div align="center">

O, vengeance!

Why, what an ass am I: this is most brave,

That I, the son of a dear father murdered,

Prompted to my revenge by heaven and

hell.......

A stallion! Fie upon't, foh! About, my

brains! (P.227)

</div>

The cited soliloquy reflects Hamlet's indecisive nature and highlights his irresolute state of mind. Due to the realization of this weakness of his mind, he is again found in 'soka' (sad) and 'dainya'(depression) and blamed himself as 'ass', 'stallion' etc. His realization of weakness delves him into more sadness and this state of mind is more clear from this famous soliloquy – 'To be or not to be'.

But as the play progresses more Hamlet is found to possess more materialistic thinking. Hamlet notices that Fortinbras of Norway is leading a massive army to fight for a small and meaningless plot of land and thus war becomes a matter of honour. It is from this scene a sense of resolution is noticed in Hamlet's psyche when he says –

<div align="center">

......O, from this time

forth,

My thoughts be bloody, or be

nothing worth! (P.290)

</div>

But it is from here if Act1, Scene 5 is analysed from the perspective of 'rasa' another form of 'bhava' originates. It is in this scene confrontation between Hamlet father's ghost and Hamlet is staged. 'Bhaya' (fear) & 'bhismayabhava' (astonishment) both the feelings have been portrayed in this scene in the following manner –

<div align="center">

Ghost: I am thy father's spirit,

Doom'd for a certain term to walk the

Night.....

Hamlet: O God! (P.180)

</div>

This scene arises a creepy feeling and a sense of astonishment not only for Hamlet but for the audience too. This revelation of identity is both shocking and mysterious. When this scene proceeds further, the same feeling of fear converts into anger and despair. A sense of 'jugupsa' (disgust) and 'krodha' (anger) is also noticed when Hamlet utters frustrated words for his mother and uncle in the following manner –

<div align="center">

O most pernicious woman,

O villain, villain, smilling damned villain! (p.188)

</div>

In Act 3 Scene 1 'rati' (love) as 'bhava' gets reflected from the side of Ophelia when she comments –

<div align="center">

O, what a noble mind is here o'erthrown!

The courtier's , soldier's, scholar's, eye,

Tongue, sword... (p.236)

</div>

Ophelia seems infatuated towards Hamlet when she applauds Hamlet in the above cited way. But Hamlet who is fully gripped by 'bhavas' like 'soka', 'krodha' & 'dainya' does not find proper time to let him absorbed in 'rati'. Thus 'love' as a feeling gets a painful touch in the play 'Hamlet'.

Some specific aspects of rasas as reflected in Hamlet:

i.. Shringara Rasa (Love and Beauty):

Hamlet, despite its tragic nature, is not devoid of elements that evoke the Shringara rasa. The love between Hamlet and Ophelia, though marred by tragedy, initially embodies the beauty of young romance. The delicate and tender moments shared between the two characters resonate with the Shringara rasa, creating a poignant contrast against the impending darkness.

ii. Karuna Rasa (Compassion and Sorrow):

The pervasive theme of sorrow and loss in Hamlet aligns with the Karuna rasa. Hamlet's deep grief over his father's death and his mother's hasty remarriage evoke profound empathy from the audience. The soliloquies, particularly Hamlet's iconic "To be or not to be," resonate with a sense of existential sorrow, contributing to the overarching emotional landscape of the play.

iii. Raudra Rasa (Anger and Fury):

Hamlet's quest for vengeance against his uncle, Claudius, mirrors the Raudra rasa. The intense anger and fury simmering within Hamlet drive the plot's momentum. The famous play-within-a-play scene, where Hamlet exposes Claudius's guilt, serves as a dramatic expression of this emotion, heightening the overall intensity of the narrative.

iv. Bhayanaka Rasa (Fear and Anxiety):

The ghost of King Hamlet, appearing as an ominous figure, introduces an element of fear and anxiety, aligning with the Bhayanaka rasa. The supernatural presence of the ghost adds a layer of mystery and foreboding to the play, creating an atmosphere that keeps the audience on edge.

v. Hasya Rasa (Laughter and Comedy):

While Hamlet is predominantly a tragedy, there are moments of dark humor that align with the Hasya

rasa. The gravedigger scene, for instance, infuses a morbid sense of comedy into the play, providing brief respite from the overall somber tone.

vi. Veera Rasa (Heroic Valor):

Hamlet's internal struggle and eventual pursuit of justice align with the Veera rasa, emphasizing the heroic aspect of the protagonist. Despite his flaws and internal conflicts, Hamlet's determination to right the wrongs committed against his father showcases a form of valor that resonates with audiences.

CONCLUSION

In combining the Theory of Rasa with Hamlet, it becomes evident that Shakespeare masterfully crafted a narrative that transcends cultural and temporal boundaries. The universality of human emotions explored in the play allows audiences from diverse backgrounds to connect with its characters and themes. The Theory of Rasa provides a lens through which we can appreciate the nuanced emotional tapestry woven into Hamlet, showcasing the timelessness and depth of Shakespeare's genius.Thus Shakespeare's 'Hamlet' as a character highlights various aspects of 'bhavas' which in turn arise various forms of 'rasa' in the spectator's psyche. Hamlet is a tragic character but his 'bhavas' are nothing but more humane. His feelings reflect humanity above everything which seems obscure when put to test in tough situations as he experienced. Hamlet's flaws are nothing but the outcome of his 'Sthayibhavas' which are in continuous conflict with 'sancharibhava'. As a result of this conflict, he is to suffer mental agony as his deeds are not beastly like his uncle Claudius who murdered his father or like Fortinbras who is ready for bloodshed in the name of honour. Thus Hamlet represents commonly human feelings and is able to make a psychic connection through his 'sthayibhavas' with all the readers and audiences. Satya D. Chaudhury nicely says about 'sthayobhavas' in the following way –'Permanent emotions (sthayibhav) always in here, in dormant stage in all the human minds are basic instincts, and are fed by a number of minor feelings...' (p. 68)

In conclusion, the Theory of Rasa offers a valuable framework for understanding the emotional impact of art, even in the context of diverse cultural traditions. Applying this theory to Shakespeare's 'Hamlet' highlights the play's ability to evoke a range of emotions, creating a powerful and enduring experience for audiences around the world. As one continues to explore and appreciate the richness of global artistic traditions, the intersection of theories like Rasa with iconic works like Hamlet reminds one of the shared human experience that transcends borders and centuries.

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A Critical study of Indira Goswami's novel *The Man from Chinnamasta from the perspective of Ecofeminism*

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Abstract— *This present paper attempts to analyse Indira Goswami's novel, The Man from Chinnamasta from the ecofeminist perspectives showcasing the position of women in an orthodox patriarchal society, and years old saga of animal sacrifice in the name of culture and religion in the Kamakhya temple. From the viewpoint of ecofeminism, the play illustrates the feminist struggles against oppression, environmental destruction, and patriarchy. It emphasises on the interconnecting issues pertaining to the oppression of women and animals. The novel depicts about Chinnamasta Jatadhari, who along with Ratnadhar, an performer and his follower struggle to put an end to animal sacrifice by meeting sufficient marks in favour of the reason to present to the British authorities. The author also depicts her female characters as strong ones who voice their opinion in a firm manner.*

Keywords— *Ecofeminism, Oppression, Violence, Sacrifice and Assertion*

Indira Goswami, also known as Mamoni Raisom Goswami and Mamoni Baideo is an Assamese writer. Her deep efforts to bring about social change through her writings as well as through her role is clearly visible in her works. "Goswami's activism is laced with strong agendas of social change. Not only is she seen negotiating patriarchal oppression, but she is also very vocal about banning religious practices like animal sacrifice in places of worship like Kamakhya" (Pathak & Sarma 10). She demands to abolish the baseless ritual of animal sacrifice in the name of religion and tradition.

Goswami is known as insightful voice of contemporary Indian literature as she not only confronts and deal with the brutal realities of life but take a firm stand for the minorities against the oppressors which is clearly reflected through her endeavour to engender social change through her writings in which she addresses the atrocities imposed upon the oppressed and marginalised sections of the society. She depicts how women in our society are subjected to perpetual sufferings at the hands of men. She throws light on various forms of violence and reflect the conditions of the contemporary society. Goswami says, "I never wanted to appease the readers with lies. Whatever I have written is

true in my consideration. While writing, I colour the reality with only a little bit of my imagination, so I say, I wish to reflect human life as a reality in my literature. I arrange the events happening in reality into the form of stories" (qtd. in Kaur 129).

Her novel The Man from Chinnamasta focuses on her stand against immoral age-old practice going on in the famous temple of Guwahati. The protagonist of the novel, Chinnamasta Jatadhari rises in a protest against this cruel ritual. He even starts a signature campaign with Ratnadhar, one of his followers, to stop animal sacrifice in the temple. Jatadhari was joined by many people in the rally and they all signed the memorandum against animal sacrifice. He emphasis that the blessings of Goddess can be sought by offering flowers also instead of blood of animals. Kamakhya is regarded as one of the most important power sources of fifty-one locations where Sati's body parts had fallen. As yoni or vagina has fallen there, it became the most significant site of Shakti worship in India. In the novel, Goswami showcases the myth, history, religion, folklore, rituals and Assam's cultural practices. She vividly illustrates the picture of two significant celebrations that take place in the temple – the Ambubachi and the

Deodhwani. She throws light on the traditions of worshipping and the ways employed by its practitioners for pleasing the Goddess. Animals are killed as a mark of devotion to the Goddess at the Kamakhya temple. The priests bless the animals and consider the sacrifice as a gift to the Goddess and offers it as a prashad to the devotees.

Ambubachi, the annual utsav is organized every year during monsoon in the Kamakhya temple. The fair attracts thousands of devotees all over the country and abroad. It is presumed that once in a year the Goddess becomes impure like any other woman due to menstruation and the temple doors are closed for devotees during these four days. The doors are opened on the fourth day and then pilgrims are allowed to enter the temple.

The novel is also marked by compassion and humanity.As mentioned earlier also, The Chinnamasta Jatadhari, stood firmly against the ritual of animal sacrifice. Likewise, Ratnadhar, his follower, also feels distressed at the treatment of animals. When he saw a buffalo being dragged to be killed, he felt helpless and says, "Stop! Stop! Don't you see? Its terrified, it doesn't want to go with you. See how it defecates in fear. Look at its eyes. Have some mercy on the beast. It wants to live and play on Ma's Earth. Stop I say! Stop!"(100). They are criticised for advocating the fact that the Goddess' blessings can be easily solicited by offering flowers to her instead of killing innocent animals. The Brahmin community got offended on the demand to remove an ancient practice prevalent in the most important Shakti temple of the world. They were of the opinion that this is a religious ritual and people should not interfere in between. Thus, like any other new change, this act of reformation also has to go through a lot of hurdles and societal pressure for the Brahmins of Assam were not supportive of this reformation.

The hermit in the novel also has a very inhuman attitude towards animals. He is a staunch supporter of animal sacrifice and is against Jatadhari and his followers who protested and signed the memorandum against animal sacrifice. He dislikes Jatadhari for his stance over animal sacrifice and says, "The curse of Chinnamasta Devi will blast you to oblivion. Your endeavours will come to naught. The very plan you are hatching to stop animal sacrifice will turn on you like a sword of slaughter. Your blood will flow on the sacrificial altar" (55). Another priest also becomes furious when he comes to know that a devotee has released a buffalo, a couples of days ago and now didn't want to offer the buffalo since it had been freed. Haladhar purohit thundered. " Scoundrel! You will burn for your impertinence. The sacred texts very clearly state that the blood of a deer satiates the almighty goddess for eight months…." (81).

Goswami weaves the story from the ecofeminist perspective and slams the patriarchal constructed realm of male supremacy by bringing to the forefront the inhuman treatment meted out to the women and animals in the society. Goswami's cultural memory regarding cruelty of animal sacrifice and of human suffering is thoughtfully depicted through her characters in her novel. A very close connection between women and nature is clearly visible as she depicts both women and animals as the victims in the male dominated society. Goswami depicted patriarchal dominant ideologies through her work and expresses deep disgust. "There is a meaningful treatment of the influences of institutional practices, marginalisation of religious, ethnic and sexual minorities and the stratified structures of citizenship…"(Pathak & Sarma 2).

Ecofeminism is a multidisciplinary intellectual and political movement which encompasses a variety of theoretical, practical, and critical efforts to understand and resist the interrelated dominations of women and nature. "The term ecofeminism originated with French feminist Franqoised' Eaubonne in 1974 and became a useful tool to assess interconnections between women's oppression and the ecological crisis" (Eaton & Lorentzen1). Ecofeminists throw light on the men's unjustifiable domination and its impact over animals and women. They emphasise that patriarchy is the root cause of all kinds of social injustice viz sexism, racism, classism, and oppression of nature. The exploitation and domination of women and nature is somehow interconnected at social, economic and political level. Ecofeminist Rosemary Radford Reuther addresses the interconnected issues of women and nature which needs to be eradicated:

Women must see that there can be no liberation for them and no solution to the ecological crisis within a society whose fundamental model of relationships continue to be one of domination. They must unite the demands of the women's movement with those of the ecological movement to envision a radical reshaping of the basic socioeconomic relations and the underlying values of this society" (qtd. in Adams & Gruen 1).

In this patriarchal society, a woman is reduced to just an object and confined to the subservient roles such as the cooks, caretakers of children, the cleaners, and so on. "Walker's writings make clear that intersections of racist, sexist, heterosexist, classist, and, increasingly, speciesist oppressions…. Walker has consistently spoken out in defense not only of marginalized women and people of color but also of animals and the environment" (June 5).The men in power exploit nature for their own benefit, likewise they exploit women for their own pleasure in accordance to their convenience.

Goswami has depicted feminist perspective through her two leading women characters Dorothy and Bidhibala in the novel. Goswami endeavours to bring to the forefront the politics of domination and subjectivity of women by men and interrogate the construction of women's identity. She effectively portrays the experiences of sexist oppression imposed on women through the weaving of themes like oppression and violence. She portrays the plight of women in society through her female characters like Dorothy, Bidhibala and wives of the priests. All these women's voices were silenced and they are not in power to even take decision for themselves. Bidhibala is introduced through the memory of Ratnadhar, who likes her. He met her first in Kumari Puja. During Bidhibala's kumara puja, Shambhu priest argues with a couple of devotees about her attainment of puberty age. He says, "The girl seems to have crossed her twelfth birthday. Let's check her hands, feet and chest." "She has breast!" (47). This comment reflects how a woman is objectified by the males in society which in itself is very awful.

Bidhibala is about to get married to an aged man against her wishes. Bidhibala's father, Singhadatta Sarma has fixed her marriage with a man who is forty years old and already has two wives. Animal sacrifice in the name of religious superstition is once again illustrated through Singhdatta Sarma, the father of Bidhibala who wants to sacrifice a buffalo for Bidhibala's marriage. He says, "I had promised to sacrifice a buffalo. Now I vow to offer two buffaloes to the goddess. I will sell my land if I have to. I swear..." (120). Bidhibala neither wanted to get married to the old man nor was she in favour of sacrificing a buffalo which her father had promised to do. This plight of Bidhibala and the buffalo reflects the oppression of both women and animal at the hands of man and it depicts that men considers it as a matter of right to own and use women without seeking their consent and interest.When Singhadutta comes to know that Bidhibala had freed the buffalo, he grabs Bidhibala by her hair and kicks her angrily. It is rightly said, "...when women raised their voices in public about the lives and experiences of those being exploited, harmed, or disrespected, particularly when it came to animals, they faced a hostile environment" (Adams & Guren 6).

Another character, Dorothy Brown is a foreigner who seeks help from Jatadhari for some solace after being betrayed by her husband. When Dorothy first met Jatadhari, he offered her mahasankha, a garland made of rudrasha beads. He said, "when Shiva saw the cruelty on earth, he wept. Trees sprouted where his tears fell. The seeds from those trees are called rudrasha or god's teardrops. It is said that those who wear these beads need no longer weep because Shiva weeps for them" (23). Jatadhari believes that God will protect Dorothy from the evils.

Goswami has been seen very vocal regarding negotiating patriarchal oppression and banning religious practices like animal sacrifice in places of worship.She portrays the fate of her female characters Dorothy, Bidhibala and the hardworking wives of the priests, representing the plight of conditions of women in our society. She compares the predicament of the women with the sacrificial animals who were being led to slaughter and none of them were allowed to have the agency to decide the course of their lives. "The sacrifice of animals at the holy altar of the Mother Goddess, for instance, clearly overlaps with victimization, passivity as well as the power of the feminine. Eroticism and spirituality are combined with the symbol of blood that gets connected with life, death, sexuality, spirituality and pollution" (Chauhan 152).

Goswami also throws light on the concept of sisterhood. She depicts the concern of one woman for the other woman. Dorothy asks the priest's wives, "What happened to your hands? …. One of the women took off her Anchal. "It's because we spend all our lives in the kitchen, cooking." "Cooking?" "Yes. If we don't cook for jajmans –our patrons – who will?" (30-31). And later when Dorothy was asked by William about her beneficiary, Dorothy said quietly, "It is for Khasi woman's child by Henry Brown, who until the other day was my husband" (65). She was not envious and was compassionate about the woman's child.

Once Bidhibala asks Ratnadhar to take off the cover of his painting and asks about it. Ratnadharthen tells her the meaning of the painting of king Rudrasingha in death and reveals about what happened when the dead king's body was taken to the capital. He further explains, "The girls who used to dance in the temple were suspected as spies who had cast a spell on the king. They were sentenced to be crushed to death between bamboo poles"(99). The story terrified Bidhibala. She gets emotional and questions the judgment that how could they punish the girls when they were not sure about it. Ratnadhar responded, "what difference was there between sacrificial animals and women?" (99).This instance shows that women are blamed and have to face the cruelty and atrocities at the hands of men. In a patriarchal society, women are held accountable for all negative things and are mistreated. Anthropologist Sherry B. Ortner rightly explains in "Is Female to Male as Nature Is to Culture?" "women occupy a subordinate position in all cultures, even so-called matriarchal societies. Her contention is that this global subordination comes from one primary ideology: women are associated with nature, and men with culture. Ortner is clear that these categories are constructed" (June 54).

Bidhibala is one who gives up her life due to the societal and patriarchal pressure of marrying an aged and already

married man totally against her wishes. She was left with no option and left her house and found safety among a bunch of prostitutes where she refused food and water even though they did not force her into their agreement, and she died horribly.

The British lady Dorothy deserts her husband Henry as Henry was in an illicit relationship with a Khasi woman and got her pregnant in the year Dorothy was away receiving fertility treatment. Dorothy discovers multiple letters and finally decides to divorce her husband. To cope with the distressful situation and to seek some tranquillity, she moves to the Darbhanga House, which served as a shelter for traveling ascetics in the past, and turns into a Jatadhari disciple. Dorothy starts living near the Kamakhya temple and later develops a kind relationship with a Jatadhari which becomes a source of malicious gossip among the people in the locality. In order to get over with this kind of personal attack on their characters, they both decide to leave the place for some time. A rumour was spread that Dorothy is carrying a child in her womb. Group of idlers gathered and says, "The Jatadhari will get a taste of the memsahib. He will ask her to put on the mahasankhamala for the fulfilment of her desires" (21). Such kind of statements throw light on the mentality and attitude of judgemental society towards women. Though Dorothy's husband Henry was having an extra marital affair, nobody raised their voice against him because he is a man who is allowed to commit adultery. But Dorothy is slammed and humiliated for no reason just because she is a woman.

Dorothy's husband Henry was very revengeful towards her. He was furious and talked to her in a very derogatory and disrespectful manner, " Come on you stupid cow!".… You slut! Mother of all whores! That's what you came for? To fornicate with that godman fellow?"(35). To dissuade her from leaving him, to scare her, he sent somebody to rape her. This attempt of rape of Dorothy prompts the Jatadhari to move her away from Chinnamasta for a few weeks but Henry got her murdered. Before death, Dorothy came to the realization that she had a unique kind of relationship with Jatadhari as she expressed her feelings just before she was shot, "I shall stay, I shall be your shadow forever. Our relationship cannot be defined. It is very special bond" (174). Goswami vividly illustrates the reality of life in different levels of society and the sufferings of people in her writings.

Goswami portrays her female characters very strong who retaliates against the wrong being done to them by men and assert firmly in the face of oppression:

Moreover, the novelist presents the troubling situations in the city when ethnic identities and existence of the religious minorities are threatened by the dominant. However, the

characters assert their individuality; they struggle for freedom and reject different forms of dominations. However, the conflicts between the dominant and the powerless are constantly portrayed in the present novel." (Kaur 141)

When Henry sends his message through his subordinate, Dorothy asserts, "From now on, I have nothing whatsoever to do with your master. I shall decide what is best for my welfare and honour…. Tell your master he is never to try and visit me here" (20). And later, when Henry Brown himself tries to convince Dorothy to come back home with him, Dorothy takes a firm stand and says, " I'm not going back. Your Khasi woman is pregnant." (35). This was a slap on not only his face but to all the Men, Britishers and their Empire.

Also Dorothy Brown always was completely against animal sacrifice which she depicts by supporting Ratnadhar and allowing him to work in her house for a signature campaign. A firm stand against animal sacrifice is also reflected through a little old woman who pushes through the crowd and throws herself on the sacrificial altar and cries, "A little while ago it was eating grass and leaves. Why did you kill the helpless soul? It was alive….O you bloodthirsty goddess, take my head as well" (93). "Ecofeminism posits that the domination of "nature" is linked to the domination of "women" and that both dominations must be eradicated" (Adams & Guren 1).Tracing the mistreatment of women and animals at the hands of men, it became a matter of concern for ecofeminists in general and women in particularto take a firm stand against it and break their silence.

Bidhibala is also seen challenging the ritual of the animal sacrifice due to her love for the calf who was to be sacrificed to ensure a good marriage for her. Bidhibala feels compassion for the animals who are sacrificed for the sake of human's benefits. "She prayed to the goddess to take her life and spare the animal" (102). She held onto Ratnadhar's feet and requested him to save the calf. Finally, she sets the calf free and runs away from her family, though, unfortunately, Bidhibala dies. "Bidhibala, they made a sacrifice of you instead of the buffalo" (156).

Ecofeminism emphasises that woman and nature are interconnected deeply. Donovan poignantly expresses:

For obviously, unlike human workers, animals are unable to share their critical views with other animals or to organize resistance to their objectification and (in their case) slaughter…. In the case of animals, it is clear that human advocates are required to articulate the standpoint of the animals—gleaned, as here argued, in dialogue with them—to wit, that they do not wish to be slaughtered and treated in painful and exploitative ways. And human advocates are

necessary as well to defend and organize against the practices that reify and commodify animal subjects. (Donovan 61)

Through this novel Indira Goswami has depicted her deep commitment and dedication towards eradication of injustice and oppression against women and animals in the name of religion and tradition. She endeavours to bring a social change by taking a bold step in this direction which is delineated through her strong characters in the novel.

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Symbolic representations in dispute: The hate speech in Brazilian political advertising

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Abstract—This study aims to examine the authoritarian discourse embodied in political advertisements, focusing on the dissemination of hatred and attacks on opponents. We aim to understand the use of advertising as a resource that provides a space for the clash of imaginary formations and the effects of meaning that these clashes promote. This research is anchored in the theoretical proposal of materialist discourse analysis, focusing on the notions of imaginary formation (Pêcheux, 2014a and 2014b); (Orlandi, 2015) and authoritarian discourse (Orlandi, 2011), in addition to the concepts of culture industry (Adorno & Horkheimer, 1985), imaginary superindustry (Bucci, 2021) and excited society (Türcke, 2010). The adopted methodology is qualitative and part of an interpretive and reflective process in which the corpus of analysis consists of discourses that circulate on social media through advertisements that construct controlled symbolic representations. The analyses reveal that a dispute scenario that undermines mediations has arisen in Brazil, establishing a process of the interdiction of the other in the constitution of subjectivities and resulting in symbolic violence of the order of the imaginary.

Keywords— Authoritative speech, Effects of meaning, Imaginary formation, Subjectivit, Symbolic violence.

I. INTRODUCTION

This study examines a theme that has arisen from clippings of ongoing research. Within the scope of this article, we stop understanding the materialization of authoritarian discourse and the imaginary formations that emerge from social practices and that act in the social representation as attributed to the self and the other, instituting him as an enemy. Thus, our research interest is to analyse how the image of the other is discursively constituted in political advertising and the discourses it evokes.

This study is part of the research in the field of materialist discourse analysis of the French slope, a theoretical proposal that seeks to cross the opacity of language, evidencing the functioning of the discursive process. In other words, the meanings that emanate from a given discourse may shift and be resignified over time or even based on the different sociohistorical-ideological situations

in which they may circulate. Using this theory, we seek to understand the meanings produced by the sociohistorically ideologically challenged subject.

Hate speech, the object of this study, establishes the clash of imaginary formations - representations of the self and the other - that establishes a true ideological war in the media. However, the subject uses artifices to try to erase the contradictions that integrate him or her. In this place of dispute, instability and fear allow certain meanings to circulate and enable the predominance of the subject's passionate state. As a starting point for the proposed reflections, we assume that the strategy used to compose propaganda perpetuates the hate speech in which, through authoritarian speech, one seeks to control the symbolic representation of the other.

II. SYMBOLIC REPRESENTATIONS IN DISCOURSE

Within the scope of discursive studies, the sociohistorically ideologically questioned subject needs to be examined in the position that he or she occupies to say something. In addition, to say something, the subject is free and submissive at the same time: he or she can say anything as long as he or she submits him- or herself - to the language to know it, hence subjection (Orlandi, 2015). The subjection belongs to the unconscious and produces different meanings according to the different subjective positions established in the instance of enunciation. The subject's appropriation of language is social, historical and ideological. Interpellated by a given ideology, the subject has the impression of the transparency of the discourse, creating the illusion of being the origin of what he or she says, but he or she forgets that the opacity of language and the way in which something that is said are marked by ideology.

> This is, moreover, the characteristic effect of ideology – to impose (without seeming to do so, since it is a matter of "evidence") the evidence as evidence, which we cannot fail to *recognize* and in the face of which, inevitably and naturally, we exclaim (in aloud, or in the "silence of conscience"): "it is evident! That is exactly it! It is true" (Althusser, 1985, p. 95).

The discursive processes do not have their origin in the subject but take place in the subject since the subject, as a being of discourse, is ideological by nature. This contradiction is specific to the subject and to what is called subjection because "the subject is constituted by the 'forgetfulness' of what determines it" (Pêcheux, 2014b, p. 150). Ideological subjection means that "each one is *led*, without realizing it, and with the impression of exercising their free will, to *occupy their place* in one or the other of the two social classes antagonistic to the mode of production" (Pêcheux), 2014a, p. 162).

Discourse does not necessarily involve the transmission of information between A and B but includes the effects of meanings promoted from certain places in the structure of a social formation. These places are represented in the discursive processes in which they are brought into play. Thus, in every discursive process, there are imaginary formations that establish the place that A and B each attribute to themselves and to the other, building the image they make of the place they occupy and the place of the other.

According to Orlandi (2015), the forms of speech functioning are inscribed in imaginary formations. These involve the game of images that are constructed of the self and the other in a given interaction situation and evoke a given discursive instance. Thus, what functions in the discourse are not the physical subjects A and B and the place they occupy in society, "but their images that result from projections" (Orlandi, 2015, p. 38). Such projections allow them to move from situation (place) to position. The latter interests us because the position that the subject assumes to say signifies in the discourse and is related to the sociohistorical context in which he or she is situated and to the memory evoked through the saying.

Discursive memory is related to the interdiscursive, that is, to what is said before, the already-said. From this discursive memory, over which one has no control, the senses are constructed and establish the illusion that the subject of discourse is the origin of what is said. For Pêcheux (1999, p. 56), memory "is necessarily a mobile space of divisions, disjunctions, displacements and retakes, conflicts, regularization... A space of unfoldings, replicas, polemics and counterdiscourses". This memory acts in the construction of meaning and constitutes the saying from certain conditions of production.

The production conditions lead to the construction of a discourse, considering the material (the language), the institutional and the imaginary mechanism that cross it. This mechanism produces images of the subjects, as well as the object of discourse, within a sociohistorical context. According to Pêcheux (2014a, p.76),

> A speech is always pronounced based on given *production conditions*: for example, the deputy belongs to a political party that participates in the government or to an opposition party; is the spokesperson for such or such a group that represents such or such an interest, or is 'isolated', etc. It is therefore, for better or for worse, situated within the *relationship of forces* existing between the antagonistic elements of a given political field. What he says, what he announces, promises or denounces does not have the same status according to the place he occupies; the same statement can be a fearsome weapon or a ridiculous comedy depending on the position of the speaker and what he represents in relation to what he says. A speech can be a direct political act or an empty gesture to 'give back', which is another form of political action. (Italics by the author)

The images that are put in relation to discursive production do not refer to something given or "divine" but are based on and constructed from the way in which social relations are inscribed in history and governed by relations of power. Thus, the image we have of a president, for

example, is inscribed in the confrontation between the symbolic and the political, in which discourses and institutions are linked by processes. When analysing a given discourse, we seek to explain the way in which the meanings are constructed, and for this, it is necessary to "cross the imaginary that conditions the subjects in their discursivities" (Orlandi, 2015, p. 40).

One of the ways in which the image of the other can be built is through propaganda, which, according to Pêcheux (2015, p. 73-74), "is, at least since Napoleon, a strategic business, an indispensable element in the continuation of military operations against the external enemy" and "is done with images and words, feelings, ideas and gestures". Conceived in this way, propaganda becomes a kind of tool among those who want to propagate their ideals and points of view.

Through the construction of the image of the other, the subject is also constructed simultaneously. If the image of the subject that comes to him- or herself occurs in the constitution of the other, it is necessary to analyse how the senses are constructed when the subject chooses to construct a negative image of the other and how this, simultaneously, will constitute the image of him- or herself. This is in addition to understanding how to construct the other, which becomes a way of materializing the authoritarian discourse.

Orlandi (2011, p. 155) defines authoritarian discourse as a type of discourse in which "the relationship with the reference is exclusively determined by the speaker: the truth is imposed". In the relationship between paraphrase and polysemy, that is, the same and the different, authoritarian discourse is characterized by production that tends to paraphrase. Thus, it is intended to maintain a single meaning that is maintained in the repetition of the same, albeit in different ways.

Between paraphrase and polysemy, certain discourses circulate in different ways, as if they conveyed new ideas, but tend to repeat concepts that are the same as those that have already been said. In this way, we can think about the advertisements that circulate in the media and that seek to cause sensations in the subject. To this end, it is necessary to turn to other studies, and based on the hypothesis initially raised, we opted for critical theory and its ramifications to understand the relationship between media, symbolic representation and production of certain discourses, a path that we will follow in the present study.

III. CULTURE INDUSTRY

Critical theory, one of the theories of the Frankfurt School, seeks to evaluate the social behaviour of mass society.

Capitalism, through technological advancement, particularly the mass media, induces frivolous consumption and entertainment in the population (Silva, 2017). The term culture industry was chosen to explain the alienation of consumer society and culture as the purpose of making a profit. According to Silva (2017), for Frankfurtians, the concept of culture differs from that assigned by anthropologists. The meaning adopted by them follows the German tradition of Kultur, encompassing the arts, philosophy, literature and music. Thus, the culture industry extends the relationship between culture, which is associated with the spiritual dimension, and civilization, which refers to the material world.

Before the concept of the culture industry is discussed, it is necessary to note that Adorno and Horkheimer (1985) understand the notion of "enlightenment" as totalitarian. This type of regime consists of an "excess of rationalization" in which society becomes a prisoner of technical reason. Art is seen through the prism of profit making and ideological manipulation. Therefore, it is no longer interpreted as a synonym for freedom but a tool of social control.

> What men want to learn from nature is how to use it to completely dominate it and men. Nothing else matters. Without the slightest regard for itself, the Enlightenment with its cauterization eliminated the last remnant of its own self-consciousness. (Adorno & Horkheimer, 1985, p. 18).

With the advent of industrialization in the 20th century, culture began to be reproduced en masse. Art no longer needs to present itself as such, because it is nothing more than a business and "[...] they use it as an ideology to legitimize the garbage they purposely produce". (Adorno & Horkheimer, 1985, p. 100). The concept of the culture industry shows how there is a direct relationship among cultural control, the media and political power. The media creates "ideal" values and models that cannot be achieved, and happiness is contemplated within this standard. The attempt to fill this void encourages the creation of a consumer society and the maintenance of the *status quo* in which "the consumer becomes the ideology of the entertainment industry, from whose institutions it cannot escape. [...] Everything has value only insofar as it can be exchanged, not insofar as it is something in itself" (Adorno & Horkheimer, 1985, p. 131).

According to the authors, the spectator addressed by the culture industry does not need to have his or her own thought, and the product created by it prescribes every reaction through signs. What matters is having fun and complying with what is imposed. However, having fun becomes synonymous with not thinking, and the suffering

that the industry itself seeks to repeat without ceasing is internalized by the subject, who enters a vicious cycle of seeking an escape, not from reality, "but from the idea of resistance that this reality it still allows to subsist" (Adorno & Horkheimer, 1985, p. 119).

Therefore, in this new sociohistorical context, thought is no longer reflective of itself, "and today machinery mutilates men even when it feeds them" (Adorno & Horkheimer, 1985, p. 42). People have become mere generic beings, isolated by the collectivity governed by force and are incapable of hearing the immediate with their own ears, of touching the untouched with their own hands.

From this perspective, the subject becomes an individual who, produced in mass, exists as standardized products forged in series by the culture industry. This manufactures subjectivities that return to repetition and to the same, establishing a "false identity of the universal and the particular" (Adorno & Horkheimer, 1985). Following the logic of the factory, the culture industry is characterized by mechanicity, instrumentalization and technique and, for that, it makes use of the dilution of the singularity in the universal, being able to penetrate and reach the subjects and, "for the consumer, there is nothing more to classify that has not been anticipated in the schematism of production" (Adorno & Horkheimer, 1985, p. 103).

The culture industry, as a tool created by power relations, reproduces the ideology of the ruling class, and its function is related to the maintenance of the capitalist order and the powers that be. There is an alliance between the media and political power in which the scenario is one of perpetuating the ideology of attachment to order, which allows us to perceive how the figure of a hero saviour of the homeland is constructed as a necessity to restore the order that the system itself, capitalism, (re)produces as instability.

Enlightenment, constituted as the technical reason that tries to dominate nature through knowledge, seeks to erase the myths that, in some way, give meaning to the things of the world. However, the mythical that one wants to annul in nature begins to shine in the media, where, through techniques, politicians, merchandise, etc., they gain an aura of religiosity and become images of idolatry.

Thinking about the culture industry today not only involves what is considered high art, such as cinema, literature and music but also the very way in which the media create and circulate advertising. In the 1940s, Adorno and Horkheimer already envisioned advertising as a form of communication and interaction in society that crosses social relations, which is to say that it materializes as a social presence.

According to Christoph Türcke (2010, p. 24), "more than ever, advertising pursues a single banal goal: to make goods speak an irresistible 'buy me'". The commodity is currently defined as something more than a palpable object and is based mainly on the value that is constructed from the social perspective. In a media conjuncture that constantly seeks to show itself more and more, "propaganda of oneself becomes an imperative of self-preservation" (Türcke, 2010, p. 37).

Advertising creates the need, the desire that something needs to be filled, and this something is guided by the values built and disseminated by the culture industry, standardizing behaviours and generating identification from a will to truth that establishes and maintains the social coercion and relationships of dominant power.

In a conjuncture where identification over reason prevails, "sensations are on the point of becoming the orientation marks and pulse beats of social life as a whole" (Türcke, 2010, p. 14). According to the author, "only what causes a sensation is perceived", but who will realize this is the propaganda that today "penetrates directly and legally into a part of the public sphere, to which access was officially prohibited" (Türcke, 2010, p. 23).

Thus, other areas, such as the news, to convey and enforce its discourse, resort to infotainment, without which it would probably not receive so much importance. That is, factual information needs an appearance that makes it prevail over the others, and advertising is the place that will best meet the needs of causing a sensation.

The public sphere absorbed and put into circulation new products, materialized in discourses. If something was practically monopolized by political and economic discourses, it now counts for fiction: cinema, TV, digital media. In this space, factual reports from journalism or the government have lost prominence. According to Empoli (2019, p. 24), "in practice, for the supporters of the populists, the truth of the facts, taken one by one, does not count. What is true is the message as a whole, which corresponds to your feelings and sensations".

Now, a sensation needs to be caused to garner attention, and politics also becomes an aesthetic experience, with sensitive experiences in which emotions and rational discourses vie for their place. Along the same lines of thought, Bucci (2021, p. 67) will say that today "without disguises, sensations, feelings and emotions take over the public sphere, which is entangled by other languages, as if it were, in short, a plot of fiction, and being represented as such in the multiple media".

A thorough understanding of this concepts exists in the superindustry of the imaginary because, according to Bucci (2021, p. 70), it "*manufactures* value in the

Imaginary and, ultimately, *industrializes* the entire order of the Imaginary". Entertainment serves the industry and has an impulsive and instinctive aesthetic. The communication of *the live image instance* begins to provide "the moral parameters for mass judgments", and entertainment fulfils its function: "it provides the identifications that lead to hatred or idolatry and manufactures the aesthetic *standards* of the 'sharing of the sensible'" (Bucci, 2021, p. 71).

Just as merchandise is advertised, promising values and pleasures and only being chosen when it stands out, something similar happens with political figures. Being "there", being present becomes the way to arouse sensation, supporting representations, values and ideas, and generating identifications.

On the other hand, "where one emits, one also receives" and, if the proposition "to be is to be perceived" becomes the orientation of social relations, the statement that "to be is to perceive" is also valid, i.e., "those who do not have sensations is not" (Türcke, 2010, p. 65). In a society where the media is massive, where presence no longer needs a physical body to anchor itself, i.e., it is diffused, this also affects the subject's ability to perceive. From audiovisual shocks, the stimuli gush out in a torrent of excitement.

This will lead the subject to increasingly search for stimuli that fill their emptiness and give the sensation of existence that, *in the instance of the live image*, will fall on the image, which circulates in surreal quantity and speed. The search for imagery stimulus is stimulated by a feeling of something being missing, of not being, which leads to an addiction and a compulsion to the image.

The senses are dulled by the large amount of audiovisual stimuli, which creates more need for other even stronger stimuli, becoming a vicious cycle. The way in which the media equipment is technically manipulated will produce an increasing sensation of the need for new stimuli, and perception is lost in the whirlwind of audiovisual shocks. Now, in the contemporary condition of society in which there is an acceleration of capitalism, the image becomes an addictive commodity and produces the illusion of meaning that fills the void of the subject who sees him- or herself as one, complete and conscious.

According to Bucci (2021), the act of looking has become an act of language, and the image, like language, is not transparent. From the 20th century onwards, there was a certain regression on what an image is, and it became a commodity, with transparency being a manufactured "illusion". In this media space, images are transparent to be able to signify. The gaze began to play an active role "in the fabrication of image meanings. The eyes of the 'beholders' exert a constitutive force for fixing the meaning of each figure" (Bucci, 2021, p. 240).

In the society of capital, image not only refers to aesthetic configurations, such as works of art, paintings, sculptures, etc., but also gains a new meaning and reputation. We are talking about positive image, negative image and the expression "in the eyes of", which, according to Bucci (2021), is equivalent to saying, "in the judgment of". In the age of imagery, the gaze defines the criterion of truth and imprints "all the moralism we are capable of upon the image", with the image transformed into a vehicle for both material and ethical existence about something, becoming both a process and a product.

The image attracts attention and condenses meanings into a representation that tries to erase the contradictions and historicity that allowed it to reach a certain meaning. Thus, "images are the opposite of rational argumentation. There would be a potential in them to derail the mediations that enable dialogued understanding between people" (Bucci, 2021, p. 238).

In verbal language, the argumentation established by reason may (or may not) occur from the discursive strategies that the subject mobilizes to construct meanings – something similar occurs with images. These, by their very nature, tend to arouse feelings and cause emotions, and the manipulation of their elements can generate hate speech in an attempt to control the representation of the other. We will analyse these attempts at control over the other next.

IV.   THE MATERIALIZATION OF THE CLASH OF IMAGINARY FORMATIONS

The year was 2022, the year of the presidential elections, which corresponds to the 4th year of the government of Jair Bolsonaro. The period 2019-2022 was predominantly marked by the authoritarian discourse of the former president that attacked minorities[1], by negationist discourse[2] and fake news[3] as a way to deal with the COVID-19 pandemic, and by the construction of an other that threatened the government and democracy.

The constructed vision of the other is a kind of propaganda of oneself. In political discourse, there is an exaltation of the image of the self and a negative construction of the image of the other. Self-propaganda generally generates an anti-propaganda of the other, especially when the other is a

[1]https://noticias.uol.com.br/politica/ultimas-noticias/2022/07/15/bolsonaro-defende-falas-transfobicas-minorias-tem-que-se-adequar.htm

[2]https://www1.folha.uol.com.br/poder/2019/03/nao-houve-ditadura-teve-uns-probleminhas-diz-bolsonaro-sobre-regime-militar-no-pais.shtml

[3]https://noticias.uol.com.br/confere/ultimas-noticias/2021/10/20/fake-news-cpi-da-covid-presidente-jair-bolsonaro-filhos.htm

political opponent. In the struggle, it seeks to raise the representations of the masses. In this sense, the post below, taken from Bolsonaro's Twitter, conveys his ideas about the opposition and tries to build upon values that are considered bad from the perspective of the former president and his supporters.

Fig.1: Twitter post

Through this post, Bolsonaro defends the point of view that the opposition, until then, was not Christian (**now the Our Father prays**) and that the PT, which assumed the red flag as a symbol of struggle, has changed its approach ([now] **uses flags of Brazil at its events**). In both the 2018 and 2022 elections, the former president and his supporters shared posts with the words "My flag will never be red"/"The Brazilian flag will never be red"/"My flag is green and yellow", paraphrases that resume the already-said that was built by combining the PT with communism.

Still in his words, Bolsonaro says that [for them, the PT members] "all that's left is to stop advocating abortion, drugs, gender ideology, extrication, media/internet control, cell phone thieves, funding of dictatorships and cabulous dialogs." Through these sayings, we seek to establish a game of imaginary formation in dispute in an attempt to construct the other as the different, the one who holds values and ideals that differ from their own. Building an anti-propaganda of the other is a way of controlling and legitimizing a positive advertisement of oneself.

The representation of the self seeks to exalt the virtues of the speaker in opposition to the negative representation associated with the political opponent. It is a discursive game in which the other is presented as a threat to an existing social order from the point of view of the speaker. This order is inscribed in social practices that seek the precepts of Christianity. The opponent, in the speech disseminated by Bolsonaro, is not a defender of the homeland and the family; he does not fear God; in contrast, he defends the liberation of drugs and abortion.

The former president's speech was not only propagated on social media and in official government advertisements but also gained materiality outside the digital space. Several billboards conveyed support for Bolsonaro and, in 2022,

took on a dimension that inflamed social divisions in the religious, family, media, among other spheres of society. The same values that were constructed and put into circulation previously supported figures that had the title "You decide", as reproduced in the Fig. below:

Fig.2: Billboard on building[4]

Explicitly, there are two opposing positions in which one retakes ideals conveyed by the Bolsonaro administration's motto "God, homeland, family" and the other, the opposition, which is highlighted as totally against what a "good citizen" defends.

What has already been said that the previous government propagated is recovered here and is intended to place the subject at a crossroads where he or she has two paths to choose: either support democracy (represented by green and yellow) or support dictatorship (represented by red). At the end of the Fig., we can still observe the date of September 7th and the use of the imperative in the prayer " **Participate in the bicentennial celebrations!** "

An event that until then was considered to be for everyone is thus appropriated by a partisan who maintains the authoritarian discourse and says that 1964, the year in which the military regime was established in Brazil, was a good moment.[5] However, this statement is guided not by facts or proven events but by what pleases and meets its values. The opposition, on the other hand, represents the evil that can no longer rise to power and therefore needs to be contained.

The largest opposition to the Bolsonaro government in the 2022 elections was the PT, but the figure displayed on the billboard is not the star (symbol of the Workers' Party) but the hammer and sickle, which are known as symbols of

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[4]https://www.redebrasilatual.com.br/politica/advogados-denunciam-tse-outdoors-mentiras-contra-lula/
[5]https://noticias.uol.com.br/politica/ultimas-noticias/2022/09/07/desfile-7-de-setembro-bolsonaro-brasilia.htm

communism and, in Brazil, represent the PcdoB (Partido Comunista do Brasil – a party that assumes a centre-left ideological position, leaning to the left). The way in which the sayings are opposed and the use of background colours, also the result of a sociohistorical and ideological construction, constitute a unity of meaning that seeks to reinforce a propaganda of the self (life, freedom, order and progress) and an anti-propaganda of the other (abortion, censorship, drug trafficking). In this case, there is a lack of knowledge of the symbols used by the country's political parties and of the ideology they propagate.

The Fig., in the way it is shaped and the way it is propagated, condenses and tries to erase contradictions that escape reflective thought. This is how, for example, in the same column that presents words of Christian **life** and **values,** there is also the saying **armed people**. This is possible, in the position that supporters of the former president take to say, because of the symbolic representation that they build for themselves of what it is to be a good citizen and what it is to be a Christian.

We understand that the utterances shown on the billboard are polysemic and that they will signify from the place that the subject occupies to say. Thus, what we understand as authoritarian discourse is the attempt to impose a single truth that seeks to establish a single meaning for each utterance, as well as to control the symbolic representation of the other. By intending to impose a truth, authoritarian discourse favours the perpetuation of hate speech through the symbolic deconstruction of the other.

Importantly, the memory brought in this discourse, whether by the construction that opposes good and evil and by the slogan "God, homeland, family" or by combating the idea that communism hovers over Brazilian society, recovers the meanings spread by the "Action Brazilian Integralist" (AIB) of the 1930s. This movement, which was led by Plínio Salgado and based on Christian moralism with fascist traits, has as its initial mark the Doctrinal Manifesto of 1932. At that time, Brazil was going through a period of instability, and politicians, such as Salgado, exploited the insecurity in the political and social scenario to defend the idea of a hierarchy that would maintain peace and order. Interestingly, the production conditions of the discourses that were disseminated at the time and that legitimized certain attitudes are similar to those in the Brazil of 2022.

The stimulus needs to be felt repeatedly, making society increasingly excited by this superindustry of the imaginary that knew how to manufacture the subject's desires and then deliver the product that will provide them with a feeling of completeness. This completeness permeates the

deconstruction of the other through the fabrication of new representations for him or her.

The passionate state makes the subject accept certain truths as unique, and hate has a very strong appeal. This state is usually reactive or paralyzing but not reflexive. The image has an aura that transcends what is shown and, by intending to impose a single and true meaning on the other, a control of symbolic representations is utilized, undermining the mediation necessary for a dialogue based on otherness and essential to a democratic State.

Propaganda is a tool used by those who want to convince the other of an idea, such as a candidate for whom to vote. Just as the former president's supporters made billboards that sought to build a representation of the opposition as something bad, those who disagreed with the past administration also produced propaganda against Bolsonaro, as we can see in the Fig. below.

Fig.3: Billboard against the former president[6]

The billboard features the Fig. of the former president in black and white with an **X** on his face. The background is black and bears the words **Bolsonaro, and his government is genocidal**. As a strategic resource, the words Seu Governo **é** are written in a smaller font, so, when viewed from a certain distance, the billboard may appear to read only **Bolsonaro genocidal**. The adjective came to be used, especially in the context of the COVID-19 pandemic, due to the ineffectiveness of the government at the time in proposing appropriate measures. In contrast, Bolsonaro's administration denied the pandemic, spread several pieces of fake news about the virus, and delayed the purchase of vaccines, in addition to the former president's own speech that said: "I am not a gravedigger", "you will become an alligator" (referring to the people who defended the vaccine), "it's just a little flu" and "Brazil cannot stop".

However, the Fig. also reads **Almost 300 thousand deaths from COVID-19** and **Life, bread, vaccine and**

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6   https://www.blogmauriliojunior.com.br/2021/03/31/outdoors-contra-bolsonaro-e-moro-se-espalham-na-paraiba/

education! The first utterance provides the context of production of this saying, that is, the pandemic that Brazil was undergoing and specifically seeks to blame the Bolsonaro government for the high number of lives lost, which could have been avoided. To understand the second statement, it is necessary to remember that it is related to the demonstrations that occurred in the national territory through acts that claimed priority agendas (life, hunger, health and education) and defended the "Fora Bolsonaro". The acts originated from the student movement, spreading to several cities and states of the country and gaining social networks.

The billboard shown in Fig. 3 evokes a discursive memory, that is, it establishes an interdiscursive relationship with what has already been said and is based on facts: the number of deaths, as well as the actions that were (or were not) taken that were known to all. However, it resumes demonstrations that occurred in various corners of the country, which fought for the basic – and neglected – rights of the population. In contrast, the propaganda broadcast by supporters of the former president is supported by speeches that refer to memories of authoritarian traits.

In this discursive game, the social representation of the other is deconstructed, giving way to a positive construction of the self. The other represents danger, someone who is against morals and good customs, and someone who should be feared and, therefore, is portrayed in a negative way. Words that disqualify him or her are attributed to him or her, and by disqualifying him or her, a positive representation of the candidate he or she supports is built.

By promoting the need and desire to fill a void and by establishing the standardization of behaviours and generating the identification of the subject with the object of saying, advertising establishes values built by the culture industry. Advertising constructs truths and reproduces values that meet the interests of those who profit from the political struggle waged in the country and the established social division.

V.   CONCLUSION

In this study, we sought to follow a path that highlights the functioning of the discursive process and how it is constituted based on certain production conditions. In discourse studies, thinking about the subject as a position leads us to reflect on the concept of imaginary formation and on how representations of the self and the other are put into play in the struggle for power. In this space, we observe that through discursive strategies, the subject constructs a controlled representation of the other by

intending to impose a truth and maintain a single meaning, characteristic of authoritarian discourse.

In the current scenario, we perceive the predominance of imagery productions and that when used to build a controlled and negative image of the other and a positive image of the self, advertising materializes the authoritarian discourse and erases the contradictions that integrate it. When synthesizing representations, the memory that constitutes the discursive process is lost, providing a fruitful terrain for the production and circulation of hate speech.

The culture industry, which is understood as a tool that arises from power relations, and advertising, as a product of this medium, leads us to reflect that the manipulation of techniques allows the production of discourses and symbolic representations full of mysticity, with passionate identification prevailing instead of rationality. With inflamed drives and feelings, the subject excited by images will find meaning in the industrially manufactured imaginary. Instead of reason, the sensational gains space and hatred establishes itself as the maintenance of power relations.

In this discursive instance, the attempt to control the other undermines the possibility of constructing joint actions and respecting otherness. The hatred that materializes is nonetheless milder or less violent than other forms of barbarism.

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Women Identity: The Study of Characterization of Women in the select works of Manohar Malgonkar

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Abstract— The portrayal of women in Indian English novels is a complicated and changing component of literature that has changed with time. It is critical to remember that Indian English literature is immensely diverse and that women are not portrayed uniformly throughout. The portrayal of women in Indian English literature does share certain common themes. The portrayal of women frequently reflects India's immense cultural diversity. The depiction of female characters varies depending on the cultures, groups and customs present. Traditional roles for women in the novels of Manohar Malgonkar include wives; mothers and daughters frequently take on the role of carers and are required to respect traditional family and social norms. Women characters were neglected and men played an important role in his novels. The present study will concentrate on comprehensive portrayal of man-woman relationship in his selected novels. It also depicts the characterization of women in his selected novels.

Keywords— Cultural diversity, Indian English Novel, Portrayal of women characters, Women identity.

I. INTRODUCTION

Women have a significant and indisputable role in society. Women have consistently played crucial roles in many aspects of human existence making significant contributions to the advancement and welfare of society spanning different historical periods and cultural contexts.

Women often serve as the foundation of families and communities offering affection, support, cultivation that promote robust social connections. They have a crucial role in nurturing youngsters, moulding future generations and imparting cultural values. Women are assuming more leadership responsibilities in both familial and communal contexts spearheading constructive transformations and championing the cause of social equity. They actively participate in community development, educational projects and healthcare advocacy.

Dr Muniraju & Urvashi Attri rightly notes that "Education plays an important role in building self-confidence among women it also enables to change she/her status in the society. Education enables and builds confidence to take decisions in a better way" (Dr Muniraju, para.1). Women provide distinct viewpoints that stimulate innovation and creativity across diverse domains. Their profound understanding and methodologies may result in revolutionary solutions and progress in the fields of science, technology, art and culture. Throughout history women have acted as exemplars and sources of motivation for others shattering obstacles and clearing the path for future generations to fulfill their aspirations. Their narratives of fortitude and bravery inspire other people to achieve their utmost capabilities.

Women are leading the charge in advocating for gender equality and human rights. They fervently champion equitable access to education, healthcare, political

representation and economic opportunity for all individuals. Women are essential in fostering peace and fostering mutual understanding across many cultures and groups. They possess a high level of proficiency in promoting open communication and achieving peaceful resolutions to issues. The significance of women in society is immeasurable. Women constitute not just half of the population but also serve as the catalyst for many social, economic and cultural progresses.

The portrayal of women in literature has been a multifaceted and constantly changing terrain across time mirroring the societal, cultural and political circumstances in which it originated. Women were often shown as formidable entities, divine beings and combatants. Notable examples include Athena from Greek mythology, Isis from Egyptian mythology and Brigit from Celtic mythology. Women were often portrayed as archetypal figures such as the vulnerable lady in need of rescue, the malicious stepmother or the knowledgeable elderly woman. These positions mirrored conventional gender roles and societal norms. Women were revered and idolized also elevated to an unattainable status and kept at a distance. This idealized perspective has little correlation with the actualities of women's experiences.

The Rig Vedic hymns indicate that women actively participated along with men in all aspects of life including both laborious agricultural work and joyful celebrations. They also accompanied men in battles against raiding tribes and cattle-lifters. Men were not the only ones capable of singing the praises of gods and goddesses; there were also female Rishis who had the ability to write hymns. Ghosha, Lopamudra, Mamata, Apala, Sachi-Indrani, and Viswarvara were among the female Rishis. RC, Majumdar, et al., rightly notes that "Families being patrilineal, people prayed for abundance of sons. The birth of daughters was not desired, but once born they were treated with kindness and consideration. Their education was not neglected, and some of them lived to compose hymns and rise to the rank of seers like Visvavara, Ghosha and Apala" (RC, Majumdar, et al., 30).

Female characters saw a shift towards increased complexity and subtlety with a deeper exploration of their inner lives and desires. Jane Austen's works showcased autonomous and clever female protagonists who defied traditional norms. Women were often portrayed as victims of male aggression and subjugation, emphasizing the perils faced by women in a patriarchal culture. *Frankenstein* by Mary Shelley is a prominent illustration. Women authors have emerged as significant figures, questioning conventional depictions and advocating for more representation and empowerment of women in literature. Virginia Woolf and Toni Morrison are prominent players

in this movement. Modern literature is progressively acknowledging the variety of experiences that women have and it delves into topics such as ethnicity, class and other aspects of identity.

Throughout a significant portion of history, women have often been portrayed in literature from the perspective of males, often being objectified. Contemporary authors are now questioning this viewpoint by focusing on the viewpoints and wants of female characters themselves. The inclusion of a diverse array of women's perspectives and experiences in literature is crucial for fostering a more nuanced and realistic comprehension of the female experience. The choice of words used to depict women in literature may have a significant influence on readers' perceptions of them. Writers are becoming more conscious about usage of inclusive and courteous terminology. The portrayal of women in literature serves as a mirror of our society and the narratives one chooses to share about one's own experiences. Through a thorough analysis and active involvement with these representations, one may strive towards establishing a future that is fair and encompasses everyone.

The portrayal of female characters in Indian literature written in English has had a captivating and intricate transformation throughout the years, mirroring the shifting social, political and cultural environment of India. Earlier works often reflected Victorian ideals, depicting women exclusively in the roles of obedient spouses, daughters, and mothers. Illustrative instances include figures such as Sita in Raja Rao's *Kanthapura* and Mrinal in Tagore's *Gora*. As the independence struggle gathered impetus, female characters started to epitomize ideas of defiance and selflessness. Bama Mehta and Kamaladevi Chattopadhyay, who were part of the progressive literary movement focused on the challenges faced by women in the context of societal issues like child marriage, sati, and purdah. Their characteristics defied conventional standards and championed education and equality. Authors such as Anita Desai and Nayantara Sahgal delved into the introspective experiences and intricacies of middle-class women beyond conventional depictions. Their characters confront and struggle with matters pertaining to identity, relationships and personal satisfaction. Authors such as Bama and Mahasweta Devi have shed focus on the experiences of marginalized groups that were previously overlooked. Their characters actively challenge and address the issues of caste and class prejudice advocating for their own autonomy and seeking fairness and equity.

Contemporary Indian literature showcases a wide range of female characters that are adept at navigating a globalized society. They address matters such as professional ambitions and managing evolving familial relationships.

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Illustrative instances include the characters crafted by Kiran Desai in her novel *The Inheritance of Loss* and the formidable ladies shown by Arundhati Roy in *The God of Small Things.*

The emergence of feminist movements in India has had a profound influence on the representation of women in literature. Sandhya Tiwari observes that "Indian English women poets embrace feminist ideas and theories from the west into Indian poetry in English" (Sandhya Tiwari, p.xiv). *The* growing presence of female authors has resulted in a broader and more intricate portrayal of women's lives. Regional languages and literatures provide distinct viewpoints on the lives and difficulties faced by women. Even male authors also depicted the women conditions in their works.

Malgonkar's stories include several women who are well-educated, captivating and inclined towards romance. Malgonkar, as a male author, has made limited efforts to fully explore the complexity of his female characters. The portrayal of Indian, European and Eurasian women by him lacks a comprehensive exploration of their lives.

Malgonkar's characters elicit readers' sympathies due to their inherent imperfections but they possess qualities of warmth, modernity, gentleness and simplicity. These folks are grappling with the forces of nature and the complexities of life both of which are outside of their sphere of influence. Malgonkar exposes the characters completely to his readers. He consistently strives to reveal the inner workings of the mind through investigation of tensions and conflicts. Padmanabhan says that "As a novelist with a keen observation of life, he analyzes the reasons for happy and unhappy marital lives" (Padmanabhan 48).

Malgonkar does not possess the role of a chronicler or a sociologist; rather, he is a fervent advocate for humanity. He refuses to accept the world in a state of bondage. M. Rajagopalachari contends that "The few characters of the lower strata like Kanakchand, Gauri, Kistulal, Aji, Mumtaz do not give us the feel of a realized life. It is, perhaps, the reason why his writings are considered "withdrawn" from the reality of his country's poverty" (M. Rajagopalachari 15)

Malgonkar effectively portrays this societal transformation through the character of Maharani in the novel *The Princes*. In the story, Maharani represents the modern Indian lady. Malgonkar exhibits a formidable character embodying authentic femininity that goes beyond simple rebellion against societal norms but rather encompasses a steadfast rejection of injustice in the pursuit of one's obligations and selflessness.

Maharani character, deserted by her husband Hiroji and isolated to a dark corner of the palace provides an artistic element to the story. It depicts the challenges faced by princesses and wives in Indian culture irrespective of their background. Maharani is a true rebel who relinquishes her queenly status to be with an ordinary man she loves.

Abhay, the son of Maharani fails to appreciate the spirit of her action. He insults her very cruelly on her decision of relinquishing her queenly status to be with an ordinary man, but the mother is determined to break away the chains of marriage and live life fully. However, even when he disrespects her for her efforts, she continues to love him, despite the distress caused by his lack of thanks. Prior to her departure to Pakistan, she confides her whole estate to him. Therefore, she is shown as one of the terrible casualties of the intense personality in *The Princes*. Malgonkar depicts in the text that "'I will live as a wife should live, on what her husband giver her,' she said proudly, almost defiantly, and then she added: 'I am going as I came, taking nothing from here; a woman, not a Maharani'" (Malgonkar "The Princes" 359).

Regarding the other two female characters Minnie and Kamala in the novel *The Princes*, it is sufficient to note that they are eclipsed by the immense personality of Maharani. They embody distinct facets of femininity. Minnie, a young Eurasian lady, has qualities of freedom, sensuality, and materialism. Conversely, Abhay's wife Kamala embodies the traditional concept of a perfect Indian lady. She might be seen as a representation of the Sita archetype of the Indian lady in the literature.

Malgonkar depicts Minnie, a Eurasian girl, as a significant influence in forming Abhay character. She comes from a humble background being the daughter of a railway employee who was sent to Simla to work as a clerk. She lives in a working women hostel, which is an ideal place for young girls to live together and improve their chances of success in a world driven by wealth and enjoyment.

The Princes, Abhay falls in love with Minnie. However, she is not allowed to be his wife by Maharaja Hiroji. At this point, even the princes attitude is also just in tune with his father. The total failure on Abhay's part to comprehend the feelings of Minnie drives her to desert him. Ultimately, the prince marries Kamala, the eldest daughter of the Raja of Akheti, as arranged by his father.

Kamala, Abhay's wife is concerned about his well-being and is unwilling to leave him alone during the difficult situation of giving up the crown. She fears that he may act impulsively similar to his father, Hiroji. She raises his awareness of his role as a parent and spouse. Abhay becomes aware of it, as well as the fact that he loves her.

They both live as equals at home. It portrays women liberation movement from traditionalism to modernity.

Malgonkar adeptly presents a nuanced depiction of Nana's personal life in the novel *The Devil's Wind*. It reveals the complex theme of national experience of the Revolt of 1857. Malgonkar states in the Author's note:

> This ambiguous man and his fate have always fascinated me. I discovered that the stories of Nana and the revolt have never been told from the Indian point of view. This then is Nana' story, as I believe he might have written it himself. It is fiction, but it takes no liberties with verifiable facts or even probabilities. (Malgonkar "The Devil's Wind" p.xxii)

It is a historical character and the novel is written in the autobiographical style. Nana Saheb in *The Devil's Wind* is believed to have a curse on his marital life. Though the curse on Nana Saheb is widely known, there are people to give their daughter in marriage to him when a huge sum of money is offered. This is because of the poverty of the parents. Female children are a burden to the parents who are eager to get rid of them.

Nana is a compassionated man who fears the killing of women by having marital relations with them. So he keeps away from marrying a third time. But in the medieval period marriage is a social duty towards the family and community. There is no chance of individual choice. Thus, it is a convenient ceremony which is proved by Nana's third marriage to Kashi, a ten year old girl. After the marriage she is shut up in a part of the palace. Malgonkar has treated man-woman relationship as a master and he has unraveled the mystery in it through Kashi-Nana relationship. Nana married her out of necessity merely used her for sacramental purposes but in the end she turns out to be the valuable asset who protected his life in Nepal.

Malgonkar's another novel *A Bend in the Ganges* can be categorized as a document pertaining to the freedom movement and partition. It explores the aftermath of India freedom specifically addressing the occurrences of violence, kidnapping, mutilation, and homelessness that affected twelve million individuals. The story revolves on three main characters - Gian, a devoted disciple of Gandhiji, Debi-dayal, a fervent terrorist and Sundari.

Debi-dayal's father Tekchand Kerwad, a rich business magnate of Duriabad is pro-British in his sympathies. The marital life of Radha and Tekchand Kerwad in *A Bend in the Ganges* lead a completely satisfied life.

The marital life of Sundari, daughter of Radha and Tekchand Kerwad with Gopal is in juxtaposition to her parents' marital life. Gopal, Sundari's husband feels disappointed as Sundari does not show a full blooded attitude. Gopal attains the emotional stability of the Indian male who could be kind and generous to his wife without loving her. Gopal's flippant attitude to marriage and his flirting with his girl friend Malini worsen their relations. Sundari is uncompromising in her quest for fulfillment of her revenge on her husband.

Malgonkar works are characterized by the prominent prevalence of liberal ideas, indicating his lack of adherence to orthodox beliefs. The author's works aim to evoke the most profound reaction from readers by encompassing the whole range of life tangible aspects. He effectively portrays this societal transformation through the character of Maharani. The character Maharani depicted in the story embodies the archetype of the modern Indian lady. Seema Miglani rightly says that "Malgonkar's characters exhibit an excellent combination of the typical and individual traits. Being typical, they remain true to their times and being individual, they emerge as convincing characters" (Seema Miglani 178).

II.   CONCLUSION

The female protagonists in Malgonkar's works are shown as intentionally and decisively breaking away from conventional lifestyles throughout their whole journey. The writer's emotions are obviously aligned with the women who endure the intense anguish of unfulfilled desires and personal challenges sacrificing all other aspects of life. He makes his characters realistic and complex. They cannot be drawn into neat categorization of good and bad.

Malgonkar's heroines despite their flaws are genuine human beings. In addition, these personalities exhibit the same traits of being very autonomous and self-possessed while being loyal to themselves. They go against traditions and norms for a reason. They are undeterred by traditions and customs in their quest to discover their actual identities.

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An Insight into the Mental Affliction of a Woman from a Downtrodden Society with reference to Bama's *Karukku*

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Abstract— *Dalit Literature is one of the specific literatures where works are written to bring out the world of the downtrodden. It has become authentic when the writers belong to the same sector record the reality. Bama is one among the writer in Tamil Literature who has written her autobiographical novel Karruku meaning palmyra leaves with serrated edges. The title symbolically represents the condition of the people of her society. The wok is the indication of the injustice done to the many downtrodden communities of the south India. This work is a mirror of the society from Bama's view and experience. She picturizes the inhuman treatment of the upper caste and dedicated her life to bring in justice to her community. This article highlights the mental affliction of Bama in Karrukku that discloses the state of the victimized people.*

Keywords— ***Dalit literature, downtrodden, anguish, affliction, inhuman treatment***

Expression of thought, feeling, emotion and opinion is a very huge blessing of human beings. Literature is the area where the thoughts and emotions are expressed in different genres. There are many forms of expression and the writers deliberately exhibits the human psyche and mind. The writers are influenced or affected with both internal and external factors. It is very much pertinent that the writers must focus on writing anything that is acceptable, admirable, attractive as well as the writings should reflect a thought of an emotion.

Among Many literatures 'Dalit Literature' is one of the significant platforms that explores the voice of the voiceless. This literature focuses on the depression, oppression, suppression of the downtrodden community for many centuries. Here the factors that are unnoticed and ignored are asseverated in an authentic manner. The writers who tend to write under the nomenclature 'Dalit Literature' brings out the societal patterns, cultural distinctions, Caste and community degradation and treatment of women etc. These works reveal some of the hard-core realities where the people face a lot of discriminations in the name of caste, creed and culture.

Society is a setup which is built for the human beings to live a happy and comfortable life but in the early days it is being designed in a way that some of the people who are poor are suppressed under the hands of the rich. They have been used to do all the servant duties for low wages. Apart from this discrimination the people were not treated as human beings they call them by different names and these people were not even allowed to touch other community people. The inhuman treatment is being realized by many from the suppressed community and they disclose the radical ministration of the so-called upper community through writing.

Bama is a prolific Tamil writer of the 21st century who attempts to write her works about the suppressed community where she belongs to. Her writings envisage the life of the people whose sufferings are endless. *Karukku* is her autobiographical novel which enlightens our knowledge on the life of the parayar (sub-caste of Tamil community) community. The way of her narration encompasses the entire community issues and the exact situations where she experienced the suppression. The work is a perfect manifestation of the society through which one can understand the language, rituals, working patterns, communal issues, acceptance of suppression, clutches of upper community etc.. Her writings are a pure form of

expression through which we can empathize the agony of life.

In *Karruku* , Bama's life has been revealed life from childhood to the matured age in which she realized that nothing can change this suppression but only as a person belong to the community should take initiatives to combat against the practice of the society. She understands in her younger age that it is a custom for the upper caste people to make use the lower caste for their wellbeing and sophisticated life.

Women are always very sensitive and most of the times deals with things emotionally. Attached to the familial activities'women deal with matters sentimentally, everything that happen around affects them a lot. Bama in *Karukku* narrates the events that give a very clear picture of the society. The days she remembers from her childhood imbibe a very clear picture with reference to language, life style, culture, treatment, women's role and the structure of the society.

She faces the discrimination from the school and realizes the suppression from her brother's indication of it. One thing he insisted on her is education is the weapon to handle or get rid of such treatment. But pathetically the oppression is never been abolished completely even through education. She explicitly draws out the structure of her society where the Naicker community is the dominant force to whom the parayar, pallar, chakkiliyar communities work. They are rich the menial duties like sweeping, washing clothes and drainage cleaning are done by the lower caste for even very low wages. Even they always treat them as untouchables.

Bama often thinks that why do these people think themselves as superior as everyone is born the same. There are many questions whirls around her head as a child and cannot understand some of the rituals followed in the society. It is surprising for her that her grandmother (Paati) accepts the treatment and says that we belong to low caste and we have to do all these works nothing is there to condemn about.

The bad treatment of Harijans is felt everywhere like school, college, convent, nunnery, working place and most especially in the society as well, She deliberately asks, *Are Dalit not human beings? Do they not have common sense? Do they not have such attributes as a sense of honour and self-respect? Are they without any wisdom, beauty, dignity? What do we lack? They treat us in whatever way they choose, as if we are slaves who don't even possess human dignity. And if ever a Dalit gets wise to this and wants to live with some honour and self-respect, they jump up and down as if something really outrageous is happening. They seem to conspire to keep us in our place: to think that we*

who have worked through out history like beasts,should live and die like that; we should never move on and go forward. (24)

When she explained a scene to her Annan (elder brother) that an old man from her community carry a vada in a package that is attached with the string without touching it and hands over the package to the Naicker, bowed low, this incident provoked a laughter in her. But her Annan was not amused of this, he said that touching parayas was a sin to Naicker community. Hearing this she got infuriated, How *was it that these fellows thought so much of themselves? Because they had scrapped four coins together, did they mean they must lose all human feelings? (13)*

Every day of life has been a torture and torment to her after realizing that the whole community has been ill treated by the upper caste. Another incident where she felt shameful about the upper caste was that, *The Naicker Women would pour out the water from a height of four feet, while paati and the others received and drank it with cupped hands held to their mouths. I always felt terrible when I watched this. (14)*

Her Annan's words were instilled firmly into her mind that is, *'Because We are born into the Paraya Jati, We are never given any honor or respect. We are stripped But if we study and make progress, We can throw away these indignities'. (15).* She studied with utmost care and stood first in all her endeavors. She made a vow in her heart that her education will turn everything topsy-turvy. She wanted to bring a very big change in the societal pattern and living of her community.

Her next movement to convent to take up her training to become a nun taught her that the treatment of women belongs to parayar community is the same everywhere. There she is labelled as a harijan and ill-treated where ever possible. The warden-sister furiates her saying, "These *people get nothing to eat at home: They come here and they grow fat''. (17).* She often felt like alien and wanted to get away from that place but her ambition to get a degree made her stay there with a lot control over her anguish. She even felt that '*Sometimes I even thought to myself that it would be better to be dead and gone rather than carry on living like this. (67)*

These words clearly reveal her mental agony at the young age. Being a woman belonging to lower caste and poor, it was very difficult for her to survive even among the educated people. At church she sensed a kind of sophisticated life lead by the nuns , she felt that it was totally against the principles of the church. She says, We dance to someone else's tune, even for a serving of rice. And, of course knowing this fully well, the wealthy control and crush Dalits.(69)

The autobiography reveals the anxiety of the narrator who pulls out the realistic portrayal of her life which is full of struggles, fighting for identity, proving to be intelligent, searching for the peace of mind, perseverance to the abuse..etc. Sunil Kumar in his article '*Identity Crisis and Dalit Literature: A Study of Bama's Karukku'* opines that,

> *Bama's Karukku, an autobiography, depicts that Dalits are reduced to sub-human beings. Even though, they convert themselves into Christianity which has no caste system, do not get any relief. She herself faced the hypocrisy of the Upper caste society which makes her autobiography more real and powerful.*

At one point of her life she learnt that education cannot do anything with the upliftment of her identity. She tends to understand that she must have a different approach to bring a change to her community. She decides to come out of her job and takes a clear decision that she has contribute to the upliftment of the paraya community. Her writings are the reflections of her mental agony and through her experiences and learning she feels contented to write an autobiography which is the extract of her anxiety , agony and anguish.

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"I saw! I know! You disgust me…": Manifestation of Homophobia and Patriarchal Oppression in Tennessee Williams's Play, *A Streetcar Named Desire*

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Abstract— *A western heteronormative society hints at its homophobia in diverse manners, but one of the most ubiquitous internalized notions is that of disgust and rejection. This sort of biased sexism fuels the gradual accretion of suicidal rates among LGBTQ youths. Generating homophobic discourses is one of the ways through which a hetero-patriarchal society demonstrates and maintains its power and oppression against sexual minorities and gender subalterns. Hetero-gender-based violence against women and homosexuals is also not uncommon in any society. Thus, the present paper aims to explore the manifestations of homophobia and hetero-patriarchal oppression against homosexuals and women in Tennessee William's play, A Streetcar Named Desire. By delving into the principles of Gender Studies and Queer theories, this paper seeks to investigate the role of compulsory heterosexual and patriarchal norms in the lives of Allan, Blanche, and Stella in victimizing and silencing them violently.*

Keywords— *Heteronormative, Hetero-patriarchal, Homophobia, LGBTQ, Sexuality*

I. INTRODUCTION

According to Foucault, the idea of sex is not a fixed signifier (Foucault, 1984, P 134). Much in the same manner the idea of gender is also not a fixed signifier but a socially-constructed and socially- accepted phenomenon that resembles little or no truth value about the semblant notions of identity and sexuality. However, the year 1868 marks one of the climatic events in the history of homosexuality for it is in this year that the term 'homosexuality' emerges. The terms homosexuality and heterosexuality give rise to precedentedly null and void binary opposition, reckoning to the continual extents of binaries buttressing the Self and Other discourse based on which the colonial ventures dogmatically hypothesized itself. The anthropological expedition of the New World in the late Renaissance and Victorian period mainly, helped the West to acquire knowledge about homosexuality, and androgyny, while these things were so common in the East,

the same thing was undoubtedly beheld as immoral, sinful, and unnatural by the Western culture and norms. The West thus generated the belief system that 'homosexuality' is a practice and production of the 'less civilized' parts of the world, i.e. the East. Even the political pathologization of homosexuals began in the late nineteenth century and it took an extreme form in the 1940s and 1950s when homosexuals began to come out with their different tastes in sexuality and denied the long-existing socio-political construction of sexuality (heterosexuality). Asish Nandy in this context remarks about Oscar Wilde's homosexual identity:

> "Victorian England was willing to tolerate Oscar Wilde's sexual identity as long as it was accepted as part of the lifestyle of the marginal sect and not openly flaunted. But by demonstratively using homosexuality as a cultural ideology ……

working out meanings … in a colony thousands of miles away." (Nandy, 1996, P 29).

Not only in Victorian England but homosexuals even when they were not called so, had an existence as a powerful subculture even in Judaic or Christian worlds, or else why would the "Book of Leviticus'' alert the public against intimacy between men? The book writes: "If a man lies with a man as one lies with a woman, both have done what is detestable. They must be put to death; their blood will be on their heads." (qtd. Bakshi and Dasgupta, 2016, P 47). So, the West started producing anti-homosexual discourses which resulted in homophobia among individuals. Not only anti-homosexual discourses but the endorsement of compulsory heterosexuality in individuals plays a vital role in the oppression of homosexuals and women in a hetero-patriarchal society. Monique Wittig rightfully remarks that "The category of sex is the political category that found society as heterosexual" (Wittig, 2003, P 225). One individual is obliged to acknowledge oneself as a heterosexual within the binary gender system, and this arises from a male-controlled ideology where a heterosexual institution has a strong dominance over the individual's sexual preferences.

Tennessee Williams is considered as one of the greatest literary artists of the American theatre. His plays tend to queer pretext than the text: the queer in *Cat on a Hot Tin Roof* (1955), *Suddenly Last Summer* (1958), and *A Streetcar Named Desire* (1947) has already been dead before the play starts. Two of the homosexual characters respectively, Allan in *A Streetcar Named Desire* and Skipper in *Cat on a Hot Tin Roof* have committed suicide. *A Streetcar Named Desire* revolves around the story of Blanche DuBois, a former school teacher, who travels to New Orleans to stay with her sister Stella and Stella's husband, Stanley Kowalski after the loss of Blanche's parental home in Mississippi. While in New Orleans, Blanche's peculiar personality and perpetual anxiety are constantly questioned and tested by Stanley, who is determined to unveil Blanche's mysterious past. During her stay in New Orleans, Blanche becomes romantically involved with one of Stanley's friends, Mitch. However, Blanche's anxieties and Stanley's constant questioning and brute behavior send Blanche into a downward spiral after it is revealed that her dead ex-husband is gay. Though it is never explicitly stated that Allan is gay, it is strongly implied.

The quotation, "I saw! I know! You disgust me…" (William, 2009, A 6, P *80*) is uttered by the protagonist, Blanche Dubois while talking about her dead husband Allan Grey in scene VI, when she tells Mitch about how she has found out her homosexual husband being intimate with another man in a supposed empty room. And afterward how this newly acquired truth about her husband's sexual identity drove her to PTSD, resulting in forming internalized disgust against homosexuality and homophobia within her. Later her stay in New Orleans and the heterosexual relationship between Stella and Stanley made her realized that in a heteronormative patriarchal society women and sexual minorities are always on the same verge of continuing to be casualties of ragging, bullying, and consequently silencing by patriarchal agents and compulsory heterosexual normativity.

Therefore, with the help of gender and queer theories, this paper attempts to demonstrate the manifestation of homophobia and patriarchal oppression against gender subalterns and sexual minorities in this play. By analyzing the role of compulsory heteronormativity in the lives of Allan, Blanche, and Stella, this paper intends to discuss various layers of oppression which include verbal and physical modes, and how homophobic attitude itself becomes a means of hetero-patriarchal oppression.

II. ENDORSEMENT OF COMPULSORY HETEROSEXUALITY AND PATRIARCHAL OPPRESSION

Adrienne Rich in her famous essay entitled "Compulsory Heterosexuality and Lesbian Existence" remarks that marriage itself is "an institution founded on male interest and prerogative" (Rich, 1980, P18). The general idea that is still prevalent in society is that it is not possible to be fully a man or a woman without getting married and that there is no way of life for human beings, superior to the married state. This idea reflects how the haven of domestic life was a very dominating image in 1950s America.

The picture of a heteronormative marriage in this play is that of Stanley and Stella. As the famous quote goes "Every woman adores a Fascist'' (Plath, 2017, P 244). And that 'every woman' in this play is Stella. We see that Stanley's brutality seems sexy to Stella who adores the violence of Stanley. Stella likes watching her husband bowl. "Well, that's where she's at, watching' her husband bowl," says Eunice [William, 2009, A1, P 10]. And that's where she's at most certainly, rejoicing the performance of her valorous man displaying his mastery of sports with phallic bowling pins and bowling balls that are testicle-like on his brightly coloured cock-like bowling shirt and bowling jackets, her masculine husband who belongs to "a different species" [William, 2009, A1, P24]. Stella seems to get impressed by the masculinity of Stanley and is madly in love with Stanley. She tells her sister, Blanche in Scene Iv:-

"Stella: When he's away for a week I nearly go wild!

"Stella: And when he comes back I cry on his lap like a baby… [She smiles to herself]". [William, 2009, A4 P53]

But this love is innately sexual, that is apparent and quite understandable. The orgasms Stanley provides Stella ultimately narcotizes her and this becomes crystal clear towards the end of the play. In Scene III of the play, Stanley really "hits Stella" [William, 2009, A3, P56]. In Scene Four, she tells a bemused Blanche: "I am not in anything that I have a desire to get out of" [William 4.53]. And then surprisingly: "There are things that happen between a man and a woman in the dark—that sort of make everything else seem—unimportant" [William, 2009, A4, P57].When Blanche confronts her sister by saying "What you're talking about is desire, just brutal desire," [William, 2009. A4, P57]. Stella answers, "I told you, I love him" [William, 2009 A4, P57]. This line expresses her dependence on a patriarchal man for security.

At the same time, Stella as a conservative woman of patriarchal society views Allen's sexuality as something inferior and shameful, she remarks-

"Stella: I mean her marriage when she was – almost a child! (…) But then she found out – (…) This beautiful and talented young man was a degenerate.`` [William, 2009, A7, P86].

She, out of her internalized homophobia, goes on to describe Allan as an immoral, vulnerable, wicked match for Blanche. While Blanche somehow tries to explain and justify Allan's difference (homosexuality) throughout the play, "Stella names it and attaches it firmly by referring to him as a degenerate" (Maglin, Nan, Donna, 1996, P 34).

Remarkably, Stella as a wife in a heteronormative patriarchal society is not at all happy and respected. Perhaps the cruelest moment in the play is when Stella tells Eunice in scene XI of the play that she cannot believe Blanche's story that Stanley raped her. Stella would rather watch her sister getting confined for life in a mental institution than consider even the possibility that her tale of rape is true. At the end of the play when Stanley is undressing Stella and she cries for her sister, then Stella realizes that Stanley's love is innately sexual and political. However, she cannot leave him because she holds an internalized fear that leaving Stanley i.e. a heteronormative patriarch will make her an outcast just like her sister Blanche. She wants to secure her future in the heteronormative society by remaining by her husband's side and this gets denser when she gives birth to a baby boy. This birth is one of the markers of their heterosexual identities, which saves Stanley and Stella's marriage from being a useless and non-reproductive one just like Blanche and Allan's marriage. Thus, a woman has to worship compulsory heterosexuality and patriarchy

against her wish to be safe and secure in an ultra masculine patriarchal social set up.

The heavenly image of domestic life had also attracted Allan Grey, for he, despite being a homosexual, tried to enter such a heterosexual relationship. Allan married a young woman hoping that it was the right thing to do in a heteronormative society. Then, he failed to fulfill Blanche's hopes and dreams for their marriage because of his homosexuality. Blanche felt that her marriage became a failure: "I knew I'd failed him in some mysterious way and wasn't able to give the help he needed but couldn't speak of! [William, 2009, A6 P78]. It is also noteworthy that homosexuality was perceived as a kind of psychological disease by medical professionals until the 1970s. And Allan very possibly regarded himself as ill and tracked a cure in Blanche, but was immensely scared to unveil it to her. The thought of life on the outskirts of society proved to be too much for Allan and he could not live as a homosexual in a heteronormative society because the thought of that life became unbearable: "The reigning heteronormativity drove [them] to neurosis, and then to suicide" (Guilbert, 2004, P94). Compulsory heterosexuality followed by compulsory domesticity made Allan disappoint Blanche and ultimately himself and this became a sight of anxiety and a means of oppression against homosexuals.

It is also noteworthy that earlier Blanche, assumed herself as a failed wife for she could not provide Allan the intimacy she thought she should have. When another man gave Allan that intimacy, Blanche found it difficult to comprehend and treated Allan and his homosexuality as disgusting and exposed his homosexuality in the midst of a crowd , though unintentionally..

Judith Halberstam commented on Allan's sexuality: "Some queers need to leave home to become queer, and others need to stay close to home to preserve their difference" (Halberstam 27). Allan found it difficult to disclose his sexual identity in a toxic masculine heteronormative society and when Blanche did the disclosure, he out of shame and guilt committed suicide. This disclosure made Blanche to regard herself as a criminal because this became the reason for Allan's violent suicide.

However, in a hetero-patriarchal society women and their sexuality too have been subjected to violence and oppression. Blanche Dubois is the most astonishing female character in the socio-political context of the play. She, instead of behaving like a "proper" widow, used to have sex with numerous men and sexual liberty had become her coping mechanism. However, patriarchy easily associates sexual promiscuity in a woman with commonness and vulgarity. After Stanley has "found out" Laurel's "truth" about Blanche, he says: "That girl calls me common!"

[William, 2009, A7, P83]. He continues to mock her by adding: "Well, so much for her being such a refined and particular type of girl" [William,2009, A7, P84]. After that Mitch too perceives her as a prostitute and tries to molest her . Even after witnessing the brutalities of heterosexual relationships , the desire to be a part of the compulsory heteronormative society and having a domestic life, haunts her throughout the play. As Judith J. Thompson writes:

> "Her romantic attempt to achieve an idyllic union with Allan Grey is reenacted in a diminished version with Harold Mitchell, or "Mitch;" in a fairy-tale version with another "young man;" in a demonic version with the animalistic Stanley Kowalski; in an imaginatively transcendent version with the fantasized "Shep Huntleigh," and, finally, in a tragically ironic version with the Doctor who escorts her to the mental institution". [Thompson, 2002, P33]

III.   FINDINGS AND CONCLUSION

The traditional weapon of violence to generate and maintain any norm plays a crucial role in this play, be it the verbal violence of Stanley or physical violence like the raping of Blanche. These modes of oppression and endorsement of compulsory heteronormativity gradually generate homophobia among individual characters which make them obliged to worship the societal norm of compulsory heterosexuality and patriarchy in general. Moreover, politically powerless queer identities and maltreated women are always victimized, exploited, or in a sense 'Otherized' (Said, 1978, P 124) in a heteronormative patriarchal society. Thus, the play is about power, especially who has the power to determine. Allan feels hopeless among heterosexuals who would never understand his uniqueness, so he commits suicide. Stanley feels threatened by Blanche. She is intellectually superior, endangers Stella's devotion to him, and she questions his authority and therefore his virility. So, he rapes her—what could be the better way to reassert his masculinity, if not raping and silencing? Vulgarity and cheap machismo ultimately win. Quoting Butler, it can be concluded that both sex and gender produce "regulatory fictions that consolidate and naturalize the convergent power regimes of masculine and heterosexist oppression" (Butler,2008, P 57) Hence, both create a kind of power politics where some controlling myths amalgamate and acculturate the unified power regimes of masculine and heterosexist oppression.

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A Study of Verbal Humor in *Man with a Plan* from the Perspective of Cooperative Principle

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Abstract— *Man with a Plan, starring Golden Globe winner Matt LeBlanc, is a distinct representative of American sitcoms. The language in the play is close to real life and extremely humorous. There are a large number of conversational fragments in all kinds of situations that defy the maxim of the cooperative principle and create unexpected humorous effects. This paper attempts to adopt the cooperative principle theory of Grice to analyze the speech phenomenon that violates the cooperative principle in the dramas and figure out the production mechanism of verbal humor and its particularized conversational implicature from the quantity, quality, relation and manner maxims respectively.*

Keywords— *Sitcoms, Cooperative Principle, verbal humor, conversational implicature*

I. INTRODUCTION

1.1 Research Background

The word "humor" was first introduced in China in the early 20th century. It is a hot topic in linguistics and has a long history behind it. Humor is a verbal art that can create a harmonious atmosphere and maintain existing interpersonal relationships. In the last three decades, pragmatics, one of the branches of linguistics, has developed rapidly. With the development of science and technology and the increase of human communication, American sitcoms have become popular in China and have become an important pastime for Chinese people since the 1980s. Many people are also familiar with the term "American humor". Therefore, more and more researchers are focusing on the integration of verbal humor and pragmatics.

Starring Golden Globe winner LeBlanc, *Man with a Plan* tells the story of Adam Burns, who becomes a stay-at-home dad while his wife returns to work and takes on the difficult task of caring for the family's three children. The sitcom consists of one interesting life story after another, painting a vivid and interesting picture of a stay-at-home dad, focusing on family relationships and the children's growing pains, which is a distinct representative

of sitcoms. The language in the play is close to real life and extremely humorous. When it comes to the success of *Man with a Plan*, verbal humor is an essential element. There are a large number of conversational fragments in all kinds of situations that defy the maxim of the cooperative principle and create unexpected humorous effects.

1.2 Purpose and Significance of the Study

This paper studies the verbal humor appearing in the sitcom Man with a Plan from the perspective of cooperative principle with the attempt to deal with the following questions:

(1) How the verbal humor is produced by flouting the cooperative principle?

(2) Why do characters flout the cooperative principle?

(3) How can we use verbal humor in our daily life?

Verbal humor can be used for self-mockery, to conceal facts and for other purposes. It plays an indispensable role in everyday conversation. However, few scholars have studied why characters violate the principle of cooperation. And although many scholars choose sitcoms as material to study the production mechanism of verbal humor from the perspective of the cooperative principle, few of them focus on sitcoms that deal with

family relationships and raising children, such as Man with a Plan.

II. LITERATURE REVIEW

2.1 Previous Study on Verbal Humor from the Perspective of Cooperative Principle

In the twentieth century, a growing number of researchers began to analyze and study verbal humor from the perspective of the cooperative principle. Some scholars put forward theories on verbal humor and thus laid the theoretical foundations for the later research of other scholars.

Grice (1975) mentions in *Logic and Conversation* that people always follow certain principles in conversations to accomplish communicative tasks, and he believes that the cooperative principle that people observe in conversations includes four sub-principles. However, people deliberately violate the cooperative principle in order to achieve certain goals, which is called conversational implicature. The proposal of the cooperative principle has aroused great interest among researchers studying pragmatics and humor. Subsequently, many scholars have studied verbal humor from the perspective of the cooperative principle and uncovered the production mechanism of verbal humor. Hancher (1980) examines the mechanism of verbal humor from the perspective of the cooperative principle based on previous research and points out that many jokes violate the cooperative principle.

Raskin (1985) first proposed *The Semantic Script Theory of Humor* in 1985, which examines verbal humor from the perspective of semantics and establishes theoretical foundations, leading more and more scholars to combine the theory with the cooperative principle to study the phenomenon of language. Yamaguchi and Haruhiko (1988) admit that jokes usually violate the cooperative principle and that there is a certain pattern to this violation. Attardo (1993) examines the effects of violating the cooperative principle by combining the cooperative principle with jokes and concludes that violating one or more maxims of the cooperative principle produces humorous effects. Ruch and Carrell (1998) advocated a new perspective. They examine humor from the listener's perspective and conclude that a speech is not humorous in itself, but that humor is created by the way the listener understands and interprets the speech. They insist that humor is composed of four elements: the originator of humor, the humorous speech, the listener and the specific situation.

Domestic research on the cooperative principle and verbal humor is diverse. It is common to select literature, films and TV series as material and then analyze the production mechanism of verbal humor from the point of view of violating the cooperative principle. The research material is diverse and include domestic and foreign comedies, variety shows, Zhanghuiti-style costume sitcoms, novels, etc. For example, *2 Broke Girls, iPartmentI, You Are the OneII, My Own Swordsman* are often studied, and many scholars choose *The Dream of the Red Chamber* as material.

There are also a number of scholars who research from other perspectives. They analyze the relevant phenomenon of translation transplantation of humor based on the cooperative principle and explore the application of verbal humor in interpersonal communication and business management based on cooperative principle, then discuss the methods and means of applying language theory by analyzing the role, influence and performance of the cooperative principle in discourse communication. In addition, Liu (2009) investigates the impact of the production mechanism of verbal humor on English teaching based on pragmatic principles.

2.2 Previous Studies on Sitcoms

Sitcom is a shortened version of the term "situation comedy" and has its origins in radio. The sitcom is thought to have originated as a form of comedy in the Golden Age of American radio (1920s to 1950s) and is usually around 30 minutes long. Nowadays, it is widespread all over the world. Over the years, sitcoms have changed a lot due to changes in styles, audience tastes and improvements in technology. They can reflect what is happening in the world and important events in history.

Marc and Newcomb (1996) believe that the sitcom is the most prevalent art form for contemporary American audiences. Xu (2014) argues that sitcoms, as a form of performing art, are intentionally created to make audiences laugh. Sitcoms serve as a practical tool and enrich the corpus conducive to the analysis and study of interpersonal and interactional humor from the perspective of linguistics.

Nowadays, more and more researchers have been studying sitcoms with fruitful academic results. American sitcoms are a hot research topic that arouse scholars' interest in linguistic studies, especially in pragmatics.

Zhang (2021) examines humor in *Modern Family* from the perspective of the politeness principle. In addition to verbal humor, some scholars take sitcoms as material to study euphemism, idioms and so on. Cao (2022) studies euphemism in *Friends* from the perspective of politeness principle. Zhang (2020), for example, conducts a comparative analysis of linguistic ambiguity using *Home With Kids* and *Friends* as examples. Dong (2022) analyses the linguistic phenomena in *Fresh Off The Boat* to

illustrate the Chinese cultural dilemma in American sitcoms.

From the above, it can be concluded that previous studies on verbal humor from the cooperative principle as well as on American sitcoms are abundant and have provided a solid basis for this thesis. Although many scholars choose literature, movies or sitcoms as material to find out the production mechanism of verbal humor from the cooperative principle perspective, most of them study adult interpersonal relationships like *Friends* or *The Big Bang Theory* and rarely focus on sitcoms showing family relationships and children growing up, like *Man with a Plan*. They rarely focus on the linguistic differences between parents and children, which leads them to violate the four sub-maxims of the cooperative principle and contribute a lot to the creation of verbal humor. Therefore, the study of the production mechanism of verbal humor from the perspective of the cooperative principle still needs further development.

III. THEORETICAL FRAMEWORK

3.1 Four Maxims of Cooperative Principle

The principle of cooperation was first proposed by the famous American philosopher of language Grice in a lecture at Harvard University in 1967. Later, Grice (1975) mentioned in *Logic and Conversation* that people always adhere to certain principles in conversations in order to perform communicative tasks. He believed that the cooperative principles that people adhere to in conversations include four maxims, each of which contains a maxim and some sub-maxims. But people deliberately violate the cooperative principle, calling it "particular conversational implicature", and many jokes are made in violation of the cooperative principle. More specifically, the cooperative principle consists of four maxims: the maxim of quantity, the maxim of quality, the maxim of relationship and the maxim of manner.

The maxim of quantity refers to the idea that the information conveyed in communication should meet the needs of both parties. It is a maxim that focuses on the length and quantity of information in a conversation, neither more nor less. It contains two sub-maxims:

(1) What is said should satisfy the amount of information required for communication.

(2) What is said should not exceed the amount of information required for communication (Grice, 1975).

The maxim of quality is a requirement for the fidelity of the communication. It attaches great importance to the sincerity of speakers. According to Grice, it also contains tow sub-maxims.

(1) Do not say what you know to be false.

(2) Do not say that for which you lack adequate evidence (Grice, 1975).

The maxim of relation is that the information provided in a communication should be relevant or related to the topic. In other words, it requires that two parties should not provide irrelevant answers in conversation. The violation of the maxim of relations can be divided into positive deviation and negative deviation.

The maxim of manner consists of four sub-maxims:

(1) Avoid obscurity of expression.

(2) Avoid ambiguity.

(3) Be brief (avoid unnecessary prolixity).

(4) Be orderly (Grice, 1975).

In order to make the conversation continue smoothly, both sides should obey the maxim of manner. They are supposed to deliver information and their views clearly, orderly, concisely and avoid using ambiguous expression.

3.2 The Violation of Cooperative Principle

The cooperative principle represents the ideal state of a conversation, but in practice it is not followed completely and unfailingly. There are many reasons why the cooperative principle may be violated. It may be that a speaker deliberately violates it and tells a lie to mislead the listener, or that one of the parties does not have all the information they want to convey, or that the speaker does not want to continue the conversation. And when speakers want to be polite, avoid embarrassment, create humor or achieve a rhetorical effect, they violate the cooperation principle and try to achieve unexpected speech effects.

A participant in a conversation may fail to fulfill maxims in various ways, which are classified by Grice into four categories:

(1) He may quietly and unostentatiously violate cooperative principle and tries not to let the listening party find out. The most common example is lying.

(2) He may make it clear that he is not willing to abide cooperative principle and does not want to cooperate in the way the maxim requires. He may directly say, for example, I cannot say anymore: my lips are sealed.

(3) He may face a dilemma: it is hard for him to fulfill the first maxim of Quantity (What is said should satisfy the amount of information required for communication) without violating the second maxim of Quality (Do not say that for which you lack adequate evidence).

(4) He may blatantly flout a maxim to generate a conversational implicature. The speaker deliberately flouts a maxim, knowing that he has violated it, and also makes the listener aware that he has violated it. But his purpose is

not to interrupt the conversation, but in order to convey a new message to the listener which is conversational implicature (Grice, 1975).

IV.   ANALYSIS AND DISCUSSION

4.1 Verbal Humor by Flouting Maxim of Quantity

The first maxim of the cooperative principle is the maxim of quantity, which governs the amount of information provided by both parties. Grice believes that the amount of information provided by both sides of the conversation should be just right, not too much and not too little. There are several examples in the sitcom *Man with a Plan* that illustrate how verbal humor is created by ignoring the maxim of quantity. Each example is accompanied by background information for better understanding.

4.1.1 Less Information

One of the sub-maxims of quantity is: "What is said should be sufficient to the amount of information required for communication." In most cases, the speaker gives less information to hide his true thoughts. There are some examples that explain the mechanism for generating verbal humor by providing less information. Look at the following examples:

(1) Background information: Don and Adam were called to the office by their boss. They were about to meet a very important client. The boss went on and on about the dos and don'ts and finally mentioned the dress code.

Teddy: Hey, look, that old guy just took a blue pill. And now that lady likes him. What kind of pill is that, Uncle Don?

Don: Oh it's a magical pill.

Emme: What dose it do?

Don: And we're out.

Teddy asked what the blue pill was. In fact, it was a pill to improve the sexual function of men. Don did not answer his question directly, but only vaguely explained that it was a magic pill. Even when Emme asked about the use of this blue pill, Don did not answer directly. The answer is meaningless because he did not tell them what this blue pill is for. To avoid embarrassment and to prevent the children from knowing what they should not know, Don did not provide enough information and deliberately violated the quantity maxim. His words and reaction to the blue pill provide a humorous effect. At the same time, Emme and Teddy had achieved their goal, which was to watch their favorite series. Their way of achieving the goal by asking a question about the blue pill also contributes to a humorous effect.

(2) Background information: When Andi couldn't find her wedding dress, Adam rushed to the bridal shop, mistakenly believing that he has accidentally sold it while cleaning out the warehouse. This dialogue took place when they rushed to the second-hand shop to retrieve their wedding dress without Andi's knowledge.

Adam: Where are your wedding dresses?

Clerk: I don't know.

Don: Do you even work here?

Clerk: Yes, but it's not my passion.

Adam: Listen, buddy, do you have wedding dresses or not?

Clerk: Some lady's in the dressing room trying one on.

Adam asked the salesman where the wedding dresses were in the shop, the salesman replied, "I do not know". Don's question is a rhetorical question, showing how ridiculous the clerk's action was, creating humor. When Adam asks again if there are wedding dresses in the shop, the clerk says that someone is trying on wedding dresses. As a clerk, he should have understood exactly what the situation was in the shop, but he achieves the goal of having more conversation with the customer by providing a small amount of information to elicit follow-up questions from the customer. Adam's dialogue with the clerk, who is so breathless in such an urgent situation, creates the verbal humor.

4.1.2 More Information

Another sub-maximum of quantity is: "What is said should not exceed the amount of information necessary for communication." There are some examples of this from the American sitcom *Man with a Plan*. In most cases, more information is given because the speaker wants to express his true thoughts and achieve a surprising humor effect. There are some examples that explain how to create verbal humor by giving more information.

(3) Background information: Without knowing it, Adam became a parent representative, and he was always forced to accept various tasks assigned by the teacher and organize various activities. Eventually, he couldn't stand the teacher and decided to transfer Emme to another class. Andi blamed Adam when he learned he had done so. The following dialogue took place when Adam asked the teacher for peace and tried to turn Emme back.

Adam: Oh this is gonna mean a lot to Andi. She's always saying how you're the best teacher in the whole school.

Teacher: Really?

Adam: Yeah, yeah. She told me that to get Emme in this class, she spent years kissing your butt.

Teacher: What was that?

Adam: That was a compliment.

Hearing how Andi praise her, the teacher asked "really?". Adam replied "Yeah.". That's enough. But he added more. His words violate the quantity maxim of cooperative principle. His original intention is to prove how Andi praised the teacher, but he inadvertently revealed the fact that Andi spent years kissing teacher's butt. Adam's way of words gave more information that teacher doesn't need. Thus, flouting the quantity maxim and humor is produced.

(4) Don: Hey, what's with the suit? Looks like you're selling pianos at the mall.

Adam: It's Valentine's Day. I'm taking Andi out because I love her. And because she told me to.

Don: Really doing it up fancy, huh?

Adam: Oh, yeah, yeah. I called three weeks ago to get us in at Staiano's for dinner and dancing, pre-ordered their special lovers package for two, and had the truck detailed for when she throws her at me on the way home. I forgot nothing.

Don: Who's babysitting tonight.

Adam: I forgot something. Oh, this is not good.

Adam said that he would go out with Andi on Valentine's Day. He said he was doing this because he loved Andi, but he added later, "And because she told me to." His original intention was to show that he had taken the initiative to prepare for Valentine's Day, but his redundant addition of such a phrase violates the quantity maxim and has a humorous effect. When Don said, "You really make it fancy, huh?", Adam replied, "Yeah, yeah.". But he also wanted to show off what he had prepared, showing off how great and well prepared he was for Valentine's Day, so he added a lot of detail. What he said is quite enough, but he added, "I have not forgotten anything," which contrasts with his sudden realization that he had forgotten something. This redundant information creates the humorous effect.

4.2 Verbal Humor by Flouting Maxim of Quality

The quality maxim of the cooperation principle requires that the information given by both speakers is truthful and that no false or unfounded information is given. It is common knowledge that sincerity is an essential element to start and continue a conversation. However, it happens that speakers pass on information that they believe is false or for which there is no evidence. In the following part, the violation of the quality maxim is analyzed by means of some typical examples. Each case

provides relevant background information to better understand how humor is generated.

4.2.1   Intentional Deception

One sub-maxim for quality is "Do not say what you know to be false." Some examples in *Man with a Plan* will be presented to explain the mechanism for the production of verbal humor. The main purposes of intentional deception are to suit the words of others or to conceal the truth.

(5) Background information: Adam's client gave him two tickets to a ball game. Since he had been busy with his family and neglected his work recently, causing Don a lot of work, he felt sorry for Don and invited Don to go to the game with him. The dialogue took place when Adam had already agreed with Don but Andi mistakenly thought that the two tickets were a surprise for their wedding anniversary.

Andi: Oh my God! Steelers tickets?

Adam: Yeah.

Andi: You got these for us?

Adam: Well.

Andi: Because our first date was at a Steelers game. Oh, you missed me, too.

Adam: Okay, sure.

Andi: And you remember that Sunday is the 17th anniversary of that incredible day, and you got us these?

Adam: Apparently.

When Andi asked if the tickets were for them, Adam answered yes. In view of Andi's surprised question, Adam concealed the truth so as not to disappoint her. To appeal to Andi's feelings, Adam lied and admitted that the tickets were obviously for the wedding day. His words violate the maxim of quality. His original intentions are to hide the truth and make Andi happy. Humor comes from his four short answers, which show how upset and overwhelmed he is.

(6) Background information: Adam mistakenly believed that he had accidentally sold Andi's wedding dresses while cleaning out the warehouse, so Adam rushed to the bridal shop. Lowell was assigned to cooperate with them at home to keep Andi unaware about the truth.

Andi: What? What is going on, Lowell?

Lowell: Nothing.

Andi: Doesn't seem like nothing. Is it something Adam did?

Lowell: Nope. Nothing to report.

Lowell knew the truth, but when Andi asked him what was going on, he immediately answered nothing.

When Andi asked again and guessed, he answered nothing again to conceal the fact. He answered what he believed to be false and his words violate the quality maxim in the principle of cooperation. Humor comes into being in the process of his violation of cooperative principle.

4.2.2   Lack of Sufficient Evidence

Another sub-maximum of quality in the principle of cooperation is: "Do not say anything for which you do not have sufficient evidence." When communicating with others, speakers need to make sure they have sufficient evidence for the information they are providing. In sitcoms, characters often say something for which there is no evidence and which sounds like an exaggeration in order to make their words more convincing and thus persuade others.

(7) Background information: Adam and Andi were out for Valentine's Day and asked Katie to look after her younger sister and brother, and asked her to call if there was anything wrong. Adam reassured Andi that nothing would happen at home so Andi left with him. The following conversation took place when the power went out at home and Adam asked Katie to check the electricity box.

Adam: Just--but, uh, before you open it, bang your hand on the cover a couple of times to scare the spiders.

Katie: Spiders? We'll just leave the power off till you come home.

Adam: NO, no, no, no, no, if... if the power's off when Mom gets home, we'll never get our spontaneous life back.

Katie: What are you talking about?

Adam: You'll understand in 30 years.

Hearing that there might be spiders on the electricity box, Katie was afraid to check the breaker box, preferring to wait Adam to come home. To attain the purpose of emphasizing how urgent the matter was and to encourage Katie to check the breaker box, Adam said something he has no adequate evidence and used hyperbole to express how angry her mother would be if she knew about it. What he said violates the maxim of quality and audience would be amused by his exaggeration.

(8) Background information: Adam took his parents on a tour of their new home. As his parents refused to live in a nursing home, Adam had to lie to them that it was a residential house he had rented, when in fact it was a nursing home.

Joe: Why are there ramps everywhere instead of stairs?

Adam: Oh, uh, that's because ramps are the stairs of the future.

Andi: Yeah, yeah. That's right. I mean, in a few years, you're only gonna see stairs in a museum. And not to walk on, just to look at.

The nursing home was full of ramps and to dispel any doubts in the parents and prevent them finding out they were in a nursing home, Adam said something that was inconclusive. This was obviously something he had made up himself, and Andi did the same to Adam by saying something that was inconclusive. The urgent words they made up to cover up the lie and convince their parents that they were not in a care home have a humorous effect that strongly makes the audience engage with the humor.

4.3   Verbal Humor by Flouting Maxim of Relation

The maxim of relation is to ensure the efficiency of communication. It requires that two parties in conversation do not give irrelevant answers and that the information they give is relevant to the purpose of the conversation. There are two ways to violate the relationship maxim: giving irrelevant information and changing the subject.

4.3.1   Topic Change

Changing the subject is one of the ways of disregarding the cooperative principle that characters in sitcoms use to create verbal humor. The real purpose of changing the subject is to avoid embarrassment, questions and accusations. There are many examples of theme changes that we analyze in depth and explain the mechanism for generating verbal humor in the American sitcom *Man with a Plan*.

(9) Background information: The following dialogue took place when Andi and Adam had an emergency and needed to get home when they were stopped by a traffic police for speeding on the road. They didn't realize they were speeding and mistakenly thought it was because the alcohol on them as Adam had red wine thrown on his clothes before he got home.

Police: Well, I pulled you over for doing 50 in a 35, but by the look of things, we have a bit more to talk about.

Andi: Doesn't he look like a princess?

Andi and Adam sat perplexed in the car and thought hard about what excuse they should use to the traffic police. When Andi heard the traffic policeman's words, he panicked. "Does not he look like a princess?" Her attempt to distract the traffic policeman and avoid questioning is irrelevant to the topic and violates the relational maxim of the cooperation principle. By understanding the conversation, the audience can assess the creepiness of the character, creating a humorous effect.

(10) Background information: Adam concealed from Katie that he was investigating a male classmate she has recently become close with and followed him to observe

his behavior. He inadvertently mentioned the male classmate's name, so Katie started to question him.

Adam: The truth is, it's my... feeling that it's Royce's fault. I mean, between saving whales, walking dogs, he takes a selfie every four seconds. He's just too into himself.

Katie: How do you know all that stuff about Royce?

Adam: Uh, that's a good question. I did not see that coming. Uh...

Katie: What did you do?

Adam: You know, you are really starting to remind me of your mother.

Katie wanted to know how her father knew all this about Royce and what he had done. But Adam had a feeling that his behavior would make Katie angry. Instead of answering the question directly, he steered the conversation towards Andi to divert Katie's attention. His real intention is to avoid answering the question Katie asked and to avoid embarrassing himself. His words violate the maxim of the cooperative principle relationship and cause a humorous effect.

4.3.2   Irrelevant Information

Providing irrelevant information is another way of violation of the maxim of relation. It is a clever way of creating verbal humor, which appears frequently in many sitcoms. Although it is often confused with topic change, the major difference between them is that changing the topic creates a new topic of conversation and prompts it to continue, but providing irrelevant information often implies that the speaker does not want to continue the conversation, often leading to the end of it.

(11) Background information: Andi found that no matter what she did Adam would never be angry with her and this made her feel very insecure. So she concocted a lie and told Adam that she has recently met a workmate, Bob, and that she was dating him regularly. But Adam was still not angry, so Andi asked Mrs. Don to help her to see whether she can get any information from Don.

Mrs. Don: Has Adam ever said anything to you about Andi's friend, Bob?

Don: Let me think. Are you saying "Bob" Or "Rob"?

Mrs. Don: Bob. B-O-B.

Don: Todd?

Don used "Bob" or "Rob" to avoid questioning, and he used unrelated names out of context to create an incoherent conversation which generates a humorous effect. However, after Mrs. Don clearly spelled out Bob's name, Don still offered an irrelevant name. The two offers of irrelevant information indicate that Don did not want to provide relevant information on the topic and refused to

reveal Adam's thoughts. His words violate the maxim of relation and also made Mrs. Don understand his attitude and ended the conversation. As the conversation progresses, the verbal humor generates.

(12) Background information: Don and Adam were called to the office by their boss. They were about to meet a very important client. The boss went on and on about the dos and don'ts and finally mentioned the dress code.

Boss: So let's talk about our meeting, this week with the investors. It's critical you appear professional.

Don: I'll wear my tie that looks like a fish. It's a crowd-pleaser and very realistic. A seagull attacked me once. That's how you know it's a good one.

Adam: All right. I think we said enough here. Maybe too much.

At work, if your boss emphasizes the dress code before you are about to meet a client, he means that you need to wear a suit and not dress too casually, rather than emphasize the odd tie. But Don's answer "I'll wear my tie that looks like a fish." had nothing to do with boss's requirement. The true purpose of Don's words is to provide irrelevant information so that they can finish the topic and leave the office. His words violate the maxim of relation. In the process of conversation, humor effects are generated naturally.

4.4   Verbal Humor by Flouting Maxim of Manner

To ensure an efficient and fluent conversation, it is important that both speakers follow the maxim of manner, which contains four sub-maxims. Both sides should say something clearly, concisely and logically. The main objectives of disregarding the maxim of manner are to convey innuendo in conversation and to avoid embarrassment. There are many examples in the American sitcom *Man with a Plan* that can be studied in depth to better illustrate how humor can be generated by violating the maxim of manner in the principle of cooperation. Each case is accompanied by background information for better understanding.

4.4.1   Obscurity

The requirement of the first sub-maxim of manner maxim is that both sides should deliver information in a plain, clear way to avoid obscurity. It is essential that they should not say something that is difficult to understand or beyond others knowledge.

(13) Background information: Adam's family had planned to go to his parents' house for Christmas, but suddenly it snowed so much that they had to stay home. They failed to by a Christmas tree and prepare presents for kids on such a urgent night. So they cut their own branches and made their own Christmas tree out of drying rack.

Emma: I like Crafty Christmas, Mom. I think our tree's cute. It is, isn't it?

Andi: Who needs a fresh-cut tree when you've got Christmas spirit and Mommy's drying rack?

Emma: You have a nice rack, Mommy.

Andi: It's a drying rack, sweetie. You got to say "Drying". If you're gonna say "Rack".

The vocabulary that Andi spoke "drying rack" is too intricate and intellectually challenging for a kindergartener. It was an unfamiliar phrase to Emme and she was bounded to have no idea what it meant. But she knew by guessing and by the meaning of rack that it was referring to a drying rack. When she tried to praise the drying rack, she didn't know that "rack" should be used together with "drying" to refer drying rack. But in American slang rack means a woman's large breasts. If the speakers misuse those words which have different meaning, they will bring about funny mistakes and audience will get amused by the wrong uses of those words.

(14) Background information: Adam learned that Katie has recently become close to a boy, so Adam was worried that Katie will be hurt if she falls in love too soon. He wanted to have a conversation with Katie and express his thoughts.

Katie: Dad, why are you being weird?

Adam: I'm not being weird. Okay, look... I read in one of your teen magazines that you guys like to "Kick it". You know? And, uh and have a "Gab-sesh".

Katie: Dad, I'm not gonna have a gab-sesh with you.

Adam could have just said I want to talk to you. However, he used the word "kick it" and "gab-sesh" to make himself appear close to the young man and not to have a generation gap. But from Katie's point of view, the word "gab-sesh" is a peer-to-peer communication, and she cannot understand her father's intentions. To her, Adam's words were obscure. Adam flouts the maxim of manner of cooperative principle. Humor is generated by the use of an obscure word.

4.4.2 Ambiguity

One of the maxims of manner is the avoidance of ambiguity. Both sides are supposed to say something clearly. When some ambiguous words are used in the conversation which can be interpreted into different meaning, the speakers may be want to deliver some conversational implicatures, thus some humorous effects are created.

(15) Background information: Emme's nursery school started and Adam went to the opening ceremony. There were a few male parents among a bunch of female parents. So when Lowell saw Adam coming, he tried to talk to Adam.

Lowell: Sorry, I'm a little revved up. I just can't believe they're not introducing any foreign language in kindergarten. How can our children compete in a global economy without fluency in a second language?

Adam: You know this school is free, right? Free stuff is not that great. Water is free, but beer you got to pay for. Hm?

Lowell: Beer. It's so great to connect on a masculine level again.

Adam was meant to use the example of water and beer to illustrate that they should not expect a free school to teach a second foreign language. But beer is not just a drink, it also represents a way of building friendships between men. So Lowell caught the presence of the word "beer" and mistakenly thought Adam was trying to make friends with him, which was exactly what he wanted. The example of water and beer violates the maxim of manner of cooperative principle which causes ambiguous meaning. The humor is produced due to the listener's misunderstanding of the word.

(16) Background information: Learning that Katie and Royce had recently become close, Adam stalked Royce, mistaking him for a playboy. He made appointment with Royce and intimidated him in an attempt to make Royce consciously stay away from Katie.

Adam: "Make the right choice. Call Royce." Is that what you tell all the girls?

Royce: What?

Adam: All right? You know my wife, you know my daughter. Now, it's time for you to get to know me. For instance, one of my hobbies is I like to take walks in the woods and bury things in holes. Sometime I take one thing, cut it up, and bury it in different holes. Depends on my mood.

Instead of directly telling Royce to stay away from Katie, nor did Adam directly say what the consequences would be if Royce didn't stay away from Katie, he indirectly "threatened" Royce by expressing his hobbies. This kind of indirect way of conveying conversational implicatures violates the maxim of manner of cooperative principle, making the listener get the conversational implicature without being embarrassed. In the process of understanding the conversation, the audience will understand the humor of the dialogue

4.4.3 Unnecessary Prolixity

The avoidance of lengthy is also one of the requirements of the maxim of manner of cooperative principle. However, in daily life, people often repeat some

words, phrases, sentences to emphasize their purposes or use different expressions to convey the same meaning

(17) Background information: Adam and Andi were discussing Katie and Royce's affair and Adam had threatened Royce to stay away from Katie because he mistakenly thought Royce was a playboy. Learning this, Katie became furious, so after discussion, they agreed to stop interfering with Katie's social life.

Adam: But I still think he's a player.

Andi: He's not a player. And I have news for you, you are not a player anymore, either-- you are a dad.

Adam: You take that back!

Andi: Oh, come on.

Adam: Take it back. Take it back.

In the conversation, when Andi mentioned that Adam was not a player anymore, Adam felt unhappy because he didn't want to admit that he was getting old. But he had only need to answer "Take that back" to show his attitude. However, he repeated two times again. His repetition of the same meaning of phrases let the audience feel how anxious he was. Adam's words violate the maxim of manner by repetition and produces verbal humor.

(18) Background information: Katie told her parents that she was doing her homework in the library. But when Adam and Andi went to pick Emme up from school they found that the library was closed. They questioned Katie again and Katie still stated that she was in the library doing her homework. The following conversation took place when Katie returned home and Adam and Andi questioned Katie's whereabouts.

Adam: We went to the library to look for you, but you weren't there.

Katie: Wait, you guys are checking up on me? I'm 14, I don't need you guys looking over my shoulder all the time.

Adam: Oh, yes, you do. As someone who was 14 once, I can tell you from experience that you are not smart.

Andi: I mean, it's not your fault. Your brain's just not fully formed yet. It's like Jell-O before you put it in the fridge.

Adam: Yeah, you open a 14-year-old brain, it's just a clown in there pulling levers.

From the above conversation, we can know that Andi and Adam were trying to convey that Katie was only 14 years old and had not yet grown into a mentally and physically adult and that they still need to care for Katie's safety. They expressed in different ways to describe the brain of a 14-year-old, for example, it's like Jell-O before you put it in the fridge or it's just a clown in there pulling

levers, to convey the same meaning. Their ways of expression violate the maxim of manner in the principle of cooperation, and in the process of understanding the conversation, audience can know how humor is generated.

4.4.4   Disorder

It's known to all that "Be orderly" is one of requirements of the maxim of manner of cooperative principle. Disorder is the violation of fourth sub-maxim of manner. In our daily life, it is common for people to incoherently convey information, especially in emergency situation or they may provide disorderly language intentionally to create humorous atmosphere. Paradox is a relatively common way of violating the maxim of manner.

(19) Background information: Emme's kindergarten was having a party on Thanksgiving Day and as the parent representative, Adam needed to prepare the party himself. In previous year, Andi had prepared it, so neither the teacher nor Andi trusted Adam to complete the task. The following conversation took place when the kindergarten teacher secretly sent Andi the preparations for the Thanksgiving party.

Adam: Now, why would she do that?

Andi: Well, because, I... She...somebody asked her to do it, I...

Adam: I haven't even screwed anything up yet, and you're already sticking your nose in. You know what I think? I think you're the one with the problem. Not me.

Andi: Oh, that is so ridiculous, I can't even laugh. Oh, no. Wait. Yes, I can. You're so off.

When Adam asked the reason why the teacher did that, Andi's answer was disorderly and she was very hesitant because she was the one who didn't trust Adam and asked the teacher to send him the content related to the Thanksgiving party. Later she said "I can't even laugh" and "Wait. Yes, I can.". What she said was inconsistent and paradoxical, and violates the maxim of manner. The audience will understand how humor is generated after understanding the meaning of conversation.

(20) Background information: Andi and Mrs. Don quarreled over a conflict they had when they were at school. The following conversation took place when Adam and Don created an opportunity for them to make up. Unexpectedly, Mrs. Don accused Andi of making a big deal out of it and Andi got angry and asked Adam if she was overreacting.

Mrs. Don: She's completely overreacting again.

Andi: Overreact--uh. A-Are you hearing this? Do you think I'm overreacting?

Adam: Me? Uh...Do I think you're overreacting?

Andi: Adam?

Adam: Well, you are reacting. And it's definitely not too little. It's... Well, there's underreacting. Right? Then there's regular reacting. You know. Then there's, uh...you.

Andi: That means over!

Adam: I never said it!

Faced with Andi's questioning, Adam was so flustered that he needed to think of an answer in a very short space of time that would satisfy Andi and make her realize her mistake. At the same time, he was afraid that his words would make Andi angry and thus make the situation even more awkward. In his haste he was incoherent and spoke without logic, and what he said can show how torn and hesitant he was. This way of expression violates the maxim of manner. The audience will know how humor is generated in the process of understanding the meaning of conversation.

V. CONCLUSION

In this paper, an in-depth analysis of the humorous language phenomena in *Man with a Plan* is undertaken from the perspective of the cooperative principle. The focus is on the analysis of verbal humor that violates the maxim of cooperative principle in the sitcom in order to summarize the mechanism for the production of verbal humor and the true aims of the speakers. Based on an in-depth analysis, the author draws the following conclusions:

First, as far as the quantity maxim is concerned, humor is produced by providing more or less information. As far as the quality maxim is concerned, a humorous atmosphere is usually created by deliberate deception or by making statements without evidence. Also, from a relational point of view, there are two ways to trigger humor: changing the subject and giving irrelevant information. In addition, an unclear, ambiguous, disordered and redundant statement can also have a humorous effect. Based on the four maxims of the cooperative principle, various rhetorical devices are used, including the rhetorical question, exaggeration, repetition and so on.

Second, there are various reasons for disregarding the four maxims of the cooperative principle in all kinds of situations. When people disregard the maxim of quantity, in most cases they are concerned with hiding their true thoughts, showing something or proving their point. When people disregard the maxim of quality, the reason may be that they want to conform to the words of others, hide the truth or strengthen their power of persuasion. When people disregard the maxim of relationship, it is because they want to avoid embarrassment or end the conversation. So

they change the subject or give irrelevant information. When people flout the maxim of manner, they probably want to provide conversational implicatures to avoid embarrassment or to emphasize their views.

Third, as for the theme of this sitcom, it is about children's coming-of-age stories and revolves around three children in kindergarten, primary school and high school. Apart from the happy stories between parents and friends and between parents and children, which deserve attention, the communication between parents and children is also remarkable. According to the above analysis, differences in vocabulary, grammar and order between parents and children can cause their conversations to violate the principles of cooperation, which can lead to misunderstandings and have a humorous effect.

Last but not least, violating the principle of cooperation does a lot to avoid embarrassment and create verbal humor. Cultural differences are a topic that cannot be neglected nowadays, as exchanges between countries around the world are becoming more frequent. By understanding Grice's principle of cooperation and analyzing how verbal humor is created, people can apply some humorous skills in daily life to have a humorous and cheerful conversation and promote interpersonal relationships. It is also good for language students to enhance their pragmatic knowledge and cultivate their ability to apply the cooperative principle in their studies.

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Contesting Concepts of Nation and Nationalism in Bhisham Sahni's *Tamas* (2001)

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Abstract— The Partition of 1947 can be regarded as the culmination of a long-drawn-out battle of competing ideologies which grappled with each other amidst the hegemonic presence of a colonial power. Through an analysis of Bhisham Sahni's literary narrative Tamas, this paper seeks to analyze the representation of contesting concepts of nationalism and nationhood which rose against the backdrop of chaos, suspicion and violence. It also attempts to underscore how Sahni's novel, through the use of irony and humour, resists the glorification of such nationalisms—whether secular or religious—which are otherwise painted with hues of grandeur in dominant discourses. In doing so, it can be said that Tamas emerges as a counter narrative radically critiquing the ways in which notions of nation and nationalism came to be constructed/imagined in dominant narratives. It questions the monolithic as well homogenizing tendencies involved in the creation of nation-states and, as a consequence, emerges as a text offering a significant discourse on power, equality, nation, and nationalism.

Keywords— Counter-narrative, Discourse, Ideology, Nationhood, Nationalism, Secularism

A nation signifies a complex entity which, while being variously defined, also consistently eludes all efforts at defining it. First, it can be seen as a product of history or community—a record of the interactions and internal struggles of people living in close association with one another in a place with clearly demarcated boundaries. Secondly, in many ways, nation may also represent home. The concept of a nation, therefore, assumes many connotations, dependent as it is, on the situations and context in which it is defined. For instance, if nation is defined as signifying community or *jati* then Partha Chatterjee (1999) points out how *jati* itself is an ambiguous term which can have many meanings. *Jati* can signify caste, origin, species, lineage or clan or "human collectivities bound by loyalty to a state or organized around the natural and cultural characteristics of a country or province…" (p. 221). Similarly, if words such as *desh, watan,* or *qaum* are used to define a nation, they can also be interpreted in many ways. *Desh* or *watan* could mean a range of territorial units—one's native village or one's country. As Sudhir Chandra (1992) points out, this reflects

the tendency to conceive of more than one identity as national (p. 149). There is yet another narrower conception of nation where it is principally defined keeping in mind the regional and linguistic aspects that characterize a given place at a particular time. Thus, nations-within-a-nation can be envisaged based on such distinctions.

If nation can be imagined in multiple ways, then nationalism too cannot be regarded as a monolithic concept. Nationalism is constructed and defined in different ways the world over. Speaking about the issue of nationalism in Europe, Gyanendra Pandey points out the difference between the two kinds of nationalisms that have evolved in Germany and France—while Germany has attempted to define itself ethnocentrically, inspired by visions of one language, one *volk*; France, by contrast lays emphasis on the people of the territory, defined by the state and then productive of a nation (2001, p. 47). However, to define nationalism in India on the basis of the Andersonian model would involve overlooking religious, cultural and linguistic differences.

In view of the plurality of Indian society, one can say that there are multiple nationalisms at work in our country which can be defined on the basis of region, religion, language, caste or community. In the emergence of any modern nation-state, nationalism plays an important role and nationalist movements usually begin with a political purpose—of achieving freedom from colonial rule. The nation-state implies a concrete entity with well-defined boundaries and which primarily is a result of political negotiations. There is also an attempt to represent a nation-state by homogenizing identities in order to seek clarity and order. For the emergence of a strong nation-state, there is an attempt to centralize this ideology and prove that there is only one form of nationalism (Indian) that exists. As Sudipta Kaviraj points out in his essay "The Imaginary institution of India": "By its very nature, this conception of nationalism had to be homogenizing" (1992, p. 2). Thus, the nation-state tries to negate the possibility of the existence of other forms of nationalism as this would not be in accordance with contemporary social, political and constitutional requirements. 1947 saw the emergence of two nations—India and Pakistan—after a long struggle with the colonial powers to assert the right to self-government. The independence and Partition of the Indian sub-continent was also a moment of "renegotiation and re-ordering…the resolution of some old oppositions and the construction of new ones" (Pandey, 2001, p. 17).

This paper attempts to examine *Tamas* as a text that offers a significant perspective on the issue of nation and nationalism. Though the novel does not directly engage or explicitly present a discourse on these issues, one can infer from the characters and situations and speculate on the different ways in which nation and nationalism have been imagined and constructed by them. The novel presents the complexities and the complications involved with such ideologies and how political parties utilize and manipulate these to further their own ends. Bhisham Sahni's *Tamas* is set in 1947, just a few months before the Partition of the Indian sub-continent, wherein the dream of independence had concretized. The novel can be seen to work at two levels. At one level, it captures the trauma of Partition, the horrific massacres in the name of religion, the politics of the vested interests and the essential helplessness of the ordinary man grappling against such extraordinary circumstances. At another level, the novel demonstrates how various nationalisms, often incompatible, are at work simultaneously intent on imagining and building a nation of their choice.

The Indian National Congress has generally been regarded to be at the forefront of the freedom struggle. In fact, the rise of nationalism in India has always been equated with the establishment of the Congress party in 1885. As

Gyanendra Pandey points out the period between 1945 and 1947 was marked by intense struggle. The end of World War II and the changed political, military and economic position of Britain lent unprecedented urgency to the question of the transfer of power and the establishment of national government. It was at such a time that the Indian National Congress leadership was released from prison and efforts at mobilization of different sections of society were actively renewed; large scale urban demonstrations and rural uprisings took place after 1945 (2001, p. 21). It was the dream of the Congress to establish the Nehruvian vision of a modern, secular, democratic welfare state. Through the depiction of the workings of the Congress party and its members Sahni presents their efforts to realize this vision. However, what comes across is the difference between an ideal vision and the reality. In his interview with Alok Bhalla, Sahni has stated that he had presented the Congress party with a certain degree of "ironic detachment" and this is evident as the narrative clearly reveals the political and personal motives that guide them (2008, p. 123). Thus, the portrayal of the Congress workers is devoid of glorification. By focusing on their varied motives, their opportunism and the self-aggrandizing nature of these workers, Sahni demythologizes the glorified view that one usually associates with nationalist movements engrossed in the liberation of the country from colonial rule. Thus, Mehtaji, who in his spotless white *kurta pyjama* and cap considers himself to be a look alike of Jawaharlal Nehru, is also accused of selling insurance policies to people and giving them party tickets. Personal jealousies of the workers come to the fore in the form of petty bickering between Shankar, Mehtaji and others. It is also demonstrated how the Gandhian ideal of wearing khadi is mocked at and manipulated by Shankar who is instrumental in the denial of a party ticket to Kohli because he was using a silk cord to tie his *pyjamas*. Moreover, the ideals of community service which are propagated for the benefit of society are seen as problematic by many members except for a few like Bakshiji and Jarnail. Mehtaji is more concerned about the cleanliness of his clothes and gingerly picks up only pebbles from the street. They question the very ideals through which their party gained mass popularity. Gandhiji's call to non-violence and *Satyagraha* are mocked at by people within the party. As Kashmiri Lal questions:

> Bapu has advised us not to use violence. If, in the event of a riot, a man were to attack me, what should I do? Should I fold my hands and say," Come, brother, kill me. Here is my neck? (Sahni, 2001, p. 326)

Moreover, when it is revealed that a carcass of a pig is found lying on the steps of a mosque, it is only Bakshiji and Jarnail who decide to remove it in order to avoid communal tensions while the others such as Mehta and Ram Das quietly slink away. Even after the riots, which led to large scale destruction of life and property, the next elections are uppermost in the minds of some workers and they avidly discuss as to who would receive a ticket.

The Indian National Congress, from its very beginning has been seen to represent and establish a secular nation and this has provided the blueprint for the Constitution. As against religious affiliations, the party is seen to represent secular nationalism which emphasizes the composite character of Indian society. The nationalism propagated by them was primarily defined territorially where, within the Indian territory, a variety of communal and cultural groups should live together. Though Mushirul Hasan contests the use of the term secular nationalism "in the context of nationalist struggle on grounds that nationalism and its secular dimension was associated with an amalgam which ranged all the way from Gandhi to Savarkar"; the expression has struck because, in theory at least, the Congress and its Left allies subscribed to secular values and were by and large committed in building a secular nation (1993, p. 1). Sahni's narrative questions this assumption and demonstrates that it is only a superficial tactic employed by them for manufacturing a strong nation-state. The text reveals that the consciousness of their religious identity is uppermost in the minds of some of the workers. Though they profess that they are committed to the task of building a secular nation, they are not free from the prejudices that are usually associated with the hardliners. So, during the cleanliness drive, Ramdas is acutely aware that he is a Brahmin by caste and such low work of cleaning drains should not be done by him. Moreover, his intention in leading the workers to a riot prone area raise questions about where his loyalty lies. The presence of Muslims in the Congress has always been seen as suspect. The members of the Muslim League go to the extent of calling them dogs and brand them as traitors. Though the Congress workers profess that the politics of religion does not exist, once the riots break out, the loyalty of the Muslims in the party is questioned. Mehta insists that in such troubled times nobody can be trusted, especially Muslims such as Latif who is suspected of passing information to the CID. Mubarak Ali is suspected of being a member of the Muslim League because he wears a Peshawari fur cap instead of a Gandhi cap. It is clear that once the riots begin, everybody seeks protection within his own community. Mehta, who is accused of "having one foot in the Congress and the other in the Hindu Sabha" tries to justify his stand by argument:

> Will you come to save my life when a riot breaks out? The entire area on the other side of the ditch is inhabited by Muslims, and my house is on the edge of it… In a situation like this, I can only rely on the Hindus of the locality. This fellow who comes with a big knife to attack me will not ask me whether I was a member of the Congress or the Hindu Sabha (Sahni, 2001, p. 103).

He even goes to the extent of suggesting that should form *mohalla* committees like the Hindu Sabha. Nation is seen to comprise Hindu localities and Muslim localities and for the sake of personal safety, ideological differences are forgotten. Thus, Hayat Baksh, a member of the Muslim League tags along with a hardliner Lakshmi Narayan to reach his house safely for which he would have to pass through a Hindu locality. Hence, the larger view of a nation and Indian nationalism is a camouflage—their identities are primarily defined by their communities and inherently they can be as communal as others.

Jinnah's demand for a separate nation for Muslims and the consequent formation of Pakistan gave rise to an intense debate as to the nature and character of a new nation state. Moreover various "brands" of nationalisms began to clamour for their own nations based on their religious affiliations. It gave a chance to Hindu nationalists to proclaim that Muslims, by asking for a separate nation have proved that they are foreigners and have never considered themselves to be a part of India. The question of nationalism is essentially linked to the idea as to what constitutes a nation and who belongs to it. Sudhir Chandra, in his essay "Defining the Nation", points out how the Hindu nationalist movement which began in the 19th century received an impetus from the belief that the general decline of the country began with Muslim rule (1992, p. 116). History, thus, comes to play an important role in such a construction of the nation and Indian history is seen to comprise of a Hindu era, Muslim era and British era. Thus, a glorified pre-colonial past is the past that had leaders like Jaychand and Prithviraj Chauhan, and the Muslim rule which began with treachery and vileness signified intolerance, bigotry and violence. So, when one speaks of freedom in their context, they demanded freedom not only from the British but also the Muslims as both have been excluded from such a conception of a nation. Partha Chatterjee discusses as to "what is the criterion for such inclusion or exclusion"? According to him:

> It is one of historical origin. Buddhism and Jainism are Hindu because they

originate in India, out of debates and critiques that are internal to Hinduism. Islam or Christianity come from outside and are therefore foreign. And "India" here is the generic entity, with fixed territorial definitions, that act as the permanent arena for the history of the *jati* (1999, p. 110).

Such ideology is reflected in the novel by a section of people, prominent among them being the Vanasprasthi, Dev Vrat, a member of the Hindu Mahasabha and his student Ranvir, the fifteen-year-old son of Lala Lakshmi Narayan. Through the indoctrination of Ranvir, Sahni reveals how the seeds of communalism are sown in the minds of young people as they are taught to differentiate between "us" and "them" and stereotypical representations and communal hatred is harnessed for the creation of a Hindu nation. One of the most memorable incidents in the novel is the initiation of Ranvir into the youth wing of the organization where he is asked to kill a hen to prove his bravery. The incident is significant for many reasons. First, it demonstrates how the construction of a Hindu nation is primarily an invocation to precolonial valour. One of the reasons given by such organizations for the annexation of the country is the belief that Hindus have been cowards; they have not been brave enough to withstand the onslaught of foreigners. Thus, the killing of the hen is symbolic as it meant to inculcate notions of aggression, masculinity and valour. Ranvir, since his childhood is told stories of Rana Pratap and Shivaji, is taught how to scale walls, to fire arrows and to make a bomb. He is taught to use violence against the "mlecchas" and this violence is justified and regarded mandatory for the establishment of a Hindu nation. So, when Ranvir and his friend Dharamdev demand a cauldron for boiling oil, the reason they give is that the "cauldron is being taken for the defence of the nation" (Sahni, 2001, p. 89). Implicit in such a historical construction is a narrowing of the conception of the Indian nation, where nation is not only to be defended against the onslaught of the British but principally the Muslims. For the defence of the nation the use of violence is justified and this is evident when Ranvir and his friend kill an incense seller on account of his being a Muslim. As Gyanendra Pandey points out:

> Nations and communities that would be nations, seem to deal with the moment of violence, their past (and present) by the relatively simple stratagem of drawing a neat boundary around themselves, distinguishing sharply between 'us' and 'them', and pronouncing the act of violence an act of the other or an act

necessitated by a threat to the self (2001, 177).

The Vanaprasthi who is "devoting heart and soul to the task of Hindu unity" is too eager to prove that in the event of a riot, the Hindus are well prepared for which weapons need to be collected, the bell of the Shivala temple has to be repaired, young men are to be taught to wield *lathis* because apparently the Muslims had already stocked weapons in the Jama Masjid.

In early 1947, the proposal to divide Punjab and Bengal elicited wide ranging responses from the Sikhs. Punjab, split in the middle, lost a large part of property and pilgrim sites to West Pakistan. This has remained a major factor in Indian politics ever since and the rise of the Khalistan movement is essentially linked to the commonly stated belief that the Hindus got Hindustan and the Muslims got Pakistan but the Sikhs were left like orphans. In the novel, prior to the communal riots, Hindus and Sikhs make joint arrangements for their safety in case they are attacked by Muslims, and Hindus and Sikhs are seen as one. The Vanaprasthi, in fact suggests that they should jointly meet the Deputy Commissioner Richard and discuss matters pertaining to the protection of their life and property against Muslim attack. But after the communal riots as the talk of the formation of Pakistan intensified, the Sikhs insisted on being recognized as a separate community. Thus, in the end when the peace committee is formed, questions are raised about the political status of the Sikh committee which invites the ire of some of their community members and they say: "It is an insult to the Sikh community. The Gurudwara Prabandhak Committee alone represents the Sikhs" (Sahni, 2001, 346). The novel, therefore, points out how the communally charged atmosphere crystallizes the religious identities of the people.

In *Tamas*, apart from Jarnail Singh, the only character who ceaselessly works to establish communal harmony is Dev Dutt. Sahni, in fact was accused of favouring the Communists as many people felt Dev Dutt to be an idealized character. The only son of his parents, he is a member of the Communist party and hence his conception of a nation is neither informed by religious, linguistic or caste differences but is based on the distinctions of class—the differences between the rich and the poor. He considers that the working class, being the largest population of the country is not swayed by traditional influences of religion and caste which the middle classes easily succumb to. As he says: "To view things emotionally can be very misleading for a communist. It is necessary to understand the evolutionary process of society" (Sahni, 2001, p. 184). Though he is keenly disliked by members of other parties

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because of his affiliations, they accept the fact that he is a tireless worker, who does not desist from visiting even the most riot prone areas. After the riots he organizes a peace committee where the members of the prominent parties and communities would tour the city in a bus in order to make appeals for peace in the city. For this he ceaselessly works in getting the various parties to talk amongst themselves and to promote peace. After the riots when details of the losses suffered by life and property are being tabulated by the babu, Dev Dutt says:

> Add another column to your tabulations indicating the number of poor people killed as against the well-to-do people…. It is an important aspect which will reveal to you quite a few things (Sahni, 2001, p. 325).

Thus, Dev Dutt is primarily concerned with his ideology and he never loses sight of his mission—the need to fight for the rights of the poor and the working classes.

In the novel, it is only Jarnail who emerges as a true nationalist; someone who holds nation supreme above considerations of religion, caste, creed and class. He represents the sole voice of sanity in an otherwise communally-charged atmosphere. He character may have a comic appeal but through him Sahni demonstrates the tragedy of an individual who is an idealist. As a member of the Congress party, he had been "jailed whether a movement was on or not"; "his self-designed military uniform" is covered with innumerable medallions and badges and he prides on the fact that he has danced with Nehru when the national flag was unfurled on the banks of Ravi. Overtly zealous whether he is making a speech or is a part of community service, Jarnail, till his death, exhorts people to fight against the British and not among themselves. When members of the Muslim League insist that only Pakistan can be a true nation of the Muslims, Jarnail retorts that the formation of Pakistan will be over his dead body. His retort is prophetic as he is indeed dead by the time Pakistan was formed. Unlike other workers who nurse political ambitions and are guided by monetary considerations, Jarnail is shown to be a man without a profession and a family with nothing to live on except a salary of fifteen rupees that he draws form the Congress' office. While everyone during the riots hides to save his own skin Jarnail is killed trying to stop the riots by spreading Gandhi's message for peace and pleading with people to act with restraint. From being a butt of people's jokes and generally regarded as deranged, he emerges as a yardstick by which the honesty and integrity of others could be measured. This streak of madness in him is not really madness but a zeal to set things right, to make

people see and understand what reality is. Jarnail invites comparison with another madman—Manto's Toba Tek Singh, and as Ravikant and Tarun K Saint point out, both meet the same fate as Gandhi (2001, p. xvii). One realizes that Jarnail is not a politician and though he may belong to a particular party, in essence, he symbolizes scores of people whose sacrifices have been instrumental in the struggle for independence.

CONCLUSION

Thus, a close and critical analysis of the various issues in *Tamas* demonstrates that though not explicit, the concept of nation and nationalism find an important place in the novel. Though conceptions of a secular or "Indian" nation and other narrow constructions of nation are usually regarded as mutually exclusive, the text reveals how both these views are characterized by ambiguities, contradictions and unresolved tensions. The depiction of Indian National Congress is a case in point. It is not entirely free from the rhetoric of communalism and the effort to construct a unified "Indian" nation is spurious. Behind such claims for secular nationalism lie varied and often incompatible conceptions. Nationalist historiography has generally characterized the Indian National Congress as an organization that not only led the struggle for independence but also safeguarded the interests of the minority communities. Sahni's narrative undermines this image. Since the novel is based on autobiographical incidents and Sahni was also a Congress worker for some time, what he presents is an insider's view—the real picture of how certain people call themselves nationalists in order to fulfill their political motives. The text demonstrates how this urgent need to bring Hindu-Muslim unity arose largely within the context of organized national efforts to deal with colonial subjugation rather than genuine belief in such a vision of communal harmony. One also finds that the narrower conceptions of nation and nationalism are also informed by such hypocrisy. Such views—as exemplified in the novel by Ranvir, Dev Vrat and others—are explicit as to what parameters should be used to define a nation. Varied concepts of nation and nationalism gradually emanate from the need to rationalize certain identities whether personal or political and to regard them as central or "national". Jarnail's view of a nation is, therefore, very different from that of Dev Vrat, but both in their own ways are engrossed in constructing a nation of their choice. So, one can say that the novel demonstrates how there are no universally acceptable criteria for defining a nation and nationalism.

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Poetic Perceptions of Childhood: Insights from Select Works of Walt Whitman and Muhammad Iqbal

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Abstract— *The paper incorporates Children's Literature as a theoretical framework to study the innocent, imaginative, and inquisitive worlds of children. To achieve this goal, the researcher focuses on poems about childhood from two of the most celebrated writers of their respective nations, Walt Whitman (1819-1892) and Muhammad Iqbal (1877-1938). The paper is a study of textual and comparative analysis of the images of childhood as depicted in their works. Comparing the two writers of varied times and cultural backgrounds, the present study delves into an analysis of childhood as portrayed in their poetic works, Leaves of Grass (1855-1892) and The Call of the Marching Bell (1924), respectively. It strives to establish a relationship that despite their disparities, the innocence and curious nature of children remain the same. It also attempts to reveal the age-old values passed down through these timeless works. Literature connects readers surpassing linguistic and geographical barriers. By delving deep into Children's Literature as a field of study, readers share the collective experience of imagination and astonishment. It provides young readers with a vast vocabulary and unlocks the door to boundless imagination. Through this paper, it is emphasized that the innocence of children often leaves adult readers awestruck as they pose insightful questions that solve life's mysteries that elude us as grown-ups. The values, morals, and habits that children cherish and inherit long grown out of practice are to be talked about as how they impact the thinking of adults. The insights of this paper may contribute to the fields of Comparative Literature, Children's Literature, and Cultural Studies in the global context.*

Keywords— *children's literature, childhood, poetry, Muhammad Iqbal, Walt Whitman*

I. INTRODUCTION

By day or star-light thus from my first dawn

Of Childhood didst Thou intertwine for me

The passions that build up our human Soul…

(William Wordsworth, The Prelude)

Oral literature serves as the foundation for all literary works, including children's literature. In South Asia, stories and folklore were traditionally passed down through generations via oral storytelling. Despite not being initially recognized as formal literature, these tales laid the groundwork for the development of dedicated children's stories, novels, poetry, and books that convey moral lessons. David L. Russell, in his book *Literature for Children* (2009), explores the detailed history of its development as oral tales in the Classical and Middle Ages, in the form of prints after the invention of the printing press during the Renaissance; to writers like Jonathan Swift and Daniel Defoe writing full-length novels to finally John Newbery emerging as the father of Children's Literature during the Eighteenth and Nineteenth century. These stories are of adventures, fantasy, moral values, and realistic stories for young boys and girls with illustrations. Modern times, when nothing is untouched by technology, have seen a new genre, Cyberpunk, which emerged in the early 1980s as a form of science fiction in which events take place in virtual reality.

Children's literature can be defined as literary works, created specifically to target children, enriched with a diverse range of literature and illustrated materials to inspire, entertain, and educate young readers. This genre includes fables, fairy tales, folktales, poems, story books, picture books, fiction, and non-fiction. It acts as a gateway between children's real world and the worlds of their imagination. It also serves as a bridge between cultures and generations, preserving traditional stories and values while also evolving to reflect the changing needs and interests of young readers. It is a powerful medium for conveying moral values and lessons, transmitting cultural values, encouraging creativity and imagination, and igniting young minds, thus, helping in the overall development of children- cognitive, behavioral, and social.

Furthermore, children's literature offers a secure environment for young readers to examine their feelings, face fears, and navigate life's obstacles in a better and more reassuring way. Characters and plots in children's books often reflect real-life circumstances, allowing them to connect their own experiences with those of the characters they encounter on book pages. Even characters that are far beyond the realms of reality have cast their imprints on children and adult readers alike. The popularity of works, exclusively for children like *The Cat in the Hat* (Dr. Suess, 1957), *Winnie the Pooh* (A.A. Milne, 1926), and *The Tale of Peter Rabbit* (Beatrix Potter, 1902) to works like *Charlie and the Chocolate Factory* (Roald Dahl, 1964), *Harry Potter series* (J.K. Rowling, 1997-2007), and *The Hunger Games Trilogy* (Suzanne Collins, 2008-2010), etc. for slightly younger readers, have found popularity among adults as well. These works produced in other popular genres have carved a niche and built a connection across cultures. This connectivity encourages empathy and emotional intelligence, not only aiding children in developing a deeper comprehension of themselves and others but also, teaching others their share of responsibilities. Additionally, exposure to diverse literary genres and styles in children's literature nurtures language abilities, improves vocabulary, and fosters an enduring passion for reading which sets the stage for academic achievement and intellectual development. Thus, we can say that children's literature acts as an essential tool for cultivating the hearts and minds of young readers; enriching their lives; and molding them into caring individuals who are empathetic and culturally conscious.

Children's poetry, like prose, often explores imaginative and fantastical themes. Through poetry, children can explore new worlds, characters, and ideas, fostering their creativity and imagination. It conveys meaning in a more concise and condensed form than any other genre in literature.

Donna Norton (1983) remarks that "Poetry allows children to experience the world with new understanding and share feelings, experiences, and vision with the poet. Poetry encourages children to play with words, interpret the world in a new way." The playful use of poetical language captures the attention and imagination of readers at once. Thus, it becomes more appealing to children to cater to their shorter attention spans, enabling them to engage and stay focused. The rhythmic and repetitive nature of poetry makes it easier to remember compared to prose. Children enjoy memorizing and reciting poems, which not only enhances their memory and confidence but also sharpens their language skills. Additionally, it mirrors cultural motifs, traditions, and values, acquainting children with various viewpoints and experiences. This exposure aids in cultivating empathy, comprehension, and appreciation for distinct cultures and societies. But, at the same time, it is not ignorant to its other readers. As much as the whimsical and fantastical themes appeal to children, children's literature also has deep and underlying lessons for adults. It also opens new and broader perspectives for them. It presents before them the wonders of childhood and the innocence of children that pose questions to challenge their ability and intellect to interpret the world.

The present paper discusses select poems from *Leaves of Grass* (1855-1892) and *The Call of the Marching Bell* (1924), by the American literary giant, Walt Whitman and 'the poet of the East', Muhammad Iqbal, respectively. The aim is to present the similarities and contrasts between the two cultures taking insights from children's perspectives and the universal lessons they posit.

II.   METHODOLOGY

The research adopts a qualitative methodology, grounded in content analysis. This entails an in-depth analysis of texts to interpret the significance of their contents through systematic inquiry into both primary and secondary sources. One of the primary texts was originally written in Urdu, therefore, various translations of the same have been consulted with.

III.   DISCUSSION

Walt Whitman is regarded as one of the most pioneering and undoubtedly the most celebrated poets in American literature. Born on Long Island and raised in Brooklyn, Whitman experienced numerous fluctuations in his life. He left school early, working in various jobs including teaching and journalism. He is best known for his landmark poetry collection which he self-published in 1855, Leaves of Grass. Whitman sent the first copy of his book anonymously

to Ralph Waldo Emerson. Ralph Waldo Emerson wrote a letter full of appreciation. The letter opened as ''I am not blind to the worth of the wonderful gift of 'Leaves of Grass.' I find it the most extraordinary piece of wit & wisdom that America has yet contributed (Cummings 30).'' The work, celebrated for its bold free verse and the celebration of democracy and the individual, underwent several editions throughout his life.

Leaves of Grass is one of the most significant and influential works in American literature. Whitman spent much of his life expanding and revising this collection, and it went through multiple editions, with the first edition published in 1855 and the last in 1892 as the death-bed edition. The title "Leaves of Grass" symbolizes the diverse and interconnected aspects of the human experience. Whitman's poetry in this collection celebrates the individual, the nation, nature, and the human body. It is to date celebrated for its innovative style, its celebration of the individual, and its exploration of human spirituality and connection to the natural world. Whitman's influence on poetry and the American literary landscape continues to be significant, inspiring generations of writers and readers. There is not a single theme that Whitman has not touched in this book. It ranges from celebrating the self, individuality, nature, spiritualism, or transcendentalism to many controversial themes. Whitman's use of free verse since then has become a poetic expression.

In Walt Whitman's *Leaves of Grass*, children and childhood are recurring themes that play a significant role. His perspective on children and childhood is one of admiration, innocence, and potential. Whitman often idealises and celebrates the purity and innocence of childhood. He sees children as emblematic of the uncorrupted and natural state of humanity. In the book, he frequently uses children to symbolise hope, potential, and the future. Book III of Leaves of Grass, entitled "Song of Myself" deals with themes of celebrating self, connection with nature, spirituality, etc. In section 6 of the poem, Whitman says,

A child said What is the grass? fetching it to me with full hands;

How could I answer the child? I do not know what it is any more than he.

Here, he talks about the curiosity in children that often makes adults awestruck with their insightful questions about life making the writer contemplate life. In various poems throughout the book, Whitman invokes images of childhood innocence and freedom, using them to contrast with the complexities of the adult world. He suggests that the essence of childhood—its simplicity, joy, and curiosity should be carried into adulthood.

The poem, "There was a child went forth every day" talks about perceptions that a child goes through. The touch that introduces him to the contrasts of the world- the seasonal changes, animals, the elements of nature, people, village scenes, and other sights that sharpens his perceptions and makes him aware of the opposites and changes of the world, of life and death and renewal:

There was a child went forth every day,

And the first object he looked upon and received with wonder or pity or love or dread, that object he became,

And that object became part of him for the day or a certain part of the day . . . or for many years or stretching cycles of years.

"Out of the Cradle Endlessly Rocking" depicts a boy's maturity into the poet as he experiences love and loss. It is a poem that shows development and growth in a child's life. The poem portrays a young boy on the beach when he sees two mockingbirds and closely observes them. One day, the female bird did not appear, and the male bird laments out for her. The bird's lamentations resonate with the boy and he subsequently translates this throughout the poem. Through this experience, he becomes aware of nature's profound effect on human emotions and understanding. His song bears a strong impact within him who "treasur'd every note" for he understood the meaning of the bird, whom he called his "brother". Through this experience, the boy realizes the interconnectedness of all beings and the beauty and power of the natural world:

Yes my brother I know,

The rest might not, but I have treasur'd every note, ...

I, with bare feet, a child, the wind wafting my hair,

Listen'd long and long.

Listen'd to keep, to sing, now translating the notes,

Following you my brother. (183)

Whitman's depiction of children in *Leaves of Grass* encompasses both admiration and reverence, where the child presents inquiries that elude his understanding, yet he stands in awe of their intellectual capacity. This interaction involves a teaching aspect as well where Whitman exposes them to a variety of perspectives and life's vicissitudes, imparting knowledge on various aspects. Moreover, he represents children as embodiments of innocence, optimism, and the possibility of an improved tomorrow. From Whitman's perspective, these teachings are invaluable lessons for life.

The second poet, known in the Indian subcontinent as the 'Poet of the East', Muhammad Iqbal is equally popular as a philosopher, visionary, and mystic. Born in Sialkot in pre-independent India, Iqbal's life has since been influenced by

the mystic disposition of his father, Nur Muhammad, the teachings of his teacher, Syed Mir Hasan, and other philosophers. Iqbal is honoured and celebrated in many countries like Afghanistan, Germany, and Iran. It was his vision, his philosophies, and his poetic genius that made him relevant and widely read among other poets. He has written many books and essays in Persian, Urdu, and English. His first poetry collection in Urdu is *Bang-i- Dara* (1924) or, *The Call of the Marching Bell*.

Bang-i-Dara is a renowned Urdu poetry book, first published in 1924, and is considered one of the most significant works of Iqbal. The title "Bang-i-Dara" translates to "The Call of the Marching Bell" or "The Sound of the Bell." The 'bell' is symbolic of the sound to awaken the people of his land. The book is divided into three parts. The first one is poems written before 1905, in which the poet celebrates his rich cultural heritage and history of the Indian subcontinent. The second part is poems written during 1905-1908, in which the poems deal with his religious side, his spirituality, and the concept of selfhood. The third one is between 1908-1923, about the desire for a separate homeland. However, the book has many poems dedicated solely to children, or adopted for children by English writers. One such was during his nationalistic phase when he composed his famous poem, "Himala" to show his reverence for the great protector of India, the Himalayas, followed by 'Tarana-e-Hindi' and 'Hindustani Bachchon ka Qaumi Geet'. 'Tarana-e-Hindi' is still sung with the same zeal by children of India:

> *The best land in the world is our India;*
>
> *We are its nightingales; this is our garden*
>
> *If we are in exile, our heart resides in our homeland.*
>
> *Understand that we are also where our heart is. (13)*

In this collection, poems like 'The Mountain and the Squirrel', 'A Spider and the Fly', 'The Cow and the Goat', 'Sympathy' 'Prayers of Children', 'National Song of Indian Children', and 'The Nightingale and the Firefly' teach children moral values like helping others, praising God, nationalistic fervour, trust, and walking on the path of righteousness. Poems such as 'The Mountain and the Squirrel' 'Sympathy' and 'The Message of Dawn' were inspired by Western poets like Emerson, William Cooper, and Henry Longfellow, respectively, and are dedicated to children. 'The Child's Invocation', which has not become the prayer of a child but everyone who wants to walk on the paths of righteousness (Anjum 54).

Some of the poems have also used the theme of animal fantasy to convey the message while enriching the minds of young readers with creativity and imagination. The poem 'Hamdardi (Sympathy)' imparts an invaluable lesson on empathizing with others' suffering and extending aid if one possesses the capacity to do so. Within the narrative, a firefly illuminates the way for a nightingale besieged by fear of darkness, unable to return to its nest. Moved by the nightingale's sorrowful cries, the firefly extends assistance, thereby conveying a significant moral lesson not only for children but everyone:

> *Never mind if the night is dark*
>
> *I shall shed light if the way is dark*
>
> *God has bestowed a torch on me*
>
> *He has given a shining lamp to me*
>
> *The good in the world only those are*
>
> *Ready to be useful to others who are. (12)*

In his book, *Urdu Mein Adab -e- Atfal: Ek Jaiza* (1991), Rahmani emphasized the importance of writing for children. Ansari writes that "Iqbal was well aware of the wisdom of children and that is why his verses have completely embodied the essence of childhood (14)." Though Iqbal has not written much about children yet it is significant in the way that it touches upon their psyche, makes them curious about their surroundings, and helps them observe and learn from them (Ramzan, 2022).

IV. CONCLUSION

The significance of children's literature cannot be overstated as the impact of reading upon children. It not only nourishes young minds with imagination, creativity, and command over language but it carves its niche as a separate field of investigation as Cornelia Meigs says, "had its own characteristics, its own individuality, and its own greatness" because it dives deeper into children's psyche (*Children's Literature: Theory and Practice*).

We have analysed and interpreted two great poets, Whitman and Iqbal, and their works, *Leaves of Grass* and *The Call of the Marching Bell*, respectively. It must be noted that they have presented two different perspectives yet appeal universally. Children have been portrayed not at the receiving end but also as educators posing challenging questions, thereby, contesting the intellectual prowess of the poets and also the readers. Yet, their inherent innocence remains intact even though they embody wisdom. They take nature as their inspiration and seek knowledge by observing their surroundings. Their worlds are filled with ideals, a sense of wonder, and hope, and have the potential for a better future as it is uncorrupted by our world thus fostering love, empathy, and compassion.

It is to be concluded that the primary target of children's literature is children yet it holds a profound significance for adults as well. Like all literature, it surpasses the cultural

and geographical boundaries. The above-mentioned texts have very well portrayed the inquisitive worlds of children and taught us many lessons. Thus, Children's literature creates a strong bond between generations through shared stories. It simplifies the complex life lessons and teaches us, in the simplest manners, the hard lessons of patience, courage, resilience, and empathy. The simplicity and purity of children, their childhood, and their psyche, as depicted in literature, grasp the attention of adults who, engulfed by the harsh realities of life, have forgotten these simple joys. As Angel Lockheart puts it:

The innocence of a child,

Is one thing I wish I could always have,

To look at everyone and not judge,

To wake up and marvel at a new day.

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Cinema Through Guru Dutt's Gaze

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Abstract—The article explores the magic of Guru Dutt's cinematography with attention to the movie Pyaasa and delves in the details of its subjectivity. The existence of a timeless piece of art and the creative manifestation of an exemplary director finds home in the hearts of millions of people transcending generations to inspire as well as evoke the emotions of inevitability of life. Through the vivid lens of Guru Dutt's expertise, the author intends to navigate his world and his intentions.

*Keywords— **Melodrama, Cinema Studies, Pyaasa movie, Contemporary idea, cinematography, Guru Dutt***

It is inevitable to admit defeat when parents from the twentieth century argue saying - *"gaane toh humare zamaane mein hua karte the!"* Raised by parents who started their day with a pot of boiling tea and a cassette in the walkman, the melodies of Kishore Kumar and Mohammad Rafi served as a routine wake-up call. What started as simultaneous involuntary humming developed into an admiration for how much meaning these compositions held, adulthood and its experiences brought me closer to the artists who had passed away before I ever came to exist. Grown attached to these songs, their impact has always played the role of a powerful reminder in my life - music holds the power to give a voice to one's feelings. As I watched *Pyaasa*, I was in awe of how Guru Dutt uses music not just to accessorize, but sew it into the narrative so well that its absence significantly reduces the cinematic effect and the message that the movie delivers.

The movie opens with the protagonist Vijay lying in the embrace of the very pleasant nature and the immediately emerging background score *'ye hanste hue phool, ye mehka hua gulshan'* as Vijay romanticizes nature, we come across a down-to-earth character who will be central to the narrative of the story. An extreme close up shot of a bee cut to a close up shot of Vijay offers the viewer his point-of-view as we feel the disturbance shared as the bee gets trampled by a man - this opening scene could also serve as a metaphor of Vijay's ideology which we learn closely as we progress into the film. The music holds the rhythm of the scene, intensifying with the emotions felt by Vijay allowing the viewer to identify with his spontaneous overflow of emotions that is expected out of a melodrama.

The movie employs sensations attached to Vijay's poetry to help intensify the viewer's empathy towards his character. There is a tangible anxiety generated in scenes where Vijay is separated from his manuscripts and the treatment of the manuscripts in the hands of the possessors - Vijay rummaging through files to find his manuscript only to find it in the dustbin of the publishing house, on asking his brothers about his manuscripts they claim to have sold it as *raddi*, Vijay following Gulab in the hopes that she might have them but only to be dismissed by her because she finds him to be penniless and not a potential customer. These sequences create in the viewer a tangible need to see Vijay united with his manuscripts. The heightened image of the manuscripts flying around the room as Gulab hears the news of Vijay's death gives birth to the realization that they need to be bound together in a book. But even on publication of the book, the viewer wishes for the book to be united with Vijay, which happens in the hospital and Vijay exclaims *'Yeh meri kitaab hai!'*, ultimately providing the viewer with a sense of satisfaction. The film also incorporates point of view shots to evoke the sense of vision, and the auditory as well as oral senses in Vijay's performance of his poetry and the heavy dialogues.

Guru Dutt indulged in reflecting the realistic state of post-independence India at a time when the norm was entertaining, light-hearted cinema. In commenting on the reality of a materialistic world, that dehumanizes artists and prostitutes, *Pyaasa* is a poetic, cinematic representation of a pseudo-modern world. Vijay's college sweetheart Meena chooses wealth over love as she says in an argument with Vijay - *"sirf pyaar kaafi nahi hota"*, Mr. Ghosh hiring Vijay only to belittle him in front of his wife Meena and using a soap advertisement instead of Vijay's poetry for an empty space in his paper, his brothers vilifying his work - there is a lack of compassion in Vijay's life which lets the audience empathize with his character.

Pyaasa's essence lies in how integral songs and poetry are to this film. Guru Dutt's art of picturization of the mind-provoking lyrics penned by Sahir Ludhianvi is what awards this movie the status of a masterpiece. At Mr. Ghosh's soiree, Vijay's spontaneous performance of commenting on his lost love Meena even brings the camera to dance to its rhythm. Capturing the awkwardness of the situation and the sad reality of *'Jaane wo kaise log the jin ke pyaar ko pyaar mila, hum ne toh jab kaliyan maangi kaanton ka haar mila'*, the song is enriched with close up shots of Vijay singing his heart out, Meena's struggle with her repressed feelings and Mr. Ghosh is offended but refusing to accept how talented Vijay is only because he was his wife's past lover. The song is picturized in accordance with the lyrics, Meena was sitting in a rocking chair and gets up, the camera zooms in on the empty rocking chair as the lyrics say - *'is ko hi jeena kehte hai toh yun hi jee lenge, uff na karenge lab see lenge, aansu pee lenge'* - a direct reference to her absence in his life. It is important to note that Guru Dutt also delves into the understanding of Gulab's unspoken feelings for Vijay brought to life through the song sequence of *'aaj sajan mohe ang laga lo'* which reflects Gulab's escalating feelings as she follows Vijay through stairs, the scene on the terrace where Vijay has no realization of Gulab's presence is how she assumes Vijay thinks about her in life. While the camera zooms out on Vijay, it zooms in on Gulab showing the distance between them and Gulab's growing desire for Vijay. Guru Dutt believed that eighty percent of acting was in the eyes and face, which justifies the dominant close up shots and how expressive the actors are in the movie. The exaggeration while Meena questions Gulab's relationship with Vijay in the office, and the weight and depth of the two words Gulab utters, *"saubhaagya se"* keep us attached to the melodramatic aesthetics of the film.

The song sequence that is followed by the scene where the dancer is forced to dance despite having an ill, crying child, brings the viewer closer to the ideology of the women. The consecutive close up shots of the dancer's helplessness and tears in Vijay's eyes speak with a heightened sense of emotion to the audience as Vijay runs out of the room into the streets and starts to sing about the harsh realities of the world of prostitutes who are not considered human - *jinhein naaz hai hind par wo kahaan hai*. While Vijay is subject to rebuke on the hands of the people in power, he finds compassion in his masseuse friend Abdul Sattar, Gulab and a beggar. In the scene of his death anniversary, Vijay realises how his posthumous fame and fortune brought people to unite for selfish gains including his brothers and his cunning friend, his cinematic entrance in the auditorium is created through an image of crucifixion - art crucified by the materialistic world. with the help of bright backlight and the dark hall, (also earlier hinted by Meena picking up a magazine showing a similar image), as he erupts into the song - *Ye duniya agar mil bhi jaaye toh kya hai*.

Towards the end there are two sequences where the organised audience turns into a rioting mob - Vijay's first public appearance after escaping the asylum and Vijay denying his identity; the mob lynching hurts both Vijay and Gulab who are rescued by their friends. The mob lynching proves the shallowness of Vijay's popularity, and as opposed to his god-like entrance in the theatre, he now appears in front of Meena as a downtrodden man who has had enough of the societal expectations, cultural stereotypes, greed, capitalism *'jo insaan se insaaniyat cheen lete hai'*. The scene also incorporates the forces of nature that mimic the turmoil in the lives of our characters. In stark opposition to the pleasant steady nature in the opening scene of the movie, the closing scene is windy and dark, where the two outcasts finally unite in recognition of their love for each other despite the chaos that has been caused in their respective lives.

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National Education Policy 2020 and Multilingualism in India

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Abstract— *The National Education Policy (NEP) 2020 in India casts its attention on establishing the interconnection between languages and the medium of instruction for teaching and learning. The present essay is going to deal with the role of languages in NEP – 2020 and figure out its recommendations to be imparted in the areas of medium of instruction, classical languages, foreign languages, and Indian Sign Language. The article underlines the factors that can either be proved positive or not by a concern on how NEP revised language related proposals can be implemented now through a review of existing literature and policy documents. The study demonstrates the emphasis that this policy places on mother tongue-based multilingual education in the early pedagogical years. As well, it encourages the usage of English language and other languages. The NEP as a policy of the language seeks for celebration of the linguistic diversity of India, improved lecturing outcomes and equips the students with the necessary and requisite necessary to perform in the 21st century; eventuality calls for the logical problem solving that involves teacher training and resource development. The National Education Policy (NEP) 2020 of India is at the very core a paradigm shifts in the country's education framework with a focus placed in multilingualism promotion. This article delves into the NEP 2020 main details anchored in multilingualism, including the "3-language formula", the mother tongue as the medium of instruction, and the promotion of both classical and regional languages. The literature review focuses on the existing studies which are addressing the multilingual education's advantages and drawbacks. A part of the discussion and analysis chapter will focus on possible both positive and negative influence of the NEP 2020 on India's language diversity, education, and social coherence. The final section of the article re-emphasizes on the effectiveness of the implementation process and follow-up procedure to ensure that the multilingual approach under NEP 2020 will have successful outcomes.*

Keywords— *National Education Policy (NEP 2020), Multilingualism, Diversity, Culture and Language*

I. INTRODUCTION

Language, as it is the prevalent means via which tutorial and learning are done, is a fundamental aspect in the education. While multilingual countries are growing in number, the complexity of language policies is noteworthy and diverse countries like India where there are 22 scheduled languages and many dialects (Mohanty, 2006). The National Education Policy 2020, a version of the Union Cabinet of India that is dated July 29, 2020, argues that languages are important in teaching and makes several recommendations around the way you teach, ancient languages, foreign languages, and Indian Sign Language (MHRD or Ministry of Human Resource and Development, 2020). The main idea of this article is the language function in the NEP 2020 and the examination of influence to the education system in India. India is a land, wherein many languages prevail, the 22 official languages and the regional ones. Multilingualism as a key factor in the National Education Policy (NEP)

promoted by the Government of India in 2020 is one of the key educational reform measures. This policy recognizes the importance of multilingualism in education and seeks to promote it through various measures (Ministry of Human Resource Development, 2020). The article at hand will discuss the main points of the NEP 2020 regarding multilingualism and critically examine the existing studies related to this issue with the purpose of analysing the possible effect of NEP on the education and society of the country.

II.   LITERATURE REVIEW

Multilingualism is one of such areas that influences the project of researchers and students all around the world. Researchers have demonstrated that teaching in one language enables a child to access optimal cognitive development, educational performance, and cultural expression (UNESCO, 2016). According to the researcher Cummins (2000), the knowledge of the mother language is crucial, as it facilitates the acquisition of the second languages, while fostering increased linguistic proficiency in general. While educational system in diverse settings such as India presents challenges, implementing multilingual education remains an indispensable necessity. Speaking of such a scenario in India, Agnihotri (2014) says about the discrimination of minority languages and privileging of English and some regional ones. Jhingarn (2015) even stresses on the importance of the professional development of teachers and equitable resources to support the instruction in the multilingual setting. Bilingual education has drawn massive argument in Indian education for a long time now. Some scholars sustain that mother tongue-based education entails many advantages even in the first years of children. UNESCO (1953) put a great deal of emphasize into the education given in the mother tongue in order to ensure that everyone has an equal and good education. As Jhingarn (2005) wondered, actively using the mother tongue in primary school academic lifts learning outcomes and lowers drop-outs. There was also line of sight to the part that English plays in national education which this was the subject of much debate for too. Graddol (2010) underlined that English in India is not only a powerful tool of global competitiveness, but it also become a door leading to social mobility. Annamalai (2004), movie highlighted the issues through which students from low-income family faced while they tried to get be educated in the English-language education system.

Along with that, the learning will also be imparted in classical languages and Indian Sign Language as well (NEP 2020). Pandey (2014) mentioned the idea that Sanskrit was the foundation of Indian education and that it was able to

help save the old culture and create the desired thinking. Randhawa (2019) pinpointed the place of Indian sign language in education as a measure of balance which will lead to the equalization of opportunities for deaf students.

III.   DISCUSSION AND ANALYSIS

In addition to the implementation of the Many Languages One World policy NEP 2020 has introduced multiple methods that lead to multiple languages in schools. The "3-language formula" prescribes schools to impart lessons in three languages, eventually phasing them out with the mother tongue or regional language (05) as the medium of instruction. {Ministry of Human Resource Development, 2020.} This method essentially is designed to help students to achieve fluency in their native tongue, English and even another Indian language. Classical and regional language is also given equal importance and they are to be incorporated in the curriculum and most suitable teaching materials should be developed accordingly(Freedom of Information, 2020). This realization that languages should not be lost and instead, deserves commendation and promotion, is a good move towards cultural conservation. Notwithstanding such, the putting into action of the multilingual application of NEP 2020 may be fraught with issues. Providing the availability of teachers in different languages and the adequate learning materials also requires substantial investment and strategizing (Jhingran, 2015). Furthermore, the existing definitions connected to some languages and the pressure to comply with English for the development of economy and social status may cause the cavity of this policy (Agnihotri, 2014).

The idea of multilingualism as per the NEP 2020 has the potential to bring about the greater social integration as well as make everyone equal in the Indian classroom. Such measure is a way of valuing and giving opportunities to different languages and, at the same time, ensuring the continuation of cultural uniqueness as well as strengthening marginalized communities (UNESCO, 2016). Whereas, learning more languages can improve not only cognitive skills, but creativity, and job competitiveness in today's setting of a globalized world.

Medium of Instruction

The recent NEP_2020 has seen the use of the mother tongue or regional language as the medium of instruction is emphasized especially in the initial years of education. It advices that this "medium of instruction is to be conducted in the mother tongue as much as possible, in particular, until the grade of 5, but preferably until the grade of 8 and onward" (MHRD, 2020, p. 13). This requirement is based on scientific study that indicates that language learn better through their native language (Jhingran, 2005; UNESCO,

1953).However, the NEP also addresses the practical aspect of English as the global language and makes it an essential skill for learners which by the end of their high school should all be native speakers. As per the draft policy which it advocates, learning to be taught as a language subject start from Grade 3 and the medium to be used for science and mathematics from the secondary level would henceforth be in English (MHRD, 2020). The approach here is exclusively to use mother tongue-based teaching the language with the alongside the element of English language is a middle ground which focuses on both language diversity and competitiveness in global market.

Classical Languages

The fact is that NEP 2020 also offers special status to Aatmanirbhar Bhashas, which include Sanskrit, Tamil, Telugu, Kannada, Malayalam, and Odia. Specifically, the committee keeps on the proposition of such languages as languages subjects in high school and university programs and the integration of their literature and their culture in the curriculum (MHRD, 2020). This policy does not restrict to the establishment of classical linguistics department in academic institutions rather it practically performs this work in the form of the scholarships of classical languages in universities. The classical languages promotion in the NEP is a way of the social admiration. the preservation of the nation's linguistic heritage and cultural heritage is the concern of many for some (Pandey, 2014). Nevertheless, some opponents have also (cited by Rai 2020:91) whether contemporary relevance of these languages is its aim. The success of the curriculum will be dependent upon the development of relevant textbooks, competent educators as well as a proper curriculum.

Foreign Languages

Although it is not elaborated in full detail the new National Education Policy (NEP) 2020 clearly sets that "every student in the country will learn at least two foreign languages, an international language of their choice will be offered as a language elective from the secondary stage" (MHRD, 2020, p. 16). As per the policy, foreign languages can be taught to kids as from Primary stage onwards and the new technological methods like online courses and student exchanges can be utilized to implement instruction. Language diversity affects the New Education Policy positively. It is a recognition of globalization that has been coming, and therefore students need to learn how to deal with people of different nationalities and cultures. But the execution of this policy will necessitate sizeable investments in continuous trainings for teachers, construction of curricula, and infrastructure development (Meganathan 2011).

Indian Sign Language (ISL)

The National Education Policy (NEP) 2020 identifies Indian Sign Language (ISL) as a full-fledged language and mentions the incorporation of ISL into the education system for children and higher education. It states that ISL should be integrated as a language of study at all levels and used as the medium of instructions for the deaf learners (MHRD, 2020). The policy applies as well to the building remains of ISL teaching materials and the education of ISL teachers. Putting ISL in the NEP has proved to be part of the advance that India has made so that the deaf students have equal chances for education access (Randhawa, 2019). This integration demands that policymakers, educators, and the deaf community collaborate to establish appropriate teaching methods and resources for a special education policy to be successful.

IV.   CONCLUSION

Language, which is being given more and more importance in the National Education Policy 2020, is believed to be a means of knowledge, preserving cultural heritage, and building international competitivity. The policy's guideline about media of instruction, classical languages, foreign languages, and Indian Sign Language makes use of research evidence and simultaneously celebrate India's linguistic variety and supply students with the language skills which are need of the hour today. Nevertheless, for these recommendations to be fruitful, it is necessary to handle several challenges, like teacher training, curriculum improvement, and resource allocation. In this regard, stakeholders such as policymakers, educators, and language communities will have to work together to make sure that the language policy promotes equity and inclusiveness no matter the ethnicity of the students. National Education Policy 2020 is a milestone in the journey of India in making multilingual environment a norm in education. The "3-language formula," which considers mother tongue as the medium of instruction and accepts classical and regional languages as equal languages are praiseworthy programs. Besides, the ability of a policy to achieve its goals is determined by its implementation strategies, which involve overcoming issues like teacher training, provision of resources and societal perspective on languages. Along with the NEP 2020 in India, it is necessary to address the effects and whether the multilingual approach works or not. Systematic checks such as stakeholder feedback, research studies as well as constant assessment can reveal improvement areas which can help to match the policy goals of promotion of linguistic diversity, educational outcomes improvement and social cohesion. The multi-lingual approach in the NEP 2020 holds immense potential for

education system and societal cause of India. Hence the policy that not only reflexes but also advocates for the diversity in languages can help lay down a foundation of a more inclusive, equitable and knowledge-based country.

Finally, it can be said that the Indian NEP 2020's linguistic policy can change the whole education system of the country through the diversification of linguistic resources, maintaining national cultural identity, and ensuring global competitiveness. The success of the plan would be depending on the good demand and implementation of its recommendations from all the stakeholders' commitment that every student in India could get access to quality language education.

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