

ISSN: 2456-7620



International Journal of English Literature and Social Sciences

(IJELS)

An open access Refereed International Journal

Journal DOI: 10.22161/ijels

Issue DOI: 10.22161/ijels.4.4



INFOGAIN PUBLICATION

Vol.- 4 | Issue - 4 | Jul - Aug 2019

editor@ijels.com | <http://www.ijels.com/>

International Journal of English Literature and Social Sciences (IJELS)

(ISSN: 2456-7620)

DOI: 10.22161/ijels

Vol-4, Issue-4

Jul-Aug, 2019

Editor in Chief

Dr. Manoj Kumar

Copyright © 2019 International Journal of English Literature and Social Sciences (IJELS)

Publisher

Infogain Publications

Email: infogain.editor@gmail.com ; editor@ijels.com

Web: www.ijels.com

FOREWORD

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

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

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

With warm regards.



Dr. Manoj Kumar

Editor-in-Chief

International Journal of English Literature and Social Sciences (IJELS) (ISSN: 2456-7620)

www.ijels.com

DOI: 10.22161/ijels

Date: Sept, 2019

International Editorial/ Reviewer Board

Dr. Manoj Kumar

Assistant Professor, English Department, Amity University, Jaipur, India

Dr. Dinh Tran Ngoc Huy

Professor, Banking and Finance, HCM, Viet Nam

Dr. Luisa María Arvide Cambra

Professor with Chair at the University of Almería, Spain

Dr. Osama Mahmoud Abu Baha

General English Lecturer, University College of Educational Sciences -UNRWA

Dr. Rabindra Kayastha

Associate Professor, Department of Natural Sciences, School of Science, Kathmandu University, Nepal

Prince Dawar

Associate Professor, English Department, Poornima College of Engineering, Jaipur, India

Rabia Najaf

Supervisor, Department of Finance Government University Pakistan.

Farhana Haque

Lecturer, English Literature, Brac University, Dhaka, Bangladesh

Dr. H.Saremi

Vice- chancellor For Administrative & Finance Affairs, Islamic Azad university of Iran, Quchan branch, Quchan-Iran

Dr. Taher

Professor of English Language and Literature, Dept. of English, Faculty of Arts, Al-Zaytoonah University of Jordan

Dr. Syed Damsaz Ali Andrabi

College Teacher (History), Govt Degree College Boys Pulwama Kashmir, India

Dr. Ramel D. Tomaquin

Prof. VI, Teaches courses in Sociology and Public Administration both in the BA and Mater in Public Administration Program Programs, Surigao Del Sur State University, Rosario, Tandag City . Philippines

Dr. Rose Asayas Arceño

Doctor of Philosophy in Education (Ph.D.), Major in Educational Programs Management, Leyte Institute of Technology, Tacloban City, Philippines.

Dr. Vicente Alanoca Arocutipa

Aymara, Anthropologist, Doctor by the University of Pablo de Olavide Seville-Spain. Undergraduate and graduate teaching at the National University of Altiplano (Puno-Perú).

Dr. Mohammad Shaukat Ansari

Associate Professor of English, MLSM College, (LN Mithila University) Darbhanga, Bihar, India

Holmes Rajagukguk

Magister Humaniora, State University of Medan, Lecturer in Sisingamangaraja University North Tapanuli, Indonesia

Raikhapoor M.Hum

English Lecturer, The Head of Language Center , IAKN, State Christian Religious Institute of Tarutung, North Tapanuli, Indonesia

Dr. Payal Chadha

Adjunct Assistant Professor, Business Management, Accounting, Finance, and Marketing for Undergraduate Students University Of Maryland University College Europe, Kuwait

Sarath W. Samaranayake

Lecturer, Shinas College of Technology, Al-Aqur,
Shinas, PO Box 77, PC 324, Sultanate of Oman.

Lidon. C. Lashley

Lecturer, University of Guyana, Guyana

Ronato Sabalza Ballado

Dean, Office of Student Affairs, Faculty Member,
College of Education and Graduate Studies,
University of Eastern Philippines.

Dr. Andrew Sagayadass Philominraj

Director, M.A in English Didactics. Academic,
School of English Pedagogy Department of
Languages Universidad Católica del Maule, Chile

**Prof. Dr. Misbah Mahmood Dawood AL-
Sulaimaan**

Dept. of English/ College of Education and
Languages/ Lebanese French University,
Kurdistan Region - Iraq

Lahcen Belmekki

Ministry of Education, High School Teacher of
English, Kenitra

Dr. Agustin Nuñez Arceña

Guimaras State College, Philippines

Mohsen Hanif

Assistant Professor of English Literature,
Kharazmi University, Tehran, Iran

Dr. Marwa Essam Eldin Fahmy

Associate Professor of Comparative Literature &
Literary Criticism, College of Foreign Languages
& Translation, MISR University for Science &
Technology, Egypt
Area of Interest: Semiotics - Postcolonial Studies

Reza Kafipour

Assistant Professor, Department of English,
Paramedical School, Shiraz University of Medical
Sciences, Meshkinfam Street, Shiraz, Iran
Area of Interest: TESL, TEFL, Applied Linguistics,
error analysis, language acquisition

Damianus Abun

Doctor of Philosophy in Management
Faculty of the College of Business, Divine Word
College of Vigan and Divine Word College of
Laoag, Philippines
Area of Interest: Business Management,
educational management, ethics, philosophy,
religion, theology

Md. Tanvir Ahsan

Assistant Professor, Department of English,
Jagannath University, Dhaka

Prof. Dr. Elsayed Ahmed Elnashar

Ph.D., Full-Professor of Textiles & Apparel,
Faculty of Specific Education, Kafrelsheikh
University, Egypt.

Agnieszka Hendo-Milewska

Ph D., Director of the Faculty of Psychology,
Private University of Pedagogy in Bialystok,
Poland
Area of Interest: Psychology

[Learning Styles Preferences of Chemistry Students of the Institute of Business, Accountancy and Entrepreneurship in Kalinga -Apayao State College](#)

Author: Imelda C. Agbisit

Crossref DOI: [10.22161/ijels.441](https://doi.org/10.22161/ijels.441)

Page No: 0950-0956

[The Masculinization and Militarization of the Female Sexualized Body in Zoé Valdés's Yocandra in the Paradise of NADA](#)

Author: Mary Louisa Cappelli

Crossref DOI: [10.22161/ijels.442](https://doi.org/10.22161/ijels.442)

Page No: 0957-0961

[The Research on Body Language's Role in English Teaching](#)

Author: Mingxia Liu

Crossref DOI: [10.22161/ijels.443](https://doi.org/10.22161/ijels.443)

Page No: 0962-0966

[Millennial Neo-Negritude and Negritude in the Twentieth and the Twenty-First Century](#)

Author: Mariyam Alqahtani

Crossref DOI: [10.22161/ijels.444](https://doi.org/10.22161/ijels.444)

Page No: 0967-0975

[Semiotic Analysis of the Myth of Eroticism in English Song Lyrics](#)

Author: Reski Ramadhani, Susi Yuliawati, Dadang Suganda

Crossref DOI: [10.22161/ijels.445](https://doi.org/10.22161/ijels.445)

Page No: 0976-0982

[Subordinative Clause of Dialect Panai Language](#)

Author: Hilman Haidir, Mulyadi

Crossref DOI: [10.22161/ijels.446](https://doi.org/10.22161/ijels.446)

Page No: 0983-0989

[Mapping and Management of Stakeholder Relations in the Legislative Institutions of the Republic of Indonesia](#)

Author: Elly Yuliawati

Crossref DOI: [10.22161/ijels.447](https://doi.org/10.22161/ijels.447)

Page No: 0990-0996

Ecofeminist Tendencies in Virginia Woolf, Doris Lessing and Arundhati Roy

Author: Mohammad Kaosar Ahmed

Crossref DOI: [10.22161/ijels.448](https://doi.org/10.22161/ijels.448)

Page No: 0997-1002

The Notion of a Nation: Tagore's Idea of Nationalism, Spirituality and Indian Society

Author: Poulami Chakraborti

Crossref DOI: [10.22161/ijels.449](https://doi.org/10.22161/ijels.449)

Page No: 1003-1006

NTR Anna Canteens: A Boon to Urban Poor of Andhra Pradesh, India

Author: Dr. Mutluri Abraham

Crossref DOI: [10.22161/ijels.4410](https://doi.org/10.22161/ijels.4410)

Page No: 1007-1012

The Vintage Lifestyle as a Group Identity (Study in Alfred Schutz Phenomenology on Indonesian Pinups Community)

Author: Farid Hamid U, Zulviana Oriza Nucifera

Crossref DOI: [10.22161/ijels.4411](https://doi.org/10.22161/ijels.4411)

Page No: 1013-1017

Psycho-educational Group to Support the Transition of Foreign Students, in Ankara, Turkey

Author: Manjola Çollaku, Thseen Nazir

Crossref DOI: [10.22161/ijels.4412](https://doi.org/10.22161/ijels.4412)

Page No: 1018-1022

Ambiguity in Changing Stances in Sarah Macdonald's Holy Cow! An Indian Adventure

Author: Nimisha F.

Crossref DOI: [10.22161/ijels.4413](https://doi.org/10.22161/ijels.4413)

Page No: 1023-1026

Women Identity in Manju Kapur's Difficult Daughters

Author: Dr.V.M. Saranya

Crossref DOI: [10.22161/ijels.4414](https://doi.org/10.22161/ijels.4414)

Page No: 1027-1028

Idea of Authorial Intent in "The Intentional Fallacy" by Wimsatt and Beardsley

Author: Vaishali Anand

Crossref DOI: [10.22161/ijels.4415](https://doi.org/10.22161/ijels.4415)

Page No: 1029-1031

Persons of Colour and the Travel: 12 Years a Slave as the Travel of Blacks

Author: Joyson Jose, Sandra Juliet Jose

Crossref DOI: [10.22161/ijels.4416](https://doi.org/10.22161/ijels.4416)

Page No: 1032-1035

Technical Devices in African Oral Literature: The case of Agbarha-Otor Dirges

Author: Titus Rukaye Ohwonohwo

Crossref DOI: [10.22161/ijels.4417](https://doi.org/10.22161/ijels.4417)

Page No: 1036-1045

Challenges Encountered by the National High School Teachers in Doing Action Research

Author: Leila J. Abelardo, Mary Ann A. Lomboy, Cora C. Lopez, Felipe E. Balaria, Gener S. Subia

Crossref DOI: [10.22161/ijels.4418](https://doi.org/10.22161/ijels.4418)

Page No: 1046-1051

Relationship between Learning Styles & Academic Achievement in Mathematics of Grade 8 Students

Author: Ana-Mary Lorenzo Villajuan

Crossref DOI: [10.22161/ijels.4419](https://doi.org/10.22161/ijels.4419)

Page No: 1052-1055

Dynamics of Change and Displacement in Chinua Achebe's Arrow of God

Author: Nirupa Saikia

Crossref DOI: [10.22161/ijels.4420](https://doi.org/10.22161/ijels.4420)

Page No: 1056-1060

The Most Popular Fantasy Novel in the Beginning of Twenty- First Century 'Harry Potter'

Author: Osama Farhan Alsharab

Crossref DOI: [10.22161/ijels.4421](https://doi.org/10.22161/ijels.4421)

Page No: 1061-1064

Feminist Re-writing in Angela Carter's The Bloody Chamber

Author: P. Priyanka

Crossref DOI: [10.22161/ijels.4422](https://doi.org/10.22161/ijels.4422)

Page No: 1065-1068

The Association between Digital Literacy and Social Intelligence

Author: Dr. Chaiyaset Promsri

Crossref DOI: [10.22161/ijels.4423](https://doi.org/10.22161/ijels.4423)

Page No: 1069-1072

The significance of the symbols of Mirror and Portrait in teaching Symbolism


Author: Nargiza Isakovna Toirova

Crossref DOI: [10.22161/ijels.4424](https://doi.org/10.22161/ijels.4424)

Page No: 1073-1078

Association of Pesticide Exposure with Anemia in Women Farmers in Bandungan Village, Semarang District


Author: Sri Kartini, Onny Setiani, Tri Joko

 DOI: [10.22161/ijels.4425](https://doi.org/10.22161/ijels.4425)

Page No: 1079-1081

The Effect of Contextual Teaching and Learning Model through Writing Poetry Ability in Eight Grade Students of SMP Negeri 2 Garoga in Academic Year 2018/2019


Author: Erlinawati Situmorang, Mariatih Saragih

 DOI: [10.22161/ijels.4426](https://doi.org/10.22161/ijels.4426)

Page No: 1082-1085

Ideological Orientation of Ngugi Wa Thiong'o's Petals of Blood

Author: Sumaiya Tasnim


 DOI: [10.22161/ijels.4427](https://doi.org/10.22161/ijels.4427)

Page No: 1089-1093

On Hemingway's Ecological Ethic in The Old Man and the Sea

Author: Zhiqiang Zhang


Keywords: Hemingway; Santiago; Eco-ethic.

 DOI: [10.22161/ijels.4428](https://doi.org/10.22161/ijels.4428)

Page No: 1094-1098

The Origin and Development of English Novel: A Descriptive Literature Review


Author: Choeda

 DOI: [10.22161/ijels.4429](https://doi.org/10.22161/ijels.4429)

Page No: 1099-1104

On Construction of Ecological Classroom Teaching Mode


Author: Jie Lu, Zhiqiang Zhang

 DOI: [10.22161/ijels.4430](https://doi.org/10.22161/ijels.4430)

Page No: 1105-1109

Evaluation of Palliative Care Implementation for Patients with Cancer at General Hospital of Dr. Kariadi, Semarang


Author: Elisabeth Rosiska Purnamasari, Chriswardani Suryawati, Puji Harto

 DOI: [10.22161/ijels.4431](https://doi.org/10.22161/ijels.4431)

Page No: 1110-1115

History of Pesticide Exposure as a Risk Factor for Spontaneous Abortion in Female Farmers in Bandungan District, Semarang Regency

Author: Siti Qomariyah, Onny Setiani, Suhartono

 DOI: [10.22161/ijels.4432](https://doi.org/10.22161/ijels.4432)

Page No: 1116-1122

Dramatic features of the Abang Dance Performance of the Efiks of Nigeria

Author: Offiong Amaku Ene

Crossref DOI: [10.22161/ijels.4433](https://doi.org/10.22161/ijels.4433)

Page No: 1123-1130

Digital Literacy: A Survey Level Digital Literacy Competence among University Students in Jakarta

Author: Diah Wardhani, Sri Hesti, Nindyta Aisyah Dwityas

Crossref DOI: [10.22161/ijels.4434](https://doi.org/10.22161/ijels.4434)

Page No: 1131-1138

Transcendentalism Reflected in Emerson's Poem Brahma

Author: Jingling Zhang, Peiwei Zheng

Crossref DOI: [10.22161/ijels.4435](https://doi.org/10.22161/ijels.4435)

Page No: 1139-1143

Women Novelists and their Novels in the First Half of Twentieth Century

Author: Dr. Pradnya s. Yenkar

Crossref DOI: [10.22161/ijels.4436](https://doi.org/10.22161/ijels.4436)

Page No: 1144-1149

An Analysis of the English Translation of Li Bai's Poems

Author: Huang Shanshan, Wang Feng

Crossref DOI: [10.22161/ijels.4437](https://doi.org/10.22161/ijels.4437)

Page No: 1150-1154

Understanding Tradition of American Jewish Writing Canon

Author: Dr. Prerna Malhotra

Crossref DOI: [10.22161/ijels.4438](https://doi.org/10.22161/ijels.4438)

Page No: 1155-1157

Holding On to the Past and the Fallacy of the Traditional Family in Anne Tyler's Dinner at the Homesick Restaurant

Author: Anthony Salazar

Crossref DOI: [10.22161/ijels.4439](https://doi.org/10.22161/ijels.4439)

Page No: 1158-1166

Managing Early Detection of Mothers with High-Risk Pregnancy by Health Surveillance Workers for Maternal and Child Health in Declining Maternal Mortality in Semarang City

Author: Nur Asia Hapsari Pratiwi, Sri Achadi Nugraheni, Apoina Kartini

Crossref DOI: [10.22161/ijels.4440](https://doi.org/10.22161/ijels.4440)

Page No: 1167-1172

Understanding Skill as the tools for evaluation through arts

Author: Huidrom Rakesh Singh

Crossref DOI: [10.22161/ijels.4441](https://doi.org/10.22161/ijels.4441)

Page No: 1173-1175

Kindred Group as the Prototype of Modern Co-Operative Societies: A Study of Igbo Proverbs

Author: Aloy Nnamdi Obika, Grace Ifeoma Ikechukwu

Crossref DOI: [10.22161/ijels.4442](https://doi.org/10.22161/ijels.4442)

Page No: 1176-1185

Competencies of Science Teachers in Teaching Science Subjects in the K to 12 Curriculum

Author: Jennyfer B. Nipales

Crossref DOI: [10.22161/ijels.4443](https://doi.org/10.22161/ijels.4443)

Page No: 1186-1188

Trainers' Feedback on the Performance of Bachelor of Science in Criminology during their On-The-Job Training in the Tri-Bureau in the Province of Nueva Ecija

Author: Jennilyn C. Mina, Januaryn Jose B. Aydinan

Crossref DOI: [10.22161/ijels.4444](https://doi.org/10.22161/ijels.4444)

Page No: 1189-1196

Nation-State and its Body-Politics in Kashmir: Representation of State and its Structural violence in Shahnaz Bashir's The Half Mother

Author: Somnath Bandooghati

Crossref DOI: [10.22161/ijels.4445](https://doi.org/10.22161/ijels.4445)

Page No: 1197-1201

Arab Women Reaching Out for the Forbidden Tree

Author: Zeynep Karaosman

Crossref DOI: [10.22161/ijels.4446](https://doi.org/10.22161/ijels.4446)

Page No: 1202-1210

Existential protagonist in Naguib Mahfouz's novel "The Beggar"

Author: Ali Dakhil Naem, Lajiman Bin Janoory

Crossref DOI: [10.22161/ijels.4447](https://doi.org/10.22161/ijels.4447)

Page No: 1211-1216

Buddhism, Democracy and Dr. Ambedkar: The Building of Indian National Identity

Author: Milind Kantilal Solanki, Pratap B. Ratad

Crossref DOI: [10.22161/ijels.4448](https://doi.org/10.22161/ijels.4448)

Page No: 1217-1219

Graduates' Unemployment and Entrepreneurship Quality in Tunisia

Author: Ibtissem OMRI

Crossref DOI: [10.22161/ijels.4449](https://doi.org/10.22161/ijels.4449)

Page No: 1220-1233

The Employment of the Savior Concept in Literature: Iraqi Novelistic production post-war of 2003

Author: Ahmed Karyosh Jubair, Dr. Abdul Ghani bin Abu

Crossref DOI: [10.22161/ijels.4450](https://doi.org/10.22161/ijels.4450)

Page No: 1234-1242

A study of Career Development needs of Moroccan University Students

Author: Oussama Ait Tejan, Abdelkader Sabil

Crossref DOI: [10.22161/ijels.4451](https://doi.org/10.22161/ijels.4451)

Page No: 1243-1249

Universal Sympathy and Naturalistic Approach in the Novels of Arnold Bennett

Author: Dr. Pradnya S. Yenkar

Crossref DOI: [10.22161/ijels.4452](https://doi.org/10.22161/ijels.4452)

Page No: 1250-1253

The "Broken Chalice": Stasis, Sterility and Death in The Dubliners

Author: Shritama Mukherjee

Crossref DOI: [10.22161/ijels.4453](https://doi.org/10.22161/ijels.4453)

Page No: 1254-1257

Learning Styles Preferences of Chemistry Students of the Institute of Business, Accountancy and Entrepreneurship in Kalinga -Apayao State College

Imelda C. Agbisit

Abstract— This study was conducted at the Institute of Business, Accountancy and Entrepreneurship of Kalinga-Apayao State College, Dagupan Campus. The respondents of the study are sixty one (61) students who are enrollees of Bachelor of Science in Entrepreneurship for the first semester of the school year 2015-2016.

The researcher made use of a descriptive survey using Learning Styles questionnaire to identify the Learning Styles preferences of the respondents...The study found out that the Learning Style preferences of the Bachelor of Science in Entrepreneurship who are taking Chemistry prefer Visual Learning Style as revealed with a total average weighted mean of 2.57 which means “often” followed by Auditory and tactile with a total average weighted mean of 2.44 and 2.06 respectively which means “sometimes”.

It was also found out that the Learning style preferences of students is individual learning as revealed with a total weighted mean of 2.52 which means “often” to encourage student to be dependent in doing work and group learning is 2.34 which means “sometimes” which make other students dependent to their classmates.

The teacher in Chemistry should take note of the different activities in teaching Chemistry to increase the interest of the students to strive more in their studies, prepare instructional materials and introduce Chemistry activities for individual to avail and keep a record of their observations on the learning style preferences of the students to serve guide in the choice of strategies of teaching and in preparation of learning activities

Keywords— Learning Styles, Entrepreneurship, Chemistry activities.

I. RATIONALE

Learning is a continuous process that take place in every individual which can change in response of behavior caused partly or wholly by experiences, thus every problems has its own solution achieve. Change your attitudes and you change your life. It is then in this study to know the preferences learning style in order to attain good result of the teaching learning process in the study of Chemistry. Part of the teacher’s plan is to identify the learning style preferences of the students in order to serves as bench mark at the start of the semester to look at the initial knowledge of the entering to a higher year. In this way, learning style preferences can lead developmental set of characteristic that make identical instructional environments, methods and resources effective for some learners and ineffective for others, learning style can be switch to other approach which may fit the needs of the student’s abilities.

Research has shown that Learning Style Preferences in Chemistry is crucial for functioning in everyday life, as well as for success in the workplace that are reliant on technology, through the result of the study, the teacher know what particular learning style preferences of the students that should be use in the process of learning. In order that the results of the study can be used as an bench mark to identify the preferences of the students and the teacher as well for an improved learning by the students and teaching by the teachers.

This study therefore was designed to find out the learning style preferences of the students who are taking Bachelor of Science in Entrepreneurship who are enrolled in Chemistry.

II. REVIEW OF RELATED LITERATURE

The Philippines has one of the highest literacy in Asia. Section I of Article XIV of the Philippine Constitution mandate that; the state shall protect and promotes the right

of all citizens to quality education of all levels shall make appropriate steps to make education accessible to all mankind. Thus, the teacher, "I've come to a frightening conclusion that I am the decisive element in the classroom. It's my personal approach that makes the weather. As a teacher, I possess a tremendous power to make child's life miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humiliate or humor, hurt or heal. In all situations it is my response that decides whether a crisis is escalated or de-escalated and child humanized or de-humanized. Learning styles most individuals can learn. The instructional environments, resources and approaches should respond to diversifies learning styles strengths. Everyone has strengths, but different people have very different strengths. Individual instructional preferences exist and can be measured reliably.

Instructors / professors have to let students see and appreciate the spectacular progress brought about by science and technology such as deciphering the genetic code of living cells and the potentials of fabricating genes. The use of stem cells to cure disease of human beings and forensic to identify the suspect of a certain crimes and the different products that we can see around in the different groceries which we are using in our daily life.

The imperative need for instructors/ professors to identify individual learning styles Vis-a Vis balance in the use of strategies and materials are absolute. Thus; in assessing the quality of Chemistry teaching, teachers must look at the student's characteristics, the inputs, the processes and the outputs. The idea of relevance should be of the intrinsic concepts , that is, if what are taught and acquired by the students fit what they prefer to ably provide them with necessary tools for a decent quality of life. (Opper, 2003)

The instructors/professors must know the students to come out with compatibility between learning materials and leaning styles preferences. Teachers must be ready to accept that culture of student's correlates between established ways of sharing experiences including questioning by teachers. To break the barriers of culturally related beliefs and style, students must be encouraged to ask questions and to cultivate that habit of asking questions. With such measures, misconception in science learning will be minimized; different preferences brought about by individual characteristics will be put to balance. (Quirab, 2004)

The present curriculum puts emphasis on the use of science processes and concepts as contents. Students are

led to discover and explore their environment by first hand experiences utilizing individual intellectual skills. The main objective is to satisfy the individuality of each student to make him more observant and responsive to natural phenomena in accordance to what he desires and prefers. Generally, science as a process is activity-oriented and provides the maximum involvement of each student indicative that teachers can have an easy access to observe their learning styles and preferences on how concepts must and should be presented. The lesson must be student-centered making it but proper that teachers must be responsive and present concepts in a systematic and are hierarchically arranged (Tanneenbaum, 2009).

Effective school is not the abundance of facilities, high technology equipment and gadgets, the kinds of students or teachers but it is the way of how individual needs and potentials are satisfied. Most teachers can learn to use learning styles as a cornerstone of their instruction and many students can learn better to capitalize on their learning style strength when concentrating on new or difficult academic materials.

III. OBJECTIVES

This simple study purposely satisfies the following specific objectives

1. To determine the learning styles preferences of Chemistry students in IBAE in the three aspects:
 - a. Visual Learning
 - b. Auditory Learning
 - c. Tactile Learning
2. To determine the learning style according to types of learning situations.
 - a. Introvert type
 - b. Extrovert type

IV. METHODOLOGY

This study was conducted at the Institute of Business, Accountancy and Entrepreneurship of Kalinga-Apayao State College, Dagupan Campus. The respondents are the sixty one (61) students who are enrollees of Bachelor of Science in Entrepreneurship for the first semester of the school year 2015-2016.

The researcher made use of a descriptive survey using Learning Styles questionnaire. The questionnaire contains three parts, Part I. How I use my physical senses, Part II. How I expose myself to learning situations.

The questionnaire was adopted from Dun and Dun Learning Styles, hence, it was deemed valid and reliable.

For the treatment of data, the following scale was used.

Arbitrary	Limits	Interpretation
	3.25- 4.00	Always
	2.50-3.24	Often
	1.75-2.49	Sometimes
	1.00-1.74	Rarely

Statistical tools:

The data were treated accordingly with the following statistical tools to answer the objectives identified in the study.

The following statistical tools were used:

1. Frequency. The numbers of respondents falling into a single class in statistical survey of the variation of specified characteristics.
2. Percentage. This was used to quantify the number of respondents.

The formula is:

$$P = \frac{X \times 100}{N}$$

Where: P = Percentage

X = Frequency

N = Total number of respondents

3. Weighted Mean. This was used to quantify the respondents using the formula:

$$\sum XW = \frac{\sum WiFi}{\sum Fi}$$

Where: xw= weighted mean

WiFi = Sum of the frequency

Fi = number of respondents// cases

V. DISCUSSION OF RESULTS

This part shows the different findings of the study presented in tabular forms. Corresponding analyses and interpretations are hereby given.

Table I. The Population of the Study

Courses	Frequency	Percentage
Entrepreneurship	61	100
Total	61	100

The table revealed that the respondents are the entrepreneurship with a total of 65 or 100 percent.

Table 2a presents the learning styles of students according to Visual learning

Indicators	Responses				Mean
	1	2	3	4	
Visual Learning					
I remember something better if I write down.	6 (6)	25 (50)	16 (48)	14 (56)	2.62
I take detailed notes during lecture	6 (6)	27 (54)	14 (42)	14 (56)	2.59

I have to look at people to understand what they say.	8 (8)	20 (40)	17 (41)	16 (64)	2.51
I need written directions for tasks.	10 (10)	28 (56)	13 (39)	10 (40)	2.38
I understand lectures better when teachers write on the board	10 (10)	31 (62)	19 (57)	1 (4)	2.18
Charts, diagrams, and maps help me understand what someone say	19 (19)	15 (30)	20 (60)	7 (48)	2.57
I remember peoples' faces but not their names	14 (14)	20 (40)	25 (75)	2 (8)	2.25
TAWM					2.44

The table show that visual learning is often use as learning styles of students as shown in the total average weighted mean of 2.44. The highest mean is 2.73 and the lowest is 2.18 respectively. Teachers have to let students see and appreciate the spectacular progress brought about by science and technology for the school curriculum is obsolete when it fails to provide students opportunities to see new functions in learning. As Seguban (2010) said teachers as agents of change have to without delay equip students with scientific thoughts which say spell the difference between national greatness and national

retrogression. The statements cited imply that there is an imperative need for teachers to identify individual learning style. Recognition of learning style is reflective of well organized and properly staffed school with understanding teachers to have the possibility of realizing individual desires. (Urrubia, 2004). The respondents in this study as individuals have a variety of learning styles which much be recognized by the teachers to substantially expect transfer of learning. As evidenced in the obtained total average weighted mean of 2.44, the students do manifest a variety of learning styles.

2b. Auditory Learning	Responses				Mean
I remember things better if I discuss them with someone.	13 (13)	15 (30)	18 (54)	15 (60)	2.57
I need oral direction for a task.	5 (5)	28 (56)	25 (75)	3 (12)	2.43
I prefer to learn by listening to a lecture rather than reading.	6 (6)	20 (40)	25 (75)	10 (40)	2.64
Background sound helps me think.	10 (10)	30 (60)	13 (39)	8 (32)	2.31
I can identify people by their voices.	10 (10)	15 (30)	25 (75)	11 (44)	2.61
I easily remember jokes that I hear.	12 (12)	20 (40)	25 (75)	4 (16)	2.34
I remember peoples' names but not their faces.	11 (11)	30 (60)	15 (45)	5 (20)	2.23
I understand what people say even when I cannot see them.	6 (6)	25 (50)	20 (60)	10 (40)	2.56
I like to listen to music when I study or work.	10 (10)	28 (56)	16 (48)	7 (28)	2.33
TAWM					2.22

Students of the auditory type of learning often spell phonetically and can have trouble with reading because they do not visualize. This type of students learn by listening and converse frequently, sometimes even with themselves. Although about 80 percent of all secondary instruction is delivered via an auditory method, fewer than 10 percent of students show this type to their strongest style (Butterfield, 2008). Tenedero (2005) too said that most learners become bore when taught is the same lecture mode. He added that brain research reveals that the maximum attention span of the use of the auditory is only 20 to 30 minutes. When pulled beyond this range, the brain takes its own break by shifting attention to something. Teachers then have to know the limits of the favorite mode of teaching- the lecture. The

students as respondents too in the study apparently agree to the statements cited for them sometimes auditory learning with a total average weighted mean of 2.22.

Of the indicators along the auditory learning, the most manifested with the highest mean of 2.64 was along “I prefer to learn by listening to a lecture rather than reading.” For most of the students, they learn better while listening to a well pronounced and well delivered lecture because they know that no teacher will let them listen to a “wrong” content of a lesson. The trust these students give to what the teachers say in front the class is a contributing factor to this indicator. The least auditory learning indicator is, “I remember peoples’ names but not their faces.” hich has a weighted mean of 2.23

Tactile Learning	Responses				
I prefer to start doing things rather than checking the direction first	12 (12)	23 (46)	10 (30)	16 (64)	2.49
I need to eat something when I read or study.	14 (14)	30 (60)	14 (42)	3 (12)	2.10
I think well when I move around.	11 (11)	28 (56)	12 (36)	10 (40)	2.34
I move my hands when I speak.	9 (9)	30 (60)	12 (36)	10 (40)	2.38
I play with or bite my pens during lectures.	13 (13)	24 (48)	11 (33)	13 (52)	2.39
I get nervous when I sit still too long.	33 (33)	12 (24)	7 (21)	9 (36)	1.87
I draw lots of pictures in my notebook during lectures.	35 (35)	15 (30)	5 (15)	6 (24)	1.70
I have to choose between sitting and standing, I'd rather stand.	15 (15)	35 (70)	6 (18)	5 (20)	2.02
TAWM					2.16

Students at the very start bring along a variation potentials. Their aspirations and environmental experiences may contribute to a considerable degree the manifestation of a learning style. It has to be considered and recognized that the development of an individual is a product of heredity and environment. As Quirab (2004) said prevailing tendencies bring interactions between scientific education and social problems serving as determinants of the way one learns and prefers to learn. With the knowledge of learning styles, students get to understand better scientific concepts as integrated into day to day experiences. In the case of the respondents in this study, they are of adolescence stage of the normal cycle of growth and

development that are at the height of being active and curious of which this stage may bring about their manifestation along tactile learning. In this study, the respondents claimed that they “sometimes” tactile learning based from the total average weighted mean of 2.16. Of the tactile learning an indicator, the most manifested evidence by the highest mean obtained of 2.49 was along “I prefer to start doing things rather than checking the direction first ” and the least was along “I draw lots of pictures in my notebook during lectures.” There were respondents who said that in the early years of their formal schooling they often get reprimanded by teachers when the notebooks they

submit for checking are full of drawings. The frequent reprimanded discourage them to manifest the indicator.

Part III. How I expose myself to learning situations

Group Learning	1	2	3	4	Mean
I learn better when I work with others than myself	12	90	49	14	2.39
I meet new people easily by jumping into the conversation.	41	79	35	10	2.08
I learn better in the classroom than with a private tutor.	29	46	49	41	2.62
It is easy for me to approach strangers.	45	83	21	16	2.05
Interacting with lots of people gives me energy.	24	78	41	22	2.37
I experience things first and then try to understand them.	16	70	51	28	2.55
Sub-Mean					2.34
Individual Learning					
I am energized by the inner world(what I am thinking inside)	20	80	49	16	2.37
I prefer individual or one-on-one games and activities.	19	91	40	15	2.31
I have a few interests, and I concentrate deeply on them.	13	83	55	14	2.42
After working with large group, I am exhausted.	14	100	31	20	2.35
I want to understand something well before I try it.	8	37	60	60	3.04
When I am in large group, I tend to keep silent and listen.	17	61	51	36	2.64
Sub-Mean					2.52
TAWM					2.43

The respondent in this study claimed that sometimes manifested group learning style evidenced in the obtained total average weighted mean of 2.34. The result is in collaboration with that of Fernandez (2011) studied with students in Urdaneta National High School as Abuca (2011) with students in Batangas National High respondents having similar results. However, the study conducted by Pacdayan (2009) with the students at the Philippine Science High School, Manila as respondents, revealed that most manifested group learning which is in contrast with the present study revealed that students manifested individual learning.

The most manifested group learning indicator with the mean of 2.62 was along the “I learn better in the classroom than with a private tutor.” Which is often use because this is the actual way of our education today and the least as shown in the table is individual learning style with a mean of 2.43?

VI. SUMMARY OF FINDINGS

1. The study found out that the Learning Style preferences of the Bachelor of Science in Entrepreneurship who are taking Chemistry prefer Visual Learning Style as revealed with a total average weighted mean of 2.44 which means “often”

followed by Auditory and tactile with a total average weighted mean of 2.22 and 2.16 respectively which means “sometimes”.

2. It was also found out that the Learning style preferences of students is individual learning as revealed with a total weighted mean of 2.52 which means “often” to encourage student to be dependent in doing work and group learning is 2.34 which means “sometimes” which make other students dependent to their classmates.

VII. RECOMMENDATIONS

1. The teacher in Chemistry should take note of the different activities in teaching Chemistry to increase the interest of the students to strive more in their studies.
2. The teacher should prepare instructional materials and introduce Chemistry activities for individual to avail.
3. Teachers should keep a record of their observations on the learning style preferences of the students to serve guide in the choice of strategies of teaching and in preparation of learning activities.
4. The teacher should encourage every students to manipulate the different apparatuses use in their experiments.

REFERENCES

- [1] Abuca, Serene Y. (2011) “ A study on the learning and Teaching Style of the Third and Fourth Year High School Students in Mathematics at Batangas National High School” (Unpublished Master’s Thesis, University of the East, Manila)
- [2] Butterfield, Kenneth Y. (2008) the Human Brain. *Mental Study Journal*, 54: 34-35.
- [3] Dona-al, Marites L. (2011) Learning and Teaching Style Preferences of the Third Year High School Students in Agbannawag National High School Tabuk, Kalinga.
- [4] Fernandez, Susana R. (2011) “ Learning Style of the Fourth Year High School Students at Bungallon National high School” (Unpublished Master’s Thesis, Columban Colleges).
- [5] Opper, Richardson J. (2003) Children Learn the Way they want it and how they are thought. *The Educators Journal*
- [6] Pacdayan, Western I. (2009) “ An Analysis on the Learning and Teaching Style Preferences of the Students at the Philippine Science High School, Manila” Unpublished Master’s Thesis, Philippine Normal University).
- [7] Quire, James K. (2003) Bridging the Gap as Presented during the Secondary Teachers National Convention.
- [8] Seguban, Winifreeda H. (2010) Wannabes in Teaching, the Mode.
- [9] Tannenbaum, Saraya (2009) Developing Students is a Step to Social Stability, The Mode.
- [10] Tenedero, Henry S. (2005) What We Have To Know About Learning, Homemade Teaching Recipes. Center for Learning and Teaching Styles, Phil., Inc.
- [11] Urrubia, Goergie Kathrine V. (2004) Teach the Children the Way They Prefer, as Presented During the National Teachers Congress.

The Masculinization and Militarization of the Female Sexualized Body in Zoé Valdés's *Yocandra in the Paradise of NADA*

Mary Louisa Cappelli

MFA, JD, PhD, Nevada State College, Nevada

Abstract— *"Is this a garden or a cemetery? I want a garden. I need a garden. How proud I am to be Cuban! How terrified I am to be Cuban!" declares Yocandra in Zoé Valdés's Yocandra in the Paradise of NADA. In this essay, I interrogate the revolutionary contradictions inscribed on female sexualized bodies showing how women's histories are registered in their scars, each scar representing a historical marker in the body's memory of lived experience. Moreover, I examine how Valdés's narrative fiction reveals how subjugation and exploitation often materialize as sexualized and politicized wounds. The female sexualized and eroticized body works as an allegorical transcript for the toxic masculinization and militarization of the Cuban Revolution.*

Keywords— *Cuba; Cuban Revolution; Fidel Castro; Zoé Valdés; sexual violence; Yocandra in the Paradise of NADA; George Bataille; eroticism; body politic.*

I. INTRODUCTION

According to George Bataille (1991) females in eroticism are victims and the male is a "sacrificer," "during the consummation" in which he loses himself "in the continuity established by the first destructive act" (p. 42). For Bataille both sex and death are excessive, and must be measured. The fear of death and lack of control of individual destiny are the critical moments that taboo and transgression occur. Women are placed within this sexual conundrum to flatter patriarchal "festivity," and "champagne" and to benefit male pleasure and enjoyment (Bataille, 1991, p. 42.) Informed by Bataille's dialect of taboo and transgression, I explore the ways in which the extreme and transgressive sexual behaviors of Valdés's characters in *Yocandra in the Paradise of Nada* are metaphorical sites of struggle "between the margins and the center" of oppression, struggle, and "competing ideologies" (Conboy, Medina, & Stanbury, 1997, p.7). Valdés's female bodies attempt to break through the limits of personal and political consciousness by subverting and shattering patriarchal revolutionary icons and discourse. Sexual orgasm ultimately leads to crisis and liberation. For as Valdés herself observes, "In Cuba, the sexual act, the moment of orgasm, is the only time that one is truly free" (Rohter, 1999). Valdés demonstrates how the complicated socio-economic,

cultural, political history of the revolution is transcribed on women's sexual bodies. She also reveals the reality of Cuba's Special Period—one that Valdés personally endured.

Uno de los elementos más interesantes acerca de La nada cotidiana . . . es este deseo de dar un testimonio, político, ideológico, histórico, acerca de esta realidad que has vivido. Hay una necesidad de hacer no sólo literatura sino de nombrar la realidad tal como la ve no un personaje, sino tú misma. (Santí, 2002, p. 407).¹

In this sense, the female body itself becomes a product of its revolutionary culture, an allegory of lived experience of the Cuban body politic (Grosz, 1994, p. 23.)²

II. MORIR POR LA PATRIA ES VIVIR

In "Morir por la Patria es Vivir," Valdés (1997) begins: "She comes from an island that had wanted to build paradise" (1). Immediately, the narrator is cast into purgatory caught between the paradoxical nature of life and death, living and dying on the borderlands of existence in which "every part of the body learned to resist, as "sacrifice was the order of the day, as was nada, nothingness" (Valdés, p. 2). The motif of *nada* and waiting in the spaces of nothingness permeates the discourse of mystery and shadow in which the narrator is told her "soul is too

innocent to deserve hell, and just evil enough not to deserve paradise” (p. 5). In the purgatory of being and nonbeing where “to die and to live” are the same verb as to laugh” (p. 2), the narrator realizes that “she has never been ‘she who decided for herself’” (p. 5). In this exilic outpost, there are no real spaces for women. Whether on or off the Cuban Island, women are not included in the “national teleology” (Fuentes, 2002, p. 31). And so, Yocandra remains in the *nada*, the void, the sacrificial limbo caught between the racialized, gender, and geographic exterior that shapes her psychic interior (Fuentes, 2002, p. 151). Yocandra’s body reflects this dialectics of exile—“change,” “process,” “flux,” “conflict” and oppositions” all which contribute to the shaping of her body politic (McClennen, p. 30). The conflicting inner/outer “work-out” of exilic consciousness in turn sculpts the search for female identity and positioning in the purgatorial world of patriarchal nothingness that propels her quest journey. “There will always be a place, a country waiting for us, a *nada* waiting for us... a tender nothingness,” Yocandra sighs (p. 3).

In this exilic borderland of waiting for a sense of belonging in Cuba’s discursive spaces, Valdés interrogates the incomplete exiled sacrificial women “naked” and “stretched out on the sand, the sea around her, caressing her feverish skin. They have forced her to return to her island, the island that in wanting to build paradise has created hell” (p. 6). Forever caught in *la doble moral* (double standard) between male/female, inside/outside, on/off, she “doesn’t know what to do” (p. 6). “Why swim? Why drown?” she asks (p. 6). I contend that *la doble moral* is a variation of Bataille’s philosophy of liberation in which sexuality becomes both a means and a strategy to write oneself into existence as does the naming and renaming of oneself. Valdés exposes the juxtaposition of these modern binaries, one rational and ordinary and the other experientially destructive and sacred, emphasizing that it within this abject terror of loss, life and death that the initiation to the feminine sacred begins. Employing the sexual act as “as a form of negativity without cause” and eroticism as a pattern of transgressive excess,” we witness how women occupy an interstitial space of *insilio/exilio* as a resistance strategy to challenge the oppressive weight of contemporary Cuba (Rival, Slater, & Miller, 1999, p. 297).

Within this space, disruptions occur in order to hasten the dissolution of the boundaries of self. In so doing, Valdés discloses how the Cuban Revolution was fueled by aggressive masculinization and militarization, which perpetrated the continued subordination of women within its

politico-patriarchal systems. Here, again, we witness how the female body is “the first place that defines political struggles” in which “social flesh” is a “political site of place that mediates the lived experiences of social and cultural relationships” (Harcourt, 2012, p. 292). In these spaces, women’s bodies are chessboards where men strategically outplay and outmaneuver each other for the throne of masculine superiority, while women resist the inescapable threat of capture. “The Winner will get to kiss me,” Yocandra explains. “What a bunch of idiots!” (Valdés, 1997, p.148). Within these male power plays, Valdés destabilizes the construction of nation, decentering it at its historical foundations thereby shifting the site of nation from the public to the private. Acting as a deterritorializing process, Valdés deftly disrupts localities and opens up spaces for women’s bodies to speak.

Examining Patria’s sexual patterns, it becomes clear that Valdés’s female bodies are the first place that define political struggles in which to observe the complicated intersections of boundaries and power. In this respect, the female body is a metaphor for rape, marginalization and abuse of the Cuban *tierra munda*. In Yocandra, we witness how “Power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs” (Foucault, 1975, p. 25). Precisely because women have been banned from the master narrative, women have been forced to deploy their sexual bodies to contest patriarchal revolutionary constructions that have left them outside the narrative.

Without power to rewrite the narrative and enter into the dialogue, during revolutionary movements women “have resorted to subterfuge, digression, disguise, or deathly interruption” (Franco, 1989, p. xxiii). Valdés’s sexual transgressions become a way of inserting new discourses into the reshaping of Cuban society. As with many revolutions, including the *Sandinista* and *Zapatista* revolutions (both of which I have written about in the past), the Cuban Revolution failed to include a feminist agenda of gender rights and gender justice into its mission.³ Women’s voices in all three revolutionary movements have been subordinated to the patriarchal prerogatives of the revolution, gender equality and empowerment back-burnered for the cause (Randall, 1992, 133). While women acted as “gendered revolutionary bridges,” and fought alongside men for liberation, collective feminist consciousness never emerged to become part of the national consciousness (Shayne, 2004, p.154). Thus, the sexual

encounters of Valdés's female characters suggest a masochist dimension of a subculture attempting to reinvent and to transform itself through the exercise of power. Patria uses her sexuality as a way of entering the dialogue and talking back to Cuba's revolutionary discourses. Debra Castillo (1992) contends that to "speak between the lines" offers a "counterhegemonic response to this official silencing" (p. 41).

This becomes evident in the scene in which La Patria meets The Traitor. Valdés introduces a man who has been made impotent by the revolution, a man who has been castrated and employs his impotence to take advantage of others. At first, he refuses sex with our protagonist because of her name La Patria. After she changes her name to Yocandra, He tells her: "Lose your virginity to someone else" with the inference that he doesn't want to have to feel the guilt and shame of "deflowering" her, a new concoction of La Patria. How can he, an apparatus of Patria, "deflower" La Patria? Wouldn't that be another form of political masturbation? Abiding to the impotent voice of omnipotence, Yocandra chooses a Marochqui, "*el macho que la desvirgue*," a drunken and drugged corpse of a masculine being whom she meets in an obscure disco bar. Marochqui, already demasculized by revolutionary policies that undermined the livelihood, power, and prowess of the working male, has been staged to receive yet another blow to his manhood—this time by the desirous female construction of the revolution—Yocandra who represents the many women like her who want their voices counted. In this sexual victory, Yocandra's hymen becomes a sexually violent weapon of conquest. "It took some doing," she said, "but finally I managed the beheading" (p. 28). Her hymen served its purpose it had "accomplished its mission: to murder a penis. When the deed was done, my beheaded victim vanished without a trace" (p. 28).

This depiction is one of violent anguish, which Patria experiences emerging as a dialectic at the heart of the impulse to sacrifice and gains it intensity and significance in eroticism. Bataille (1991) puts it thus:

There is no way out and the communication of anguish, which takes place in sacrifice—is not the solution but the introduction, and the maintenance of rupture in the very centre, in the heart of humanity. It is only in the midst of anguish that this being which you are maintains enough consistency and yet leaves gaping the wound through which, hastening from all points of the universe, deadly destruction enters. Without your

anguish, you would not be this faithful mirror of excess movements, of the vertiginous flight of the day and night which you have become this is why it would not be for you to refuse that wild amplification of this pain which you are suffering from, of the splendor which follows you, and of your ultimate reality, which sacrifice is. (p. 386)

Patria's transgressive vision suggests how Valdés affirms Bataille's (1988) assertion that "eroticism and sacrifice are both facets of ultimate reality, bringing us into contact with each other in the most raw, and human way" (p. 195). Patria's narration presents the sexual encounter as sexually violent conquest in which she has proven itself as a victor against a debilitated weakened nation. She delivers her blood stained panties as the proof of the conquest of meaningless nothingness. For how can anyone be conquered when he has already been socially and politically emasculated? The Traitor's unwillingness to deflower the country and direct its deflowering and destruction is a war time tactic in which he can now go in and pick up the spoils of war—La Patria herself—an act of betrayal towards woman and nation. The purity of the nation and women are irrelevant. Through the violent play of orgasmic convulsions, La Patria and The Traitor experience the liminality of the sacred. At once immanent and transcendental their erotic sexuality lies beyond the monstrous condition of social stagnation and finitude that plagues humanity affirming Bataille's declaration that "the purpose is to alone oneself in order to become Godlike" (Rival, L., Slater, D., & Miller, D. 1999, p. 298). In Bataille's manner of materialism, the body, particularly the sexual organs when used for non-reproductive means and extravagant behaviors, is sacred; sacred because it is tempting and mortal. Orgasm as emancipatory experience expands in mysticism as it transcends physical and emotional realms for momentary liberty and freedom. Within this relationship we see Valdés's quest for a new moral order free from compulsion and external imposition. Similar to Bataille, Valdés's sexuality is experienced as a religious sacrifice, through guilt shame and transgression. Religious in nature, it is based on heteronomic internalization of the sacred, which she locates beyond mortality, rationality and sociality. Valdés subordinates Yocandra's sexual and personal desires only to resurrect her as an intellectual equal. *La doble moral* is a variation of Bataille's strategy of liberation to confront the inequities of reality. Yocandra questions: "How could I ever love a pervert who could ejaculate only when the head of his penis

had battered my sex into bloody submission?" (p. 43). As in the nation state, women split, question, and wake up to the physical world around them.

The Traitor's attitude reveals Cuba's failure to lose its patriarchal attitudes towards women, as well as the pervasive *machista* attitudes of the Revolution's New Man. To support the revolution has always been tantamount to manhood and Che Guevara's essential construction of heterosexism. Valdés has created a Traitor, who although might demand marriage union with Yocandra, possessed a philosophy of *nada*. "A philosopher? She asks. Living in a virtual pigsty, and without a kitchen or bathroom? A philosopher? Forced to carry buckets of water up to his apartment?" (p. 41). Yocandra reveals the philosophy of the traitor fed on Jacques Derrida, Lenin and Rambo amounts to nothing, but 300 pages filled with the incessant nothingness of daily life in Cuba under Castro. Because he has a sense that everyone in a panoptic Cuba is following him, he finds it hard to write a single word. The Traitor betrays his individual potential and is censored by his own sense of disillusionment. Valdés chastises the philosopher king so absorbed in his head, who can never recognize the reality of his philosophy. When the traitor pushes his way to the front of a ration line for fish, "a fat lady slaps him so hard "across the face she sent him flying into the gutter. He ended up waiting in line for six hours, reading some book by Jaques Derrida" (Valdés , 1997, p. 42).

While Yocandra ultimately divorces the traitor, viewing the sadomasochistic relationship on a performative axis, we see both The Traitor and Patria struggling to take control of time and rhythm by entering, and leaving a space open for the erosion of the illusion of separation and boundaries. We see Valdés placing erotic sexuality outside and in opposition to society in Yocandra's relationship with the dissident Nihilist in which orgasmic pleasure leads to ecstatic surrender and a virtual loss of consciousness. Commenting on her sexual scenarios in her works, Valdés says that that "un es siempre liberación" (an orgasm is always liberation) (Rohter, 1999). Yet, the nihilist has been similarly castrated by the Revolution so that he self-censors himself and refuses to produce and film his screenplay. Like the traitor, he too has been censured devolving into castrated fragments of his former self. The Traitor and the Nihilist represent the Janus-faced psychic fragmentation between the interior and exterior worlds of the 1959 Cuban Revolution and the exiled Cuban caught between the doubled nature of nation and its constant movement between and across the borderlands. In this journey to and

fro, Valdés positions her character Patria/Yocandra seized between two commanding male powers that occupy and torment her nocturnal spaces—spaces where sexual, emotional, and psychological brutality reign. In this world, Patria is caught in the anxiety of masculinized sexual power and hysteria aimed at dominating the only thing he can—the seconded and "othered" sex. Through her sexual encounters, Patria contests and confronts the dominant course of identity. Sex becomes a way of breaking the silence to which women have been long subjected and a way to reinsert themselves into both text and nation. Female sexual bodies break open the construction of nation building and expose inconsistencies in present Cuba.

Valdés refuses to let Patria's lovers transcribe their history onto her-story. Her resistance demonstrates her awareness in their complicity in nation building and her steadfast desire to create a historical space of her own. As confirmed by Jean Franco (1989), women are seldom welcomed into the master narrative and so must break down the walls to gain access or create new narratives that are inclusive. Franco writes without the "power to change the story or to enter into dialogue," women "have resorted to subterfuge, digression, disguise, or deathly interruption" (xxiii) Patria's physical-psychic relationships and eroticized orgasms embody the allegorical gendered struggle. Her accumulated climatic struggle offers a way of entering into a society that denies her a space and a voice. Through her sexual interactions, she is provided an alternative way to speak between discourses, which breaks open the imaginary borders of official silencing. Yocandra/Patria becomes an unfixed island capable of moving away from fixed notions of geographical entities. Her sexual exploits within different texts and contexts fortify her own sexual political being in which her personal identity transcends fixity and is fluidly shaped and reconstructed. By resisting all absolute notions and discourses of a specific Cubanness, La Patria gives birth to a new voice of marginalized and disappeared peoples.

Patria reminds us that "She comes from an island that had wanted to build paradise" (154). In the end, in confronting her identity, La Patria, Yocandra, Cuba –all acting as one—confronts both what affirms and destroys her:

How beautiful, how utterly beautiful, this harmony of light and color.

I've never seen anything like it. But are they flowers or coffins?

Is this a garden or a cemetery? I want a garden. I need a garden.

How proud I am to be Cuban! How terrified I am to be Cuban. (Valdés, 1997, p. 153)

III. FINAL MUSINGS

A child of the revolution, Zoé Valdés narrates the violence and subjugation of women during Cuba's revolutionary in her novel *Yocandra in the Paradise of Nada*. Her female characters work to decenter and dislocate revolutionary heterosexist rhetoric that aligns with the ideals of a New Man living under a New Nation. Valdés demonstrates that while, in many instances, Fidel Castro improved lives for women, the Cuban Revolution, in the end, proved *nada* and decisively patriarchal in the implementation of its political and social rhetoric. Valdés female bodies are testimonies to Cuba's revolutionary period offering an alternative historical record and another vision for Cuba's future.

REFERENCES

- [1] Bataille, G. (1991). *The History of Eroticism in The Accursed Share Volumes II & III*, trans. by Robert Hurley. New York, NY: Zone Books.
- [2] _____. *Inner Experience*. (1943). Translated by Leslie Anne Boldt. Albany, NY: State University of New York Press. Reprint 1988.
- [3] Castillo, D. (1992). *Talking Back: Toward a Latin American Feminist Literary Criticism*. Ithaca, New York, NY: Cornell UP.
- [4] Conboy, K. Medina, N. & Stanbury, S. (1997). *Introduction. Writing on the Body: Female Embodiment and Feminist Theory*. New York, NY: Columbia UP. 1-12.
- [5] Foucault, M. (1975). *Discipline and Punish: the Birth of the Prison*, New York, NY: Random House.
- [6] Franco, J. (1989). *Plotting Women: Gender and Representation in Mexico*. New York, NY: Columbia University Press.
- [7] Fuentes, Y. (2002). *Beyond the Nation: Issues of Identity in the Contemporary Narrative of Cuban Women Writing (in) the Diaspora*. Doctoral dissertation. NSU Works.
- [8] Grosz, E. (1994). *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington, IN: Indiana UP, 1994. Print.
- [9] Holgado Fernández, I. (2002). *¡No es fácil!: Mujeres cubanas y la crisis revolucionaria*. Barcelona, Spain: Icaria Editorial.
- [10] Harcourt, W. *Women Reclaiming Sustainable Livelihoods: Spaces Lost, Spaces Gained*. New York, NY: Palgrave Macmillan, 2012. Print.
- [11] McClennen, S.A. (2004). *The Dialectics of Exile: Nation, Time, Language, and Space in Hispanic Literatures*. West Lafayette, IN: Purdue UP.
- [12] Randall, M. (1992). *Gathering Rage: The Failure of Twentieth Century Revolutions to Develop a Feminist Agenda*. New York, NY: Monthly Review Press.
- [13] Rival, L., Slater, D., & Miller, D. (1999). "Sex and Sociability: Comparative Ethnographies of Sexual Objectification." In Ed. Mike Featherstone's *Love and Eroticism*. London, England: Sage Publications (295-322).
- [14] Rohter, L. (1998, Jan, 7) *Arts Abroad; Living With a Shortage of Everything but Desire/ New York Times*.
- [15] Santí, E. M. (2010). *Plante con Zoé Valdés. Bienes del siglo: Sobre cultura cubana*. México City, México: Fondo de Cultura Económica.
- [16] Shayne, J. (2004). *The Revolution Question: Feminisms in El Salvador, Chile, and Cuba*. New Brunswick, NJ: Rutgers UP.
- [17] Valdés Z. (1997). *Yocandra in the Paradise of NADA*. New York, NY: Arcade Publishing

¹ One of the most interesting elements about Everyday Nothingness is this desire to give a political, ideological, historical testimony about this reality that you have lived. There is a need to do not just literature, but to name reality as you see it not as a character, but as yourself.

² In 1993, Valdés wrote the novel, *La Nada Cotidiana* (The Nothingness of Daily Life), which was smuggled on a raft from Cuba to Miami. A French journalist then took the novel to Paris, and in 1995 Valdés herself moved to France. *La Nada Cotidiana*, published in Spanish and French, quickly rose to become a best seller in both languages. The novel was later translated into English as *Yocandra in the Paradise of Nada*. Similar to the author, the young protagonist is born on May 2, 1959 during Cuba's historical revolutionary period when Fidel Castro had risen to power.

³ See: *Toward Enacting a Zapatista feminist agenda somewhere in La Selva Lacondona: We are all Marias? Cogent Arts and Humanities*. Vol. 5, Issue 4, 2018. and *Women of the Revolution: Gendered Resistance and Agency in the Works of Margaret Randall. Cogent Arts and Humanities*. Vol. 4, Issue 1, 2018.

The Research on Body Language's Role in English Teaching

Mingxia Liu

Shandong University of Technology, Zibo City, Shandong Province, China

Abstract— Body language plays a very important role in English teaching. Teacher's high spiritual status, humorous speech, vivid expressions, and visual gestures are all impressive. It can strengthen the effect of verbal education, build up a good and harmonious relationship between teachers and students. So the students are able to acquire knowledge in an easy and pleasant atmosphere; What's more, it can keep the classroom in order and enhance teaching efficiency. The younger learners need more cooperation of nonverbal signals because a monotonous and tense environment is likely to inhibit their intellectual performance. And the teacher's lively performance can shorten the psychological distance between teachers and students. In addition, it can enable students to better comprehend their materials and reinforce their attention to teachers.

Keywords— *body language; English teaching; nonverbal communication.*

I. INTRODUCTION

With the continual reform of language teaching and learning methods, English teachers are required to organize the class in English and create English-learning climate. However, because of the limitation of students' vocabulary in primary and middle schools, English teachers in primary and middle schools should not only use the oral language and written language to deliver the information, but also make use of the silent Body Language to simplify their teaching.

1.1 The definition of body language

What is body language? Body language is an important medium through which people can communicate with each other. It refers to the patterns of facial expressions and gestures that people use to express their feelings in communication. In school education, body language plays a positive role in cultivating the students' characters. For teachers are usually imitated by the students. In a word, teachers' graceful and lively body language help to improve students' artistic appreciation and moral character.

The body language transmits the information through the body movement or the posture. It is one kind of subconscious non-language act and it is also a method of expressing thought and emotion. Non-verbal

communication not only includes tendency, but also includes static state. The former is the hand signal, the facial expression and the any spot of body's movement, for example: Nips the lip, indicates the worry impatiently; People smile when they are happy but pull the long face when they are unhappy or angry ; red face means shy and wrinkling the brow means worry or pondered. The latter includes the addition of the body gives the person the certain information, for example: With what kind of handkerchief, the perfume, the lipstick, pull out what kind of smoke, wearing a hat or not and so on. All these information have the very tremendous influence on the human relations. We may use body language independently, also may coordinate with the language, following language and other body languages. Using the body language when speaking will make the listener obtain the concrete image and to be easy to understand, also will cause the listener to have the interest but not feel boring, and increase the stereoscopic effect for the words.

1.2 Total Physical Response

Total Physical Response is a language teaching theory which attempts to teach language through physical activities. It emphasizes comprehension and the use of physical actions to teach a foreign language at an introductory level. In teaching a foreign language, James

Asher (James Asher, 1982), the advocate of the theory, believes that the Total Physical Response sees successful adult second language learning as a process paralleled to child first language acquisition. He feels that adults should follow the processes by which children acquire their mother tongue in learning a second language. Asher also shares with the school teachers when they are teaching foreign language and they'd better use the Total Physical Response teaching mind to facilitate students' learning. He believes that if a method does not require the foreign language learners to produce language until they are ready and if it involves body movements. The general objective of the Total Physical Response applies to students, especially at a beginning level. Teachers are typically used to elicit physical actions and activity on the part of the learners. Body language is a main teaching method of Total Physical Response, it can help students in primary and middle schools learn English much easier.

1.3 Students' characteristics

Using body language in English teaching in primary and middle schools can arouse students' interest in English learning, due to the students' characteristics. Firstly, attention of students of primary and middle schools is unstable and impersistent. Moreover, it is rather related to their interest. Only when the matter is vivid, particular and novel, will students pay much attention to it. Conversely, they will be absent-minded. Secondly, as the main form, the concrete thinking in image increasingly changes into the abstract thinking in logic which is the fundamental characteristic of students' mental development. However, the abstract thinking in logic is closely linked to perceptual experience. For example, as for "big" and "small", the two words are distinguished by students' direct sense for real objects. Thirdly, students in primary and middle schools are not good at making sense of their emotion, mainly tied with their study life. Lastly, students' memory is unconscious, special and inflexible. As time goes, their abstract memory generally takes shape. Therefore, English teachers in primary and middle schools should use body language to improve students' interest in studying.

II. THE IMPORTANCE OF BODY LANGUAGE

Studies have revealed some fascinating facts about

our use of body language. For example, estimates show that the average person speaks for only ten to eleven minutes per day and that the average spoken sentence spans about 2.5 seconds. Body language is a significant area of communication study for at least three reasons, which are explained by Garner (1989). First, body language accounts for much of the meaning we derive from conversations. One level of meaning is the actual state message. We label this the cognitive content-what is said openly. It is the part we consciously process. We also have feeling about another person and the conversation that we just had. This feeling is called the affective content, which is the conveyance of feeling. Secondly, body language spontaneously reflects the subconscious. We normally attempt to control over the words we say. Occasionally we may slip up, lose control over our words, and have to apologize, but usually some degree of control is there. However, we may leak our true feelings in other, subtler behaviors. In fact, even accomplished liars can be detected by subtle nonverbal cues they unknowingly emit. Thirdly, body language is so significant that we cannot communicate even if we choose silence, and the nonverbal dimension of our communication is always present. Even if we remove ourselves bodily from the scene of interaction, our absence may speak loudly.

2.1. The importance of using body language in English teaching

The use of body language is a useful method in English teaching. In the classes, the students' attention can be attracted and the teaching quality can be improved if teachers use it properly. The use of gestures and facial expressions of teachers in the teaching process is important. They will help teachers express their own ideas and thoughts accurately and lively. According to the students, the use of body language will help them keep firmly in mind the knowledge obtained in class. Body language contains facial expressions, eyesight, movements and so on. They have some concrete functions in school teaching.

2.2 Facial expressions

In the teaching process, teachers provide the students with messages or issue orders through their own facial expressions. In the process of classes' exchange, teachers express their affection, optimism and deep confidence to the students. The students will feel warm and become

active. The facial expressions of teachers in English teaching should change along with the changing of class contents and teaching circumstances. Also teachers' delight, anger, sorrow and joy should appear at the right moment, infect the students to have the feelings of delight and sorrow at the same time. They can't take their own passive morals into the classroom. As soon as they stand on the platform, they should smile and have their faces covered with youthful spirit even if they are in the worst mood. Strict and dull faces are not welcomed.

2.3 Eyesight

Eyes are windows of heart. The high administrative levels of education are the exchange and harmony of heart. Through the window, teachers transmit information which can't be expressed by verbal language to the students. An excellent teacher should have a pair of eyes which can speak. He / She should be good at using eyes to transmit messages, exchange feelings, express attitudes and carry on teaching. If the teacher stared angrily at the students who did not concentrate his attention nor did some petty actions in classes, the students would restrain himself consciously. When a student didn't answer a question for a long time because of his shame of making mistakes, an encouraging of eyesight from his teacher would make him become more confident than before.

2.4 Movements

The main movement is gestures. Gestures are the most important part of body language. The English teaching in classes focuses on communication activities. Dull and dry communication will make students produce detestable feelings, but lively, vivid, even exaggerated actions and gestures can enliven the teaching circumstances, making the activities go of without a hitch. If the teacher gives a ball's shape through his hands, then performs the action of shooting a basket when teaching the word 'basketball', all of the students can guess the meaning of it. Similarly, if the teacher imitates the usual gestures of monkeys, winks at the students mischievously and then leaps and jumps for a while when teaching the word 'monkey', these movements will affect the students intensely and attract their interest and get the function of intensifying their memory. When the teacher teaches a verb, it will be more accurate to do a simple gesture to the students than teachers' repeated explanation. And the

students can remember it with a deep impression. Patting up one's thumb expresses 'OK' and 'GREAT'. And nodding shows yes and shaking one's hand shows no. These are all in common use.

We can also realize some foreign teachers are adept in using their own gestures and facial expressions to help their verbal language. The result is that the classroom teaching becomes vivid and interesting. Thus students learn a lot and remember many short and useful sentences such as 'I have a stomachache', 'I am spiting', 'I have a bad cold', 'I have a high fever', 'I have a headache'. These are all very common in English learning.

From all the above, we find that body language plays a positive role in the English teaching. Body language has strong characteristics in images and informative functions. It can make the abstract things become specific. In brief, English subjects are not like other subjects. English subjects have not a language atmosphere, so teachers' own creativity becomes necessary. In order to practice and improve the students' ability to think in English, teachers should do their best to reduce their use of Chinese in classes. Then body language will become the main medium through which teachers and students communicate with each other. The influences of teachers' body language on the students are reflected not only establishing a good example, but also shortening the teacher-student estrangement by which a more harmonious studying atmosphere is created. In the English teaching, body language needs to be used frequently so as to improve the teaching effect and the students' ability.

III. THE CONCRETE APPLICATION OF BODY LANGUAGE

3.1 Body language helps to improve listening

To understand others is a basic purpose in English teaching, and teachers often train the students' listening accordingly. In this process, if the body language is used, the effect will be better. When beginning a new lesson, the teacher narrates the story outline in English. The body language may help. For example, a teacher can stretch his arms slowly when he says "She is in a very big room"; he can open his eyes widely with mouth opened when he says "She is so beautiful a lady". As a result, the students will have such an impression: She is very beautiful indeed; a

teacher who imitates the crying or the movement of the animals under the premise of teaching order will surely achieve a better effect.

3.2 Body language helps to improve speaking

The spoken language is one of the important ways to communicate, so we should try to develop the students' ability to speak. Factually they are helped to reach the aim in a certain degree by their teacher's body language.

The contemporary emphasis is gradually laid on spoken English teaching. The first lesson of every unit in Senior English begins with dialogue. The teaching programs require the teachers to organize the class to practice English according to the characteristics of dialogue. Generally speaking, the body language can arouse and sustain the students' interest of learning and using English. In the English class, the teachers should not only use body languages themselves, but also ask the students to use them according to the different situation. Take it for example, the first lesson in Unit one, Book one is about the time when the new students first meet, and they don't know each other. So a teacher can introduce himself first, such as: "Hello, everyone, nice to meet you here. Now I'll introduce myself to you. My name is Arthur. I like playing basketball, for, it makes me much stronger; I like playing chess, for, it makes me more clever; and I like reading books, for, 'reading makes one perfect'". During the introduction, the teacher should use the new vocabularies and sentence structures together with a vivid expression and mating gestures as possibly as he can. He smiles when he says hello to the class; he shakes hands with some students saying "Nice to meet you"; he writes name down on the blackboard; he imitates the action of dribbling and shooting at the basketball, playing chess and turning pages to explain his hobby. After his introduction, the teacher can create a circumstance for the students to practice: "Mary and Jack are new classmates. They are walking together in the street, and they meet one of Jack's old friends, Yangpei. Then Yangpei and Mary are introduced to each other by Jack." After the students' practice the dialogue is introduced naturally from it. Usually, the application of body language in different situations will result in an attracting and successful lesson.

3.3 Body language helps to improve reading

In the senior school, we lay emphasis one the reading

ability that serves the students' further study. Here we mainly mention the helpfulness for reading aloud. Reading aloud helps the students to get a correct pronunciation and intonation and to develop the combination of the vocabularies' pronunciation, spelling and meaning. Furthermore it also helps the students to find out the article's internal feelings and appreciate the beauty of the language. A linguist ever said: "A poem is not a poem until it is read." Reading aloud is basic in the middle school, and the teachers should make full use of body language to develop the students' ability of reading aloud.

When reading the sentences, attention should be paid to where to speak softly, emphasize, and raise or lower our tone. To make it clear, we can imitate the strong or soft pats that are used in music teaching, which means to use the arcs to represent different tones. Generally speaking, we use falling tones in declarative and special interrogative sentence, first rising tones and then falling tones in the choosing interrogative sentence. The students in the middle school are not often accustomed to and always confuse them; however, with the help of body language, they can solve the problem much more easily. For example, they use gestures. As they read the choosing interrogative sentence, they raise their hands in rising tones and lower in falling tones. After training for some times, as soon as they read the sentences, they will remind themselves of the gestures. As a result, there will be no problems in rightly reading the sentences at all.

In a word, the vivid gesture together with the fluent English can create a good circumstance of learning, which will surely play an active part in improving the students' reading ability.

3.4 Body language helps to improve writing.

Writing is one of the four basic skills of learning language, and it is so important skill that we can even say without it. To get rid of the students' feelings of being dull and tiring, an English teacher has to use every possible method. This is the same to the writing. Teachers use different methods in order to improve the students' ability to write, among which, the application of body language can deepen the object impression; such is magnificent in developing the students' writing ability.

The linguist Franklin ever said, "Tell me, I'll forget; teach me, I'll remember; involve me and I'll learn." If we

asked the students to write an unfamiliar composition, they would probably be unable to and feel discouraged. However, the students can write excellent articles if they have the experience. In and out of class, we should ask the students to participate in some English-related activities, and then ask them to write it down. Take "The First Snow in winter" for example, having enjoyed themselves in the beautiful snowing and been given some hints, the students can write much better a composition. For contrast to their complete imagination, the students are deeply impressed by the body movement of the teachers and themselves, which surely leads to a better article.

IV. TIPS FOR USING BODY LANGUAGE IN ENGLISH TEACHING

Using body language helps to arouse the students' interest and helps them to learn better. So body language is very important. However, English teachers seldom realize that they should use proper body language in their teaching. There are some advices for using body language in English teaching.

Firstly, do not use body language excessively. The 45 minutes in class is very precious and body language is a kind of auxiliary teaching means. If teachers use too much body language, they may take up too much time and cannot finish the planned task. To make it worse, too much body language will distract students' attention from the class. In the whole class, students will only focus on the teacher's body language and not pay much attention to the knowledge.

Secondly, students in primary and middle schools are apt to imitate the teachers' behavior. If the teachers act vulgarly, it will have a bad influence on the primary and middle school students. So teachers should be graceful and elegant. Good body language can reflect the teachers' temperament and demeanor to strengthen their personal glamour.

Thirdly is the gender problem. If a male teacher treats a girl, his body language must be properly. Otherwise, his intention will be misunderstood. All in all, teachers should use body language properly and show the positive aspect of body language.

V. CONCLUSION

When people interact, they rarely trust in words alone.

Nonverbal behaviors convey powerful messages because they are highly believable and they indicate the relationship between communicators. Therefore, nonverbal communication plays a significant role in our daily life and it cannot be ignored because nonverbal communication has a credible and powerful influence on our daily classroom teaching and learning.

However, it is hoped that this paper helps to enhance awareness of the fact that nonverbal communicative competence itself is a requirement in English teaching. Not only should English teachers be equipped with knowledge of nonverbal communication, but also the students should be encouraged to improve their nonverbal communicative competence.

REFERENCES

- [1] Abeles, H.F. *Student perceptions of characteristics of effective applied music instruction: Journal of Research in Music Education*, 1975, 23.
- [2] Birdwhistell, B. *The Kinesics in Context*. University of Pennsylvania Press, 1970.
- [3] Ekman, P& Friesen, W. *Emotion in the Human Guidelines for Research an of Findings*. New York: Pergamon, 1971.
- [4] Jamati, P. *Body Language in Teaching*. Blackwell Publishers Ltd, 1986.
- [5] Jeremy, Harmer, *How to Teach English*, Beijing: Foreign Language Teaching and Research Press, 2000.
- [6] Lusting. M. W. *The Use of Body Language*, 1995.
- [7] Lyons, John. *Body Language*. The MIT Press, 1989.
- [8] Richmond, V. & McCroskey, J. *Nonverbal behavior in interpersonal relation (3rd ed.)* 1995.

Millennial Neo-Negritude and Negritude in the Twentieth and the Twenty-First Century

Mariyam Alqahtani

Department of English Literature, Carleton University, Canada

Abstract— The role of social media plays a big part in racial discrimination. It also plays a big role in the way in which victims of racism voice their opinions and change cultural and historical views around the globe. Through a literature microscope, the art in the twenty-first century has been tackling the barriers put on indigenous black art and black voices. This type of art entails movies, songs and social media platforms to upbringing those discriminated against. Millennials have been using art across social media and medial platforms to take a stand and to come collectively in order to reconstruct their own voices on historical and current racial issues and to also create new ones.

Keywords—*Historical art, Literature, Millennial Art, Negritude, Racism.*

I. INTRODUCTION

In the twenty-first century, millennials may view African art and movements as expressions of struggle; tension that differences in skin color and the inherent history behind it have caused. In this time of movements such as Black Lives Matter and the Black Panther movie, African subjectivity may not only be about rewriting the history of black people but uplifting them and changing the future of the international narrative of the African community: physically, emotionally and mentally. In its simplest form, negritude flips the colonial narrative, and suggests it is 'bad' and everything associated with the African narrative is 'good'. Within the negritude movement, however, African writers and the path of discourse is essentially a counter-movement that affects the literature from historical Eurocentric work about African people and their homeland. Thus, the negritude of the past not only helps give Africans a voice but is a form of agency to rewrite their own history and love for their continent and its people. As negritude artists rewrite historical accounts and paint a different picture of the African world, they also chronicle the effects of colonial power that has severely impacted Africa for centuries. I argue that in the twenty-first century negritude has evolved into a sub-category known as neo-negritude, in which black art is seen as carrying and conveying themes from the negritude movement to express international change for black Africans. While negritude may reverse the Eurocentric narrative for Africa and its people, Neo-negritude's concerns not only is to change

Eurocentric views but repainting the black global identity everywhere.

The History of Negritude

The negritude movement started in Paris with African writers who, well aware of their voiceless past, began to write about how they have been oppressed throughout history due to the color of their skin and colonialism. Negritude was founded by African writers and students, and "emerges in Paris during the early 1930's" (Ahluwalia 230). These African artists made themselves heard in France, a country known for the harsh cruelty it inflicted on the 'black human' during the era of colonisation and its aftermath. However, the importance of voicing their struggles regarding the color of their skin was not only a concern for their ancestors; it continued into the mid-twentieth century. For example, Pal Ahluwalia states that, "African and West Indian students [who arrive] in Paris" during the 1930's are not considered French by the locals (230). Thus, they not only faced issues about identifying with the place they migrated to but were also stripped of the acknowledgment of belonging somewhere. With the self-awareness of being so oppressed that they were not acknowledged to be anything but black, African artists "undertake a journey to rediscover their past, their black roots and African heritage" (Ahluwalia 230). The journey makes a compelling case for Africans who speak to Eurocentric narratives on the African self and deconstruct

them, as this causes reaction to new identities and perspectives for both the African and the colonizer.

Though negritude as a movement is compelling enough to make a difference in international views of the African self, negritude artists also reconstruct how one views the European colonizer. The celebrated Jean Paul Sartre was fascinated by the types of persecution European oppressors would impose on the African. In *Black Orpheus* Sartre asks the oppressor, “when you removed the gag that was keeping these black mouths shut, what were you hoping for?” (13). Interestingly enough, with this very question Sartre highlights European oppressor entitlement. He begins with the question and makes a point to repeat a historical account on the kind of treatment the oppressed black African was subject to, and also suggests that European oppressors expect black Africans to remain oppressed even after the gag has been removed. Sartre disagreed with those who caused the African people centuries of brutality, so he changes the narrative by illustrating the European oppressor as the uncivilized party. Therefore, Sartre and those alike challenge their oppressors. Moreover, he asks the oppressor a question on behalf of the black African, “Did you think that when they raised themselves up again, you would read adoration in the eyes of these heads that our fathers had forced to bend down to the very ground?” (Sartre 13). This question is a shift in tone and curiosity from the previous one, as it seems to be more of a threat than a question. He reminds European oppressors of the cruelty that has been inflicted on his people, then mocks the Europeans by implying their stupidity and mostly their entitlement in believing that the African will begin to admire them after colonialism.

Negritude Artists

Some movements are meant to represent a whole nation, and others to represent a message. The negritude movement is meant to represent the black skin color, and the brutality faced because of it. The message and implications imposed by negritude artists speaks to the suffering and disgust accorded black skinned human beings. Thus, artists voiced their desire to return to a humanity black people were denied for centuries (Ahluwalia 231), and to expose the affront to decency that has been an ongoing African issue for centuries. However, negritude writers not only revealed the damages and denials of important human rights, but also illustrate how the western world depicts the African as uncivilized, barbaric, animalistic and other pseudo-identities that deny them their basic rights. This malice is imposed by western writers,

historians and politicians to defend their actions toward Africans during colonial rule. Though this propaganda illustrates Africans as objects not worthy of humanism, negritude artists vehemently change this western narrative by rewriting their own African history, as well as that of other regions. By doing this, negritude artists adhere to negritude literary conditions that must be followed to convey a negritude message.

In his article *Negritude-Literature and Ideology*, Abiola Irele outlines many important themes found in negritude artists’ work. One is the feeling of alienation that provokes the belief of being unwanted in the European world, and the memories of historical colonial impositions that led Africans there. Irele argues that the, “overwhelming sentiment... is the black man’s sense of separation from his own world and of being thrown into a social system with whose cultural values he can strike no personal relation” (500). After colonialism, tensions between Africans and their oppressors are the aftermath of the brutality and forced uprooting from their lands, and how they can deal with these transgressions. In the second theme of negritude, the artists exhibit signs of revolt as they rewrite accounts about Africans and their history. However, their work is not only to present different accounts of what happened to their people, but to illustrate the ‘black human being’s’ refusal to accept, “western values [and viewing them] as oppressive constraints” (Irele 507). In essence, by refusing western values negritude artists accept African values pertaining to their cultural, religious, traditional beliefs and, most importantly, black being associated with the color of their skin. Therefore, by disregarding western values, negritude artists celebrate both themselves and their association with Africa.

The negritude movement of the past shows and highlights the importance of the African black world. Negritude artists write about the wonderful aspects of the black color, the black person and their African continent. And although many would consider the negritude movement one of anger and an imitation of their oppressing colonizers, one can also argue it is a movement that has been created to change the historical narrative imposed by Eurocentric voices on black Africans. As a result, negritude artists embody a sense of pride and glorification for black Africans and their continent, as well as being a reminder to the world that their freedom remains to be caged by their western counterparts as seen in the works of Sartre and artists alike. Hence, their revolting art speaks to their wishes in which conduct a change of narrative, a reminder of an

Africa through the eyes of the African that only suggests descriptions unfiltered by Eurocentric voices and values.

Negritude not only questions European oppressors, it is also a movement that uplifts the black person from the color associated with their skin, their memories of Africa and everything related to their continent. For example, in Ngũgĩ wa Thiong'o's book *Something Torn and New*, one recognizes the author's argument about the African identity after colonialism and will conclude that Thiong'o is a negritude artist. In the text, he touches on the idea of Africa being a fragmented continent due to the colonial power imposed on it. He argues that the English language attacks African indigenous languages, resulting in obliteration of African culture, religion and traditional beliefs, as well as societal and educational norms. Thiong'o asks how colonial impositions affect the memory of Africa, and where the African is supposed to draw the line between themselves and the colonialist. For one thing, Thiong'o believes Africans should disregard the English language, as it is one of many reasons for the 'loss of memory' and the collapse of African self-identity (21). Thiong'o's negritude also suggests that the English language in its colonial guise implies brutality, oppression and domination of the African people; thus, by using African indigenous languages one not only remembers 'Africa' and everything it embodies but recognizes the 'bad' imposed by western colonial rule. Thus, if the English language is considered to be the 'bad' in the equation, the return to African indigenous languages, as Thiong'o suggests, means that they are the 'good'.

To Thiong'o, language is not only a means of communication but serves to establish one's identity as the African continent holds many indigenous African languages. A specific language, dialect and accent provides a wealth of information on the cultural and ancestral roots of the African individual. In many cultures and communities, language also gives a good indication of peoples' social standing and class as well as their level of education. In Africa, the English language not only serves to distinguish between peoples' social class and levels of education but has become an example of the powerful impact that colonization has had throughout the continent's history. Evidently, in Thiong'o's negritude voice he proposes a kind of movement where in which using African indigenous languages as not only a reminder and means for Africans to reconnect with their African identity, but also to distance them even further from their past colonial rulers.

Thiong'o illustrates his negritude in his book *Something Torn and New*, where he not only embodies

themes of alienation and revolt, but also provides an example of Irele's third negritude theme, rediscovery. In his text, Thiong'o challenges western oppression by portraying the brutal reality afflicted on the African people. He describes the brutality through the devastating and crippling impacts of war metaphorically in his first chapter and as the reader could gather, literally, and the resultant chaos that follows in its wake. In the discussion of language however, he argues that the English language used in Africa is another example of colonial power that needs to be erased. Violet B Lunga argues, "English cannot be freed from its racial and colonial assumptions of superiority and authority" (40). Hence, one of Thiong'o's issues with the English language is that it is a reminder of western oppressors' assumed superiority, a view that still exists in Africa centuries after the end of colonial power. Moreover, English language superiority is dysfunctional to Africans because it is another source that effects the African identity, through what he calls linguicide. Thus, by killing off the English language and reestablishing the use of African indigenous languages the people of Africa are free to rediscover themselves.

Thiong'o opposes the English language because he believes African indigenous languages are being oppressed and eradicated by it as Europeans assault the African body. English colonizers deconstruct the value of the African languages at both local and international levels. Frantz Fanon argues that language bears, "the weight of civilization" (2). Thus, the colonial English language carries the weight of brutality, oppression and domination of the African people. Conversely, indigenous African languages support the culture and traditions of African civilizations prior to western colonization. Just as Western colonialists inflict physical damage on African lives, the imposition of the English language oppresses African languages, resulting in disruption and decay of indigenous communities and power structures. In addition, Africans who use English must also carry its oppressive weight, and thereby they replace their African traditions, culture and beliefs with English cultural counterparts. For example, traditional stories that are passed down by the elders of an African community are done so verbally in an indigenous African language. Hence, if younger generations adopt the colonial language, the ability to express these traditional stories is undoubtedly hampered. However, in the wake of racial struggles, in the twenty first century black communities are fighting the same negritude fight.

Neo-negritude in the twenty first century

Though negritude as a movement might have died with those who founded it, neo-negritude is beginning to appear due to the serious struggles millennials face in the twenty-first century. Today, movements such as neo-negritude resemble negritude because they also work and struggle for, “liberation when it [is] crucial to break down the representations of the colonizers, [and] when it [is] essential to reconstitute subjectivity” (Ahluwalia 232). Today, Africans around the world are changing the ‘black’ humannarrative and replacing it with something that is not considered crude by western counterparts. The language and discourse of the African diaspora changed when negritude became the mode of the academic world. Neo-negritude, though perhaps not as academic as its forbearer, offers resources that are critical for today’s generations to be aware of and understand, and thus it is well-established on social media, and in music and movies.

Neo-negritude of the twenty-first century is different than the negritude of the twentieth century in many ways. Today, millennials react to racial differences less academically—though just as artistically—as those who created the negritude movement. The first all-black superhero movie *Black Panther* was released in January 29th 2018, and it portrays a story very similar to colonial rule in Africa. It has been very successful at the box office because it is innovative and different in that it depicts men and women of color as heroes who save the world. More importantly, *Black Panther* represents negritude themes of alienation, revolt and rediscovery. In a world where some people believe racial differences are changing, others feel the opposite. Movies like *Black Panther* highlight issues that are still occurring and change the narrative of Africa for both Africans and other people of color world-wide.

With regard to the themes in *Black Panther*, the three most important are alienation, revolt and discovery. As Irele argues, these three are necessary in negritude art, and *Black Panther* shows traces of the same artistic pleasures. However, in the twenty-first century when negritude is no longer a movement, millennials have become part of neo-negritude, a new form of negritude that not only changes the views and historical accounts by westerners but is a means of reframing Africa as a whole. In the midst of many controversial issues between Africans whether in their continent or globally neo-negritude has been formed into a movement because of struggles that resemble those of the past. For example, viewers are first introduced to one of the black heroes in *Black Panther* by ‘N’jobu’, one of their own who is a traitor and is willing to

help the western counter-part ‘Klaw’ steal Africa’s most important resource. After being exposed as a traitor N’jobu is left for dead, leaving behind a son, ‘Erik Killmonger’, who was born and raised in America and who teams up with Klaw only to get revenge on black panther. Perhaps the most important theme of the movie is how closely the plot resembles history. Viewers are told of five tribes fighting over a resource, ‘vibranium’, just as many tribes in African history fought over resources, including land, power and wealth. Although violence is inescapable in these encounters, it seems that Klaw was not a part of N’jobu’s and Erik’s lives, and uninvolved in the issues they faced that would have dishonored their own people with violence and betrayal. What is most important, however, is that the writers and director who reinvented Africa for today’s world to see are Afro-Americans who are not from Africa, and thus alienated from their origins.

The movie uses familiar historical accounts, but does it represent Africans revolting against western ‘superiority’? That remains to be seen, as western influence is arguably still an oppressor in the twenty-first century. *Black Panther* is a revolution movie because the actors who are cast as superheroes are black, as are those behind the scenes such as the director Ryan Coogler. Artistically, *Black Panther* takes a stand against the concept that only ‘superior’ Europeans can be depicted as super heroes, as if there is something supernatural that dictates humans of color cannot play noble and majestic characters. Creatively, the movie challenges negative assumptions the western language inflicts on Africans, and thereby helps change the narrative. As a result, the Black Panther becomes a form of neo-negritude art as it is meant to highlight the ‘good’ in what the Eurocentric view suggested as ‘bad’ for many centuries.

Black Panther also reaffirms Africans and others of Africa’s importance, in terms of wealth and battling the diasporic black identity. But more importantly, it emphasizes and attempts to remind Africans that they can be proud of their heritage; the Black Panther character who represents his people is noble and worthy of his status as leader, as he proves it by fighting for his people in one-on-one combat. Therefore, *Black Panther* is an artistic revelation that speaks to Irele’s argument which suggests, “the reversal of color associations in the western language” (507). *Black Panther* deviates from the narratives about black slavery, barbarism, animalistic depiction and such, and recreates a story on Africans’ behalf by changing the narrative that the European white is the only kind of superhero that exists in culture. The movie links the,

“association between the black race and Africa... [in which evolves into] a source of pride”, rather than one of shame (Irele 508). The messages and implications of the tension between the white and black races in *Black Panther* is another artistic form of rediscovering African love, pride, identity and, to some, the ‘African’ in them. As Irele states, the literature of negritude and the *Blank Panther* artistic presentation both involve the, “glorification of the African past and a nostalgia from the imaginary beauty and harmony of the traditional African society” (509). While the movie uses African names such as N’Jobu, Nakia, W’Kabi and Tchalla, it also emphasizes African music with African drums, and the characters wear traditional African clothing. And since many scenes take place in Africa, the movie presents the continent and its peoples positively. As stated previously, *Black Panther* paints a different picture than those created by western counterparts, through the use of traditional African literature tropes rather than American.

In African tradition, movies that depict a protagonist saving the world individually without help is a foreign concept. While the hero is meant to stand out in many Marvel movies, the *Black Panther* message of collectiveness, community and unity is prominent alongside the superheroes in the movie. In many American superhero movies, the concept of hero is the, “belief in the individual who is different from his fellowmen” (Larson 79), a concept that is not part of the theme of *Black Panther*. Charles Larson argues that in African fiction there is an importance of, “group-felt experience that is all important: what happens to the village, the clan, the tribe” and the western depictions of heroes is quite “alien to African life” (79). While the character Black Panther certainly stands out for his persistence and dedication to save Africa and its people, other characters who help him in the process are also evident, including Nakia, Okoye, Ramonda, Shuri and M’Baku. Interestingly, Ramonda and Shuri demonstrate respectable and healthy African domestic culture in their mother daughter relationships with Black Panther. And M’Baku demonstrates the connection between African tribes. Though he fights against Black Panther for power and control during a ceremonial ritual of leadership, he also fights by his side to help save his people from invaders. Thus, *Black Panther* paints a rather novel narrative of Africa and its people, as it illustrates positive depictions in domestic, cultural, traditional and political areas. Unlike the movie’s positive depiction of Africa and its people, the American scenes involving N’Jobu in Oakland, California showcase the issues found in Black ghetto communities

throughout America. Thus, the resonance of the American connection is relatively negative, as it is especially highlighted in N’Jobu’s son Erik a black African born and raised in America.

Erik, Black Panther’s cousin and antagonist, embodies the third negritude theme: rediscovery. He has spent his life in the West, and encountered war, killing, poverty and many other negative issues. He is proud of his many killings, and every scar on his body represents a life he has taken. However, his father N’Jobu tells him of a place called Home—Wakanda in Africa—that has the best sunsets he has ever seen. Moreover, while he is in Africa Erik is introduced to his father’s religious beliefs, his tribe, many rituals and ceremonies and much more. As Irele puts it, negritude retraces a, “spiritual adventure, involving the quest for self, with a quest of a lost identity” (511). Erik’s lost identity is due to his connection to the West, and the loss of his father who was the only one who could speak about his Wakanda home. N’Jobu’s death also meant the end of African traditions, such as his oral story telling about Wakanda. However, Erik’s arrival in Wakanda means he rediscovers his true identity, where he comes from and what it means, and in the process reestablishes an identity that has been lost because of Western influence. Thus, *Black Panther* is a straightforward assault on the West, as it is a, “direct attack on colonialism” (Irele 512). Moreover, the movie’s release date speaks to the many tensions between the black communities and their western counterparts in America. While the movie attacks colonial narratives, rule and superiority, it also reminds African Americans about their origins: their continent full of wealth, beauty and a source of pride. In the past the negritude movement played an important role in writing and awareness, while neo-negritude is filtered through pop culture to reach millennials and younger generations.

Pop culture has a prominent influence on the views of newer generations, particularly with respect to America and its racial tensions in the twenty-first century. While *Black Panther* changes western representations and narratives by rewriting the narrative of Africa and its people, pop culture also includes musicians and other forms of art. For example, Kendrick Lamar is a rapper who speaks on the issues of African Americans in white supremacist America. His lyrical music is similar to Irele’s arguments, particularly when he proclaims that the, “quest for new values leads the black writer to self-definition in terms that are non-western” (508). Though Lamar’s song *DNA* represents many issues that African Americans face

due to racism and stereotyping, it also demonstrates negritude themes that rebel against racial differences in America. In the middle of the song there is a break to Fox News reporter Geraldo Rivera, a white man who says, “hip-hop music has done more damage to African Americans than racism in recent years”. In his lyrical way Lamar’s reaction to Rivera is, “Fuck your life/ I live for black / This is my heritage / All I’m inheriting / Tell me something / You motherfuckers can’t tell me nothing” (Lamar DNA). Evidently, Lamar’s response imposes negritude implications and themes, particularly where it pertains to the theme of revolt. Not only does Lamar attack the white western reporter, he reminds him that hip-hop music is a part of black heritage and demonstrates throughout his song his pride in that heritage. Therefore, as Irele argues that negritude artists define themselves, Lamar embodies a neo-negritude attitude in his work to represent the African American caught up in white supremacy.

The context of Lamar’s song *DNA* touches on how the white supremacy that has overwhelmed African American communities in recent years resembles much of the negative aspects in their history. While some claim that substantial positive change has occurred in America for African Americans, the truth is much of that claim is unfounded. Lamar’s music and Rivera’s comments encapsulate the tensions of the current movement, just as when African artists wrote about their pride in the negritude movement and refused to conform to European stereotypes of the African person and the values imposed on them. In the twenty-first century, many other African artists in America strike back at these views. However, Lamar’s music suggests a neo-negritude assertion of African pride in their DNA, rapping:

I got loyalty, got royalty inside my DNA
 I live a better life, fuck your life
 ...
 I’d rather die than to listen to you
 My DNA not for imitation
 Your DNA an abomination (Lamar DNA)

While the rapper’s anger is clear in his lyrics, his emphasis on changing the narrative for African Americans—and Europeans whose DNA he calls an abomination—is just as evident. His assertion that his DNA is too good to be imitated, as it is royal and loyal confronts Europeans who criticize his DNA, and he calls them out for their disgust and hatred. Yet Lamar’s song is also a call for attention that Americans and many others have chosen to ignore. His music has a, “hidden transcript... it uses cloaked speech and

disguised cultural codes to comment on and challenge aspect of current power inequalities (Rabaka 291). Though he attacks his white counterparts, Lamar also speaks about many issues’ black communities face, including drugs, murder, poverty, lack of education and political rights. These encoded messages challenge the white political and social structures and assumed superiority over the African American people. Lamar reminds African Americans who have had these hardships imposed by their white counterparts, to remain proud of who they are and where they come from.

Lamar’s ‘DNA’ stresses that black people must stay proud, regardless of the damage in black communities around America, and he references this in his lyrics. He describes both African American problems as well as the stereotypes imposed on them, rapping:

DNA, DNA,
 Real nigga in my DNA
 ...
 Drippin’ gold in my DNA
 Power shows in my DNA (Lamar DNA)

These lyrics show both ways the African American is viewed in the western world. Although ‘nigga’ is offensive today, Lamar uses it to show pride in his heritage and his ancestors who were forced out of Africa, referred to as nigger and enslaved in the new world. His artistic expression is a form of resistance that, “binds the history of the Africa diaspora” as millions of African Americans share a common, “history in their opposition to a ‘West’ that has sought to denigrate them collectively” (Ahlwalia 232). Movies and music are not the only genres used to resist western implications and the forced oppression imposed on African Americans today. The American hip-hop culture stands as a movement within itself, and this is apparent in Lamar’s music when he calls for social change by revolting against the western interpretations of hip-hop. Reiland Rabaka argues that the hip-hop culture has, “enabled black ghetto youth to create their own social, political, and cultural world that encounters the daily violence, crime, poverty and alienation that hunt them in their inner cities” (292). In addition to hip-hop, there are many other movements that are imposed on African Americans in the twenty-first century to fight the issues Rabaka acknowledges, and the American epidemic that has wasted so many black lives. And while Lamar’s song *DNA*, *Black Panther* and many other artistic forms are pushing to change the narrative and improve African American lives,

the Black Lives Matter movement has been shaping and pushing much of the narrative as well.

Initially, many believed the Black Lives Matter movement would fade away soon after it started in 2013. However, today Black Lives Matter is an international movement that has spread like wildfire on social media with the hashtag '#BlackLivesMatter'. It began as a reaction to the death of Trayvon Benjamin Martin, a seventeen-year-old man shot dead by the police in America. A year later police officer Darren Wilson shot Michael Brown, another young black male in Ferguson. According to Keeanga-Yamahatta Taylor, "Brown's death was a breaking point for the African Americans of Ferguson-- but also for hundreds of thousands of Black people across the United States" (153). Just as negritude was sparked by oppressed and angry black people in Paris who wrote about the tension with their European counterparts, African Americans are caught up in similar circumstances that also spawn tension and anger. Even the term itself, 'Black Lives Matter', carries implications of negritude as African Americans rail against their aggressive western counterparts. The unfortunate events that cause such movements bring back memories of the past and puts in perspective how fifty years later there has been little progress in black freedom. Taylor argues, "the truth about racism and brutality of the police has broken through the veil of segregation that has shrouded it from public view." (154). Thus, black protestors and others supporting the movement feel obligated to end the brutality African Americans are still subjected to in the twenty-first century by presumed white superiority, as the movement will help expose the real truth behind the façade of superiority.

The Black Lives Matter movement has many of the same goals as negritude, since it is intended to prove Africans' value regardless of how western counterparts treats or denounces them. African Americans chant louder for black lives because, "it was their sense of not belonging... that became problematic" (Ahluwalia 231). Police shootings that result in the death of black men, women and children have often been deemed dutiful and honorable acts people should be grateful for. There are little to no consequences for black persons shot dead by western police officers, which contributes to America being seen as white America. Hence, the question is, where do Africans belong in a nation such as America? While some argue that they do belong, and the shootings are exceptional, others believe they belong in America only in their black communities. This view has changed little since freedom for

black people in America became a reality in the 1960's. Today, fairness for blacks in America is similar to before the '60's, when being lynched, killed, enslaved and treated inhumanely was accepted. However, the difference in the twenty-first century is the reaction of African Americans, who have expressed and intensified their discontent to America and the rest of the world.

Neo-negritude is today's solution for the type of panic Africans faced during the 1930's in Paris that resulted in the birth of negritude. The partnership between Aimé Césaire and Senghor inflamed a movement that exposed the cruelty Africans faced when they interacted with their western counterparts, and this malice is still shaping the narrative. Césaire and other black writers were conflicted with the racial epidemic they confronted by in Paris. Césaire states,

I launched the word negritude between 1933 and 1935? At a time, along with several other black students we were plunged into a panic-stricken despair. The horizon was blocked. No reform was in sight and the colonizers were justifying our political and economic dependence by the theory of the tabula rasa (Ahluwalia 23).

Césaire's response to European superiority that implied Africans are incapable and unintelligent, was to launch an artistic and intellectual movement to prove that black people are not only capable but are revolting against many types of oppression. Césaire's negritude movement, or any movement that fights for freedom for black people, are now being reestablished in the twenty-first century. African Americans have launched movements such as Black Lives Matter and other more artistic modes of revolt to counteract the violent oppression and assumed western superiority throughout America, and lives have been lost in the process.

While the negritude movement started in Paris during the 1930's, and neo-negritude came later in America, other millennial movements around the world oppose and counteract western influence and oppression; in South Africa, for example, millennials are protesting their dissatisfaction with the educational system. The issues vary, but hashtags like #FeesMustFall and #RhodeMustFall are important, particularly when they are addressed to leaders, society or education systems. While Ngũgĩ wa Thiong'o was visiting the University of Cape Town and lecturing about African identity and de-colonialism, he was interrupted by a student who requested he ask that, "all the white people leave the auditorium" (Mwaura). Though Thiong'o refused, the request illustrates how millennials were reacting toward their western counterparts. The

woman who interrupted him was angry, and she was supported by many other millennials who do not want to share space with Europeans. Her validation was that, “it would be wrong to sit in the same room as with the oppressors” (Mwaura). The issues many millennials are dealing with are very important as they clearly want progress, yet they are addressing the problems antagonistically. They show aggression towards their western counterparts and leaders who want to segregate black Africans from whites, as once was and still is being done to them after colonial rule.

II. CONCLUSION

Many millennials will argue colonialism is nothing of the past as it still lingers in the twenty-first century. The question is in the argument on how millennials of color wonder how similar oppression of the past is with their own experience today? While the views on freedom is a narrative solely presented in the Western world the reactions of the considered “inferior” other paints a different picture, one that acknowledges differences in the system that is evidently a tainted example of equality. Hence, millennial tensions are a representation of the many issues found within the Western ideals on equality and freedom, especially where it pertains to the obvious gaps of people’s rights between the superior white human and the ‘other’ inferior.

Some might suggest that millennial movements are just new groups of angry young people who revolt for the sake of revolting, or they are movements by entitled youth. Yet, these millennial movements are similar to many in the past that crusaded for the same or related causes, including the “Black Women’s Club movement, New Negro movement, Civil Rights movement, Black Power movement, Black Women’s Liberation movement” (Rabaka 290), the Black Panther movement and the Negritude movement. These movements resonate with millennials who are still fighting the same battles today, and though much has changed for Africans and Black people globally, many still experience the remaining oppression in different forms. However, those who revolted against their western counterparts in the past did not have the same resources as today’s millennials. Now the strongest tools are social media, music and movies that can almost involve the entire world in an instant. Artists amass millions in funding for their projects and can afford to reach millions simultaneously through the media. Moreover, social media for neo-negritude attitudes not only allows for people to

hear them, but they can easily be traced across the globe to show where it lays and how millennials deal with their issues with the white European counterpart.

The millennial neo-negritude attitudes today provide a distinct picture of how they vehemently oppose their white counterparts. Africans, African Americans and Black people everywhere are expressing their anger about their tenuous positions through aggression. As they fight for their freedom, millennials employ violent tactics that negatively affect their white counterparts in order to express *their* superiority over those who view them as inferior. The millennial movements are similar to the history in which Africans fought against being barbarically enslaved, tortured and treated as animals. To understand why these movements still exist in the twenty-first century, people must first learn the reasons for millennial racial aggression. As mentioned previously, while many argue that there has been huge progress for Africans everywhere, the millennial movements paint a different and tainted picture, one that is very similar to that imposed on the world by negritude artists. Evidently, just as negritude artists in Paris lived in a white European world, neo-negritude artists and followers are striking back against the same concept as well as a white America that imposes barbaric tactics against Black communities. In essence, the millennial neo-negritude attitude in the twenty-first century is a reminder of the lack of change in Eurocentric power and narratives on black people globally, yet it also shows the will to fight against these ideals.

REFERENCES

- [1] Ahluwalia, Pal. “Negritude and Nativism.” *The Post-Colonial Studies Reader*, edited by Bill Ashcroft et al., Taylor & Francis, 2006, pp. 230- 35.
- [2] Fanon, Frantz. *Black Skin, White Masks*. Grove Press, 2008.
- [3] “Geraldo Rivera rips Kendrick Lamar’s BET Award Set” YouTube, uploaded by Unruly, 30 June, 2015, https://www.youtube.com/watch?v=U3_hi8eWdbY.
- [4] Irele, Abiola. “Negritude-Literature and Ideology.” *Cambridge UP*, vol. 3, no. 4, 1965, pp. 499-526.
- [5] Lamar, Kendrick. “DNA.” *Damn*, Top Dawg Entertainment and Interscope Records, 2017.
- [6] Larson, Charles. “Heroic Ethnocentrism: The Idea of Universality in Literature.” *The Post-Colonial Studies Reader*, edited by Bill Ashcroft et al., Taylor & Francis, 2006, pp. 77-80.
- [7] Lunga, Violet B. “An Examination of an African Postcolonial Experience of Language, Culture, and Identity: Amakoshi Theatre, Ako Bulawayo, Zimbabwe.” Thesis, Simon Fraser University, 1997.

- [8] Mwaura, Job. "Decolonising the Mind: Ngũgĩ tours South Africa." *Daily Nation*, 11 Mar, 2017, <https://www.nation.co.ke/lifestyle/weekend/Decolonising-the-mind-Ngugi-tours-South-Africa/1220-3845310-14a1ukr/index.html>. Accessed 20 Mar, 2018.
- [9] Rabaka, Reiland. *The Hip Hop Movement: From R&B and the Civil Rights Movement to Rap and the Hip Hop Generation*. Lexington Books, 2013.
- [10] Sartre, Jean Paul and John MacCombie. "Black Orpheus." *The Massachusetts Review*, vol. 6, no. 1, 1965, pp. 12-52.
- [11] Taylor, Keeanga-Yamahtta. *From #BlackLivesMatter to Black Liberation*. Haymarket Books, 2016.
- [12] Thiong'o, Ngũgĩ wa. *Something Torn and New: An African Renaissance*. BasicCivitas Books, 2009.

Semiotic Analysis of the Myth of Eroticism in English Song Lyrics

Reski Ramadhani, Susi Yuliawati, Dadang Suganda

Department of Linguistics, Faculty of Cultural Sciences, Universitas Padjadjaran, Indonesia

Abstract— *The study aimed to carry out a semiotic analysis on a text of an English song lyric, which was limited airtime by the West Java Branch of the Indonesian Broadcasting Commission due to sexual content. The elements of eroticism in the song lyric were analyzed by using Barthes' semiotic theory, particularly the concepts of denotation, connotation, and myth. The research employs a qualitative method with a descriptive technique. The study shows that the lyric tends to show the implicit sexual contents rather than the explicit ones. It suggests that the song lyric constructs the myth of eroticism, which is driven by sexual desire in a relationship, instead of constructing pornographic content, which is usually intended to exploit sexual activities. However, the Indonesian Broadcasting Commission apparently regard eroticism to be the same as pornography since they banned the daytime broadcast of the song. The present study is expected to provide insight into the different concept between eroticism and pornography and thus it can be used to determine whether an adult content is indeed violating the norms of Indonesian society or not.*

Keywords— *eroticism, myth, pornography, semiotics, song lyrics.*

I. INTRODUCTION

Discussing eroticism cannot be separated from what a society believes to be the norms and ideology. Basically, eroticism is believed as the reflective concept of western cultures (Fellmann, 2016). The erotic concept is also associated with psychological issues that depend on sexuality because it relates to internal factors of the human body such as neural system, internal stimuli, hormones that lead to stimulation. However, the perspective of the concept has been turned into a sexual activity of humans outside its primary objective to produce offspring and build human welfare. According to Morrow (2013), the term eroticism has been seen as the problematic issue because the meaning linguistically has shifted into prostitution, pornography, and obscenity. It means that the meaning is discursive from its original purposes that violate the social values of human.

In Indonesia, eroticism that contains sexual sensation is considered as a part of pornography and the content is regulated by the law. There are some signs that can stimulate sexual sensation such as facial expressions, gestures, postures, sounds, sentences, objects, aromas, touches, and combinations (Naibaho, 2014). The Republic of Indonesian law number 44 article 1 (2008) defines pornography as “images, sketches, illustrations, photos, writings, sounds, moving images, animations, cartoons, conversations, gestures, or other forms of messages through various forms of communication media or performances in public which contain obscenity or

exploitation sexual violation of moral norms in society”. It means that the Indonesia government really concerns with this issue in order to realize a society that adheres to moral ethics, religious values, and human dignity. Besides, the impact of the issue may occur especially to the morality of Indonesian young generation. According to Fagan (2009), sexual contents can increase the stress that can lead to negative attitudes toward the willingness of sexual activity.

Nowadays, the spreading of erotic contents is unavoidable. There are a lot of available media that can be used to exploit it either in visual or non-visual forms. The convenience of accessing online media is also one of the factors that make it difficult to maintain. Eroticism is not only explored through the visual images, bodies, or illustrations but also it is explicitly or implicitly conveyed through words. The media that potentially contains eroticism is music especially the lyrics. Song lyrics principally contain messages created to express feelings, conditions, experiences, etc. Additionally, lyrics may reflect the social life, culture, and ideology of the creators that are delivered explicitly or implicitly. Lyrics, however, do not always contain positive contents, which can be consumed by people of all ages. They also sometimes explicitly or implicitly include negative contents, which are only appropriate for particular ages. In this case, the important thing to investigate further is whether eroticism and pornography have the same meaning and function?

The West Java Branch of Indonesian Broadcasting Commission has recently limited the schedule for screening and airing seventeen foreign language songs to be played in the West Java region. The song lyrics are considered to include sexual contents such as sexual activity and obscenity that can give negative influence, especially for children. Moreover, most of the lyrics are assumed to exploit women as an object of sexuality. The limitation is applied because they regard it to violate the regulation of Indonesian Broadcasting Commission that concerns with broadcast program standard. The regulation says that the broadcast program is prohibited from containing songs or videos that display lyrics containing sex, obscenity, and impressing sexual activity. This is actually the second regulation implemented by the government to limit airtime of such song. The first regulation was implemented in 2015 to limit some songs in *Dangdut* genre, a genre of Indonesian folk and traditional popular music, which are believed to include erotic contents. In this case, society is not fully aware of the meaning of the lyrics because the content that involves eroticism is sometimes delivered implicitly. Some of them may consider it as natural, but the others may see it as something that is inappropriate particularly for children and teenagers (Naibaho, 2014). Furthermore, this regulation is tightly related to sexual harassment happened in Indonesia especially in West Java. Besides, erotic contents, which are mostly reflecting the western culture, in a song lyric are potentially adopted by teenagers that lead them to a free-sex lifestyle. This action is thought to violate the social and religious norms of Indonesia.

Lyrics are communicated through language. Danesi (2004) states that Saussure defines language as a system of signs that function to express ideas. Furthermore, signs can be everything as long as it has meaning. Signs may in the forms of visual, verbal, and non-verbal objects. A song lyric is a part of a verbal sign because it is associated with words that imply meaning. In regard to this issue, the primary objective of this study is to analyze the concept of eroticism in a text of song lyrics that have become an issue in West Java through a semiotic approach proposed by Barthes (1957). The present writers also study the myth constructed by the lyrics through the analysis of semiological chain, which consists of denotation and connotation, and structuralism, particularly from syntagmatic and paradigmatic relations.

The word semiotics, which is derived from the Greek word *semion*, refers to sign or *seme* as sign interpreter. Semiotics is one of the linguistic fields focusing on the study of signs as a part of communication. A sign can

mean everything. It means that everything that has meaning is regarded as a sign. Saussure uses the term semiology to refer to semiotics. Semiology is an approach that studies signs in social life. Danesi (2004) states that Saussure proposed the dichotomy concept of sign, called as signifier and signified, which cannot be separated from each other. Furthermore, Saussure defines a sign as the arbitrary relationship between signifier and signified, which is called as signification. Besides, the concept of dichotomy is also seen as the differentiation between *langue* and *parole*, synchrony and diachrony, and syntagm and paradigm. This term of semiology is continued by the French linguist Roland Barthes (1952-1980). According to Allen (2003), Barthes admits that he was the first linguist who was influenced by the Swiss linguist Ferdinand de Saussure. Furthermore, he developed Saussure's concept of semiotics and proposed the theory of myth known as Mythology. Barthes used the term signifier as *expression* (E) and the signified as *content* (C). Thus, the signification here is the relation (R) between the expression (E) and its content (C) that produces meanings (Barthes, 1977). R also has a function to create and differentiate meanings.

Barthes divides two levels of meaning system, the first-order meaning and second-order meaning (Allen, 2003). In the first-order meaning, it is the general meaning that is accepted by the convention of society. This level is studied by Saussure that includes a signifier, a signified and the combination in a sign. In addition, the first-order meaning is regarded as denotative meaning. Then, the second-order meaning is the creation of a particular meaning or an extensional meaning. This second order of the system creates a new meaning that is different from the first-order meaning and known as connotative meaning. According to Danesi & Perron (1999), connotative meaning allows the signs to be extended based on the context. Moreover, Barthes (1957) states that the first-order meaning is the element which builds the myth in the second-order meaning. He also adds that myth has a function to transform, to distort, and to naturalize the meaning from the first-order system in order to create new meaning in the second-order system. Therefore, Barthes's theory of connotative meaning is used to analyze the data of this research in order to explore the connotative meaning as well as the myth constructed by the song lyrics.

The topic of the research is rarely studied. Some researchers who studied eroticism used a different perspective. Naibaho (2014), for example, studied eroticism in *Dangdut* music of Indonesia and the result showed that most of the lyrics used words and phrases

containing eroticism. The other research is from Ramadhani (2018) who found that most of the Indonesian songs tend to contain more implicit words in stating eroticism and vulgarity. In relation to the previous studies, the present research applies a different perspective to examine eroticism. It uses a semiotic approach proposed by Barthes. In addition, the study uses a different data resource, i.e. English language songs.

II. METHODS

The present study uses qualitative research. Creswell (2012) stated that qualitative research is a good way to address a research problem in which you do not know the variables and need to explore. In addition, According to Saldana (2011), qualitative research is an umbrella term for a wide variety of approaches to and methods for natural social life. The qualitative research concerns the nature of the reality of the data, social relationship between the researcher and the object of the research. In this case, qualitative research is used to explore eroticism concept in a song lyric and to interpret it based on the culture existing in society. To support the result, an interview is employed. Nine informants were chosen for the interview consisting of adults and teenagers. In addition to that, the informants were chosen because they are familiar with the song.

The data were collected based on the seventeen English songs that Indonesian Broadcasting Commission banned daytime broadcast in the region of West Java. Basically, the data was chosen because of the pros and cons regarding this issue and the study is intended to demonstrate whether the song lyrics contain the concept of eroticism or pornography and in what ways the concept violates the social values or the ideology of Indonesian society. The song that we analyzed is from *Zayn Malik* entitled *Dust till dawn*. It was chosen because of the grade of music trending in some of the media broadcasters in West Java. This song was so popular at that time and most of the teenagers consumed it. The grade of a song is determined by the frequency of people in listening to it, which indicates the number of people who request the song to be played. There are some steps in conducting this research. First, the lyric was classified to determine which parts of the song that potentially contained eroticism or pornography. Second, the parts of the song lyric were analyzed through the system of meaning, consisting of denotation and connotation, as well as the dichotomy concept of syntagmatic and paradigmatic relations. Afterwards, the interview was employed in order to gain perspective from society toward the song that was assumed to violate the law or social value. Last,

the results were broadly discussed to find out what concept was constructed by the lyric and to explore how the ideology of society influenced the regulation.

III. RESULTS AND DISCUSSION

According to Hoed (2011), eroticism is derived from the ancient Greek word, *eros* which is ‘the name of the god of love, the son of Aphrodite’ and eroticism is defined as sexual excitement. The concept is associated with the arousal of sexual desire that is based on libido. Meanwhile, the word libido itself, according to a dictionary of Indonesian KBBI (2016), is defined as the human’s lust that relates to an instinct. Therefore, eroticism is basically connected to ‘love’ in the aspect of the libido that is based on the relationship between a man and a woman. This also means that eroticism can be categorized as a theme, a nuance, and a condition related to or based on love, lust, and romance in order to arouse sexual desire between a man and a woman without considering as obscenity or violence. On the other hand, pornography has a different meaning from eroticism. According to Hoed (2011), pornography is also derived from the ancient Greek word, *porne* meaning ‘prostitute’ and *graphein*, which refers to ‘write or writing’. In addition, pornography has a basic meaning as ‘obscene’, ‘scurrilous’, and ‘rude’. It suggests that pornography is considered as explicit sexual writings, images, videos, sounds, or other materials aimed to cause sexual arousal, lurid, or sensational material, which are often displayed in combination, such as violence pornography. There are some particular characteristics that are explicitly categorized as pornography such as materials that contain a discursive sexual activity, sexual harassment, masturbation, nudity, and displaying sex organ. From the definition above, it clearly shows that eroticism refers to attitude, condition, and situation that are based on libido, which generally denotes sexual desire. Unlike eroticism, pornography tends to show sexual acts in order to arouse human’s lust and the way it is served tends to show obscenity. Although eroticism and pornography have similar contact on sexuality, eroticism tends to show sexual desire, which is based on human’s instinct rather than sexual acts that are based on obscenity and rudeness. The description of the concepts is important to discuss here because it is used as the basis to analyze the lyric of Zayn Malik’s song in relation to eroticism and pornography.

Zayn Malik’s song, entitled *Dust till dawn*, was released on the seventh of September 2017. The genre of the song is categorized as a love song because the lyric contains romanticism. The song is also considered having

a deep meaning because it tells his relationship with a girl who is really close to him. Through this song, he wants to show his feelings to the girl that he loves. This song was so phenomenal because it achieved more than seven million viewers a day just after the song was released. However, the song becomes an issue in Indonesia particularly in West Java because of the sexual content. To know either the lyrics contain eroticism or pornography, Roland Barthes's semiotic theory is employed for data analyses.

3.1 Data 1 'I wanna touch you'

Based on syntagmatic relation, the relation between *I*, *wanna* (the non-standard form from *want to*), *touch*, and *you* clearly adheres to the English structure, consisting of subject, verb, and object and each of the words also has a particular meaning. The pronoun *I* refers to the man, who is singing the song. The verbs *wanna* and *touch* function as the verb of the clause, while the pronoun *you* serves as the object of the clause. It means that the sequence of words in the clause has a certain function, which makes up a particular meaning. If the sequence is changed, for example, into *you touch I wanna*, the syntagmatic relation of the clause changes. As a result, it has no meaning because it does not follow the structure of English. Paradigmatically, the pronoun *I* and *you* are the words which refer to someone or human and it can be changed by particular words such as *man*, *woman*, *Zayn*, *Malik*, *Ahmad*, etc. Then, the word *want* that is a verb has an associative relationship with the words *need*, *demand*, *require*, *desire* or *wish for*, meaning these words can replace the word *want* as the verb of the clause. Then, the word *touch* associatively relates to the words *feel*, *stroke*, *make contact with*, or *fondle*. This associative relationship is known as the paradigmatic association, which appears with the component outside of the structure. The word *touch* is used to relate to physical action comparing to its other associative words, which provide a particular meaning. It indicates that if the words are changed with their associative words, they will influence the meaning of the clause. The analysis in general shows that the lyric *I wanna touch you* is a sign that has a structural relation in terms of syntagm and paradigm and thus it has meaning.

Based on Barthes' system of meaning, denotation and connotation, the word *I* is a signifier referring to the person who speaks, which in this context is the man singing the lyric. Then, the signifier *wanna* has a mental concept that relates to a wish for a particular thing, the word *touch* means to be so close together without space between, and the signifier *you* refers to the interlocutor. If the signifiers are seen as a whole in the denotative level, it means an expression showing a desire to be so close

together. In the second-order meaning (connotation), the clause *I wanna touch you* signifies a different meaning, i.e. man's sexual desire in a relationship.

3.2. Data 2 'I wanna feel you'

The clause *I wanna feel you* is regarded as a sign that has structure and meaning. This structure observes the sequence of English structure in which the subject (*I*) is followed by a verb (*wanna feel*) and an object (*you*). This relation is known as syntagmatic relation. It means that the relation between *I*, *wanna* (the non-standard form from *want to*), *feel*, and *you* certainly follows the sequence of English structure and thus the string of words makes up meaning. The clause is categorized as a simple sentence where *I* is the subject of the clause, which refers to the man and has a function to do an action in the clause. The words *wanna feel* which are the verb of the clause have a function to give an action to the subject. Then, the pronoun *you* in this clause is the object of the clause which position is after the verb. It shows that every word in the clause serves a function. If the position is changed into, for instance, *I feel wanna you*, it violates the English structure and causes the string of words meaningless. If this relation is seen as paradigmatic relation, the words *I* and *you*, which refer to someone, can be replaced by particular words or such as *man*, *woman* or proper names such as *Zayn*, *Malik*, etc. Then, the word *want*, which is the verb of the clause has an associative relation with the words *need*, *demand*, *require*, *desire* or *wish for*, which mean that those words can replace the word *want*. The word *feel* also can be replaced by the words *experience*, *touch*, *finger*, or *fondle* that have associative relations.

Based on the first-order meaning (denotation) and the second-order meaning (connotation), the clause is analyzed to identify its initial meaning by using signifier and signified relationship. The word *I* as the signifier of the first-order meaning refers to the person who speaks and the signifier *you* is the person that is addressed. Meanwhile, the word *wanna* refers to a wish of a particular thing and it may also refer to a plan of action. The other signifier, the word *feel*, has the initial meaning that is to experience something physical or emotional. If this clause is interpreted in the first-order meaning, it means an expression showing a wish to experience someone either physically or emotionally. Based on the second-order meaning, which is an extensional meaning on the basis of social perspective, the string of words signifies man's sexual desire in a relationship that is driven by libido.

3.3. Data 3 'I wanna see the sunrise and your sins'

The group of words in *I wanna see the sunrise and your sins* is a simple sentence because it consists of one subject and one verb. The position of *I, wanna, see, the sunrise and your sins* follows the sequence of the English structure and thus it has meaning. The pronoun *I* is the subject of the sentence, which refers to someone doing the action. The words *wanna to see* functions as the verb, which does the action to the subject. The phrase *the sunrise and your sins* is the object of the clause. From this explanation, it indicates that every word in the clause serves a different function that creates a certain meaning. If the sequence is altered, for example, it changes into *wanna the sunrise and your sins see I*, it will violate the English structure. As a result, the group of words does not create meaning. It suggests that the meaning of the clause depends on the structure. Paradigmatically, each of the words in the sentence can be replaced by other words that are in line with the structure of an English sentence. For example, the pronoun *I* that refers to someone can be replaced by other words such as *man, woman, Zayn, Malik, Ahmad*, etc.

Based on Barthes' system of meaning, denotation and connotation, the sentence *I wanna see the sunrise and your sins* is analyzed from the relationship between signifier and signified. In the first-order meaning, the word *I* is the signifier referring to the person who is speaking; the signifier *wanna* means a wish of a particular thing or a plan of action; the signifier *see* means to be conscious of what is around us by using our eyes; *sunrise* and *sins* refer to the time in the morning when the sun starts to rise in the sky and the breaking of moral value. If this clause is denotatively seen as the whole unit of meaning, it signifies a wish to wake up together in the morning after performing an act considered as a sin. In the second-order of meaning, connotation, the group of words signifies an activity driven by sexual desire that is done by a couple at night and the moment they wake up in the morning they find themselves still together.

3.4. Data 4 'let's make love tonight'

The clause *let's make love tonight* in the lyrics also has the structure that makes up meaning. In syntagmatic relation, this clause is considered as an imperative sentence because of the omission of the subject. Besides, the meaning of the clause indicates an invitation to someone signified by the verb *let's*. The words *let, us, make, love, and tonight* is arranged based on the sequence of English structure to create a certain meaning. The word *let's* in the sentence, which means persuasion, is usually placed in the initial sentence in English that is always followed by another verb (*make*). The words *love* is the object while *tonight* is the adverb of the clause. It

indicates that each word has a particular function in the clause and creates meaning. Paradigmatically, the words also have a vertical relationship, meaning each word can be replaced by other words that have associative meanings. The word *make*, for example, can be replaced by the words *produce, create, perform, or do* while the word *love* can be replaced by *passion, affection, warmth, or intimacy*. It means that these words, which are outside of the structure can be used to replace its associative word, but they will bring different meanings. For instance, if the lyric is changed into *let's create love tonight*, it constitutes a different meaning because the combination of *make* and *love* creates a particular meaning.

Based on Barthes' system of meaning, the clause *let's make love tonight* is analyzed from denotation and connotation. The signifier *let's* means persuasion; *make* refers to producing something by using particular materials; and *love* means sexual attraction or having a great interest in something very much. The sign *let's make love tonight* in the first-order meaning suggests an invitation to produce love. In the second-order meaning, however, it signifies a different meaning, i.e. an expression to invite someone to do sexual activity driven by sexual desire due to love relationship.

Based on the lyrics that have been analyzed through Barthes' system of meaning, it can be seen that the verbal signs in the song lyrics signify the concept of eroticism, reflecting sexual desire rather than sexual acts. The words do not explicitly display the obscenity and rudeness such as nudity, vital organs, sexual actions, that are categorized as pornography. The sign such as the expression *make love* in the lyric refers to a man's sexual desire to a woman without displaying any concept of obscenity. To support the interpretation, the present writers consider people's perspective by doing an interview with some teenagers and adults about the song. It is found that that most of them who listened to the song do not totally focus on the meaning of the lyrics. Most of them argued that the musical tone of the song is the thing that they were attracted to. Additionally, they in general do not really understand the implicit meaning of the song. In spite of that, they actually familiar with the meaning of *make love*. However, they felt that sexual activity denoted by English words, such as *make love*, is not as vulgar as Indonesian words. Therefore, they often used English expressions as mitigators.

The next interesting question to discuss is why eroticism in the lyrics of Zayn Malik's song matters in Indonesia especially in West Java region so that the West Java Branch of Indonesian Broadcast Commission issued

a regulation to limit airtime of the song. To explore the question, the myth constructed in the song lyrics needs to examine further. When most of the participants especially teenagers hear the words *making love*, they consider it having negative sense, even some adults regard it a taboo. Basically, 'making love' and 'having sex' have a different meaning. "Making love" refers to the stages of love between couples who love each other, and are committed legally. Unlike *making love*, "having sex" tends to be more negative because it refers to sexual activity without commitment and official ties, such as free sex or one-night dating. However, many people cannot differentiate and consider them as taboo. This is apparently the myth constructed by the people in West Java that leads to an ideology that is based on the social norms and religion.

The other factor that may arise this issue is the identity of Indonesia that is known as a religious country. Beside the norms and the laws that need to be followed, the Indonesian people also cannot be separated from their religion. It means that social life strongly adheres to religious norms. It can be seen from Pancasila, which is a fundamental constitution of the country, whereby the Sila one says *Ketuhanan Yang Maha Esa* 'belief in the one and only God'. It means that every regulation created by the government cannot be separated from religious norms. Furthermore, Indonesia is well known as the biggest follower of Islam in the world. The data showed that, especially in West Java, more than 80% of the people are Muslim. Historically, West Java was regarded as the central arrival of the spread of Islam in Indonesia. The establishment of this country also cannot be separated from the influence of Islam. One of the Islamic teachings to maintain the social life is the prohibition of sexual activity without marital status. Although Indonesia is not an Islamic country, most of the social actions and cultures strongly relate to the role of religion. In addition, culture is also considered to influence this regulation. The Province of West Java which people are mostly Sundanese and Muslim highly upholds etiquette in social action. It suggests that religious norms and cultures have a crucial role to regulate social life.

In western countries such as America, the lifestyle that society mostly embraces is secularism. Secularism is an ideology in which a state of the institution must stand apart from religion. It means most of the social action in western countries does not strongly adhere to religious norms. For instance, they tend to regard sexual activity without marital status as something natural. Therefore, eroticism found in the lyrics of the song created and sung by western singers is expressed freely. In Indonesia especially West Java, the sexual content in the song lyrics

became an issue because it is considered to violate not only the religious norms but also the norm in Sundanese culture. It is thought to be in line with the social ethic that highly upholds by society. It strongly suggests that the song was limited airtime not only because of the laws, which are regulated by the government, but also the religious norms and culture. The implementation of this regulation also aimed to prevent sexual harassment and free-sex activities among teenagers. However, the analysis above indicates that sexual contents in the song lyrics tend to construct the concept of eroticism, which is regarded as something natural in a relationship because human basically have a desire, rather than pornography, which is usually intended to arouse desire and exploit sexual activities.

IV. CONCLUSION

Based on the analysis, it is found that the lyric of Zayn Malik's song, entitled *Dust till Dawn*, constructs the myth of eroticism that is driven by sexual desire in a relationship. The lyric implicitly indicates sexual activity and thus it reflects the concept of eroticism rather than pornography. There are some words indicating sexual desire done by a man and a woman, i.e. 'touch the body', 'feel the body', and 'make love'. The words do not explicitly display obscenity, but signify how a man shows his sexual desire to his lover. Most people in Indonesia, particularly in West Java, apparently believe that the words 'making love' have negative sense, strongly associated with sexual activity rather than the stages of love between couples that love each other and commit legally. In addition, the words are different from 'having sex', which are more negative in terms of meaning. This signification is driven by an ideology constructed from social and religious norms. Therefore, it is not surprising if the Indonesian Broadcasting Commission regarded eroticism to be the same as pornography and finally banned the daytime broadcast of the song. The present study is expected to provide insight into the different concept between eroticism and pornography studied from the semiotic analysis. Furthermore, the signification of eroticism this study may be used to consider whether an adult content is indeed violating the norms of Indonesian society or not.

REFERENCES

- [1] Allen, G. (2003). *Roland Barthes*. USA and Canada: Routledge.
- [2] Barthes, R. (1957). *Mythologies*. Paris: Editions du Seuil.
- [3] Barthes, R. (1977). *Image music text*. London: Fontana Press.
- [4] Creswell, J. W. (2012). *Educational research*. Pearson.

- [5] Danesi, M. (2004). *Messages, signs, and meaning: a basic textbook in semiotics and communication theory* (3rd edition). Toronto: Canadian Scholars' Press Inc.
- [6] Danesi, M., & Perron, P. (1999). *Analyzing cultures*. USA: Indiana University Press.
- [7] Fagan, P. (2009). *The Effects of Pornography on Individuals, Marriage, Family and Community* | MARRI Research. Retrieved May 5, 2019, from <https://marri.us/research/research-papers/the-effects-of-pornography-on-individuals-marriage-family-and-community/>
- [8] Fellmann, F. (2016). *Eroticism: why it still matters*. The Creative Commons Attribution International License.
- [9] Hoed, B. H. (2011). *Semiotik & dinamika sosial budaya*. Depok: Komunitas Bambu.
- [10] Kementerian Pendidikan dan Kebudayaan Republik Indonesia. (2016). *Kamus Besar Bahasa Indonesia*.
- [11] Morrow, R. (2013). *Sex Research and Sex Therapy: A Sociological Analysis of Masters and Johnson*. Routledge.
- [12] Naibaho, S. B. (2014). *Erotisme dalam lirik lagu dangdut Indonesia*.
- [13] Ramadhani, A. R. (2018, July). *The Depiction of Erotism In Spanish and Indonesian Song Lyrics*. Presented at the International Conference on Language Phenomena in Multimodal Communication (KLUA 2018). <https://doi.org/10.2991/klua-18.2018.54>
- [14] Saldana, J. (2011). *Fundamentals of Qualitative Research*. Oxford, New York: Oxford University Press.

Subordinative Clause of Dialect Panai Language

Hilman Haidir¹, Mulyadi²

¹Student of Doctor of Linguistics Pascasarjana Universitas Sumatera Utara Medan Indonesia

²Lecturer of Doctor of Linguistics Pascasarjana Universitas Sumatera Utara Medan Indonesia

Abstract— This study discussed the behavior of syntactic arguments in the Malay Language Dialect Panai (MLDP) subordinate clause structure using the syntactic typology approach. The purpose of this study was to determine the subordinate clause function in the MLDP sentence and describe whether based on its subordinate clause, the MLDP is classified as Accusative or Ergative. The data collection technique is used by referring, recording, and recording techniques. Data analyzed was oral data obtained from informants, namely sentences in which there were subordinate clauses. The results of this study indicated that (1) the subordinate clause in MLDP functions as a subject, predicate, object, complement, and description; (2). MLDP was classified into ergative and accusative language typology.

Keywords— Subordinate, Clause, Panai, Language.

I. INTRODUCTION

Clause is a sentence construction unit that has a predication structure as a single sentence without any intonation (Lapoliwa (1990: 19). Elson and Pickett (Dixon, 2010: 93; Comrie, 1981: 148; Sportiche, 2014: 87) reveal that the definition of clause is similar to the meaning of simple sentences, namely sentences consisting of one subject and one predicate, clause is a grammatical unit in the form of a group of words consisting of at least the subject and predicate and has the potential to become a sentence (Kridalaksana, 1993: 110). that clause is a sentence consisting of a verb and a verbal phrase that is accompanied by one or more constituents which syntactically relates to the verb Verhaar (1996: 12). , elements of the subject are often applied, for example in broad sentences as a result of combining clauses in compound sentence.

Merging these two or more clauses will produce compound sentences. Inter clausal relations in compound sentences can be expressed coordinative (equivalent) and subordinate (multilevel). Equivalent sentence can be stated explicitly through the presence of conjunctions and implicitly without conjunctions, only using commas. The presence of conjunctions in a compound sentence is very important, because the conjunction that is present can determine the meaning of the compound sentence.

Compound sentences are complex sentences, namely sentences consisting of main clauses and subordinate clauses that show subordinate relationships (Comrie, 1981: 153; Kridalaksana, 1982: 26; Verhaar, 1989: 102-103; Alwi et al., 2000 : 385-393. Kuiper and Allan (1996: 255, 264) simply and practically reveal that complex sentences are sentences that have embedded

clauses (subordinate clauses). Djuwita (2010: 899) states that Subordination is combining two or more clauses so that forming compound sentences which one of the clauses becomes part of another clause. Therefore, clauses in compound sentences arranged by subordination do not have an equal position, the same thing also stated by Syarif (2014: 110); Baryadi (2007 : 224); Imade Netra (2008: 143). From the above definition it can be concluded that a subordinate sentence construction is a compound sentence consisting of one class main as one subordinate clause that shows subordinate relations.

The problem of this research was formulated in the form of questions as follows. (1) What is the function of the subordinate clause in Panai Malay? (2) How was the construction of the clause a constituent of the subordinate clause of the Panai Malay language? The main objective of this study was to describe the type of Panai Malay language at the level of the subordinate clause.

The data of this study was oral data, namely sentences that refer to the S, A, and P behaviors in subordinate sentences collected from several informants as sources. Reflective-introspective methods are also applied to generate intuitive data. All subsequent data are grouped according to the similarity of their argument behavior. To test the behavior of syntactic arguments, the technique of testing the subtlety is applied, which is considered very appropriate to be practiced in languages that have syntactic references to their arguments, such as Panai Malay.

II. DISCUSSION

2.1 The Fuction of Subordiante Clause in a Sentence

1. Subject

Basically a subordinate compound sentence (multilevel compound sentence) comes from a single sentence, one of which is expanded. That expanded section is called the subordinate clause. This subordinate clause forms a new pattern, so there is a pattern under the pattern (multilevel). Thus the subordinate clause function depends on which element is expanded. If the subject element is expanded, the subordinate clause functions as the subject. If the predicate is expanded, the function is as a predicate. And so on, until the subordinate clause can occupy another function, namely as an object, complement, and adverbial.

No.	SENTENCE	GLOSS
1.	<i>Atok-atok nan doR lewat Rumah kayi e, indak ponah nampak layi</i>	Grandfathers that always passed from my house have never seen anymore.

Catatan : R = uvular

The sentence above was compound sentence two clauses, namely:

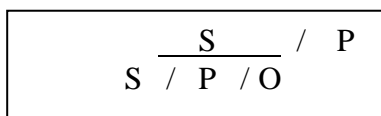
- *Atok-atok nan doR lewat Rumah kayi en.*
(Grandfathers that always passed from my house.) as a under clause.
- *Indak poRnah nampak layi*
(have never seen anymore) as a general clause.

The fuction of caluse “*Atok-atok nan doR lewat Rumah kayi en.* (Grandfathers that always pass from my house) is a subject. It can be showed with the question “Who does never come anymore? ?” Jawabnya bukan “*Atok-atok* (grandfathers), but “*atok-atok nan doR lewat Rumah kayi en* (Grandfathers that always pass our house). So all the construction is as a subject in a sentence. *Atok-atok nan doR lewat Rumah kayi en indak ponah nampak layi* (Grandfathers that always passed from my house have never seen anymore). This clause could be arranged below :

atok-atok (grandfathers)= subjec
nan doR lewat (always passed)= predicate
Rumah kayi en (our house)= object

Next clause “*indak ponah nampak layi.* (have never seen anymore.) the function as predicate. It could be seen from the question “*atok-atok nan doR lewat Rumah kayi en* mengapa ?(Grandfaters that always pass from our house, why). Of course the answer is “*indak ponah nampak layi.* (have never seen anymore.).

So the sentence patern would be arranged below :



2. Predicate

Clauses that function as predicate, means a single predicate sentence extended to form a new clause. The new clause is called the subordinate clause. Contoh :

az	SENTENCE	GLOSS
2.	<i>Incek Udin adalah uRang yang mangajaRkan metode Iqrok di Musolla</i>	Uncle Udin is a person who teaches Iqrok in Musholla

Subordinatif sentence “*Incek Udin adalah Urang yang mangajaRkan metode IqRo di Musholla*”consisted two clauses; main clauses “*Incek Udin adalah guru*”(Uncle Udin is a teacher) and clause”*Paman Udin mwngajarkan metode Iqrok di Musholla*”) Uncle Udin teahes Iqrok in Musholla). The second clause was combine into subordiante sentence namely; : *Incek Udin adalah uRang yang mangajaRkan metode Iqrok di Musolla*/Uncle Udin is a person who teaches Iqrok in Musholla. So the clause *Paman Udin mwngajarkan metode Iqrok di Musholla* “(Uncle Udin teaches Iqrok method in Musholla), basically extended in “teacher” word.

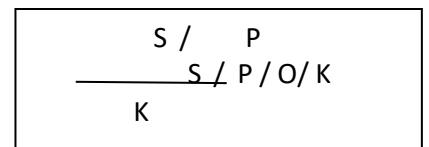
So, the singlar sentence is” *Incek Udin adalah guRu*” (Uncle Udin is a teacher). The function of “Teacher” as a noun is a predicate. So the sentence patern is :

Incek Udin adalah guru = S / P

The patern of subordiante Clause “*Incek Udin adalah uRang yang mangajaRkan metode Iqrok di Musolla*”

(Uncle Udin is a person who teaches Iqrok Musholla) could be patern as below: :

URang (Orang) = subject
mengajaRkan / mengajarkan = predicate
IqRok / Iqrok = objek
di Musholla = Adverbial
 so the patern of the sentence:



3. Object

The function of subordinate clause is as object. It means that a sentence that has an object which is developed become a new pattern.the new pattern was called subordinate clause.

Examples :

No.	SENTENCE	GLOSS
3.	<i>Apak manyonggak budak-budak yang Ribut-Ribut tengah malam tain.</i>	The father was angry to the children who noisy in the mid night.

Sentence “*Apak manyonggak budak-budak yang Ribut-Ribut tengah malam tain.*”

(The father was angry to the children who noisy in the mid night.) has a pattern :

Apak / Father = Subjec

manyonggak/was angry = Predicate

budak-budak yang Ribut-Ribut tengah malam tain. (the children who noisy in the mid night) = object

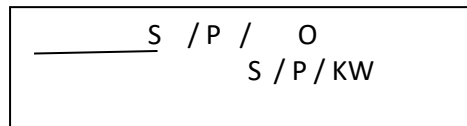
The object of the sentence has a subordinate which is analyse clearly, so the pattern:

budak-budak/ children = subject

Ribut-Ribut / noisy= predicate

tengah malam tain/mid night= Adv of time

The Pattern :



4. Complement

No.	SENTENCE	GLOSS
4.	<i>Atak en bacaRita bahwa anaknyen sudah saminggu indak balek-balek.</i>	That sister told that her daughter has not gone home for a week.

Atak en bacaRita bahwa anaknyen sudah saminggu indak balek-balek.

If the sentence analyse so the pattern will consist into two clauses; namely:

a. Main Clause : *Atak en bacaRita*

b. Subordiante Clause : *bahwa anaknyen sudah saminggu indak balek-balek.*

The main clause has a pattern:

Atak en/ That sister = Subject

bacaRita/tolda = Predicate

The Pattern of subordinate clause :

bahwa anaknyen sudah saminggu indak balek-balek = Adverbial

The subordinate could be arranged:

Anaknyen/ her daughter = Subject

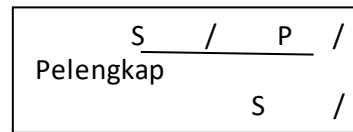
Sudah saminggu/has been a week= Adverbial

time

Indak balek-balek/has not gone home =

Predicate

So the pattern of this sentence.



5. Adverbial

The expanded of subordinate sentence means the adverbial in a singular sentence was expanded so it could be pattern to the new one, as a new patern that has been written.

Example :

No.	SENTENCE	GLOSS
5.	<i>Andong poyi habis acaRa en siap</i>	Grandmother left after the event has finished.

Kalimat Andong poyi habis acaRa en siap.

Grandmother left after the event has finished, the analyse

nce :

Andong (grandfather) = subject

poyi / go = predicate

habis acaRa en siap = Adverbial

after the event has finished

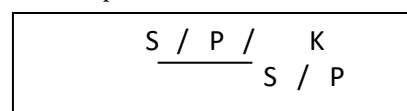
after that, subordinate clause “ *habis acaRa en siap.* (after the event has finished) can be pattern become :

habis/ after = subordinatif conjunction

acaRa en / acara itu = subject

siap/ selesai = predicate

so the pattern become:



B. Subordinate Construction Clause

In the study of syntactic typology, the determination of the type of a language is based on the following three syntactic arguments:

S = Intransitive sentence subject argument

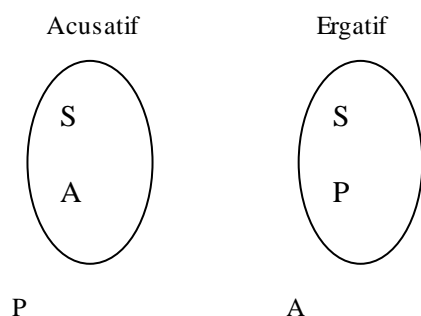
A = transitive sentence agent argument

P = the argument of the patient's transitive sentence. SAP relations show the number of arguments that are present in each clause. In the intransitive clause there is only one argument (S), but in the transitive clause there are two arguments, A and P.

Example: Mother feels sad, is an intransitive sentence that only has 1 Subject Argument (S), namely Mother. Likewise with the transitive sentence "He hits the cat"

consists of 2 Arguments, namely the Agent Argument (He), and the Patient's argument (the cat).

Determination of a type of language, accusative or ergative, refers to the syntactic behavior of A and P. That is, from argument A and P selected an argument that behaves syntactically is the same as the argument S in the intransitive clause. If argument A behaves the same as argument S and is different from argument P, the language is classified as accusative. Conversely, a language is of the ergative type if the P argument behaves the same as the S argument and is different from argument A. The difference between these two types of languages can be described as follows



1. Intransitive Clause and Intransitive Clause.

In the intransitive clause, the argument that appears is only Subject (S). Therefore, the intransitive clause combination with the intransitive clause will bring up the same 2 Subject arguments. Thus, the inferential argument can be said that S1 = S2, meaning that the subject of the first intransitive clause is equal to or is inferior to the subject of the second clause. Sentence pattern S1 = S2

(1). *BuRkat pokok kalambeRen kaRana [...] dihontam angin malam tain.*

The coconut tree fell because of [...] being hit by the wind last night)

The above sentence consists of 2 clauses, the first intransitive clause as the core clause

Example:

“*BuRkat pokok kalambeRen* (The coconut tree fell). The pattern of Second clause is intransitif (*dihontam angin malam tain/* being hit by the wind last night).

Jika dianalisis pola klausa intransitif yang pertama, maka diperoleh :

- buRkat/ tumbang*= Predicate
- pokok kalambeR en* = Subject (S1)
- the coconut tree

the second intransitif sentence is: *kaRana [...] dihontam angin malam tain.* The pattern of this subject become laspe from subject. The complete clause is

kaRana [pokok kalambeRen] dihontam angin malam tain.

Analysed become :

- because = conjunction
- [pokok kalambeR en]* = subject (S2)
- The coconut
- dihontam/hit* = Predicate
- wind = Agen
- =
- Tain malam/last night* = Adverb of time
- The first Subject of intransitif clause fractured with subject in the second intransitif clause.
- So, S1 = S2**

2. Intransitif Clause and Transitive Clause

The argument that appears in the intransitive clause is only the Subject Argument, while in the transitive clause two arguments appear, namely the Agent (A) argument, and the Patient argument (P). Therefore the combination of intransitive clauses with transitive clauses will give rise to two coreferential possibilities, namely S = A, and S = P. This means that the subject in the intransitive clause (S1) is the same as the agent in the transitive clause (A2), and the subject in the transitive clause (S1) is equal to Patient (P2) in the transitive clause.

a. Sentence Pattern S1= A2

Example

(2). *Meninggal labaya andongen bagen mandongaR baRita en.*

Grandmother passed away after [...] listen the news.

First Intransitif clause is *Meninggal labaya andongen /*grandmother passed away, could be analysed below:

- maninggal/* passed away = Predicate
- andongen/*grandmother = Subject (S 1)

If the first clause transitive was analysed so the pattern of the sentence P/S, the predicate first and followed by the subject (inversi sentence.)

The second clause was transitive “*bagen [...] mandongaR baRita en /*

after [...] hear the news. In this clause, argument become change namely, *andong en/* the grandmother. If it was analysed so the form become :

- bagen/after* = conjunction
- [...] andongen/* grandm other= Agen (A2)
- mandongaR/*hear = Predicate
- baRita en/*the news = Patien (P)

the first Subjek (S) in intransitif clause coreferensial withn Agen (A) in transitive clause, so it could be concluded **S1 = A2**

b. Sentence Pattern S1 = P2

(3). *KaRana lambat bonaR, kayi pun maninggalkannya.*

Because it was too late so we left her.

The first clause is Intransitif clause

namely *kaRana lambat bonaR/* Because it was too late. If it written in a question so the form “Who was too late?”, so the answer is “she’. It means that intransitif clause the subject was put in place. (She). Was analysed as below:

[...] *she* = S1

Lambat bonaR/ = Predicate

lambat sekali = Predicate

The second clause was transitif namely,

kayi maninggalkannya.

We left her.

kayi/we = Agen (A2)

maninggalkan/left = Predicate

nya/ia = *Patient (P2)*

the first Subjek (S) pada in intransitif clause corefrensial with *Patient (P)* in transitif clause, could be concluded that **S1 = P2**

3. Transitif Clause and Intransitif Clause

The transitive clause will produce the Agent (A) argument and the Patient (P) argument, while the intransitive clause only presents one argument, namely the Subject (S2). Thus a combination of transitive and intransitive will present **A1 = S2**, and **P1 = S2**

a. Pattern **A1 = S2**

Example :

(4) *Apak manasehati adek, supaya jangan babantah-bantah.*

Father gave advice to my brother not to [...] fighting.

The first clause is transitif namely :

Apak manasehati adek/ Father gave advice my brother. The clause pattern is

Apak/ father = A1

manasehati/advice = Predikat

Adek/ brother = *patient (P1)*

The second clause of intransitif clause was not to [...] *do not deny it.*

Not to [...] fighting.

Not to = conjunction

[...] *she/he* = S2

*Jangan babantah-Bantah/*fighting = Predicate

Agen (A) in transitif clause corefrensial with Subjek (S) in intransitif clause, so it could be concluded:

A1 = S2

b. Sentence Pattern **P1 = S2**

Example

(5) *Kayi maninggalkannya kaRana [...] lambat bonaR*

We left her because she was to slow.

The first clause is transitif was *Kayi maninggalkannya/* we left her, the pattern :

Kayi/we = Agen (A1)

Left = Predicate

nya / her = *Patient (P1)*

so the intransitif clause is *kaRana [...]*

lambat bonaR

because too late, could be concluded :

kaRana/because = conjunction

[...] *her* = Subject (S2)

lambat bonaR/too late = Predicate

Pasien (P) in transitif clause corefrensial *Pasien (P1)* in Subject (S2) intransitif, so it could be concluded **P1 = S2**

4. Transitif Clause and Transitif Clause

Transitive clauses will produce two arguments, namely Agent (A) and Patient (P). Thus, if two transitive clauses are combined, it will produce several possibilities, namely:

a. Sentence Pattern **P1=P2**

Example

(6). *Atakku mamandikan adek setelah [...] meRepetinya.*

My sister baths my brother after [...] scold him

The first transitif clause is *Atakku mamandikan adek/*

My sister baths my brother.

Atakku/my sister = Agen (A1)

Baths = Predicate

Adek/brother = *Patient (P1)*

The second transitif clause is after schold him.

Schold = Predicate

him = *Patient (P2)*

the first patient transitif clause (P1) corefrensial with the second *Patient* in transitif clause (P2), so the pattern

P1 = P2

b. Sentence pattern **A1= A2**

Example :

(7). *Apaknja jen yang mangelokkan jalan en kaRana ia ondak mangotom padi isok pagi.*

His father repaired the road because he was about to harvest rice tomorrow morning.

The first transitif clause is *Apaknja jen yang mangelokkan jalan en*(His father repaired the road), could be analysed as below:

Apaknya jen/His father = Agen (A1)

mangelokkan/ repired = Predikat

jalan en / the road = pasien

The second transitif clause is *kaRana ia ondak mangotom padi isok pagi*

kaRana/ because = conjunction

He = Agen (A2)

ondak mangotom.

harvest = Predicate

rice = Pasien (P2)

The first agen in transitif clause (A1) corefrensial with the second Agen in transitif (A2), so the pattern become **A1 = A2**

c. Sentence Pattern P1=A2

Example :

(8). *Amak maRepetinya, kaRana ia indak ondak manyuci piRing.*

Mother scolded him, because he didn't want to do the dishes.

The first transitif clause is *Amak maRepetinya / mother scolded*. The pattern of the clause is:

Amak/ Mother = Agen (A1)

maRepeti./scolded = Predikat

him = Pasien (P1)

The second transitif is *kaRana ia indak ondak manyuci piRing* (because he didn't want to do the dishes.) The second transitif clause is

kaRana / karena = conjunction

He = Agen (A2)

indak ondak manyuci = Predikat

didn't want to do the dishes = Predicate

piRing/dishes = Pasien (P2)

The first transitif clause (P1) corefrensial with Agen in the second transitif clause (A2), so the pattern was **P1 = A2**

d. Sentence Pattern A1=P2

Example :

(9). *Adek totap mengambek mangga muda en, biaRpun apak melaRangnya.*

Sister takes the mango even though her father forbids it. The first transitif clause is *Adek totap mengambek mangga muda en* (Sister takes the mango).

Adek/ adik = A1

totap mangambek/

takes = P2

mangga en / the mango= Pasien

The second transitif clause is *biaRpun apak melaRangnya./ even though her father forbids it.*

biaRpun/even though = conjunction

apak/father = Agen

malaraRang/ forbid = Predicate

it = Pasien (P2)

the first agen n transitif clause (A1) corefrensial with Pasien to the second transitif clause (P2), so the pattern **A1 = P2**

e. Sentence Pattern

P1=P2 and A1 = A2

Example

(10) *Sabolum [...]manangkapnya, polisi en manembak botisnya.*

before [...] caught, the police shoot his calf.

The first transitif clause is *Sabolum [...] manangkapnya*

Before caught, has the pattern

[...] = Agen (A1)

caught = Predicate

his = Pasien (P1)

The second transitif clause is *Polisi en manembak botisnya.*

The police shoot his calf.

Polisi en/the police = Agen (A2)

manembak/shoot= Predicate

botisnya/ his calf= Pasien (P2)

III. CONCLUSION

From the analysis of subordinate constructs that have been carried out, some conclusions can be drawn, namely:

- 1) Pattern of construction of the Malay language subordinate clause Panai dialect has an inversion sentence pattern, namely Predicate preceding Subject (P / S).
- 2) Malay language subordinate clause Panai dialect can function as Subject, Predicate, Object, Complementary and Description.
- 3) Construction of the Malay language subordinate clause Panai dialect is classified into accusative and ergative languages.

REFERENCES

- [1] Alwi, H, Dardjojo, dkk. 2000. *Tata Bahasa Baku Bahasa Indonesia*. Jakarta: Balai Pustaka
- [2] Arka I Wayan. Bahasa-bahasa Nusantara: Tipologinya dan tantangannya bagi Tatabahasa Leksikal-Fungsiona.
- [3] Artawa, Ketut. 2004. *Balinese Language: A Typological Description*. Denpasar:CV Bali Media Adhikarsa
- [4] B. Djuwita, Ratna., 2010. *Tipe dan Pola Klausa Suhordinatif Bahasa Indonesia*. Jurnal Sosioteknologi Edisi 20 Tahun 9, Agustus 2010
- [5] Baryadi, Pratomo. 2007. *Urutan Klausa dalam Kalimat Majemuk Subordinatif Bahasa Indonesia : Kajian dari Perspektif Sintaksis dan Wacana*. Yogyakarta: Univetsitas Sanata Dharma

- [6] Budiarta, I Wayan. *Aliansi Gramatikal Bahasa Dawan : Kajian Tipologi Bahasa*.
- [7] Comrie, Bernard. 1989. *Language Universals and Linguistic Typology*. Great Britain Billing & Sons Ltd.
- [8] Kuiper, K. dan Allan, W.S. 1996. *An Introduction to English Language*. London: Macmillan Press Ltd.
- [9] Lapoliwa, Hans. 1990. *Klausa Pemerlengkapan dalam Bahasa Indonesia*. Yogyakarta: Kanisius.
- [10] _____. 1990. *Frasa Preposisi dalam Bahasa Indonesia*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, Depdikbud.
- [11] Netra, I Made. 2008. *Sistem Koreferensial Klausa Subordinatif Bahasa Indonesia*. Universitas Udayana, Univeritas Flores, IHDN, PNB. Vol. 15, No. 29, September 2008
- [12] Purwiati, Ida Ayui. 2015. *Konstruksi Suibordinatif dalam Teks Buku Pelajaran SLTA, Analisis Bentuk Distribuisi dan Makna*. Bali : Balai Bahasa Provinsi Bali Jalan Trengguli I Nomor 34, Denpasar 80238, Bali
- [13] Setiawan, Teguh. 2005. *Kaidah Pelesapan dalam Konstruksi Kalimat Majemuk Indonesia*. Yogyakarta: UNY.
- [14] Syarif, Hermawati dan Rusdi Noor Rosa. 2014. *Konjungsi Koordinatif dan Subordinatif Lintas Bahasa*. Padang. UNP Press.
- [15] Verhaar, JWM. 1989. *Pengantar Linguistik Jilid 1*. Yogyakarta : Gajah Mada University Press.

Mapping and Management of Stakeholder Relations in the Legislative Institutions of the Republic of Indonesia

Elly Yuliawati

Fakultas Ilmu Komunikasi Universitas, Mercu Buana, Jakarta 11650, Indonesia

Email: elly_yuliawati@mercubuana.ac.id

Abstract— *The House of Representatives of the Republic of Indonesia (DPR RI) has made changes, adjustments to communication, governance and bureaucratic reform in an effort to become a Modern Parliament. Changes made need to be understood by all the stakeholders, so that problems do not arise in daily activities in carrying out their duties and functions. This study aims to map the stakeholders from the DPR RI and analyze the management of stakeholder relations conducted by the Indonesian Parliament in order to realize good government governance. The case study method is used to examine specific problems in stakeholder relations. The results of the stakeholder mapping of the Republic of Indonesia, there are three categories, namely, the internal public consisting of the Board and employees, the external public consists of the people such as press/media, and the Government/counterpart are the partners of the DPR. Stakeholder management carried out by the Indonesian Parliament through four stakeholder management processes, namely: Identification of Stakeholders, Stakeholder Management Planning, Management of Stakeholder Involvement, Stakeholder Engagement Control, through the educational activities and information about programs, activities, and performance achievements carried out by the board to a wide audience.*

Keywords— *Stakeholder Management, the House of Representatives, Modern Parliament, Good Government Governance.*

I. INTRODUCTION

Good organization is an organization that continues to grow and evolve toward maturity in facing the challenges of the times that are likely to change even uncertain, as is always said to be the visionaries that the only certainty about the future is uncertain, the duty of the organization to build or establish uncertainty it becomes something that can be predicted direction of the change can be measured probability growth. Organizations must be able to map the changes in what is happening in their environment and how to anticipate or soluble precisely these changes that do not run over the times and keep their existence. Thus the organizational change is a must because in fact there is always a dynamic that continues to move within the organization and outside the organization.

The need for proper planning and management in order to achieve organizational goals as measured by effectiveness and efficiency. The effectiveness of the organization has the effect of making contributions for themselves and the community, while efficiency is a measure of how management in the organization with minimal resources achieve the desired results.

The effectiveness and efficiency of the organization are always in demand internal and external environment, so the future also varies depending on claim or challenge. So that the change is a certainty, as well as the organization in the face of changes in the social environment which is preceded by changes in technology and efficiency, consciously or not have accepted the change even in the changes. In a situation of such rapid change driven by technological invention, change management provides guidance on how to deal with change, planning, adapting a change by the gradual or fast way just based on the ability of the organization's resources, so it is not hobbled in efficiency and no shock ineffectiveness.

House of Representatives of the Republic of Indonesia as a state institution has made changes as a way to respond to the challenges of the times. Departing from the findings of previous studies which realize good governance, the Parliament has a specific strategy that is becoming Modern Parliament, with three main indicators namely transparency, technology, and representation (Yuliawati, 2018). In an effort to become a Modern Parliament, has made changes and adjustments

communication, governance, and bureaucratic reform. Through communication model successfully mapped four constitutive communicative genres that produce social structure through interaction, namely: self-structuring, negotiation membership, activity coordination, and institutional positioning. One of the adjustments made in the self-structuring expertise that is by establishing a Board of Representatives (BK DPR) whose position is equal to the Secretariat General of the Council of Representatives (DPR Secretary General) that already exist in the past. BK purpose of establishing the House of Representatives to support the work of the House of Representatives that are the substance, thus the work focus on supporting the Secretary General of the Parliament House of Representatives of an administrative nature (Yuliatwati, Gusfa & Prasetyo, 2018).

Any change will have implications, including in relations with stakeholders (stakeholder). The changes do need to be understood by all stakeholders, in order to avoid problems in everyday activities in carrying out its duties and functions. With the two bodies under the Secretary-General and the BK DPR, there must be a division of mutual support and may intersect, which can cause problems in the relationship of membership, authority, conflict of interest, and other friction.

a stakeholder is a popular term in management science in which the R. Edward Freeman (1984), which was first introduced. In the definition of a stakeholder is an individual or a group of people who can influence and be influenced by the organization (Freeman, 1984) In Advanced stakeholders is divided into two major groups namely internal stakeholders and external stakeholders. Refers to the external stakeholders and external to the organization or community whose presence could affect or be affected indirectly running of the organization. Average internal stakeholders are individuals or groups of people who could influence the course of the organization directly among employees and directors.

Internal communication process organization at the Secretariat General of the Parliament be it communication downward (downward communication), communication upwards (upward communication), horizontal communication, as well as interline communication is made orally, the disposition assignment, and / or through a letter of assignment and utilize internal communication media in the form of bulletin "parliamentarian" Lawmakers and Internal Employee Portal (Yuliatwati & Prasetyo: 2016). It shows that there is an internal communication channel at the Parliament that needs to be managed to see how the Parliament can manage both internal and external

communication to realize the goal of becoming a modern parliament.

Identification of the problems that may affect stakeholder relationships must be managed in a slick and constructive, to maintain the relationship in good condition and positive for the organization. For the study of managing stakeholder relations into urgency in this study. Use of the case study method to parse the specific problems in relation to stakeholder relations, gather information through interviews and documents, as well as referring to the theory of stakeholder relations management. Mapping, management and communication strategy in stakeholder relations generated in this study, a solution and a recommendation for the development of good governance in the House of Representatives of the Republic of Indonesia.

II. METHODOLOGY

The nature of this research is descriptive case study method. The descriptive study not only lays out (analytical) but also blends (synthesis). In a descriptive study of data obtained is not in numbers but in the form of word sentences, statements, and concepts. The descriptive study only describes the situation, do not look for or explain the relationship, do not test hypotheses or make predictions (Rachmat, 2002). Data were collected through in-depth interviews with sources who have the competence and knowledge related to the management of stakeholder relations in the House of Representatives in an effort to become a modern parliament to establish good governance.

In the principle, the qualitative data analysis was carried out together with the data collection process. The techniques of data analysis according to Miles and Huberman include three concurrent activities: 1) Data reduction. The field data obtained through observation and interview in the form of field notes and recordings are quite a lot and difficult for the researcher to understand, then the data reduction is carried out, 2) Data Display. To facilitate reading the data obtained, the data that has been reduced is then presented (displayed) in the form of a thorough description of every aspect studied by being equipped with tables / charts, the relationships between categories and its kind, 3) Verification is interpreting the data that has been compiled. Based on these interpretations, the researcher can arrange into a conclusion, where this conclusion is the result of research that can answer the research questions that have been formulated previously (Irawan, 2018: 118).

To ensure that the research data is valid, the process of checking the validity of the data is carried out.

For this reason, Miles and Huberman explains that the technique of checking data validity includes three concurrent activities: data reduction, data display, and conclusion (verification). Then to determine the data validity, the researcher conducted a triangulation technique. According to Moleong the researcher compares and checks the degree of trust of information obtained by: (1) comparing the observational data with interview data (2) comparing the consistency of the answers of the interviewees, namely by comparing what the speakers said in front general for example, with what is said personally (3) comparing a person's perspective, with other people in his work team (Kurniastuti, 2018: 53).

III. DISCUSSION

Stakeholder Mapping of Parliament

House of Representatives as the Institute for representatives of the people who have different characteristics from the Institute of other State, has the vision to bring the Parliament into representative institutions of modern, credible and authoritative, these efforts continue to be made to achieve the goals and ideals of expected that to achieve governance good (good governance). By carrying out the strategy as a modern Parliament in strengthening its institutional commitment.

The three main requirements that must be met by the Parliament in realizing Modern Parliament: first, related to the accessibility of transparency or disclosure of information to the public. The second, related to the representation of the role of front members in representing the interests of their constituents. Third, information technology supports the performance of the House of Representatives to take advantage of the technology. The third element is an indicator designed to achieve the expected goals.

In the era of globalization and rapid technological developments access to all the information is very open. All parties that have an interest can access the information it needs from each agency. Indonesia is a democratic legal state that is implementing a state system based on the mandate from the people, the people have a right to information about the activities or the achievement of the people representatives in this Parliament.

Stakeholders are individuals, groups, or organizations that consider themselves affect or be affected by the decisions, activities, or the result of a policy or a program organized by institutions/ organizations (Bourne, 2015). The role of stakeholders for the development of the organization/ institution seen growing in an environment that can not be predicted at

this time, so that the organization/institution will seek the support of stakeholders to prepare themselves to face the challenges ahead (McDonald & Cokley, 2013)

In reaching out and embracing each stakeholder owned by the House of Representatives would require the role of Public Relations (PR) in implementing an effective communication strategy to maintain and to establish the existence and continuity of an institution/organization. Although it is imperative to achieve good governance is not only done by the PR House of Representatives but with the support of all the units in the Secretariat General of the Parliament to work together to realize the harmonious management function in its commitment into a modern Parliament.

Stakeholders have the right to get the information they need and agencies / organizations that implement good governance also required to provide disclosure of information about any achievements, activity, or policies that made (Logsdon and Lewellyn, 2000) stakeholder environment of the House of Representatives has a very important role this because the role of the Parliament which is getting stronger and strategically in the organization of the state so that the Parliament is not only complementary but can be a determinant representing the people of Indonesia.

Stakeholders can be classified into two categories: primary and secondary stakeholders. The primary stakeholders are individuals or groups who have a formal relationship with the organization directly, while the secondary stakeholders are agents that are not directly related to the organization but can influence and be influenced by policies, programs and activities (Gomes, 2006). three main groups of stakeholders, namely: internal stakeholders, external stakeholders, and media stakeholders (Koehler & Raitel, 2018). In this case, the House of Representatives serving the public categorized into three sections: the internal public is composed of the Board and employees, external public consists of a society in which there is a press/media, and government/counterpart implementing partners of the House. An organization/institution tends to focus on because of the wide range of external stakeholders that must be maintained and therefore considers that the internal stakeholders are relatively easy to set up and nurtured. But it is an error that occurs in an institution / organization for internal stakeholders like employees like main engines that determine the sustainability of the organization to achieve the expected goals (Yulawati & Prasetyo, 2016) in identifying Stakeholder House of Representatives this study refers to the division of the stakeholder group based Linkage Model as shown below:

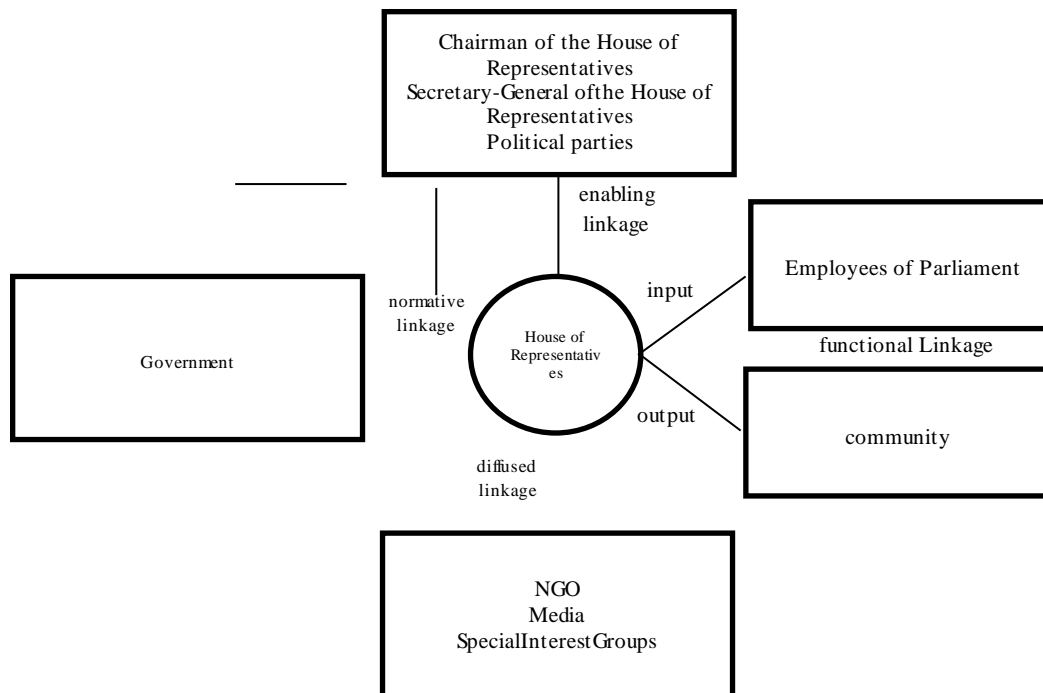


Fig.1: Mapping Stakeholder House of Representatives

(Source: Data processing by the Research, 2019)

Enabling Linkages: Identify the stakeholders who have control and authority over resources for the organization so that they can survive its existence, in this case, the Chairman of the House of Representatives is the highest leadership in the administration of the organization, then Secretary General of the House of Representatives which has the power associated with the administration all the needs of the board with all the instruments and the role and function makes the Secretary-General of the House of Representatives also have control over the 1300 military/subordinate employee. And political parties that are also included in the enabling linkage because the party is the one who has the authority to choose its candidate to parliament and also recall its members.

functional Linkages: Stakeholders are important for the functioning of the organization, and is divided between the input function that provides manpower and resources such as employees of the General Secretariat of Parliament who perform functions in each unit to support the purposes of the council in accommodating the aspirations of the community, helping people to each area for recess and others. as well as the output function that is consuming the results of an organization, in this case the public as the party to receive and feel the service or the requirements given by the House of Representatives.

normative Linkages: Identifying stakeholders with notice by any common problems, interests

relationship with groups, associations or institutions that have similar goals. In this case, the incoming government is a stakeholder in the normative linkage for the government as a partner of the House of Representatives who has the same goals and interests are for the welfare of Indonesian society.

diffused Linkages: This relationship is the most difficult to identify because they include stakeholders who do not have any interaction with the organization, but engaged based on the actions of the organization. A public that often arises in times of crisis. Included in the category of linkage is diffused media, NGOs or other special interest groups. The emergence of linkages diffused out of the role of mass media. The mass media have a role in conveying all relevant information Parliament to other audiences. Sufficient public interest group influence as an example of the media. Social media also included a great influence institutionally as it sounds netizen affect the performance of the Parliament itself. In addition a kind of institutional association in the community, in accordance with the interests of its issue as Laboror PGRI.

Manage Stakeholder Relations House of Representatives

Establish and maintain relationships with stakeholders is not a simple task in an environment that is rich in information, this time a lot of information or messages organization provided but can be thrown at

random and unstructured environments, especially the spread of information in online media (Luoma-aho, 2015). According to Torfaen County Borough Council (TCBC) in Revit Project (2006), the expected goal of build relationship with stakeholders is to improve personal relations/labor; changes in perception in the community or other audiences and strategic communication quality is getting better with stakeholders.

public Relations of an organization must be able to run the management of strategic communications with stakeholders to be able to manage the interests related to issues that must be faced and help strategic decision makers in determining where the most important stakeholder to make a decision (Grunig, 2002). There are four processes in stakeholder management, namely:

1. Stakeholder Identification (Initiating)

In the first phase of stakeholder management is to identify the stakeholders with two strategic steps that need to be done, 1) to understand the issues related to the organization/institution, 2) understand the characteristics and types of stakeholders.

The first step, in this case, the House of Representatives need to understand the issues related to the growing community of Parliament. Social issues can be the issue on the political situation, the quality of education, skills development, technology development or the welfare of the Indonesian people.

In this first step publicist House of Representatives has a specific strategy, in addition to identifying the issues raised in the House PR people make such a strategy the Create Issue or create a separate issue to minimize the bad news to the House of Representatives. PR House of Representatives will be more focused to make issues related to the performance of the board, achievement and ongoing activity to be made public.

Step Two, understand the characteristics and types of stakeholders of the House of Representatives. After mapping the stakeholders of From the type, stakeholders can be divided into the key stakeholders, major stakeholders, stakeholder support, stakeholder complementary. From its characteristics, can be divided into stakeholder disorganized, half-organized stakeholders and stakeholders are organized. By knowing the characteristics and types of stakeholders Public Relations of the House of Representatives will be easier to create a plan for managing relationships with all stakeholders to achieve the desired objectives.

2. Stakeholder Management Planning (Planning)

An organization/institution countries are

expected to take steps with good stakeholder management planning in accordance with the expected values and goals together. Stakeholders should be planned management to produce the output of the process of stakeholder management in the form of an official document. In a stakeholder management thing to note is planning to set up a strategic communication that can be used to convey an internal message effectively so as to be understood by internal stakeholders in an effort to the development and progress of the institution / organization in this case the House of Representatives (Yuliawati & Prasad, 2016). There are two stages of the planning done by the House of Representatives as a business stakeholder management is a socialization and externalization.

Socialization activities in this regard such as sharing, meeting face to face for meetings, discussions and monthly meetings. The activity is delivered with presentation techniques in oral and written and video lessons, followed by discussion, questions, and answers, as well as providing advice and input, in this meeting discussion on planning in stakeholder management would be discussed related to information should be presented to the public and through any media, This stage becomes a process of coordinating and setting up communication strategies.

Activity externalization is the process of recording the contents of each meeting to be a repository of materials that will be archived in each unit so that when there is a request data through the PPID, Public Relations of the House of Representatives will coordinate with each unit in order to distribute the information needed by the public.

3. Stakeholder Engagement Management (Executing)

In its management expertise required communication, and management in implementing all plans and preparation of stakeholder management. Stakeholder management can be achieved through a variety of forms and strategies undertaken by the House of Representatives focused on educational activities by providing information about the activities, achievements, and programs carried out by the board to a broad audience.

One of the activities are always carried out in order to provide knowledge on the Parliament to the public is an usher educational activities. Guest education is a program to receive guests from various backgrounds ranging from early childhood education institutions to universities, communities, government agencies, and the general public.

In order to realize good governance, through the

commitment of modern parliamentary House of Representatives is ready to serve every community who require information related to the House of Representatives. Public Relations of the House of Representatives through its activities trying to make Parliament an institution that is transparent, effective and informative. public disclosure made by the House of Representatives is one of them PPID (Acting Manager of Information and Documentation), PPID is managed by the PR DPRI RI have a duty to plan, organize, implement, and evaluate the implementation of management activities and public information services within the Secretariat General and Skills Agency DPR (website ppid.dpr.go.id).

Public Relations of the Parliament contribute to coordination with internal units related public information services, documentation and records required by the public so that all forms of the purposes of data information required from the door of the PPID, this is an attempt to achieve good governance through the ministry of the disclosure of information with external stakeholders, Flow internal data management is managed by the Public Relations of the House of Representatives, PPID will process all incoming data and the request will be forwarded to each unit.

4. Stakeholder Engagement Control (Monitoring-Controlling)

Organization/institution is expected to be monitoring and evaluation of the program or activity that has been done in the management of stakeholder relations, including an assessment of the quality of relationships with every stakeholder institutions. Monitoring and Controlling are done to see the organization commitments with both internal and external stakeholders, the participation of stakeholders in every process of managing stakeholder relations, outcomes or benefits are obtained and related reporting aspects that must be improved to achieve institutional objectives. The results of this phase are aimed to produce an evaluation report related to communication or repair things that it is still not as well as related reporting of the results of the stakeholder management process.

Control of stakeholder involvement in evaluation activities are also carried out by the Parliament on changes to existing, Parliament evaluates internally as a form of coordination and precaution against risks that must be faced. Internal evaluation conducted of Parliament as government efforts in achieving good governance routinely done through teamwork. The team had full responsibility in ensuring that programs/activities which they are responsible can be accomplished in accordance with the planned target and within the time

period specified.

In addition, also held internal meetings related monitoring activities or policies that need to be discussed with the relevant units commonly referred Rabuan attended by leaders who can provide motivation, punishment, for example, in the context of actuating and controlling up to the evaluation of any program or activity,

PR House of Representatives as a unit which has an important role in stakeholder management and main implementer PPID also helped to educate every internal unit of Parliament to monitor any data and information on each unit, so that when a request for information from the public PPID can be makes it easy to serve and meet the needs of the information requested, so that the performance of the House of Representatives may be more informative and creates the smooth running of the process of information disclosure.

Collaborative relationships with internal and external stakeholders are key in creating an organization/institution more competitive in the era of the global economy that requires every organization must be able to adapt and integrate every line in stakeholder management in order to achieve the expected results (Andrilla. 2014).

Through public disclosure is a form of the commitment of the agencies in realizing the implementation of good governance (good governance). Systems were well arranged and accompanied by the implementation and enforcement of discipline will create governance in good order. Implementation and enforcement are judged on nine characteristics defined by UNDP: Participation, Rule of Law, Transparency, Responsiveness, *Consensus Orientation, equity, effectiveness and efficiency, accountability, and strategic vision.* (UNDP, 1997), With the existence of public information disclosure through PPID which is managed by the Public Relations DPR RI, it is a form of implementation of good governance.

IV. CONCLUSION

The conclusions of this study are House of Representatives serving the public categorized into three parts, namely the internal public consisting of the Board and employees, external public consists of a society in which there is a press/media, and government/counterpart implementing partners of the House of Representatives, and stakeholder management is done by the various forms of activity in accordance with the stakeholders to reach, but the strategy undertaken by the House of Representatives focused on educational activities through

the information activities, achievements, and programs carried out by the board to a broad audience. House of Representatives run into four processes in stakeholder management, namely: Stakeholder Identification (Initiating), Stakeholder Management Planning (Planning), Stakeholder Engagement Management (Executing), Stakeholder Engagement Control (Monitoring - Controlling)

REFERENCES

- [1] Andrilla, Riska. (2014). Implementation stakeholder Plus Relationship Management (SRM +) in the Management of Operational Area Community Development at Total E & P Indonesia. *Journal of Communication*, 2 (3) 333-346. ISSN 0000-0000, journal.ilkom.fisip-unmul.ac.id
- [2] Bourne, Lynda. (2015). Targeted communication: the key to effective stakeholder, 29th World Congress International Project Management Association (IPMA) in 2015, IPMA WC 2015, The Westin Playa Bonita, Panama
- [3] Freeman, R. Edward. (1984). *Strategic Management: A Stakeholder Approach*, Pitman Publishing, Boston.
- [4] Gomes, Ricardo Corrêa. (2006). Stakeholder Management in the Local Government Decision-Making Area: Evidence from a Triangulation Study with the English Local Government, *BAR*, v. 3, n. 1, art. 4, p. 46-63, Jan./June
- [5] Grunig, James E. Grunig, Larissa A., Dozier, David M. (2002). *Excellent Public Relations and Effective Organizations*. London: Routledge.
- [6] Irawan, Enjang Pera. The Analysis of Triple Bottom Line Concept Implementation in CSR Program through Local Food Processing Industry. *International Journal of Management Sciences and Business Research*, April-2018 ISSN (2226-8235) Vol-7, Issue 4
- [7] Kurniastuti, Kusuma. Activities of the Cyber Public Relations of O Chanel TV in Promoting their Company on the Instagram Social Media. *American Journal of Humanities and Social Sciences Research (AJHSSR)* e-ISSN: 2378-703X Volume-02, Issue- 09, pp-50-56.
- [8] Luoma-aho, Vilma. (2015). Understanding Stakeholder Engagement: Faith-holders, Hateholders & Fakeholders. *Research Journal of the Institute for Public Relations* Vol. 2, No. 1
- [9] Logsdon, JM and Lewellyn, PG (2000). Expanding accountability to stakeholders: Trends and predictions. *Business and Society Review* 105 (4), 419-35.
- [10] McDonald, LM & Cokley, J. (2013). Prepare for anger, look for love: A ready reckoner for crisis scenario planners. *Prism* 10
- [11] Muhshi, Adam. (2018). Fulfillment of the Right to Public Information as State Responsibility in Creating Good Governance, *Lantern's Law*, Volume 5 Issue 1 pp. 59-70 doi: 10.19184 / ejlh.v5i1.7284
- [12] Prasetyo, Kurniawan. (2016). Coalition Dominant Dpr PR-Ri For Boundary Spanner In Achieve Good Governance Through Public Information Media Kom Journal, Vol. VI, 2 December
- [13] Torfaen County Borough Council. (2006). Stakeholder engagement -A Toolkit. REVIT Project.
- [14] Yuliawati, Elly & Prasetyo, Kurniawan. (2018). Legislative Reform bureaucracy implementation of the Faculty of Psychology and Communication, University of Mercu Buana, Jakarta
- [15] Yuliawati, Gusfa, Henni & Prasetyo, Kurniawan. (2018). Mapping Changes in the Development of Communication and Government Good Governance in the House of Representatives, Mercu Buana University Research Center, Jakarta.

Ecofeminist Tendencies in Virginia Woolf, Doris Lessing and Arundhati Roy

Mohammad Kaosar Ahmed, PhD

Associate Professor, Department of English Language and Literature, International Islamic University Chittagong, Bangladesh

Abstract— Ecofeminists investigate the joint abuse of women and nature, and urge people to give more consideration to the inexorably pulverized condition of women and nature. In the perspective of ecofeminists, patriarchy is the main driver of women persecution just as the nature abuse. Woolf, Lessing and Roy have an identical pursuit with that of ecofeminism. With themes consistent with those of ecofeminists, they attempt to explore the universal relationship between degrading female and nature, and advocate building a brand-new relationship between mankind and nature.

Keywords— ecofeminism, ecological consciousness, disadvantaged race, women.

We are the bird's eggs. Bird's eggs, flowers, butterflies, rabbits, cows, sheep; we are caterpillars; we are leaves of ivy and sprigs of wallflower. We are women. We rise from the wave. We are gazelle and doe, elephant and whale, lilies and roses and peach, we are air, we are flame, we are oyster and pearl, we are girls. We are woman and nature.

(Susan Griffin, *Woman and Nature: The Roaring Inside Her*)

Ecofeminism, a spearheading pattern of Environmentalism, is a variety of feminism. It is a women's liberation basic hypothesis which pushes toward the frontal analysis in the late twentieth century. Naturalist Aldo Leopold's portrayal of "the biotic community," of which "man is... only a member" (204-05) in his milestone 1949 paper, "the Land Ethic," brought the ideas of comprehensive quality and a moral protection from anthropocentrism to the development presently known as deep ecology. By pointing out the verifiable association of "anthropocentrism" to "androcentrism", Val Plumwood makes the move in the direction of ecofeminism, which scrutinizes the idea that people (basically as men) are the ones to define the limits "on nature, to apply their control over it and control it" (22). Caroline Merchant in *The Death Of Nature: Women, Ecology, and the Scientific Revolution*, proposes that present day science reconceptualized "reality as a machine

rather than a living organism" and in doing so "endorsed the domination of both nature and women" (Merchant xviii).

The term "Ecofeminism" was first coined by Francoise d'Eanboune, a French Feminist in *Le féminisme ou la mort* in 1974. It takes from the green development, a worry about the effect of human exercises on the non-human world and from women's liberation, the perspective on humankind as gendered in manners that subordinate, misuse and abuse women (Mallor 15). Karen Warren characterizes Ecofeminism in her paper as:

'Ecological feminist philosophy' is the name of a diversity of philosophical approaches to the variety of different connections between feminism and the environment. These different perspectives reflect not only different feminist perspectives (e.g., liberal, traditional Marxist, radical, and socialist feminism); they also reflect different understandings of the nature, and solution to, pressing environmental problems of women (and other oppressed humans) and the domination of nature. (x-xi)

Ecofeminists advocate setting up another agreeable connection between cultures, genders and man-and-nature. They investigate the joint abuse of women and nature, and urge people to give more consideration to the inexorably pulverized condition of women and nature. In the perspective of ecofeminists, patriarchy is the main driver of

women persecution just as the nature abuse. With the ending goal of unfurling the idea of patriarchal abuse, ecofeminists think about the connection among people, human and nature, and expects to rejuvenate scholarly examination and stir our ecological consciousness. Ecofeminism principally concentrates on the connections among literature and nature, women and nature, so as to stir individuals' familiarity with ensuring nature and thinking about women and the distraught race.

Lessing's consciousness of ecofeminism can be followed in a large portion of her works in which she mirrors the connection among man and nature, race and race, and man and women. Lessing uncovered ecofeminist thoughts through the possibility of her anxiety for the disadvantaged race, her consideration of the economic wellbeing of women and her intension of keeping a harmonious ecofeminist belief system among man and nature. By the women's characters in her works, Lessing communicates her will to appreciate the general harmony and life freedom and the foundation of ecological ethics dependent on the standard of mutual obligation. Through her worry about the disadvantaged individuals in her African novels and stories and her stress over our planet's future in her science fictions, she reliably demands that differences and diversity ought to be kept up; just along these lines would human be able to keep up harmonious and stable ecosystems.

Lessing's novels demonstrate a checked familiarity with global climate change and manage issues of monstrous drought, desertification, and the melting of glacial fields. Lessing calls attention to that essentially men are in charge of this state of ecology. Human instinct in Lessing's African novels, is put with regards to a world that has come back to the dim times of barbarism. Man's dominance over nature has now brought about annihilating climate change. Lessing's novels affirm that both nature ecology and female ecology are obliterated. In *Mara and Dann: An Adventure* she makes express reference to men's maltreatment of nature which prompts a changing global climate:

There was a reckless about the ways they used their soil and water.

These were peoples who had no interest in the result of their actions. They killed out the animals. They poisoned the fish in the sea. They cut down forests, so that country after country, once forested, became desert or arid. They spoiled everything they touched. There was something wrong with their brain (381).

Lessing intends to recommend that the abnormal state of contamination of the late twentieth and early twenty-first hundreds of years is the result of men's neglectful conduct with nature. Lessing predicts that that day is not far when we will have an age who will never see

in his life whole forests of healthy trees, but only trees standing in dust, trees dying of dryness, trees that seemed whole and well until you saw a limpness in their leaves and knew that drought was attacking their roots... (*Mara and Dann: An Adventure* 50-51).

This typical disaster is fundamentally the same as in concepts and circumstances to female predicament. Lessing in *Mara and Dann: An Adventure*, investigating the environmental concerns and feminist consciousness, demonstrates that the experience of Mara and Dann is really the deconstruction of the adventure of dualism - the deconstruction of gender dualism and the deconstruction of dualism among human and nature. In this novel, Lessing traces her optimal of amicable home which is only equivalent to ecofeminists' last objective. In the perfect home, human and nature, men and women, all live in concordance.

The consciousness of the ecofeminism is plainly reflected in Lessing's different novels, contradicting to the weight on women and nature under the standard of customary patriarchy perspective on the world. In *The Cleft* a conviction is passed on through the novel that just when the patriarchy never again considers nature and women as "others" or "Articles", this world could accomplish equilibrium. By telling the historical backdrop of human being's creation and displaying the progressions of connection among men and women, nature and human from a feminist perspective, Lessing has completely uncovered her ecofeminist awareness (Ahmed, "Living in the Middle" 407).

Lessing in *The Cleft* attempts to utilize the ecofeminist analysis to uncover the unjustified masteries of women and nature by men and human beings under the patriarchal reasonable system. She breaks down of associations among women and nature from the parts of symbol, experience and status. Nature is "feminized", while women are "naturalized"(Ahmed, "Living in the Middle" 405). Her novel *Love, Again* uncovers what women experience the ill effects of unreasonable treatment both previously and right now which prompts a progression of unequal issues in human society. Through the examination of the deplorable

destiny of the dark lady Julie, Lessing brings up that patriarchy is the foundation of racial separation and class persecution and this is a similar male controlled society that causes the ecological imbalance between individuals and the general public (Ahmed, "Living in the Middle" 408).

Virginia Woolf is extraordinarily aware of ecofeminism. Her ecofeminist writings welcome the feelings that, in *A Room of One's Own*, she estimated as essential to the development of a novel. Her presentation of feeling like an establishment for imagination foresees the contentions of ecofeminist ethicists. Ecofeminist Josephine Donovan investigates that Woolf "finds that the dominant strain in contemporary ethics reflects a male bias toward rationality, defined as the construction of abstract universals that elide not just the personal, the contextual, and the emotional, but also the political components of an ethical issue" (147). Donovan situates in Woolfian phenomenology a way to deal with compassion that includes complex, inventive developments, and investigation of nature's expressive language (150-52). In her writing Woolf perceives the interconnection of nature and women without setting up a chain of the importance of mistreatments and divisions; communicates her far-reaching perspective on nature; and further investigates the journey for selfhood and an ecological picture of solidarity through the pulverization of polarities. Breaking the limits in gender and nature, Woolf draws a draft of things to come to the vision of accomplishing harmonious existence with nature (Ahmed, "Living in the Middle" 405).

Froula is of the view that Woolf's ecofeminism is showed however her thoughtfulness regarding "the Garden of Eden" and the female "Chrysalis" development in *The Voyage Out* which exhibits her affectability to the nature's intensity in female development. We can cite Kant to represent Woolf's utilization of nature: "by creating 'another nature ... out of the material that actual nature gives it', endowed with a 'fulfillment' nowhere found in nature, the artist throws a bridge from nature's realm to the realm of freedom" (13). Froula further opines that for Woolf the word 'Opportunity' does not give a general sense like Kant, for her 'Opportunity' means female emancipation.

Woolf has a holistic perspective on gardens, as locales for discussion, and spots where animal and human exercises, dark and light become obscured, eradicating limits and progressive systems. Woolf's has creative relations to "other people" of nature, putting the accentuation on the limits she sees and periodically crosses. Her diaries provide us that she is relegated by her dad with the assignment of building

a back greenhouse at Hyde Park Gate, and figures out how to move a significant part of the work to her all the more ready cultivator sister, Vanessa, who proceeded to make the critical, blended media greenery enclosures of Charleston and to transport them into her compositions and delineations (*A Passionate Apprentice* 130-31).

In her writing, Woolf speaks to intrusions of the systematic, refined greenhouse. In *To the Lighthouse* Red hot pokers develop in Ramsay's greenhouse. Walking around the spot, the Ramsay couple is isolated in their considerations: Ramsay thinking about the previous opportunity he would encounter on the far off sand slopes, before turning into the defender of his brood on a decreasing spit of land; and Mrs. Ramsay looking toward the town, wherein social work she discovered the reason, besides her family. The couple swing to the "Way where the silver-green spear-like plants grew" (70). In any case, Mrs. Ramsay is worried because her significant other doesn't see the blooms, because rabbits might destroy her night primroses (71), and because she can't raise the bill for fixing the nursery. Mrs. Ramsay designs blooms for the enormous bed where dahlias as of now develop, suspecting that the knobs that she sends down might not be planted. She arraigns the plant specialist, Kennedy with "Serious laziness... if she stood over him all day long with a spade in her hand, he did sometimes do a stroke of work" (67). Woolf here gives a fine case of her (Mrs. Ramsay's) inconsistent position in connection to benefit along with persecution.

The passing of Mrs. Ramsay, Prue and Andrew exhibit that there are holes in the defensive limits of the Ramsay family that reverberate with the vulnerabilities of the greenhouse. It runs wild in the "time passes" interim, independent of limits of class and partition of species, crucial and some of the time even excellent as a result: "in spring the garden urns, casually filled with wind-blown plants, were gay as ever" (138). Mrs. McNab brings home blossoms, seeing no mischief in this, as the family is probably not going to return. Considering Mrs. Ramsay twisting around her blooms, she laments, "the garden was a pitiful sight now, all run to riot, and rabbits scuttling at you out of the beds" (139). Mrs. McNab and her team at any rate sickle the grass. The mysterious, infinite examiner's concept of "Torpor" keeps up the rational edge on the irregular activities of nature.

Woolf's shows ecofeminist qualities through parody which includes both self-parody and parody of man-centric power connected to nature and chasing. For instance, her "Warboys" journal, that shows us on a significant moth-

chase in Huntingdonshire, subjects her senior sibling Thoby to a genuine spoof. Logical techniques and the British amusement convention are ensnared in this parody of "the most logical method for getting moths" (*A Passionate Apprentice* 144).

In "The Death of the Moth," she takes up a commonplace position among inside and out, almost a window. She is composing, however she is likewise mindful to multi day-flying moth, and she goes into its existence by means of hers. The underlying essentialness of this animal—an unassuming, less wonderful "type of moth than the class of night-flyers—is that it shared the same energy which inspired the rooks, the plowmen, the horses, and even, it seemed, the lean bare-backed downs on a mellow mid-September morning" ("The Death of the Moth" 4). Her build recommends the Gaia idea of the globe as an assembled, living thing. The exposition becomes dismal as Woolf feels sorry for the purposeful furthest reaches of the moth, hitting around into "a solitary sheet of glass, when the wide region of the downs lies outside". Gradually she perceives this dark animal is battling "with death, and it wins her regard" by correcting itself, accomplishing what Woolf develops as a feeling of self-control. While nature's power of death can't be ruled, a corrected position can be accomplished. It was all the all the more moving when the "haycolored" moth is viewed as a disregarded "other:" "when there was nobody to care or to know, this gigantic effort on the part of an insignificant little moth, against a power of such magnitude, to retain what no one else valued or desired to keep, moved one strangely" ("The Death of the Moth" 6).

Demonstrating a feeling of shared vitality, and a developing appreciation for an inconsequential being's battle against the more noteworthy intensity of death, Virginia Woolf builds solidarity athwart distant species. At vital focuses in her composition, which are related to her women's liberation, she addresses misuses and controls of living things, even as she permits their disparities as well as appearing intrusions (Ahmed, "Living in the Middle" 405).

Arundhati Roy also, such as Lessing and Woolf, shows ecofeminist propensities in her works. She contends that there are vital associations between the mastery and abuse of ladies and control and misuse of nature by masculinist strategies and mentalities. As of late, India has seen a good number of ecofeminists who have driven natural causes and developments like Medha Patkar, Mahasweta Devi, and Arundhati Roy. Medha Patkar heads the *Narmada Bachao Andolan*, a social development comprising of inborn

individuals, adivasis, ranchers, hippies and human rights activists against the *Sardar Sarovar Dam* being worked over the *Narmada River* in Gujarat, India. Mahasweta Devi, a notable women's activist author, has committed a lot of her activism and writing to the reason for improvement of inborn individuals and their condition in India. Arundhati Roy uses her enthusiastic pen for causes extending from the *Narmada Bachao Andolan*, to atomic testing in India, and to the help of the separatists' interest for *aazadi* (opportunity) in Kashmir.

In a large portion of her writing Roy has scrutinized both worldwide and national political and financial strategies and the method of usage of government choices regarding, once more, both present moment and long haul sway on the populace and the earth. An example from one of her papers would demonstrate that her legislative issues have dependably been for the benefit of poor people, for the most part uneducated casualties of natural catastrophes made by huge budgetary organizations and State approaches. In their grasp nature gets comparative mistreatment like women. She expounded on the effect of the *Sardar Sarovar Dam* on the lives of the residents confronting ousting from the valley in these terms in the unexpectedly titled paper, "The Greater Common Good".

In her most observed *The God of Small Things* Roy demonstrates a solid parallel that exists between the abuse of women and the control of nature by male centric culture (Ahmed, "Living in the Middle" 444). Recognizing the ecofeminist worry about the interconnected persecutions of sex, race, class, and nature that are controlled into various leveled doubles with socially supported mastery, Roy's *The God of Small Things* depicts the weakening of the anecdotal town of Ayemenem. She starts her story with a depiction of beautiful scene of Kerala:

May in Ayemenem is hot brooding month. The days are long and humid. The river shrinks and black crows gorge on the bright the mangoes in still, dust green trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air.... The wild, overgrown garden was full of the whisper and the surrey of lives. In the undergrowth a rat snake rubbed itself against a glistening stone. Hopefully yellow bullfrogs cruised the scummy ponds for mates. A drenched mongoose across the leaf-strewn drive away. (1-2)

The Ayemenem house and its environment give a universe of every single natural component. We discover people co-habiting with the nonhuman creatures. Roy presents the house as situated in common field that guides the author to give away her natural concerns. The blasted jackfruits, the ripened red bananas, dust green mangoes, overgrown dividers, rodent wind, bullfrogs, moths, winged serpent flies, creepy crawlies, sanctuary elephants, lakes, the waterway, the riverside and so on are explicit to a field and we discover all these non-living creatures are ordering their jobs like the human characters in this novel. Roy had all around handily attempted to bond nature to women in her fiction. It is clear in the part when Chacko gives history exercises to the twins:

...he told them about the Earth Woman. He made them imagine that the earth - four thousand six hundred million years old - was a forty-six-year-old woman... It had taken the whole of Earth Woman's life for the earth to become what it was. (54)

She introduces the disintegration as a moral story for the debasement of the Ipe family. Pappachi (John Ipe) presented his man-centric strength over the mild, agreeable, ungrudging spouse Mammachi. Mammachi's marital life was perpetually fierce and eager. She had been a simple manikin in the hands of her informed spouse. Pappachi was seventeen years older than her and this activated sexual desire in his brain. He was at the very least an intolerant, possessive, self-important, envious, genuine patriarch who takes out his physical control over the hapless spouse and little girl. He halted his better half's violin exercises when her coach gave great comments on her and had gone to a stretch out to break her violin and toss it in the stream. At last to escape from her oppressive spouse Mammachi begins her business the Paradise Pickles and Preserves. Like Ammu scan for solace and comfort in the stream, Mammachi is finding another existence with her pickle processing plant that saved normal items discovering her connection with nature.

Moreover, the contamination of the stream Meenachal and the repossession of the History House as a traveler goal are two of the vital focuses that Roy utilizes in building up the relationship between ecological abuse and gender discrimination. Both Ammu and Meenachal River are the two wretched figures in the fiction who attempted to endure. Ammu had been a casualty of male controlled

society like the three ages of ladies delineated in the story. She was the little girl of well off and instructed guardians of a Syrian Catholic family in Ayemenem. Her etymologist father showered his annoyance and dissatisfaction (disillusionment in naming a moth) on little Ammu at whatever point he got an opportunity. Ammu was prohibited from going to school since he felt that it is misuse of cash to instruct young ladies. At the point when Ammu attempted to discover a comfort and solace in her marriage and her twins. When she ends up past her continuance she takes up her children and keeps running back to home, trusting that her folks will acknowledge them. In any case, again she needs to confront the cruel substances of life. Ammu feels tormented by the impassion of her relatives who regards them as undesirable bugs. Chacko, her sibling who has a comparable status of a divorced person is given numerous benefits by the family. His mom showers her adoration for him by making courses of action for the flair women to go into Chacko's room without troubling the other relatives. When they came to think about Ammu's association with Velutha, they were anxious to quiet the entire thing. They bolted up Ammu and chastised her harshly, they had even gone to the reach out to plan to slaughter Velutha finally they had prevailing in it. After death of Velutha in the police custody she goes out and comes to Allepy where she met her deplorable demise in Bharath Lodge. Roy had delineated distinctively the dilemma of Ammu with a perspective on denouncing the male centric strength in the public eye. What man-controlled society had done to Ammu is like what modernization had done to Meenachal River.

Meenachal River that moves through the territory of Ayemenem had been an encapsulation of frightfulness and magnificence, when the waterway was "grey green with fish in it. The sky and trees in it. And at night, the broken moon in it" (203). Twenty three years back she was flighty, dangerous and the most dominant however at this point she had ended up being a minor contracted lace "it greeted her with a ghastly skull's smile, with holes where teeth had been, and a limp hand raised from a hospital bed" (124). It is only human narrow-mindedness to get more yields from the farmland that prompted the passing of this waterway. "Down river, a salt water barrage had been built, in exchange for the votes from the back waters that opened into the Arabian Sea. So now they had two harvests a year instead of one. More rice for the price of a river" (124). The waterway is presently overflowed with modern waste and household squander. The waterway "smelled of shit, and

pesticides bought with World Bank loans. Most of the fish had died. The ones that survived suffered from fin-rot and had broken out in boils”(140). The green riverside where once there were trees are currently attacked by human settlements. Be that as it may, similar to the surrendered lady Ammu, who lost her life and her adoration for the impulses and likes of station and class cognizant society and male centric society, the waterway gasped with all the foulness and converges to the ocean.

Roy attempts to tie all of the female characters to nature or aspects in nature, once they are troubled. Baby Kochamma is another female figure who discovers comfort and solace in nature. She never faces any physical oppression from any of the male characters in the fiction yet was sincerely tormented by considerations of Father Mulligan whom she had become hopelessly enamored. Infant Kochamma has a go at everything conceivable to get Father Mulligan. She grasps Roman Catholicism and takes pledges of religious shelter planning to persuade opportunity to be with Father. She left the cloister as her endeavors to draw nearer to Father Mulligan was met with dissatisfaction and in the end goes to United States to think about Ornamental Gardening. There is new essentialness and vitality that we find in Baby Kochamma after her arrival from US. She turns the disposed of front yard of Ayemenem House to a wonderful greenery enclosure that she had numerous guests from removed spots. Like a lion-tamer she has tamed twisting vines and nurtured bristling cacti. She has limited bonsai plants and pampered uncommon orchids.

Woolf, Lessing and Roy intend to give humankind a thought regarding the characteristic ecological impact on human, especially the regular natural consequences for human's conduct or way which goes about as a positive effect on them. Accordingly, individuals who are associated or connected with nature in their day by day life are reluctantly under the influence of nature and natural environment. We moreover discover the closeness among different women and nature, nature is female and therefore women can comprehend and feel indigenous habitat more than men. Women's inclination to nature is not quite the same as other human's feeling. Women, as female characters, have a cozy association with nature on account of nature's gentility; for sure, women are nearer to nature than men. Woolf, Lessing and Roy in their novels show that women in nature more than men can understand her; i.e., nature fulfills them and they identify with nature and nature likewise diminishes human's misery, dullness, dejection, apprehension and stresses, when they are in nature.

REFERENCES

- [1] Ahmed, Mohammad Kaosar. "Living in the Middle of a Whirlwind: A Study of the Gender Issues in the Major Novels of Doris Lessing." *Islamic University*, 2014.
- [2] Ahmed, Mohammad Kaosar. "A Psychoanalytic-Feminist Reading of Martha's 'Battle' with Mrs. Quest in Doris Lessing's Martha Quest." *Journal of Arts and Humanities*, vol. 3, no. 4, 1 May 2014, pp. 32–39
- [3] Ahmed, Mohammad Kaosar. "Ecofeminism: A Feminist Approach to Environmental Ethics." *The Independent*, 2010.
- [4] Donovan, Josephine. "Animal Rights and Feminist Theory." *Ecofeminism*. Ed. Greta Gaard. 167-94. Print.
- [5] Francis, Deepa Mary and Thangaraj. August, 2016 "Arundhati Roy's *The God of Small Things* from an Ecocritical view point". *Impact: IJRHAL*. Vol 4.Issue.n.pg. 76 -82 .Web.10 November, 2016.
- [6] Froula, Christine. *Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity*. New York: Columbia UP, 2005. Print.
- [7] Leopold, Aldo. *A Sand County Almanac, and Sketches Here and There*. New York: Oxford University Press 1987. Print.
- [8] Lessing, Doris. *Mara and Dann, An Adventure*. New York: HarperCollins, 1999. Print.
- [9] ---. *Love, Again*. New York: HarperCollins, 1996. Print.
- [10] Mallor, Mary. "Introduction". *Feminism & Ecology*. New York University Press, 1997, Print.
- [11] Plumwood, Val. *Feminism and the Mastery of Nature*. London; New York: Routledge, 1993. Print.
- [12] Roy, Arundhati. *The God of Small Things*. New Delhi. IndiaInk, 1997. Print
- [13] ---. *The Algebra of Infinite Justice*. New Delhi: Penguin, 2002. Print.
- [14] Warren, Karen. 1996. "Ecological Feminist Philosophies". *Vedegylet*.n.pg: ix-xxvi.Web.10 November, 2016. Available. <http://www.vedegylet.hu/Warren-Ecofeminism.Overview>.
- [15] Woolf, Virginia. *The Death of the Moth and Other Essays*. San Diego: Harcourt, 1942 Print.
- [16] ---. *Mrs. Dalloway*. Annotated and introd. Bonnie Kime Scott. Orlando: Harcourt, 2005. Print.
- [17] ---. *Orlando*. San Diego: Harcourt Brace Jovanovich, 1956. Print.
- [18] ---. *A Passionate Apprentice: The Early Journals of Virginia Woolf*. Ed. Mitchell A. Leaska. London: Hogarth, 1992. Print.
- [19] ---. *To the Lighthouse*. Annotated and introd. Mark Hussey. Orlando: Harcourt, 2005. Print.

The Notion of a Nation: Tagore's Idea of Nationalism, Spirituality and Indian Society

Poulami Chakraborti

MA in English, Visva Bharati University, Santiniketan, West Bengal

Abstract—The word 'nation' acquires a very different meaning in Rabindranath Tagore. Time and again, in his literary writings, essays and lectures, particularly those delivered in Japan, which were later compiled in an anthology titled *Nationalism*, his idea of a 'nation' has explicitly emerged as that of a necessarily lifeless, mechanical entity, an 'organization' of politics and commerce, borrowed primarily from the imperial West. It is essentially non-oriental, non-native or non-Indian. For, 'Our history is that of our social life and attainment of spiritual ideals', as Tagore observes in one of his essays. It is 'the Nation of the West', which, having intruded upon our civilization, has led to the dissolution of the personal humanity, the more organicist bonds of human relationships in a community or 'society', and has therefore, debarred us from the true realization of the unity of man – which, for Tagore, is the ultimate truth of existence per se.

It is this idea of society in favour of nationality, humanism in favour of narrow nationalism that I attempt to present in my paper, which seems particularly worth recalling, given the present socio-political conditions prevailing in India.

Keywords— nation, Nation, nationalism, society, power, unity, humanity.

The question of Rabindranath Tagore and nationalism has been a much debated one among historians, scholars and academicians alike. The various opinions prevailing about Tagore's 'anti-nationalism', 'internationalism', 'ambivalent nationalism' and the like could, perhaps, gain a different dimension altogether, by focussing on what the significance of the word 'nation' was for Tagore and subsequently, the uniquely individual ideology of nationalism that he subscribed to. It is precisely through a closer observation of Tagore's understanding of the history of Indian society and civilization at large, as also his holistic approach to humanity, that his concepts of nation and nationalism can be traced.

In one of his lectures delivered in the USA, which was later anthologised under the title *Nationalism* (1917), Rabindranath Tagore asserts:

A nation, in the sense of the political and economic union of a people, is that aspect which a whole population assumes when organized for a mechanical purpose. Society as such has no ulterior purpose.

It is an end in itself. It is a spontaneous self-expression of man as a social being.¹

Evidently, from this deliberate juxtaposition of the nation and the society, Tagore's contention of defending or preserving the natural, apolitical character of the human community in favour of an organizational power becomes clear from the very outset. Indeed, this is one of the very foundational concepts behind Tagore's discourse of nationalism. This, however, cannot be comprehended either in isolation from the contemporary socio-political conditions prevailing in colonial India under the British Raj, or without taking into account the fact that there have been significant shifts in Tagore's attitude to the Indian nationalist movement between the 1890s to 1941.² As Tagore himself wrote in a critical response to Sachin Sen's book, *The Political Philosophy of Rabindranath*, 'It needs to be taken into account that a set of political ideas did not emerge from my mind at a particular time – they developed in response to life experience and evolved over the years.' As is known, prior to 1916-17, Tagore did participate in the nationalist movement, particularly during 1902-1905, actively supporting the cause of Swadeshi agitation against the Partition of Bengal. However, unlike the extremists, Tagore advocated a 'constructive swadeshi'. Following the massive sufferings of people during these years, which went largely unheeded by the British government, his stance of

building (or rather, re-building) a self-sufficient, self-reliant Indian society in the model of the past, instead of passively surviving at the mercy of the state or the political administrative instrument took a stronghold. This has been amply addressed by Tagore in his seminal political essay in Bengali, *Swadeshi Samaj* (1905), written primarily in the wake of a severe water-crisis in erstwhile Bengal. Tagore's fervent appeal to his countrymen to realize the potential of self-help within the indigenous community or 'samaj', the traditional Indian model of unifying a whole population of diverse peoples and races — in that, the Indian parallel of the European 'nation'— and therefore, to engage in social reconstruction has been variously addressed in his political essays of the period, be it *Bharatbarshiya Samaj* (1902), *Abastha o Byabastha* (1905) or *Swadeshi Samaj* (1905). Besides, his establishment of the Santiniketan *ashram* school in 1901 as an alternative/indigenous model of education along with support from contemporary intellectuals like Brahmabandhab Upadhyay, marked a significant step towards a 'swadeshi' education movement. As Sumit Sarkar points out:

From July 1905, reliance on selfhelp or 'atmasakti' seemed to have become for a time the creed of the whole Bengal...In retrospect, it is Rabindranath Tagore rather than the professional politicians who stands out as the most vivid and remarkable personality of those stirring 1905 days – participating in the rough-and-tumble of politics as never before and after...³

It may also be useful to note at this juncture that even before his explicit address of a social reconstruction in *Swadeshi Samaj*, Tagore expressed his scepticism about the suitability of reincarnating the European 'Nation' in the Indian framework, notably in the two essays, *Nation Ki* (1902) and *Bharatbarshiya Samaj* (1902)—the former elucidating the emergence of the Western concept of the 'nation' as discussed by the French thinker, Ernest Renan, and the latter impressing the differences in the social and political structures of India and Europe, and the futility of replicating the foreign concept of the 'nation' in India, which has been a land of 'no nations'.

Between 1907 and 1916, Tagore eventually grew sceptical of the militant course that the mainstream Indian nationalist movement often took. His political novels like *Gora* (1910), *Ghare Baire* (1916) or, *The Home and the World*, where

patriotism and humanity come into essential conflict with each other, present some of the most reflective insights of his political views during this phase. Besides, the First World War had had a deep impact on Tagore's mind, and had consequently, shaken his faith in the administration of the British government all the more. It was at this juncture that his *Nationalism* lectures, delivered in course of his visit to Japan and USA during 1916-17, had carried his message of the abhorrence of the 'Nation' as a monstrous organization and the nationalism as a narrow concept inciting moral bankruptcy. As Amartya Sen pertinently observes, 'Tagore shared the admiration for Japan widespread in Asia for demonstrating the ability of an Asian nation to rival the West in industrial development and economic progress...But then Tagore went on to criticize the rise of a strong nationalism in Japan, and its emergence as an imperialist nation.'⁴ Tagore saw Japanese militarism as 'illustrating the way nationalism can mislead even a nation of great achievement and promise.'⁵ Therefore, the central idea of nationalism in Tagore as it comes by during this period may primarily be outlined as that reflected in his own words:

I am not against one nation in particular, but against the general idea of all nations....where whole peoples are furiously organizing themselves for gaining wealth and power. Nationalism is a great menace. It is the particular thing which for years has been at the bottom of India's troubles.⁶

Post 1917, one of the most shocking events in the history of India's colonial struggle occurred, and given that we stand at the centenary of the event, it becomes all the more worthy of note – the Jallianwala Bagh Massacre of 1919. Our attention may particularly be drawn to what Tagore's ideal of achieving freedom was by taking note of one of his letters written to Mahatma Gandhi on the eve of the havoc, on April 12, 1919:

I have always felt, and said accordingly that the great gift of freedom can never come to a people through charity. We must win it before we can own it. And India's opportunity for winning it will come to her when she can prove that she is morally superior to the people who rule her by their right of conquest...Armed with her utter faith in goodness, she must stand

unabashed before the arrogance that scoffs at the power of spirit.⁷

The ghastly incident which followed the very next day, on April 13, 1919, at Amritsar, had morally upset Tagore and his faith in the greatness of the British people and civilization (as opposed to the imperial domination of the British 'Nation')—the reflection of which had been vividly expressed in his letter to the Viceroy, asking to be relieved of the knighthood he had accepted four years ago:

The universal agony of indignation roused in the hearts of our people has been ignored by our rulers...I for my part want to stand, shorn of all special distinctions, by the side of those of my countrymen who for their so-called insignificance are liable to suffer a degradation not fit for human beings.⁸

Therefore, evidently, the fact that Tagore was not an anti-nationalist or anti-patriot in the actual sense of the term, as some critics have erroneously pointed out, goes without saying. Rather, what becomes clear is his disapproval of blind nationalism in the amoral, narrowly political sense of the term, shorn of human sensibilities into a mad play of fanaticism, where 'machine must be pitted against machine, and nation against nation, in an endless bullfight of politics'.⁹

It is this idea which finds a greater place in Tagore's writings throughout the later period of his life, simultaneously upholding the moral spirit of humanity and human unity above everything else, as the highest ideal to be achieved by man. This supreme goal, Tagore argues, must be at the root of all human actions. It is only through the path to human unity that freedom in all spheres can be achieved, be it political, artistic or spiritual. To that end, all such forces as are narrow, divisive, turning man against man must be smothered, before they can engulf and destroy humanity. That is to say, a deep-seated humanism was the basis of Tagore's political and philosophical views alike. This has been lucidly expressed in Tagore's 1922 essay, *The Nation*:

...nations do not create, they merely produce and destroy...when this idea of the Nation, which has met with universal acceptance in the present day, tries to pass off the cult of collective selfishness as a moral duty, simply because that selfishness is gigantic in stature, it not only commits depredation, but attacks

the very vitals of humanity. It unconsciously generates in people's minds an attitude of defiance against moral law. For men are taught by repeated devices the lesson that the Nation is greater than the people...¹⁰

Interestingly in Tagore, the ideals of political, creative and spiritual freedom overlap and unify into one and the same entity: Man. As while expressing his views on the 'creative unity' and 'religion of man' Tagore lays stress on the 'spiritual Unity of Man', so with regard to his political ideas since the 1920s, he talks of the same as being the way to attaining independence:

Our fight is a spiritual fight, it is for Man. We are to emancipate Man from the meshes that he himself has woven round him,--these organisations of National Egoism...If we can defy the strong, the armed, the wealthy, revealing to the world the power of the immortal spirit, the whole castle of the Giant Flesh will vanish in void. And then Man will find his 'swaraj'. We, the famished, ragged ragamuffins of the East, are to win freedom for all Humanity. We have no word for Nation in our language. When we borrow this word from other people, it never fits us.¹¹

Most of his notable literary writings of the period, including plays like *Raktakarabi* (1923), *Tasher Desh* (1933), and the novel, *Char Adhyay* (1934), revolve around this concept.

Therefore, one may as well conclude that the singular strain (if at all there is one) which runs through Tagore's concept of nationalism over the years is that of universalism or universal humanism. It is neither against the freedom of the country, nor against progressive modernism that Tagore voices his protest, but against a self-ravaging system of politics and organisation that is detrimental not only to India or the East but to the entire humanity at large. He advocates the importance of the national movement (which might as well transcend into the international) but one with a constructive ideal at its core, rather than a 'spirit of violence' which lay dormant in the 'psychology of the West' and has finally 'roused itself and desecrated the spirit of Man'.¹² Hence, the poet's final prophecy that a new dawn will emerge 'from the East where the sun rises. A day will come when unvanquished Man will retrace his path of

conquest, despite all barriers, to win back his lost human heritage.’¹³

REFERENCES

- [1] Rabindranath Tagore, ‘Nationalism in the West’, *Nationalism* (1917)
- [2] Sabyasachi Bhattacharya, ‘Rethinking Tagore on the Antinomies of Nationalism’, *Tagore and Nationalism*, eds. K.L. Tuteja and Kaustav Chakraborty
- [3] Sumit Sarkar, ‘Trends in Bengal’s Swadeshi Movement’, *The Swadeshi Movement in Bengal 1903-1908*
- [4] Amartya Sen, ‘Tagore and His India’, *The Argumentative Indian: Writings on Indian History, Culture and Identity*
- [5] Ibid.
- [6] Rabindranath Tagore, ‘Nationalism in India’, *Nationalism* (1917)
- [7] Letter 7, ‘Tagore’s letter written on the eve of the Jallian wala Bagh Massacre’, compiled in *The Mahatma and the Poet: Letters and Debates between Gandhi and Tagore 1915-1941*, edited by Sabyasachi Bhattacharya
- [8] Letter dated 30 May, 1919, addressed to Lord Chelmsford, Knighthood File No. 2, Rabindra-Bhavana Archives, Santiniketan
- [9] Rabindranath Tagore, ‘Nationalism in the West’, *Nationalism* (1917)
- [10] Rabindranath Tagore, ‘The Nation’, *Creative Unity* (1922)
- [11] Letter 12, ‘Tagore’s reflections on non-cooperation and cooperation’, addressed to C.F. Andrews, London, 1928, compiled in *The Mahatma and the Poet: Letters and Debates between Gandhi and Tagore 1915-1941*, edited by Sabyasachi Bhattacharya
- [12] Rabindranath Tagore’s last public address in Santiniketan on his eightieth birthday, later anthologised as *Crisis in Civilisation* (1941)
- [13] Ibid.

NTR Anna Canteens: A Boon to Urban Poor of Andhra Pradesh, India

Dr. Mutluri Abraham

Post Doctoral Fellow – ICSSR, Department of Social Work, Andhra University, Visakhapatnam, Andhra Pradesh, India

Email: vijyabhi@gmail.com

Abstract— Food is a basic need for every human being. Reports stated that the urban poor are deprived for the basic food and many people in urban areas are malnourished and become baggers due to hungry, poverty and lack of food. To solve this problem, Government of Andhra Pradesh has introduced NTR Anna Canteens Scheme in Andhra Pradesh in July 2018 to provide the ready food at subsidised price to the urban poor. These canteens provide the breakfast, lunch and dinner to the urban poor at its premises. It is Rs. 5/- for each meal (Breakfast Rs.5/-, Lunch Rs.5/- and Dinner Rs.5/-). Urban poor have the breakfast, lunch and dinner sufficiently with Rs.15/- and do their works/jobs in Andhra Pradesh. First, in 2011, the government of Jharkhand was started the similar scheme. But after one year it was stopped due to fewer budgets. Then the former CM of Tamil Nadu Smt. Jaya Laitha was started Amma Canteen in June 2013. She continued this scheme successfully and it becomes a model for many states of India. It also became a vote bank scheme for many state governments. Government of Andhra Pradesh started 100 NTR Anna Canteens in different urban cities of Andhra Pradesh in July 2018. This scheme was handed over Akshya Patra Foundation (NGO) to implement in Andhra Pradesh. According to the officials, on an average Rs.73/- is being spent for food per head per day at the canteen. The beneficiaries pay only Rs.15/- for breakfast, lunch and dinner, while the remaining cost of Rs.58/- spent by the Government of Andhra Pradesh. The study found that this scheme is useful to the many unemployed youth, bachelor students and employees, workers in unorganised sectors, people staying in hospitals etc. People are having sufficient food. The study found that customers were highly satisfied with Anna Canteens. This scheme is indirectly helping to increase the savings of the urban poor. Reduced malnourishments and Increased health standards of urban poor and unemployed youth.

Keywords— NTR Anna Canteens, Urban Poor, Amma Canteen.

I. INTRODUCTION

Food is a basic need for every human being. Reports reported that the urban poor are deprived for the basic food, malnourished and become baggers due to hungry, poverty and lack of food. According to 2014 Global Hunger Index, India ranks 55 out of the world's 120 hungriest countries, much behind other South Asian countries such as Nepal and Sri Lanka. It is very sad to know that about 25 per cent of Indians go to sleep without dinner due to poverty (Lal, 2016). The major reasons for the food insecurity in urban areas are raising urban inequality, an increasingly insecure workforce with contract employment, growth of slums and slum population. This was created lot of insecurity among domestic workers, street vendors, auto drivers and unskilled workers constitute a sizeable population in the urban centers of India in poorer access to safe and nutritious food. Food is available in the urban areas in the name of mess, hotels,

restaurants etc. But the cost is very high in those hotels and the common man may not affordable due to less income. In this context the Government of Andhra Pradesh has started NTR Anna canteens to provide the food to the urban poor. It is a poverty elevation programme like civil supply public distribution system.

'NTR Anna Canteens' is a Government Scheme started by Government of Andhra Pradesh in July 2018 to provide the quality food at highly subsidized price to the urban poor. NTR is a name 'Nandamuri Taraka Ramarao' founder president of Telugu Desam Party (1983) and familiar Telugu film star. Anna Means elder brother in Telugu. To remember the trustworthiness of NTR, the state Government named as 'NTR Anna Canteens'. The purpose of this scheme is to provide food to poor people on affordable cost. The motto of this scheme is to provide

“Subsidized Hygienic and Affordable Food for Poor People.”

In Andhra Pradesh, June 2016 one NTR Anna Canteen (Pilot) was started in Velagapudi, Amaravathi for the government employees who shifted from Hyderabad due to state bifurcation, and then in July 2018 Government of Andhra Pradesh started 100 NTR Anna Canteens in different urban cities of Andhra Pradesh. The state government proposed to construct 103 more canteens in other parts of Andhra Pradesh. The canteens were permanently constructed in the Government land. These canteens provide the breakfast, lunch and dinner to the urban poor at its premises. It is estimated that, for running 203 canteens (100 existing and 103 proposed), the government will have to spend Rs 130 crore per annum for food. For construction of the buildings they spent nearly 388.5 crores. The target of the government is to 2.5 lakh plates of food a day on an average and as of now 70,000 plates of food is being served. The preparation of food is being monitored real-time governance. The electronic token system is being followed in Anna Canteens for transparency. Sterilised plates and purified water will be provided to the customers. They capture the photo of the customer. CC Cameras are also arranged in Anna Canteen premises.

In Andhra Pradesh, Anna Canteens Scheme was handed over to Akshya Patra Foundation (NGO) to preparation of the food and serving the food in Anna Canteens. Akshya

Patra Foundation is also implementing the Mid-Day Meal Programme to over 1.76 million children from 15,024 schools across 12 states in India. It is a popular voluntary organization and also associated with ICDS programme in Andhra Pradesh and providing food to pregnant women and children. Akshya Patra has 43 kitchens spread across 12 states in India. According to the officials, on an average Rs.73/- is being spent for food per head per day at the canteen. The beneficiaries pay only Rs.15/- for breakfast, lunch and dinner, while the remaining cost of Rs.58/- spent by the Government of Andhra Pradesh. Lunch and dinner at these canteens include 400 grams of rice, a cup of curry, 120 grams of sambar, dal and 75 grams of curd along with a pickle. For breakfast, a plate of three idli or poori or pongal is served for just Rs. 5. The distribution of food is on self-service with token system, which will be monitored by electronic display in a transparent manner. Ramp will be provided for physically challenged people for easy access with dining facility separately provided.

Anna Canteens was started with the inspiration of Amma Canteens which was started in Tamila Nadu in 2013. Providing food through canteens by the Government at low price is not a new scheme to India but it is a new scheme to Andhra Pradesh. The same models of schemes are already implemented and implementing in many states of India. The below table presents the information about the list of state governments are providing the food at low price for the urban poor in India.

Table.1: List of the states providing the food at low price to the urban poor in India

S. No	State	Name of the Canteen	Date and year of Establishment	Particulars
1	Jharkhand	Mukhyamantri Dal Bhat Yojana (Chief Minister's dal rice scheme)	June, 2011 they started 370 centres. But closed after one year. Again they started in 2016	Around 22.5 lakh people are being fed and the government spends Rs 25 crore annually.
2	Tamil Nadu	Amma Canteen/ Unavagam	February 2013 400 Amma Canteens	₹1 for an idly, ₹5 for a plate of sambar rice, ₹5 for a plate of "Karuvapellai Satham" (Curry leaves rice) and ₹3 for a plate of curd rice
3	Odisha	Ahar Yojana	April 2015 111 centres serving lunch in all 30 districts	It provides lunch at Rs.5/- for the urban poor. Only one item i.e. 'dalma' – a watery mixture of lentil and boiled vegetables.
4	Uttarakhand	Indira Amma Canteens,	November 2015	This scheme is providing food at Rs 20 per plate.
5	Telangana	GHMC Annapurna	May 2016	Provide food at Rs. 5 “At present, they feed to

		Canteens	50 canteens	15,000 people daily
6	Uttar Pradesh	Samajwadi Canteens / 'Annapurna Bhojnalayas' Yogi tali	November 2016 / April 2017	Provide breakfast for ₹3 and Lunch is available for just Rs 5. The daily menu includes daal, vegetable, four chapatis, rice, pickles, a piece of sweet petha.
7	Rajasthan	Annapurna Rasoi	December 2016 80 vans in 12 cities of Rajasthan	Provides breakfast for ₹5 and lunch and dinner for ₹8.
8	New Delhi	Aam Admi Canteen Atal Jan Ahar Yojana	January 2017 December 2017 225 Canteens	Provide meals for Rs 5 to 10. & Started by Municipal Corporation Delhi
9	Madhya Pradesh	Deendayal Antyodaya Rasoi Kitchens'.	April 2017	Breakfast, Lunch and Dinner will be provided. Each one is at Rs.5/-
10	Karnataka	Indira canteen	August 2017 100 canteens	Lunch is available at Rs.5/-
11	West Bengal	Janta Meals	August 2017	Rs.10/, vegetable Thali, everyday they feeding 40,000/-
12	Haryana	'Antyodaya Aahaar Yojana'.	February 2018, 23 canteens was started	Rs 10 per meal to all poor and needy "Each food packet weighing 730 gm will include four chapattis, rice, daal, seasonal vegetables, curd/raita, green chutney and jagery.
13	Andhra Pradesh	NTR Anna canteens & Rajanna Canteens (2017)	June 2016 one canteen at Amaravathi. In July 2018 opened 100 canteens	Breakfast Rs.5/- (Limited) Lunch at Rs. 5/- (Limited) Dinner at Rs.5/- (Limited) Serving for 70000 people of urban areas

The data in the above table reveals that the canteens scheme was started by the Government of Jarkhand in 2011. The same model has taken over by the Government of Tamila Nadu. Government of Tamila Nadu got success in running of the scheme and they involved Self Help Groups to run this Amma Canteens. So that the scheme got wide circulation in India. Many politicians felt that it is a vote bank scheme. So that many state governments has started canteens in the country. Government of Andhra Pradesh started Anna Canteens in July 2018. Interestingly the Opposition Party (YSRCP Party) of Andhra Pradesh has also started Rajanna Canteens in Proddutture and Mangalagiri and they are providing the food at Rs.4/-.

II. REVIEW OF LITERATURE

Ashok Kumar & D. Krishnan (2013) conducted a study on perception of consumers towards "Amma Unavagum" with

special Reference to Vellore city, Tamilnadu, India. The main objective of the study is to know the perception of the consumers towards "Amma unavagam. The study collected the data 200 consumers in Vellore city. The study found that majority of the respondents belongs to 25 to 45 years age group and 83% respondents are male and majority of the respondent's income is below Rs.5000/-. 56% of the respondents agree that foods are being prepared in hygienic manner at Amma unavagam Amma unavagam' has a great positive impact among the middle class people who are living in the Vellore city. If the same strategy is continued or even improved, this scheme will create a great 'good will' on the govt. of Tamilnadu.

A.R. Nithya et al. (2018) conducted a study on Amma Canteens and its implementation in Tamil Nadu. The study found that the Amma canteens are providing the food to the

urban poor and at the same time the scheme involved the women of self help group. It helps the women livelihood. Tata Institute of Social Sciences (2018) conducted a study with the title of Food and Welfare: A Case Study of Annapurna Canteens in Hyderabad. The objective of the study is to understand the implementation of Annapurna Canteens in Hyderabad. These are also similar canteens like Anna Canteen. The study is based on a mix of quantitative and qualitative research design in order to conduct an objective as well as subjective exploration of Annapurna canteens. Primary information was gathered through non-participant observation and through in-depth structured questionnaires. The study found that most beneficiaries were employed and a large number of them engaged in the informal sector as auto drivers, vegetable vendors, carpenters, plumbers, etc. More than half i.e., 53 % of beneficiaries were migrants hailing from different parts of India including Uttar Pradesh, Bihar, Odisha, Maharashtra, Andhra Pradesh as well as other regions from Telangana.

III. METHODOLOGY

It is a new topic. No study was conducted on this topic because the canteens scheme was introduced in Andhra Pradesh in July 2018 only. But the researcher reviewed the similar schemes in other states of India for the literature. The main objective of the present study is to study the socio-economic profile of the respondents having food in Anna Canteen. The study also aimed to understand the satisfactory levels of customers of Anna Canteens. This study conducted in 4 Anna Canteens of Visakhapatnam which are located in China Waltair, M.V.P. Colony, Jagadamba and Anakapalli. Purposive Sampling method was adopted for this study and collected the data from 92 beneficiaries of Anna Canteens through structured interview schedule. The data were analyzed through Ms-Excel 2010. The study was conducted in the month of February 2019.

Process of Food Transportation in Visakhapatnam

Akshya Patra Foundation one of the reputed NGOs in India has a cooking industry in Visakhapatnam. Here the food will be prepared and send to the Anna Canteens by Auto Rikshaws. The auto driver has the responsibility to deliver the food at right time. Then the auto driven will collect the vesicles of the previous section and handover to Akshya Patra Foundation. Then they send another section food material through the Auto. It is a rotation activity for auto drivers. When the demand is less in the canteens, the food will be send back to the Akshya Patra Foundation every

day. They distribute that food to the beggars are street children. Based on the demand of the previous day, Akshya Patra Foundation will send the food to Anna Canteen. Each canteen providing the food to 300-500 people in its premises based on the demand.

Major Findings

1. Accessing Government Schemes are difficult in Andhra Pradesh and India but accessing this scheme is very easy. People who have hungry may walk-in to Anna Canteen and access the food. No identification card is required to access this scheme. So that the scheme reached grassroots and the poor.
2. The study found that majority (82%) of the respondents is male.
3. The study found that majority of the respondents belongs to the back ward class. It may be reason that the north Andhra has more number of back ward class population.
4. The study found that majority (58%) of the respondents is unemployed youth, bachelor students, auto drivers and youth preparing for the competitive examinations. The remaining respondents are the workers in unorganised sectors, people staying in hospitals etc. the bachelors stated that before Anna Canteen the bachelors and unemployed youth prepare / cook rice and bring the curry from the curry points. But after this scheme they are simply coming and accessing the food in Anna Canteen.
5. The food preparation problems of bachelors and the unemployed youth preparing for competitive examinations were reduced. Otherwise it is very difficult for the bachelors to preparation of the food. It consumes lot of their precious time.
6. The study found that majority (89%) of the respondents was satisfied with the food quality, quantity and cleanliness in Anna Canteens. The food providing in Anna Canteens is sufficient for the people. The persons who eat more they may take another token by paying of Rs.5/- . The unlimited tokens are giving by the staff of Anna Canteens. It is observed that the respondents take two tokens at the time of breakfast.
7. The study found that majority of the customers who taking the food in Anna Canteens are poor

- and their income is less than Rs.6000/- per a month.
8. The study found that majority (75%) of the respondents eats food in Anna Canteen 3-5 days in a week. Repeated customers are very high for Anna Canteens. Most of them are accessing the food at Dinner time. All youth and bachelors are coming together and having the food in Anna Canteens.
 9. Majority of the Anna Canteens was established near to Hospitals. The people accompanying the patients and staying in hospitals are coming to the Anna Canteens to access the food.
 10. Majority (68%) of the respondents stated that they don't have any self stigma to stand in the lane. They have the self stigma in beginning days, now majority of the people are not having the self stigma. Some people have self stigma and they felt that it is a less cost food. They feel that their standard is very high and they take food at restaurants.
 11. It is found that majority (52%) of the respondents stated that increased savings, and improved health standards after Anna Canteen. Previously they spent at least Rs.100/- per day for food, now it is Rs.15/- only.
 12. There is a myth about Anna Canteens and low price food. i.e. 'After Anna Canteens People are not doing the work'. But it is not true. Majority (59%) of the respondents stated that it is a myth and misconception, because (59%) of the respondents stated that they are doing the work regularly. And earning money. But some of the respondents are spending the more money to alcohol and taking the food at low price at Anna Canteen.
 13. Government of Andhra Pradesh handed over the scheme to Akshya Patra Foundation (NGO). It is also implementing the Mid-Day Meal Programme to over 1.76 million children from 15,024 schools across 12 states in India. It is a popular voluntary organization and also associated with ICDS programme in Andhra Pradesh and providing food to pregnant women and children. Akshya Patra has 43 kitchens spread across 12 states in India.
 14. It is found that, Akshyapatra Foundation and Government of Andhra Pradesh spent Rs.73/- (Breakfast, Lunch and Dinner) per a person for a

day. The beneficiaries pay only Rs.15/- for breakfast, lunch and dinner, while the remaining cost of Rs.58/- spent by the government. The government of Andhra Pradesh allotted Rs.130 crores for this scheme.

15. The study found that the government is running 100 Anna Canteens in different places of Andhra Pradesh from July 2018 and they proposed to build more 103 Canteens in Andhra Pradesh very soon. The advantage of this scheme is permanent buildings. Many states are running this scheme through mobile canteens and vehicles.
16. It is found that the employees of the Anna Canteen should return the remaining food to Akshya Patra Foundation everyday; some days particularly at the time of rains many people are not walk-in to the Anna Canteens to access the scheme. Another reason is not access this scheme is self stigma and availability of food at their homes.
17. Majority of the respondents stated that Anna Canteens are following the same type of cooking styles. Vegetables are changing but the cooking style is same in every day.
18. It is found that some employees in the Anna Canteen have aggressive behaviour. They are not receiving the beneficiaries in friendly manner. It may be an attitudinal problem. It should be changed through proper training

Suggestions

1. Majority of the respondents requested to start the parcel services. It may help to the aged, disabled, patients or others who may not walk in to the Anna Canteens.
2. As mentioned by many respondents standing in a Q is a difficult for the customers. Sometimes particularly at the time of lunch they have to stand in Q. They get the token after half-an-hour. Separate Q for women will be helpful to increase more women beneficiaries to Anna Canteens.
3. Majority of the respondents suggested that the cooking style of curries should be changed. Respondents expecting the fry curries, vegetable curries and *pulusu* curries. It may increase the interest among the beneficiaries.
4. This scheme helps the unemployed youth. Through this scheme the youth may reach their goals.

5. Involvement of self help groups in implementation of this scheme like Tamila Nadu is helpful to the women and their livelihood. The best SHGs may be involved.
6. Need more awareness about the programme.
7. Involve Corporate Companies under CSR to provide the food in Anna Canteens through public private partnerships.
8. Sunday is a holiday for Anna Canteens. Respondents suggest to make available the Anna Canteens on Sunday and some other festival days also.

Social Work Perspective

As Social Workers, we always think about the poverty, hunger, malnutrition and beggary. NTR Anna Canteen Scheme is one of the best schemes to reduce the poverty, malnutrition and hunger among the poor. Many people accessing this scheme and increasing their health standards. This scheme should be replicate to all over the world to remove the hunger deaths. The social workers should educate the poor people to access this scheme. The social workers should motivate the donors and corporate companies for their contributions to success the programme. Social Workers should educate the government to bring this program as Public Private Partnership Model.

IV. CONCLUSION

NTR Anna Canteens is one of the best schemes in Andhra Pradesh introduced by Telugu Desam Party. It reached its objectives and the people who access the food in Anna Canteens are happy with the quality and quantity. Most importantly, poor people who cannot afford to have food at hotels by paying a high price are able to have a sumptuous meal for just Rs.5/-. It is helpful to the urban poor, unemployed youth, auto drivers and bachelors. Still the program needs some more awareness. It reduced the hungry of urban poor in Andhra Pradesh.

REFERENCES

- [1] Government of Andhra Pradesh (2018) Municipal Administration & Urban Development (Ubs) Department, *G.O.MS.No. 185*, Dated: 06-06-2018, Amaravathi, Andhra Pradesh.
- [2] Tata Institute of Social Sciences (2018) Food and Welfare: A Case Study of Annapurna Canteens in Hyderabad, School Of Public Policy and Governance, Hyderabad Campus, Hyderabad.
- [3] A.R. Nithya et al. (2018), Linchpins for Sustainability and Scalability of Hotel Industry: Amma Unavagam an Empirical Research, *Sumedha Journal of Management*, Vol.7, No.2, April-June 2018
- [4] Ashok Kumar & D. Krishnan (2013), Perceptions of Consumers towards “Amma Unavagam” with special reference to Vellore City, Tamilnadu, India, *Impact, International Journal of Research in Business Management*, Vol.1, Issue.5 October, 2013
- [5] Dr. Satya Suresh (2017), Case Study, Amma Unavagam, *Impact – Innovative Management Practices and Creative Thinking – A Journal for Management People*, Issue 31, November 2017, Tirpur, India.
- [6] Staff Reporter (2018), *100 Amma Canteens opened across Andhra Pradesh*, Vijayawada, July 11, 2018 retrieved on 10.04.2019, <https://www.thehindu.com/news/national/andhra-pradesh/amma-canteens-launched-in-andhra-pradesh/article24390237.ece>
- [7] Ashish Pandey (2018), CM Chandrababu Naidu launched 'Anna Canteen' in Andhra Pradesh, Hyderabad, *India Today*, July 11, 2018, retrieved on 11.04.2019. <https://www.indiatoday.in/india/story/-cm-chandrababu-naidu-launched-anna-canteen-in-andhra-pradesh-1282539-2018-07-11>
- [8] Rudhran Baraasu (2018), Serving food to 3.5 lakh people daily through Amma canteens, *Deccan Chronicle*, Hyderabad, Retrieved on 11.04.2019 from <https://www.deccanchronicle.com/nation/current-affairs/240318/servin-g-food-to-35-lakh-people-daily-through-amma-canteens.html>
- [9] Hindustan Times (2016), *From Amma Canteens to Annapurna Rasoi: Low price kitchens mushroom across India*, Retrieved on 15.04.2019 <https://www.hindustantimes.com/india-news/from-amma-canteens-to-annapurna-rasoi-low-price-kitchens-mushroom-across-country/story-XGla3f7iQqtU77vEE2zTOL.html>
- [10] PTI Jaipore (2016), Rajasthan launches Amma canteen-type meal scheme, *Hindustan Times*, Rajasthan, India. Retrieved from <https://indianexpress.com/article/india/rajasthan-subsidised-meal-scheme-4430800/>
- [11] Nikita Doval (2017), Tamil Nadu's Amma canteen concept catches on in other states, *Hindustan Times Limited*, Bangalore, India. Retrieved on 11.04.2019 from <https://www.livemint.com/Politics/pHvjY4PHykVOy7irb8H2cO/Tamil-Nadus-Amma-canteen-concept-catches-on-in-other-states.html>
- [12] <https://www.akshayapatra.org/about-us>
- [13] <https://www.facebook.com/AP.AnnaCanteen/>

The Vintage Lifestyle as a Group Identity (Study in Alfred Schutz Phenomenology on Indonesian Pinups Community)

Farid Hamid U and Zulviana Oriza Nucifera

Fakultas Ilmu Komunikasi Universitas Mercu Buana

Email: farid.hamid@mercubuana.ac.id

Abstract— Indonesian Pinup Community, commonly known as Indopinups, is a community for women who love Pinup Lifestyle. In their daily lives, Indopinups community members always wear the regional clothing, makeup and vintage hairstyles (an old American culture). This study aims to determine the motives, the meaning of lifestyle and communication behavior of Indopinups community members. The related theories were Alfred Schutz phenomenology theory and Herbert Mead's symbolic interaction theory. This study used a qualitative research approach. The method used was Alfred Schutz Phenomenology. The research participants were 20 people. The techniques of data collection used were in-depth interviews, observation and documentation. The results showed that there are three participants' motives joining the Indopinups community such as, hobby motives, increasing knowledge, and business motives. The mean of Indopinups community for the participants is a sister in passion and lifestyle existence. The mean of a vintage lifestyle for the community members is a valuable culture, the pin up is a lifestyle, is not a cosplay, and it never dies. The communication behavior was carried out by Indopinups community members verbally included a special call for the members and special terms in the genre and pinup style. In addition, the Non-verbally included the appearances (dress style), choice of dress color, and use of attributes such as hats and boots. Besides, the appearance tended to be open and sexy.

Keywords— Pin up community, Community identity, Lifestyle, Vintage.

I. INTRODUCTION

One of the important communication context is a group communication. The existence of groups figures as a conversation context where individuals have references for a group forming in showing their own boundaries and certain communication patterns of the community (group) (Littlejohn: 2011: 263).

The group communication in the community context is interesting to study, because each community group has its own characteristics and uniqueness includes a group of vintage lifestyle enthusiasts who became the object of this research.

The vintage lifestyle enthusiast groups are a part of the new culture (counter culture). They are part of the counter culture based on the phenomenon happening in Indonesia. A set of values in the form of local wisdom from a culture that is inherited from generation to generation or often referred to as a high culture (benevolent) begins to get a counter-culture (Farid Hamid, 2012: 3).

Based on the phenomena happening in Indonesia, this vintage culture that is now loved by Indonesian youth has existed since the 1950s, especially in America and Britain. Greaser is a subculture that developed in the

United States around the 1950s. During that year, many young people loved Rock & Roll music, and it further developed their creations into automotive arts, murals, fashion, and even hairstyles. Greaser is a counter-culture form as part of a society that strongly adheres to, or embrace one or more cultural values that are different from the values that exist in the dominant culture.

The phenomenon of the outbreak of the Greaser can be found in various major cities in Indonesia. Their existence also relies heavily on social media. The Greasers generally form communities based on their interests. Currently, in Indonesia there are a variety of vintage communities consisting of a community of vintage automotive enthusiasts, old music communities, graffiti communities, Pomade fan communities, and pin-up girls who are female fashion icons of the era.

Pin up comes from the word pinned up which means sticking to the wall. During World War II, American soldiers had the habit of attaching photos or posters of women such their wives or artists on the walls of the planes and ships to encourage them during the war. Pin up girl actually had been around since the 1890s. The booming of Pin Up girl occurred when Esquire Magazine published

Varga's Girls by Alberto Varga and the works of George Petty, both as front cover, calendar and match book. It came more hugely when Dior created an advertising campaign using the concept of Pin Up Girl. Pin Up style spread everywhere throughout the United States. This era began from the end of 1940 to 1960.

Indonesian Pin Up Community, commonly known as Indopinups, is a community for women who love Pin Up Lifestyle. It became a Lifestyle, because the concept is different from occasional cosplay. Everyday life members of the Indopinups community always use the characteristics of clothing and makeup and vintage hairstyles in appearance. Since it was formed on April 27, 2015, the Indopinups community currently has around 150 members. The members aged 18 years and they come from various major cities in Indonesia such as Jakarta, Bogor, Bandung, Yogyakarta, Surabaya, Bali, and others. In this community, they share knowledge about fashion of vintage lifestyle.

Indopinups Community is a community that is open to anyone who has the requirements as a member, such as, women and at least 18 years old, have an interest, passion and love the Pinups and Vintage culture, and possess Good attitude, because being a pinup is not only fashion and style, mostly it is about an attitude.

This community has a unique communication behavior, so that it can maintain the existence of Western culture in the past amid the rise of popular culture influence in modern America and even Korea or Japan which is growing rapidly at this time.

The existence of Pin up community has a variety of unique symbols or attributes that distinguish them from other groups. This symbol becomes part of a social identity that they affirm. Marker (2008: 221) suggests that social identity is equality and difference, personal and social questions, about what you have together with several people and what distinguishes you from other people. Social identity is someone's definition of who he is, including personal attributes that he shares with others (Byrne, 2003: 163).

This research examines the communication process that takes place in the Pinups community to construct the meaning of vintage lifestyle which is carried out amid the different eras attached to Pin Up Girl. This study examines the motives, meaning of the vintage lifestyle of communication behavior that is usually done by the Indopinups community.

A lifestyle is dynamic. Thus, there is a different taste and a continuous lifestyle (Ahmad Mulyana, 2014: 71). Lifestyle depends on cultural forms, such as, style, manners, how to use goods, a certain place and time which

are characteristics of a group, but not their overall social experience (Ibrahim, 2011: 307). Lifestyle is closely related to the relation of a person to a particular group. Lifestyle develops in a group / community that is a group of people who live together who feel the group can fulfill the interests of group members, because they have a strong social relationship between them. The point is the existence of a degree of social relations (Soekanto, 1990: 23).

A person's behavior is based on the meaning given to people, objects, and events. In human interaction or communication, there is a meaningful exchange of symbols (Deddy Mulyana, 2001: 68). The meaning that we create can be traced in actions, works, and activities that we do, but there are still other people's roles in it (Koeswarno, 2009: 1-2). We can estimate the values a person adheres to based on the reference group. Each group has different rules or norms.

Human behavior must be seen as a process that allows humans to shape and regulate their behavior by considering the expectations of others who become their interaction partners (Deddy Mulyana, 2001: 7). In the process of social interaction, humans symbolically communicate meaning to other people involved (Ritzer & Douglas 2004: 293-294).

II. METHODOLOGY

This study used a qualitative approach where researchers make complex descriptions, examine words, give detailed reports from the views of respondents, and conduct studies on the situation, as it is (Creswell, 1998: 15). The research method in this study was the phenomenology of Alfred Schutz, which focused on the intersubjectivity. Schutz views that understanding of actions, speech, and interaction is a prerequisite for any social existence (Cresswell, 1998: 53). Furthermore, the research subject was chosen by the purpose refer to participants who could explore and articulate their experiences consciously. The participants' characteristics, included in Jakarta, have joined the Indopinups community for more than one year, and actively participate in community activities. Referring to these characteristics, the research participants in this study amounted to 20 people.

The data collection techniques, primary data was obtained based on the results of depth interviews with the participants who had relevance to the data needs of the researcher. In addition, this study used an observation. Observations were made on the activities which carried out by members of the Indopinup community. It was supported through searches for existing data in a number of documents, both those within the research object and other

institutions related to research material. In this study, the data analysis used was the interactive model, which included three components: data reduction (data reduction), presenting data (data displays) and testing conclusions (drawing and verifying conclusions). The conclusions are then verified so that they can be accounted for.

Related to this opinion, in this study, the researcher would conduct a process of checking the validity of the data by preparing a technique of comparing and checking the degree of trustworthiness of the participants obtained by: (1) comparing the observational data with the interview data (2) comparing the participants responses by comparing what was said by the public speaker for example, with what was said personally (3) comparing a person's perspective with other people in his work team (Kusuma, 2018: 53).

III. RESULT AND DISCUSSION

Motives, Meanings and Experiences

The results showed that there were three categories of motives behind the participants who joined the Indopinups community, namely: 1) Hobby Motives/liking the culture of the pinup era. The participants had similar hobbies who love the results of culture in the era of pin up. The members of this community liked the types and ways of dress, makeup, film, and music, 2) Motives Increased knowledge. The members of this community were eager to gain knowledge as well as share information about where to get authentic vintage clothing and accessories, how to care for, match solid clothing and also how to make up / dress up and pinup style hairstyles. Besides, it was a sharing art and cultural knowledge such dances, for example, Lindyhop dance, and 3) Business Motives. Another motive was to benefit from their hobbies. The participants in this motive try to develop a business such the production of vintage clothing and accessories.

The results of study also showed that the participants' interest in vintage culture actually referred to his childhood experience. Some childhood experiences had left their mark in their consciousness. They also loved the vintage, such as: 1) Some members had been introduced to vintage culture introduced by the family such their parents or grandmothers. Even using vintage clothing owned by their parents or grandmothers, their families even some who have joined in other vintage communities, such as lowrider bikes, and 2) The habit of listening to music or was also inspired by the film he watched as a child. Like Jhonny's Depp film titled Cry Baby. Members of the Indopinups community have their own meaning for the

community, including: 1) Community as a sister in passion.

The members of the Indopinups community interpreted Indopinup as a hobby community that unites their hobbies. In this community, the members of the Indopinups community felt they have found a sister in passion. Not a few of them were initially considered different from most people around them, because in their social environment outside the Indopinups community generally did not understand their love of vintage culture. In fact, in this community they got acceptance and each of their expressions was appreciated. Indopinups based on the community members were who appreciate their works and find people who share common principles and could mutually reinforce each other, and 2) Community as a manifestation of the existence of a vintage lifestyle in Indonesia. Indopinups was a community that showed the existence of a pin up lifestyle where pin up not only adopted costumes (cosplay) but also adopted a vintage culture from its thinking, and its lifestyle. "

The Indopinups community that adopted a vintage lifestyle means that lifestyle as:

1. Vintage lifestyle is a valuable culture. Vintage culture is seen as a lifestyle laden with moral values about; everything that needs to be achieved must be through a process and hard work, each person is required to have the skills and abilities, including women so that they become strong individuals, thus every result of one's hard work and effort becomes valuable and highly valued by others.
2. Pin up as a lifestyle. For members of the Indopinups community, the meaning of the lifestyle they live in is as easy as they choose to dress, a vintage lifestyle is the way they choose to express themselves. They live a vintage lifestyle because of their experiences that make them become accustomed to things that are vintage and they do not also choose to be different from the average person who follows the times in fashion, music, and hair style.
3. Pin up is not cosplay, as is seen by most lay people, who only wear costumes during certain occasions and occasions. For Indopinups community members, dress style and pin up-style makeup are part of the lifestyle they wear every day in carrying out their daily activities under any conditions. For those who run a vintage lifestyle in their daily lives, pin up is not only about fashion styles and hairstyles, but also conservative thinking that is part of the lifestyle.

In living the life of Indopinups community members also hold conservative values that develop during the pin up period including: 1) women must be strong and able to do homework, cheerful and gentle, 2) women must still look beautiful, girly and carry out their nature, and 3) women must be open minded and able to accept differences.

4. Pin up never dies. Vintage lifestyle fans assume that now the vintage era is reborn. Vintage lifestyle never dies and still exists. Vintage lifestyles are timeless and time-bound.

Communication behavior and lifestyle

The type of communication used in the Indopinups community is group communication and interpersonal communication, this is indicated by the existence of communication conducted in their groups that were more focused on the core group in the community and promote interpersonal communication to interact with fellow community members.

Indopinups community members usually use terms which are also used by other vintage lifestyle enthusiasts. The term is used in their fellow interactions. These terms include; 1) vixen, katz, kitten, rockafellaz and dolls, which refer to the designations for girls in the era of pin up, now the term refers to women who like vintage lifestyle and dress up as pin up girl, 2) The term ready to rumble has the meaning of preparing to do something and also rockin and roll which means something that is considered cool and amazing, and 3) The term and hashtag Viva Las Vegas or VLV is also often used in activities in social media. Viva Las Vegas is the biggest event for fans of vintage culture in the world held in Las Vegas America. In the event, all connoisseurs of vintage culture from all over the world gather and look forward to the Miss Viva Las Vegas beauty event (Miss VLV) which is the biggest beauty contest like Miss Universe which is devoted to pin up girls. In addition, they also exhibited vintage cars and also enjoyed art performances and pin up era music.

Instead of having a special term in the association of vintage lifestyle enthusiasts in the Indopinups community, they also use the same fashion terms as dress and makeup styles during the pin up period, including:

1. Classic pin up or Traditional is a pure and classic pin up genre used in everyday dress styles without using tattoos and piercing on the body.
2. Rockabilly pin up is a genre was carried in the 1950s by its distinctive character using bikers' leather jackets.

3. Alternative pin up is a genre that starts to dare to express with tattoo, face piercing, and colored hair.
4. Dark pin up is almost the same as an alternative pin up, but the impression highlighted is darker and carries a gothic theme, the clothes used are all black with black hair and dark face makeup.
5. Psychobilly pin up also has similarities with dark pin ups and alternatives, but the appearance used is more like the color zombies that are widely used are black, light green, purple and pink.
6. Country pin up is a genre of pin up that is characterized by cowboy-style clothing using cowboy hats, boots, plaid shirts and jeans.
7. Fetish pin up is the appearance of a pin up girl wearing leather and latex lingerie commonly used during a photo session, the style of dress in this genre is classified as very open and sexy.

The communication behavior of community members was also through their appearance in interacting and communicating in their groups, using dress styles and vintage-style attributes as a means of self-identity and also groups. They also have special calls or pseudonyms for some community members and also pinup icons that become his idol, for example Deycha became Miss Baby Velvet, or Jeanette became Miss Plum.

IV. DISCUSSION

The Indopinups community communicates through the attributes of the pinup lifestyle that are inherent in themselves that show expression and self-interest, both in appearance and in their thoughts and perceptions. The lifestyle they lived in is a form of popular culture that developed and the people in the era of pinup which are brought and disseminated by the influence of the mass media that developed at that time until now.

The communication behavior in this community is very unique and different from other groups, namely having special terms. Instead of the terms commonly used in verbal communication, they also have special calls or more popular pseudonyms such as those often used by pin up icons and Hollywood celebrities. In non-verbal aspects reflected in clothing, fashion or attributes that are worn both formally and in daily life. There are also many special terms for each genre and fashion styles and hairstyles and pin up makeup.

REFERENCES

- [1] Barker, Chris. 2008. *Cultural Studies: Teori dan Praktik*. Yogyakarta: Kreasi Wacana. Baron, Robert A. dan Don
- [2] Byrne. 2003. *Psikologi Sosial Jilid I*. Jakarta: Erlangga
- [3] Creswell, J. W. 1998. *Qualitatif Inquiry and Research Design*. Sage Publications, Inc: California
- [4] Ibrahim, Idy Subandi. 2011. *Budaya populer Sebagai Komunikasi*. Yogyakarta: Jalasutra
- [5] Kuswarno, Engkus. 2009. *Metodologi Penelitian Komunikasi Fenomenologi* Bandung: Widyadarmas
- [6] Littlejohn W. Stephen dan Karen A. Foss. 2011. *Teori Komunikasi*. Jakarta: Salemba Humanika.
- [7] Kusuma Kurniastuti. *Activities of the Cyber Public Relations of O Chanel TV in Promoting their Company on the Instagram Social Media*. American Journal of Humanities and Social Sciences Research (AJHSSR) Volume-02, Issue-09, pp-50-56. 2018.
- [8] Mulyana, Deddy. 2001. *Metodologi penelitian kualitatif: paradigma baru ilmu komunikasi dan ilmu sosial lainnya*. Bandung: Rosdakarya
- [9] Ritzer, George dan Douglas J. Goodman, *Teori Sosiologi Modern*, terj Alimandan, (Jakarta: Kencana, 2007),
- [10] Soekanto, Soejono. 1990. *Sosiologi Suatu Pengantar*. Jakarta. PT Raja Grafindo Persada.
- [11] Hamid, Farid. 2012. *Media dan Budaya Populer*. Komunika-Majalah Ilmiah Komunikasi Dalam Pembangunan. Vol 15, No 1. Jakarta: LIPI Press
- [12] Mulyana, Ahmad. 2014. *Representasi Gaya Hidup Pria Metrosexual Di Majalah Pria Ibukota*. Jakarta : Jurnal Visi Komunikasi

Psycho-educational Group to Support the Transition of Foreign Students, in Ankara, Turkey

Manjola Çollaku, PhD (c); Thseen Nazir, PhD

Abstract— Due to globalization the number of students who prefer studying in countries different from their home country has grown rapidly. International students change from members of majority to members in minority in the host country. Arthur (2004) indicated that foreign students face distinct difficulties when compared to local students. International students deal with a wide variety of transition issues and experience a lot of adjustment concerns. They have problems that are different, some in kind and some in degree, from the host country students. Common problems that international students face include acculturative stress, language-related difficulties, cultural shock, racial discrimination, homesickness, isolation and loss of social support.

Psycho-educational groups are structured by some central theme and designed to help people develop specific skills, understand certain themes, or progress through difficult life transitions. Group approach to counseling with international students may positively impact adjustment difficulties and psychological concerns of international students in the following ways: increasing social support and interpersonal learning, decreasing isolation and loneliness, providing a safe and normalizing environment and a non-judgmental place to practice language skills, helping group members learn practical information about living in a certain state.

This paper aims to describe a psycho-educational support group which was designed and implemented in Ankara, Turkey, for some common challenges international students face and most of which relate to cross-cultural adjustment. Psycho-educational groups are structured by some central theme and designed to help people develop specific skills, understand certain themes, or progress through difficult life transitions.

The purpose of the study is to endorse psycho-educational group as an effective treatment modality for adjustment problems of international students. The psycho-education group was designed to help foreign students to better adjustment by imparting information, sharing experience with others, feeling similarity, and improving communication ability during sessions, and helping people learn how to create their own support systems outside of the group setting.

A Psycho-educational group program was conducted in 8 sessions during 8 weeks, with 8 different topics. Each session lasted from 75 to 90 minutes.

From what we know this was the first psycho-education group conducted in Turkey regarding international students. Group members at the beginning were not aware of the need for external support and were skeptic about its benefits. Nevertheless, all group members agreed this experience was fruitful and they would recommend it to other foreign students.

Three months after the end of the psycho-education group a follow up was conducted with all the group members. Positive results from the sessions were confirmed.

Keywords— Psycho-education, support group, foreign students.

I. INTRODUCTION

The concept of traveling to foreign lands to learn from and teach others is not a new idea. For centuries, travel has played a central role in enlightenment and spread of knowledge throughout the world. In more modern terms, Zakaria (2005) noted that the diffusion of knowledge leads to

burgeoning growth and industrialization across the globe as individuals and countries learn from each other.

The current wave of globalization had affected every aspect of human lives. In every aspect of human life globalization had shown its influence and it bought a pace in human life and new advancement. During the process of development it

brought together all political, social and cultural aspects which revolutionized the whole human race. The impact of it is visible in every aspect of human life and in the field of education it revolutionized the education as well as educational system.

Due to globalization the number of students who prefer studying in countries different from their home country has grown rapidly. International Students change from members of majority to members in minority in the host country. Arthur (2004) indicated that international students face distinct difficulties compared to local students. Common problems that International students face include: acculturative stress, language-related difficulties, cultural shock, racial discrimination, homesickness, isolation and loss of social support.

Globalization also helped to transform the education system in every corner of the world by utilizing the modern technology and with means of new communication systems where people got excess of information regarding what they want from thousands of miles. So this trend continues and took the current shape which we can understand by the facts as globally 4.6 million students are enrolled worldwide in 2017 and the USA remains the first choice for around 1.1 million international students. The second and third most preferred destinations are England and China, hosting 11% and 10% of international students, respectively. According to the UNESCO Report the international student's mobility will reach over 8 million by 2020.

The recent demand for globalization sparked the cross border student mobility fundamentally across the world and Turkey is not an exception. The inwards flow of international students in Turkey had increased significantly. In 2016/17, there are 103,727 international students enrolled in Turkish universities (Turkey's popularity among international students, Daily Sabah, May 2017). Azerbaijan ranks the first and Syria and Turkmenistan ranks the second and third in terms of contributing the number of international students studying in Turkey.

International students study at hundreds of universities all across Turkish cities. They have become integral part of students' diversity in the university campuses. In one hand they provide different perspectives during the courses and on the other hand they strengthen the mutual understanding of the differences which are found all across the globe. It is very necessary to embrace international students in Turkish university campuses as they will represent the Turkish education system once they leave back to their countries. International students are extremely important and beneficial

to Turkish higher education due to their academic prestige and the financial resources they provide. Many international students are bright in intellect and however they have to meet requirements in academic and language aspects. These students bring diverse ways of thinking and enhance competition in academics.

International students are an important part of diversity in the university campuses. With their own culture and ethnicity they strengthen the cultural diversity of universities. International students provide a new experience of different languages, cultures, and traditions to Turkish faculties, students, and Turkish society. The results of a study shows that potential competence in intercultural relationship increases as a person experience cultural differences and learn more complex and new cultures (Hammer et al. 2003). Individuals develop diverse views of the world and their perspectives and ideologies open up when they are being exposed to the diverse cultures. Thus we can say that new culture brings new opportunities and also, on another side, brings challenges, too. Many international students face challenges when they move to another country in order to pursue their education (Hull, 1978; Ozturgut, 2009). They face different issues such as food, living circumstances, financial issues, academic, learning styles, difficulties related to language, culture, and personal barriers. There happen a series of transitions which are hard and new to them which bring difficulties in day to day life (Constantine et al 2009, Yoon, 2004). International students in Turkish universities have huge transitions in their life and culture background once they enter the borders of Turkey. Different studies have tried to explore the adjustment that foreign students in Turkey are faced with. These issues include different aspects but more are less connected with the language while Turkish language seems to be the primary issue. Other difficulties include loneliness, isolation, stress anxiety, cultural shock and adaption in their daily life. International students face social isolation and loneliness in many aspects while studying in Turkey. An Australian research founded that 41% of international students experience substantial levels of stress which could be from homesickness, cultural shock, or perceived discrimination (Russell et al., 2010). Another recent study conducted in Ankara, Turkey, concluded that 94% of the students had problems in adjusting to living in the Turkey (Nazir.T., 2018).

If Turkish universities are going to embrace international students in their campuses effectively and fully these issues of adjustment must be addressed immediately before they get severe. The current study is therefore based on the

international students who came to Turkey for their higher education.

II. STATEMENT OF THE PROBLEM

Studies related to the adjustment problems of international students have shown that such issues often produces feeling of depression, anxiety and insecurity (Constantine., 2004; Wei., 2004).

There is seemingly a great need for additional support for international students and many counseling centers have recognized the potential value of support group services. However, at the present time, it seems that many counseling centers have been unsuccessful in their attempts to develop and maintain this type of service. While the existing literature provides some valuable information and ideas based on each author's personal clinical experiences and knowledge, there is still much work to do in order to establish professional consensus and conceptual clarity regarding best practices for international student groups. There is also very little published research evidence regarding best practices for developing and leading these types of groups. A support group would promote the development of a social support system to provide a critical buffer against adjustment stress.

Group approach to counseling with international students may directly impact adjustment difficulties and psychological concerns of international students in the following ways: increasing social support and interpersonal learning, decreasing isolation and loneliness, providing a safe and normalizing environment and a non-judgmental place to practice language skills, helping group members learn practical information about living in a certain state, and providing opportunities to learn new coping strategies (Smith et al.,1999).

Rationale for the Study

Education in a foreign country involves adjustment to the new academic and social environment that may put academic performance and adaptation at risk. Everyone faces different problems when traveling to another country but when it comes to students these problems can affect their output. Psycho-educational groups are structured by some central theme and designed to help people develop specific skills, understand certain themes, or progress through difficult life transitions. Psycho-educational groups serve a number of purposes: imparting information, sharing common experiences, teaching people how to solve problems, offering support, and helping people learn how to create their own

support systems outside of the group setting. Each person can dialogue freely with others about concerns, in order to better comprehend themselves and to learn new ways of thinking, feeling, and doing.

Group process and observations

The purpose of the study is to endorse psycho-educational group as an effective treatment modality for adjustment problems of international students. This psycho-education group was designed to help group members to understand and clarify the changes they most want to make and to equip them with the means they need to make these changes. The objective of this support group was a better adjustment by sharing experience with others, feeling similarity, and improving communication ability during sessions.

A Psycho-educational group program was conducted in 8 sessions during 8 weeks, with 7 different topics. Each session lasted from 75 to 90 minutes. As we know, this was the first psycho-educational group conducted in Turkey regarding international students. The group included members from various countries like Albania, India, Indian Occupied Kashmir, Afghanistan, and Pakistan. Four group members were male and four female. One member was following his PhD studies, five members were following Master studies and two members were in the first year of Bachelor program.

The group session were conducted by a leader and co-leader, a male and a female. The leader and co-leader, previously the first session, had identified and listed, common problems faced by the international students in new country.

The most common issues which came under the light of our attention during each session were as follows:

1. Language
2. Food differences
3. Cultural differences
4. Homesickness
5. Loneliness
6. Racism
7. Managing finances

Being in a new country with totally new language and the place where somebody rarely speak English is a big challenge and adjusting in such a place is itself a challenge. Similarly, our each group members share their emotional as well as funny experiences while they came in Turkey. According to each member of the group there is difference in every country but here in Turkey language makes it worse. It has been observed within the group that people struggle a lot

because of language and learning the language in Tomer (Language Learning Institutes) is totally different than the academic Turkish Language. As one of the group member commented “*Tomer teaches you only how to buy tomatoes and potatoes....nothing else*”.

Another key factor to adjustment was food, which we found a strange connection with adjustment. As most of our group members were staying in Government Dormitories and the quality of food as they say is not good. So for adjustment and adaptations, food issue also plays a key challenge.

Turkish culture is rich and unique but as per the experiences the group members didn't find it much difficult to adapt, except some small issues which are unique. May be again here staying in dormitories didn't gave such a big cultural shock to the students here except food. In dormitories the cultural contact is less and because if spending one year in Tomer rather than University where people meet only foreigners so during first year the effect of culture is less.

Homesickness and loneliness are also a hard problem which each member accepted is very difficult to face especially when you are in a country too far from your own. Here also we find that many other factors are interwoven because staying in a dormitories and the most key factor which remind them of staying away from is food. As one of the group member quoted “I remember my mother always when I sit in our canteen for eating”.

After the first stage of adjustment when people finish language courses and entered universities, it's the first time they have a strong cultural contact but here the language becomes the big barrier for almost all students to make new friends especially Turkish. The members in a group share their experiences and explained language plays a key role to share feelings and also they felt a close bond with foreigners rather than Turkish fellow mates. At this point of time culture starts playing a key role as one of the group member quoted “*Turkish fellow mates are unable to understand and get connected with our problems because ours are unique for them and they never faced such problems*”. And such situation leads to homesickness and loneliness and they start looking for people around who belongs from their country or also a foreigner.

One of the last highlighted factors is racism and here we want to mention that none of our group member was African, but members had experienced with their co-mates when they had been discriminated. Here a type of bond had been seen among all foreigners vs. Turkish. People start forming a bond and understand each other's problem more and connected more to each other no matter which country they are in

verses the country they are living in.

For students starting university for the first time, managing their finances is another obligation to face with. Managing their finances turned out to be a challenge every group member had experienced and continued too. Psycho-education was first given by the leader and co-leader and all group members did share experiences that, mostly, had worked for them.

III. DISCUSSION AND EVALUATION

For what we know this was the first psycho-education group conducted in Turkey regarding international students. Group members at the beginning were not aware of the need for external support and were skeptic about its benefits. Nevertheless, all group members agreed this experience was fruitful and they would recommend it to other foreign students. Moreover, because expectations of gender role vary from culture to culture, it was useful to have two group facilitators, one of either sex.

Three months after the end of the psycho-education group a follow up was conducted with all the group members. Positive results from the sessions were confirmed.

Limitations of the study

Finally, some limitations in this study merit comment. First, of all is the number of participation in the group consists of just eight members and based on their experience we cannot generalize our observations. Second limitation is connected with the country of origin of the members. The participants belonged to countries with culture and religion elements the same to Turkey. We do not know how the experiences of international student group members from other countries may differ. Last but not the least, limitation was the Leader and co-leader also belongs to the same culture as that of members so there might be some observational biases or differences among the leaders.

REFERENCES

- [1] Arthur, N. (2004). Counseling international students: Clients from around the world. *New York, NY: Kluwer Academic/Plenum.*
- [2] Beoku-Bettters.,(2004). “African women pursuing graduate studies in the sciences: racism, gender bias, and the Third World marginality,” *NWSA Journal*, vol. 16, no. 1, pp. 116–135.
- [3] Berry, J. W., Kim, U. Minde, T. and Mok, D. (1987). “Comparative Studies of acculturative stress (Canada),” *International Migration Review*, vol. 21, no. 3, pp. 491–511.

- [4] Berry, J. W. (2006). "Acculturative stress," in Handbook of Multicultural Perspective on Stress and Coping, P. T. P. Wong and L. C. J. Wong, Eds., pp. 287–298, Springer, New York, NY, USA.
- [5] B. Ashcroft, G. Griffiths, and H. Tiffin (Eds.) (1995), *The post-colonial studies reader* (London: Routledge).
- [6] Constantine, S., Okazaki, and Utsey, S.O. (2004). "Self-concealment, social self-efficacy, acculturative stress, and depression in African, Asian, and Latin American international college students," *American Journal of Orthopsychiatry*, vol. 74, no. 3, pp. 230–241.
- [7] Constantine, M. G., Kindaichi, M., Okazaki, S., Gainor, K. A. and Baden, A. L. (2005) "A qualitative investigation of the cultural adjustment experiences of Asian international college women," *Cultural Diversity and Ethnic Minority Psychology*, vol. 11, no. 2, pp. 162–175.
- [8] Galloway and Jenkins, (2005). "The adjustment problems faced by international students in the United States: a comparison of international students and administrative perceptions at two private, religiously affiliated universities," *NASPA Journal*, vol. 42, no. 2, pp. 175–187.
- [9] Hammer, M. R., Bennett, M. J., and Wiseman, (2003) "The intercultural development inventory: a measure of intercultural sensitivity," *International Journal of Intercultural Relations*, vol. 27, pp. 421–443.
- [10] Hull, W. F., (1978). *Foreign Students in the United States of America: Coping Behavior within the Education Environment*, Praeger, New York, NY, USA.
- [11] Liu, (2011). "An international graduate student's ESL learning experience beyond the classroom," *TESL Canada Journal*, vol. 29, no. 1, pp. 77–92.
- [12] Nazir, T. (2017). "Adaptation challenges of International students, who come to study in Turkey under Turkey Bursları scholarship International Social Science Congress Istanbul", International Students Social Sciences Congress Proceedings – i, *ilmietidderderneği*, isbn: 978-605-68401-4-2 (1.c), Page 523-526.
- [13] Ozturgut and Murphy, C., (2009). "Literature vs. practice: challenges for international students in the U.S.," *International Journal of Teaching and Learning in Higher Education*, vol. 22, no. 3, pp. 374–385.
- [14] Probertson, Line, M., Jones, S. and Thomas, (2000) "International students, learning environments and perceptions: a case study using the Delphi technique," *Higher Education Research and Development*, vol. 19, no. 1, pp. 89–102.
- [15] P. Freire (1972), *Pedagogy of the oppressed* (Victoria: Penguin).
- [16] Reagan, T., (2000), *Non-Western educational traditions: Alternative approaches to educational thought* (Mahwah, NJ: Lawrence Erlbaum). Of course, scholars such as Michael P. Smith would reject describing these processes as belonging to globalization, as people, nations, and communities played significant roles.
- [17] Reinharz, (1992). *Feminist Methods in Social Research*, Oxford University Press, New York, NY, USA.
- [18] Russell, J., Rosenthal, D. and Thomson, G. (2010). "The international student experience: three styles of adaptation," *Higher Education*, vol. 60, no. 2, pp. 235–249.
- [19] Sam, D. P., Vedder, and Ward, C., (2006). "Psychological and sociocultural adjustment," in *Immigrant Youth in Cultural Transition: Acculturation, Identity, and Adjustment Across National Contexts*, J. W. Berry, Phinney, and Sam, Eds., pp. 117–142, Lawrence Erlbaum, Hillsdale, NJ, USA.
- [20] Sandhu and Asrabadi, (1994) "Development of an acculturative stress scale for international students: preliminary findings," *Psychological Reports*, vol. 75, no. 1, pp. 435–448.
- [21] Severiens and Wolff, R. (2008). "A comparison of ethnic minority and majority students: social and academic integration, and quality of learning," *Studies in Higher Education*, vol. 33, no. 3, pp. 253–266.
- [22] Smith, T. B., Chin, L., Inman, A. G., 81 Findling, H. (1999). An outreach support group for International students. *Journal of College Counseling*, 2, 188–190.
- [23] Stake, (2005). "Qualitative case study," in *Handbook of Qualitative Research*, N. Denzin and Y. Lincoln, Eds., pp. 443–466, Sage.
- [24] Terui, S. (2011). "Second language learners' coping strategy in conversations with native speakers," *Journal of International Students*, vol. 2, no. 2, pp. 168–183.
- [25] Yeh and Inose, (2003). "International students' reported English fluency, social support satisfaction, and social connectedness as predictors of acculturative stress," *Counseling Psychology Quarterly*, vol. 16, no. 1, pp. 15–28.
- [26] Yi, Lin, and Kishimoto. (2003), "Utilization of counseling services by international students," *Journal of Instructional Psychology*, vol. 30, pp. 333–346.
- [27] Yoon, E., and Portman, T. A. A. (2004) "Critical issues of literature on counseling international students," *Journal of Multicultural Counseling and Development*, vol. 32, no. 1, pp. 33–44.
- [28] Ward, C. and Kennedy, A., (1993) "Where's the culture in cross-cultural transition? Comparative studies of sojourner adjustment," *Journal of Cross-Cultural Psychology*, vol. 24, no. 2, pp. 221–249.
- [29] Wei, P. P. Heppner, M. J. Mallen, T.-Y. Ku, K. Y.-H. Liao, and T.-F. Wu, (2007). "Acculturative stress, perfectionism, years in the United States, and depression among Chinese international students," *Journal of Counseling Psychology*, vol. 54, no. 4, pp. 385–394.
- [30] "Turkey's popularity among international students on the rise, report says," *Daily Sabah*, May 4, 2017. <https://www.daily.sabah.com/education/2017/05/04/turkey-s-popularity-among>.
- [31] Zakaria, F. (2005). *The earth's learning curve*; Newsweek International, Atlantic Edition, 6.

and giggle hysterically at her arse when she goes out wearing a hideously baggy pants give her a shellshock. Her detest and amusement increase on her way to Rishikesh where *sadhus* and beggars worship her and her boyfriend Jonathan as walking dollar signs; and are constantly surrounded, followed, hassled and ordered to give money or to buy something. Macdonald is fed up of the staring looks from buses and truck-drivers. She is sick of the cocky display of penis. She finds the Indian overload of male attention as dehumanizing and debilitating making forgiveness, love and understanding of fellow humans almost impossible. MacDonald frequently presents Jonathan as an action hero, a figure of exemplary courage and manliness and for her all other Indian men are considered to be persons with the quality of 'moroseness'.

It is often assumed that the motives behind such pejorative or patronising portrayals of other cultures will be unconscious and over-determined, springing from a complex mixture of emotions, such as fear, envy, revulsion, incomprehension and sometimes even desire, when another culture stirs taboo fantasies that travellers wish to repress and disown. Very often, instances of pejorative 'othering' in travel writing serve an important justificatory function. They may legitimate the traveller's personal conduct towards the people he or she met crucially. The traveller's portrayal of another place or people is often in this way ideologically motivated, seeking at some level to justify and encourage a particular policy or course of action towards those others.

India for her is "Hotel California: you can check out anytime you like, but you can never leave"(9); and the Indians are 'ugly lepers' and 'skinny Adams family'. She classifies Indians as anglophiles who are obsessed with foreigners and have their fingers in their noses or other parts of their anatomy. She doesn't meet a single Indian who could speak English properly. According to her everybody's face resembles as that of some animals. In all the 'meditation camps' that she frequents, the Indians are the only ones who quit before everybody else or they are unable to grasp the 'true meaning'. While highlighting the crowd, stink in all the tourist spots, she talks of India as a "place unfit for human habitation, it's mad! Why are we here? What the hell have I done? I've left my job for this place! Why can't we be normal and live where we were born? Sydney is safe" (32). The orient in her generalizes everything about India when she says Indians are the only ones spreading the garbage whereas all the others are very careful about their cleanliness.

In the *Location of Cultures*, Homi K. Bhabha defines the concept of colonial mimicry associated with postcolonial studies. Bhabha's concept of mimicry is a strategy of colonial power/knowledge which has a desired goal for the inhabitants of approval and changed outlooks in terms of inclusion and exclusion. While inclusion aims the acceptance of 'god natives' as the colonizers programmers and exclusion puts the goal of denouncing the majority 'bad natives'. Seeing a bus driver dragging a beggar from the road who was lying on the road struck by some vehicle, Sarah Macdonald says "India is the worst of humanity" (80). And the very next moment when she sees the local beggar Pooja, feelings of pity and compassion are aroused: "India is the best of humanity"(80).

The notion of sentimentality associated with women travel writers is felt when she comments on the lives of men and women in India. The oriental male was frequently deemed insufficiently 'manly' and displayed a luxuriousness and foppishness that made him appear as a grotesque parody of the 'gentler' female sex. The exoticised oriental female, often depicted nude or partially-clothed in hundreds of western works of art during the colonial period, is presented as an immodest, active creature of sexual pleasure who held the key to a myriad of mysterious erotic delights. Sarah is alarmed at the gender discrimination in India and comments on the greatest evil in India.

Most often, women travelers stood in ambiguous relation with colonial projects as they are doubly colonized by gender and race. The affinity they show generate greater openness towards other cultures, and a greater sympathy with the plight of indigenous populations. Sarah MacDonald becomes a mere occident with looking glass through which she considers Indian women as passive, moral and chaste. They are denied of choosing their own life partners. It is the family of the girl who decides the upcoming son-in-law. Her friend Padma's mother commits suicide for Padma brought dishonor to her family by falling in love. The author comments that for women with choices, death can deliver status and honour. Padma makes her realize that India is in love just with the idea of romance. People love to watch romance and such songs and scenes on the big screen but there is a gulf between real and reel. Sarah is alarmed as in India a woman is not much without a husband. Once, a neighbor told her mother that her dad mustn't have cared for her much because he left her. Widows are considered as worthless and bad luck.

It would be also naïve to assume that women travel writers today face no constraints, and that there are no

gender expectations which they have to negotiate, either as they travel or as they write. The fear of violence, and especially of sexual violence, arguably remains a more pressing concern for female than male travel writers. The cultures that they visit, will sometime require different conduct and costume from women. Sarah Macdonald becomes conscious day by day that she makes sure that she is wearing a *salwar* with *duppatta* across her breasts to cover it.

Prior to her exploration of India's smorgasbord of spirituality, she found the Gods and semi-Gods amusing. She gives an entertaining description of the Ambassador car she hires: "dashboard has a fluorescent Ganesh (the elephant god), an orange toy cow, a snow dome of Satya Sai Baba (the Afro-aired living god of Bangalore), and a blue plastic Shiva god bouncing on a spring, a brown, four armed Barbie in a sari stands on a lotus and she has an aura of tiny lights that flash when we brake"(23).

Macdonald becomes more interesting and informative as she moves from being a passively observing traveller making wisecracks to an active participant in India's spiritual marketplace. She samples large scale events like the MahaKumbhMela in Allahabad, the Our Lady of Velangani in Tamil Nadu, the Golden Temple in Amritsar, the Sai Baba Ashram near Bangalore, Mata Amritanadamayi's Ashram in Kerala, and the Tibetan Buddhist centre in Dharmasala. She also explores smaller, more marginal traditions including Vipassana Buddhist meditation, the Parsi of Malabar Hill, the now-fading Bene Israel Jewish community. Though she doesn't visit any major mosques in India, she shares her experience in Muslim-dominated Kashmir. Macdonald considers whether the religion she encounters is something she can connect with, and whether its something she would want in her life in an ongoing way. She dabbles in ten different religious traditions in the course of two years.

At times, during her journey, when she encounters different people and confronts different cultures and religions, she gets the spark of the flame that is fuming inside her. She feels that India is a spiritual homeland but that does not cure all spiritual illness. In India she had travelled a soul's journey: from hedonism to sickness, from silence to song, from violence to peace, and from learning to die to celebrating life. "Yet a small flame within me has been lit by what I've shared, a flame that warns me with a realization, India: a land that shares its sacred space, seems a spiritual home worth having"(199).

Sarah Macdonald's confirmation with India comes through her encounter with the different religions here. She attributes everything good happened her to Mata AmritanandaMayi (Amma) whom she met in Kerala. Macdonald is astonished to find a female human God in a man's world. As a result of female infanticide, girl babies are aborted, undernourished and murdered, there are fifty two men for every forty-eight women. After meeting Amma, she decides not to judge people harshly and to treat India better. She realizes love as a compelling tool that has the power to gain respect from fellow Indians. Macdonald's observes that India is particularly suited to take from western culture what it wants from it without losing its conservative nature because it is already a very pluralistic society that allows religious tolerance. After the spiritual odyssey, she considers herself as a rejuvenated self embracing everything that is 'other' but one finds her intentionally or unintentionally projecting the superior/inferior, East/West dichotomy when she says: "I feel guilty for being in a position where I'm privileged enough to be a giver than a taker and I feel guilty for wanting more than I have and taking what I do have for granted. . . But most of all I feel confused and confronted. Why was I born in my safe, secure, sunny Sydney sanctuary and not in Kesroli?"(128).

Macdonald's reconciliation with India leaves one bewildered. It is the spiritual encounters that she had brought in the transformation of her 'self' that was pooling between 'self' and 'other'. She has shed the old mind, body and hair. She calls herself a newborn babe budding in India's spiritual supermarket. With the thought of regrowth in mind, Sarah hesitates not to re-embrace the life of a material girl living in a material world, but Sydney has teased her with luxury. While India may well have a soft spiritual centre, it's also got a hard head for cash, and the middle class is embracing the products and symbols of Western consumer culture. During her visit to the famous Velangani Church, Chennai, for the first time she feels that Christianity can be dynamic, living faith that can evolve and spread without interference from a human hierarchy.

As a medium that presents information about the wider world, *Holy Cow* has generated considerable uncertainty and unease in readers. She makes some horrible mistakes in relaying basic acts of modern Indian culture. Her interpretation of the giving of the rakhee and speaking a Shakespearean style of Hindi within weeks of beginning Hindi classes are some imagination at play. The ethnographic notes of the book may be a bit superficial but

it is much more serious than the quasi-comical title “Holy Cow”. Her discussion of the eponymous cow and the traffic rules do hurt Indian sentimentality:

I’ve always thought it hilarious that Indian people chose the most boring, domesticated, compliant and stupid animal on earth to adore, but already I’m seeing cows in a whole different light. These animals clearly know they rule and like to mess with our heads. . . . But for animals powerful enough to stop traffic and holy enough that they will never become steak, cows are treated dreadfully. Scary and sickly, they survive by grazing on garbage that’s dumped in plastic notes.()

Macdonald oversimplified it by talking of it in terms of shallow terms such as syncretism and plurality in India. The title of the book and the first image on the cover seems very funny to a non-Hindu but it is certainly hurting the sentiments of followers of Hinduism in general and Lord Shiva in particular. The occasional smugness and certain off notes leave one with the question how is India projected through her work. And what a person in India feels about the religious and spiritual practices is as important as that of the West. In fact there are some common approaches to the divine in India that cuts creeds and confessions. The book doesn’t shed much new information about India but it captures the Indian diversity, the attitude of the people, and a person’s spiritual quest, but one feels too much of generalisation for a country as vivid and diverse as India.

Macdonald sets up a very simple East/West binary that ignores India’s history and cultural heritage. *Holy Cow* has instilled interest in many to have a scholarly study of the religious and cultural traditions of India but one with critical thinking skill can easily understand the ubiquitous orientalism in the book. The book should not be taken as a source of authentic description about any religion, faith or culture for it is just a personal account of the impression India gave Sarah. At times, Sarah feels her histrionics as part of Indian faith but unlike other Westerners, Sarah Macdonald is not carried away by it. Sarah says she is reborn as a better person in India, “the land of the profound and the profane; a place where spirituality and sanctimoniousness sit miles apart” (318). The hilarious graphic descriptions about India and Indians, and the comparisons make one baffled as how far is she successful

in challenging the stereotyped conventions and assumptions about India. India remains a cataclysmic crowded land of her rebirth and Sidney, the quiet empty lands of her birth. The oriental undercurrent runs even in the closing note when she talks about the shadow cast by India in their lives: “We now both have a new view of our so lucky lives, yet our innocent optimism about humanity has been sucked from our hearts” (317).

REFERENCES

- [1] Bhabha, HomiK. *The Location of Cultures*: London: Routledge, 1994.
- [2] Blunt, Alison. *Travel, Gender and Imperialism: Mary Kingsley and West Africa*: New York: Guilford, 1994.
- [3] Hulme, Peter, and Tim Youngs, eds. *The Cambridge Companion to Travel Literature*. United Kingdom: Cambridge UP, 2002.
- [4] Macdonald, Sarah. *Holy Cow! An Indian Adventure*. London: Banton Books, 2002.
- [5] Thompson, Carl. *Travel Writing*. London: Routledge, 2011.

Women Identity in Manju Kapur's *Difficult Daughters*

Dr.V.M. Saranya

Assistant Professor, Department of English (Unaided), PSG College of Arts and Science, Coimbatore, India
Mail ID: saranyavm23@gmail.com

Abstract— *Manju Kapur (born in Amritsar, India) is an Indian novelist. Her first novel, Difficult Daughters, won the 1999 Commonwealth Writers' Prize, best first book, Europe and South Asia.*

She teaches English at Delhi University under the name Manjul Kapur Dalmia. Difficult Daughters is a charming novel about educating daughters, and facing the consequences when they learn to think for themselves and begin to question the basic values of society. It is the old conflict again between the demands of modernity and tradition, enacted this time in an upright, high-minded, middle-class Punjabi Lalaji family in the 1930s and '40s.

Keywords— *Manju Kapur, Women Identity, novel.*

Women Identity in Manju Kapur's *Difficult Daughters*

The drama unfolds with intelligence and absorbing sympathy in Lala Diwan Chand's Arya Samaj family in conservative Amritsar. At the centre of the storm is Virmati, who yearns for something beyond marriage. Having seen the deadening child-bearing existence of her frail mother, Virmati wants a life of her own. She wants to be like her cousin, Shakuntala, who is educated, sophisticated and, most important, lives in Lahore.

It is difficult to imagine Lahore's mesmerizing pull in those pre-Independence, pre-Partition days. It was the Mecca of Punjabi youth, who confidently strutted on the Mall, spent leisurely afternoons in Lawrence Gardens, thronged Anarkali Bazaar, embraced the politics of IPTA and the left, and set and followed trends in art, literature and music.

Virmati falls in love with her romantic neighbour, a married professor, England returned. She marries him eventually and comes into his home, alongside his furious first wife. Her family is disgraced; and the Arya Samaj movement for the education of women suffers a real setback in Amritsar.

It is a wonderfully gripping story by Manju Kapur, who was born in Amritsar and now teaches at a Delhi college. It took her five years to research and write *Difficult Daughters*. She has ably captured Virmati's conflict between her duty to her family, her desire for education and independence and her illicit love for a married man.

Unfortunately, the other characters are dead and wooden - especially the professor. Like many Indian males, he is an irritating coward who talks big and does little. Occasionally, Kapur manages to bring alive the sad situation of his first wife. Even so, she has missed an opportunity by not building up two warm and sensitive men - Virmati's father and grandfather - who would have lifted this book to a new level. As it stands, it is a competent, intimate woman's novel - which, mind you, is not a small accomplishment.

Manju Kapur has realistically depicted the female consciousness in *Difficult Daughters* and tried to show the struggle a woman has to do in order to prove her identity in the male dominated society. Virmati, the protagonist in *Difficult Daughters* struggles hard for her existential identity in adverse circumstances.

Virmati's relationship with the Professor brought all the turbulences in her life. It was because of her relationship with Professor she had to undergo an abortion before marriage, expelled from Nahan School and even after marrying the Professor her life became all the more problematic. As a wife of Professor, Virmati gets a bed to share with her husband but not his house whereas his first wife remained a dominating figure with everything belonged to her. Her hearth, house members of the family, children, belongings of husband and even her husband whom she continues to serve and never allows Virmati's to do anything for him. All this made her restless and made her feel in a sense of incomplete womanhood.

Manju Kapur's *Difficult Daughters: A Saga of Woman's Struggle* it is an accepted fact that the women writers have added a new dimension to Indian-English fiction with their exquisite perception of men and matters. Their fiction constitutes a major segment of the contemporary writing in English. It provides insights, a wealth of understanding, a reservoir of meanings and a basis of discussion. Through women writers' eyes we can see a different world, with their assistance we can seek to realize the potential of human achievement. They have dealt with the place and position of women in Indian society and their problems and plights from time to time. While doing so, they have analyzed the socio-cultural modes and values that have given Indian women their role and image along with their efforts to achieve a harmonious relationship with their surroundings. In due course, they aimed at portraying realistically Indian women's sense of frustration and their alienation. Time and again we see the Indian women as displaced, alienated figures, ground in the mill of convention, domestic injustice and institutionalized tyranny, the victims of their time, of their society, of their own romantic illusions. When the woman awakens, she awakens to the absurdity of life which follows the disintegration of familiar reality.

Amritsar born Manju Kapur who also authored *A Married Woman* (2002), *Home* (2006), writer and Professor of English at Miranda House in Delhi University, insists that the world she creates in her novels is not because of any personal analysis of the world in front of her. All her novels deal with the state of middle class women in Indian society. While *Difficult Daughters* (1998) depicts against the backdrop of India's partition.

The story has many feminist figures like Shakuntala and Swarnlata, while the protagonist feels inspired by them, she never quite embodies feminist values which feel uncomfortable. Besides, the uncontested acceptance of Harish, Virmati's husband and Professor throughout the book is upsetting.

The best thing about Manju Kapu's writing is that the story moves fluidly through time periods and places- Amritsar, Lahore, and finally Delhi. It is so beautifully done that one actually learns a great deal about the cities and its lifestyle prevailing post partition. The literary life of Lahore and vibrancy of Amritsar is captured very vividly, while Delhi because it appears briefly is given just passing mention.

REFERENCES

- [1] Kapur, Manju. *Difficult Daughter*, Delhi, Penguin Books, 1998
- [2] *Indian Journal of Postcolonial Literatures*, January – June 2001
- [3] New Delhi: The Indian Association for English Studies, 2000-2001.

Idea of Authorial Intent in “*The Intentional Fallacy*” by Wimsatt and Beardsley

Vaishali Anand

Department of English, University of Delhi, New Delhi, India

Email: vaishalianand0505@gmail.com

Abstract—“*The Intentional Fallacy*” by Wimsatt and Beardsley is a beautifully carved masterpiece to formulate and analyze the conception of authorial intent in any literary or non-literary text. According to multiple perspective there are multiple argument related to presence and absence of authorial intent in understanding of any text. Amidst such turmoil Wimsatt and Beardsley tried to pacify this argument by citing various exemplars from Romantic and Modernist texts. In simple terms “authorial intentionalism” refers to analyzing the text according to author’s intent behind the text. TS Eliot, Wimsatt and Cleanth Brooks belong to the school of New Criticism and they deny the use of authorial intent in understanding any text. They state that author’s intentions are “neither available, nor desirable” to judge a literary work.

Keywords— Beardsley, Hermeneutics, Intentional fallacy, Modernist, Oscar Wilde, Roland Barthes, Romantic, TS Eliot, Wimsatt, “*The Pleasure of Imagination*”.

I. INTRODUCTION

John Greene has stated very wisely that whatever symbol or metaphor the author uses in his writing should not be read in relation to the author’s intentions, reason being the writing or the text is meant to be read in its independence and is not concerned with what author intends to write in the text.

The term “Intentional fallacy” is coined by Wimsatt and Beardsley in an article with the same name. This concept became a controversial issue between Traditional who are referred to as pre-moderns critics, New Criticism who are modern critics and Hermeneutical who are post-modern critics. A fallacy as stated by Wimsatt and Beardsley is “invalid mode of reasoning” i.e. when a critic bases the interpretation of a literary text upon “external evidence” that stresses on author’s intentions, then the judgment and analysis of the text becomes fallacious. They state that author’s intentions are “neither available, nor desirable” to judge a literary work. This paper tries to ponder upon arguments by intentionalists and anti-intentionalists on author’s intention and judgment of a literary work, bringing in theories of Roland Barthes, Romantic’s expressionism, poet’s impersonality and so on.

II. MAIN ARGUMENT

The main argument on which essay is formulated rests upon the clash between Romantic and Modernist conception of literature. Romantics define it as “vehicle of personal expression” and Modernists define it as “pure

linguistic act”. Wimsatt and Beardsley started by arguing that intentional fallacy is a romantic phenomenon as it depends upon expressionistic aspect of poetry. They quote Longinus who defines sublimity as “echo of great soul”. Also, Goethe focused upon author’s intention in order to perform constructive criticism of text. Similarly, Benedetto Croce stressed upon gazing work of art as “author” gazed it while producing it i.e. stressed on “author’s gaze” or “author’s intent”. In short he focuses on looking the text with author’s eyes. These pre-modernist beliefs were debased by New Criticism intentionalists like Wimsatt who saw work of art as a “verbal icon” that means the text speaks, it has its own soul and author is not required to give direction to the way of the reading the text. T.S. Eliot in “Tradition and Individual Talent” argued that the truthful criticism and “sensitive appreciation of text is directed upon poetry, not the poet”. Critics like C.S. Lewis and Tillyard also carry forward same formulation in “The Personal Heresy” (1939). Oscar Wilde in “Picture of Dorian Gray” revealed the aim of art i.e. to “reveal art” and “conceal artist” hence bestowing due importance and value to the text or art.

III. REFERENCE TO T.S. ELIOT

Wimsatt and Beardsley developed various thesis on “intentional fallacy” starting with the view that “intention is neither desirable nor available” to judge a literary work. They are not against presence of author’s intent in construction of a work, rather they deny it as a “standard”

for judging a literary piece. For them intention doesn't constitute judgment of literary text.

Wimsatt in "Genesis: A Fallacy Revisited" argues that work must be evaluated on its merits, not on author's intention. For an instance, is author is writing a text for sole purpose of monetary gain then this intention of his doesn't. On the same point, intentionalists like Benedetto Croce and R.G. Collingwood would argue that intention is necessary in judging a literary work by focusing on Parodies. We witness, New Criticism focuses on semantics of text rather than its evaluation. Beardsley formulated distinction between authorial meaning and textual meaning which nullifies author's intent. He stated three conditions i.e. a) printing error changes meaning, b) after author's death meaning changes, e.g. in analysis of "...he raised his plastic hand" in poem "The Pleasures of the Imagination" by Mark Akenside we see variation in the meaning of the term "plastic" used in poem after the death of author; c) a text has multiple meanings, so author's intended meaning may go unnoticed. We notice that in all three conditions author's intent goes nullified. This parallels to H.P. Grice's distinction between "sentence meaning" and "speaker's meaning". Beardsley argued that multiple-meanings of text nullifies author's intentional meaning. Facing problems with "allusions" of Donne's poetry in T.S. Eliot's "Love song of J Alfred Prufrock", he proposed two approaches of "exegesis" and "genetic enquiry". New Criticism focuses on the "internal evidence" i.e. syntax, semantics of poem, whereby marginalizing the other two evidences i.e. "external evidence" which is also "private" i.e. information deduced from letters, journals etc. conveying reasons, context of poem; and "intermediate evidence" which bestows private or semi-private meanings e.g. words used by coterie. Controversy as registered in Beardsley's "Intentions and Interpretation: A Fallacy Revived" is whether line "sweet Thames, run softly till I end my song" in T.S. Eliot's "The Wasteland" alludes to Prothalamion. Anyways, relation between allusion and intention is highly debatable and Wimsatt and Beardsley argues that "notes" of allusion of any poem should be considered as part of the main composition.

IV. DRAMATIC SPEAKER VS AUTHOR

Furthering this argument, they tried to build a distinction between dramatic speaker and the author. Anti-intentionalists claim that if poem is expression of personal emotions, then that emotions should be not confused with author's emotions because they are emotions of "dramatic speaker". Beardsley stated J.L. Austin's speech-act-theory to distinguish between "performances" of act and its "representation". Accordingly, Beardsley affirmed that "lyrical poems" of Wordsworth are representational and

not performing one, so one should focus on speaker and not on Wordsworth because linguistic work has quality of being "self-sufficient linguistic entity" and poem is a "verbal icon" which belongs to "public domain" and not to the poet.

V. REFERENCE TO BARTHES' "DEATH OF THE AUTHOR"

Furthermore, they focus on Barthes's concept of writing which dysfunctions speech in "Death of an Author". This constitutes that written work has no restraint of authorial intent, it is self-explanatory and have multiple meanings. Focusing on autonomous existence of literary work, they rejected Anand K. Coomaraswamy's artistic or moral evaluation of work of art, claiming that work of art is not meant to convey any morality and is free from "authorial intent". As in Oscar Wilde's "The Picture of Dorian Gray", one could neither question the morality of artwork nor its worthiness of preservation because it promoted theory of "art for art's sake".

VI. HERMENEUTICAL BELIEF FOR THE AUTHORIAL INTENT

To refute these ideas of New Criticism, the postmodernist Hermeneutical theory raised the flag of "authorial intent's" necessity to understand a work. One critic quoted that intention is necessary to understand poem's meaning because "interpretation" is a part of "evaluation". E.D. Hirsh with essays like "In Defense of the Author" formulated importance of author's intentions and socio-political contexts in analyzing a literary work.

VII. CONCLUSION

To conclude, after the publication of "Intentional Fallacy", "poetic analysis" was given more importance than "biographical criticism" focusing on the "internal evidence". The traditional way of analyzing literary text by relating it to author's life got debunked and focus was laid on "objective criticism" of Wimsatt and Beardsley. With advent of New Criticism, center shifted from author to text. They did not denied the presence of author's intent as the "source" of production but denied using it as base for understanding poem. Even T.S. Eliot propounded theory of "poet's impersonality" in "Tradition and Individual Talent". F.R. Leavis too formulated that socio-economic contexts are not necessary to understand a poem or any literary text.

REFERENCES

- [1] Eliot, T.S. "Wasteland", Houghton Mifflin Harcourt, 2014. Web
- [2] Eliot, T.S. "Tradition and Individual Talent", *Selected Essays 1917-1932*, Harcourt, Brace and Company, New York, pp. 3-11, Web

- [3] Waugh, Patricia, *Literary Theory and Criticism*, “The Intentional Fallacy” by Peter Lamarque, Oxford University Press, 2006. Print
- [4] Wimsatt, W.K. “The Intentional Fallacy”. Print
- [5] Intentional fallacy. Web.
<<https://www.britannica.com/art/intentional-fallacy>>

Persons of Colour and the Travel: 12 Years a Slave as the Travel of Blacks

Joyson Jose¹, Sandra Juliet Jose²

¹ Research Scholar, Department of English, Maharaja's College, Ernakulam, affiliated of MG University, Kottayam, Kerala, India
Email: jjc911@rediffmail.com

² Assistant Professor, Department of English, Sacred Heart College, Chalakudy, Thrissur Dist, Kerala, India
Email: jsandrajuliet@gmail.com

Abstract— Every travel is a search for the exploration of the self. And black travels are no different. The paper is an attempt to explore the agonizing and tormenting journey of the blacks from Africa to the American mainland, where the effect of the travel on the blacks are given an extra emphasis. The historical taintedness of travel writing genre along with the intensity and the challenges of the black travel are deliberated here. The much celebrated slave narrative *12 Years a Slave* cannot be just limited as slave narrative. There is a catalyzed orientation and disorientation of the body and the self in these travel writings. It is in fact the life journey of every black in America. More than the struggles the book opens up a strong cultural and political discourse, which defines and re-defines the self and identity of the blacks.

Keywords— Black travel, discourse, identity, self, slave narrative, travel.

“The world is a book, and those who do not travel read only one page” - Saint Augustine

With the emergence of Black Travel Movement and Travel Noire, the black travel has become an act to satisfy the wanderlust. And thus, it reflects the shared interest, the stories of new friendships, the community feeling among them and above all the epic experiences of the new liberated international travel. From being the vulnerable, they were slowly moving towards the limelight. And everything turned out to be more and more of “blacks friendly”. Then on, the ‘black travel’ has become a matter of serious study by all section of academicians, especially with the emergence of these black travels. Prior to these celebrated travels of the Blacks, there were instances of excruciating, tedious and inhumane transportation of Blacks as commodities and goods from the African mainland to various parts of the world.

For so long the major themes around which black travels revolved were that of the racial discrimination, the social reproduction of the fear of racism even in the story telling and the safety instructions, race-related travel choices and above all the concerns of racism. Thus, through the repeated occurrences of many typecast images, the theme of racism has become a cliché in most of the black writings, especially in the travel writings of the eighteenth and nineteenth century. The brutally simple and subtly

complex concept called slavery is all-pervasive in these writings. But, from the immovable socio-political positions, the blacks slowly moved to the contours of creative mobility.

Slave narratives are normally considered as a social document about the oppressive condition of slavery and were the first occasion to voice the concerns of the blacks. Pumla Dineo Gqola, in the book *What is Slavery to Me?* says about the slave narrative that “we place the slave at the centre of modernity and produce our histories and philosophies from the vantage point, relocating the figure of the slave from silent victim to eloquent critic” [1]. Most of the slave narratives are inevitably the narrative of their travel. Slave narrative has even generated its own sub-genre of travel narrative.

In *12 Years a Slave*, a memoir of Solomon Northup, he explains how the slaveholding institution limits the life of the black slaves and the resilience and the determination of the black slave to live the life to the fullest possible extent. The acts of self-protection by Northup is not just an attempt for the survival rather it also points to his realization of the real march on to his own self. The life depicted here is the journey of the soul, from freedom to shackles and then to the real freedom of the soul and the self.

The agonizing and tormenting journey of the blacks from Africa to the American mainland is an oft discussed area in literature, especially through the prior mentioned slave narratives. But the journey of the blacks does not end there. It was just the beginning. They were relentlessly on the move. In a recent account, critics discussed extensively about the black travel after the traumatic American slavery, especially their wanderings after the famous Emancipation Proclamation. For them like Coles, “after the holocaust of American slavery, racism, and the post- Reconstruction terror against African Americans, many African American writers, artists and activists were forced to leave the United States”[2]. In his opinion, it is the prominence of the life- threatening conditions in the United States that became the catalyst of the migrations to African countries, Canada and Europe. Thus, before celebrating the much welcoming “Travel Noire” and similar movements, it is an imperative to study the black travel or the ‘coloured travel’ during the slavery and afterwards.

In the studies related to the travel writings of the blacks, one of the oft repeated themes is their search for the self, though knowingly or unwittingly. This search for the self, likens to their life struggle. The plight of the blacks of the duality of their African American experiences is incessantly deliberated in this context. The present discourses on the black travels are associated with concepts like emancipation of the enslaved community, re-identification of the self and worth of the blacks and even the regeneration or self- reliance of them. According to W. E. B. Du Bois, in his book *The Souls of Black Folks*:

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second- sight in this American world, - a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the outer world.... One ever feels his two-ness - an American, a Negro... two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. The history of the American Negro is the history of this strife, - this longing to attain self- conscious manhood, to merge his double self into a better and truer self.[3]

The cultural discourses of the black travel so far engraved with the tales of captivity and the acts of the dehumanization of the coloured by the whites. The travel

here is an attempt to explore the selves of the blacks. The black travel is an invisible genre in travel literature as they do not necessarily confine to the constraints and the conventions of the genre. And also the travel writings of the white men observed a racial insensitivity. The travel’s “historical taintedness”, as said by James Clifford along with the “unequal encounters, overdetermined routes, contested frontiers, bureaucratic regulations” got an inevitable turn with the emergence of the black writings [4]. These slave travel narratives were the meaningful representation of the blacks as against the whites. It encompassed the intensity and challenges of the black travel.

Just like the ripening process of the anti-colonial resistance, as said by Franz Fanon [5] ; here it was a work that came out during the ripening process of the peak of abolitionist movement in United States of America. And the interpretation and ‘gaze’ of the blacks to it was much different from that of the writings of the whites. Harriet Beecher Stowe wrote, “it is a singular coincidence that Solomon Northup was carried to a plantation in the Red [R]iver country- the same region where the scene of Uncle Tom’s captivity was laid- and where [Northup’s] accounts... form a striking parallel” [6].

The 1789 book, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African Written by Himself*, “the prototype of all subsequent slave narratives” as called by Henry Louis Gates Jr.[7], is a first-person testimony yet he considers himself as an accidental tourist. But for many critics including Cathy N. Davidson, “there is no more trenchant eyewitness account of late eighteenth- century slavery than the work of Equiano”[8]. It is an intersection of slave narrative and travelogue. Though the discourse is that of a free man, and that the narrator considers himself a tourist, it least limits us from considering the work as merely one that of the struggles of the blacks. The rhetorical deliberations are inexorably defining the embodied discourse. The recurrent images of the slave narratives or their memoirs are getting its shape here. The images of the slave ship, the concept of hole, the growing relevance of that imagery of hole, image of a trickster figure getting appropriated to the later discourses from this work; and that is the significance of the work.

Solomon Northup, a freed man of New York, finds himself in a symbolic “hole” after he travels by ship to Washington DC for a fiddling engagement and is then captured and sold into slavery for twelve years. The “hole” image also changes into a “womb/tomb” symbol on landing

the 1851 *Narrative* by Henry Box Brown. Thus, the black narratives deliberate on its own symbols and imagery which clearly reflects the challenges and the temperament of the black writings.

Just like the other travel narratives or slave narratives in *12 Years A Slave*, he discusses about the *disorderly* mobility of the blacks, especially at the time of enslavement, and also about the mundane realities of their travel and life. They are compelled to drench into the path and ways that they dislike or hate. They are clueless about the places to which they are taken to. The uncertainty and insecure nature of their life is well reflected in such travels. The same is the case with Northup, especially during his time as slave. The major theme in slave narratives and in *12 Years a Slave* is that of black body discourse and its forms of mobility.

The rhetorical signatures like the loss of Africa as “home” and the “returned body” gets an expression here through the search for one’s own freedom. The work emphasizes on the embodying segregation that is experienced by the blacks in all strata of life. The reinforcement of the racial identity gets an extra emphasis during his travels. The racial discrimination of the African Americans and the existence of the institution of slavery get reinforced to his very self through his long wanderings.

In the cycle from a free man to slavery and then to freedom, the narrator exposes his search for self and identity. The conflicted self is much reflected in this journey. The identity of the being the black is reinstated in all his encounters with other slaves. The self of the narrator embraces new dimensions during his journey. Rather than a symbol of progression, the black travel here symbolizes the catalyzed interactions and the disorientation of the self from the body through these interactions. The subjugation for generations, disruption of the self and the imposed limitations for centuries had tremendous impact on the formation of the ‘self’ in the blacks. Northup feels “ the weight of slavery” because he is a hostage; he does not claim to write in order to abolish slavery, but to interpret the events of his life and to itemize the dehumanization that stripped him of his identity and required him to speak to the white men “in the attitude and language of a slave” [9].

In an increasingly racially constrained national milieu, this travel that Northup makes, and similar alike by all the blacks is a symbolic one for political assertion. The time in which the book was written that is during the peak of the Abolitionist movement, can be stated as the testimony to it. The intersection and interaction of both

travel and writing contributes to the argument. The travel also unravels his search for social justice and feebly even his journey towards the civil and political rights.

The travel of Solomon Northup is even considered as an instance of cultural continuity rather than a rupture. He was becoming more like that of his fellow brethren from the South. That was the moment of his realization of the struggles of the slaves of the South. The disenchanting selves and the torn-out families are also in a search for their roots. And the search is constantly making them on move. The characters of the memoirs are thus always travelling to find out their own self and for their dear ones. Earlier in the book Northup writes, “he was driven to survive because he had no wish to die “among strangers”, but only in the “bosom’ of his “family” (p. 83). This points to the ardent desire he holds to go to his home, and even to the roots.

This long neglected literary tradition, travel writing, has got an inevitable literary turn in the 1970s. And with this new shift, the travel writing started to expose the politics behind the perceived, the oft depicted and the constructed culture. Along with that the newly ‘acceptable’ genre also insisted on the explicit and implicit projections of the self, especially the ‘missed representations’. And it is there we read the black slave narratives as their wanderings in search of their self; and *12 Years a Slave* is no different. It is an exploration of the self of a black, their sufferings and challenges in life. This travel is for the better understanding self and thereby a ‘refinement’ of the self. Thus, all the elements of the identity are getting its necessarily reflection there in the work.

REFERENCES

- [1] Gqola, Pumla Dineo. *What is Slavery to Me? Postcolonial/ Slave Memory in Post-Apartheid South Africa*. Wits University Press, 2010. P.6. [JSTOR, www.jstor.org/stable/10.18772/12010045072](https://www.jstor.org/stable/10.18772/12010045072).
- [2] Coles, Robert. *Black Writers Abroad: A Study of Black American Writers in Europe and Africa*, edited by Graham Russell Hodges, Taylor & Francis, 1999.p.6
- [3] Bois, W. E. B Du. *The Souls of Black Folk*. A. C. McClurg & Co., 1903.p.9
- [4] Clifford, James. *Routes: Travel and Translation in the late Twentieth Century*. Massachusetts University Press, 1997.p.39
- [5] Boehmer, Elleke. *Empire, the National, and the Postcolonial, 1890-1920: Resistance in Interaction*. Oxford University Press. 2002.p.1

- [6] Stowe, Harriet Beecher. *A Key to Uncle Tom's Cabin*. Boston: John P. Jewett & Co., 1853.p.174
- [7] Davidson, Cathy N. "Olaudah Equiano, Written by Himself". *Novel: A Forum on Fiction*, Vol.40, No. 1/2, 2006, pp.18- 51. *JSTOR*, www.jstor.org/stable/40267683. p.18
- [8] Northup, Solomon. *12 Years a Slave*. Starling and Black Publications, 2013. P.183

Technical Devices in African Oral Literature: The case of Agbarha-Otor Dirges

Ohwonohwo, Titus Rukaye

Dept. of Languages, School of General Studies, Delta State Polytechnic, Ogwashi-Uku, Nigeria.

Abstract— *The people of Agbarha-Otor in the Niger-Delta Region to be precise, Delta State, have a flourishing tradition of dirges which are yet to be subjected to critical literary scholarship. These funeral poems are subjected to critical evaluation anchored on a sociological framework with a tinge of formalistic analysis. The study unveils that the dirge form of Agbarha-Otor is a rich mine of artistic appurtenance in terms of the aesthetics of morality. This paper therefore, is an attempt at excavating some of the technical devices employed in Agbarha-Otor funeral poems which are many and variegated as they contribute to the genre of poetry. This paper goes further to engage these devices as they confer literariness on the dirges.*

Keywords— *Oral Literature, Agbarha-Otor, genre of poetry.*

I. INTRODUCTION

Agbarha-Otor dirges are interesting for their qualities. A close reading of the funeral songs will open up different appropriation of the resources of poetry. The language of the threnodies is steeped in imagery and other figures of speech. The form and content of the funeral poems exhibit all the poetic devices that make the funeral songs acquire a literary value. This is in line with the statement of F.B.O. Akporobaro as regards value: “Their rhythm, figurative language, and symbolism make them poetical and literary in form.”(Akporobaro,314) The lyrics of the funeral songs appeal deeply to our minds. These tallies with the words of F.A. Anene-Boyle. He posits that, “They are personal in subject matter and the language is usually simple and full of emotions.”(Anene-Boyle, 17) This tendency also recalls the statement of Isidore Okpewho about poetry, “The essence of true poetry therefore lies in its power to appeal strongly to our appreciation and, in a sense, lift us up ...” (Okpewho, 7) This assertion also reminds us of the statement of J.P. Clark concerning the language of Udje songs, “The language of each song works by images, metaphors, similes, proverbs and a whole gamut of figures of speech.”(Clark, 286)

The technical devices employed in Agbarha-Otor funeral poems are many and variegated as they contribute to the genre of poetry.

II. THE HISTORICAL BACKGROUND OF THE AGBARHA-OTOR PEOPLE

A historical source book entitle: *The Urhobo People* edited by Onigu Ote, has it that the Agbarha-Otor people migrated from Ogoroviri in the present-day Ughelli-North Local Government Area.

When Agbarha, the immediate younger brother of Ogo left Ogoroviri with his family, they settled first at a place called Ovwodaware of Agbarha. Agbarha traditions, however, refer to certain peoples who were in the land before the arrival of Agbarha from Ogoroviri. They include Olaha and Uhrude people of Ogbe. In addition, there were Owevwe aborigines. These three groups: Olaha, Uhrude and Owevwe later met at the present site of Agbarha and settled there. These three quarters subsequently produced their separate *Ivie* (Kings) which later gave rise to a saying: Agbarha ‘*ki vi vie*’, meaning Agbarha is full of kings.

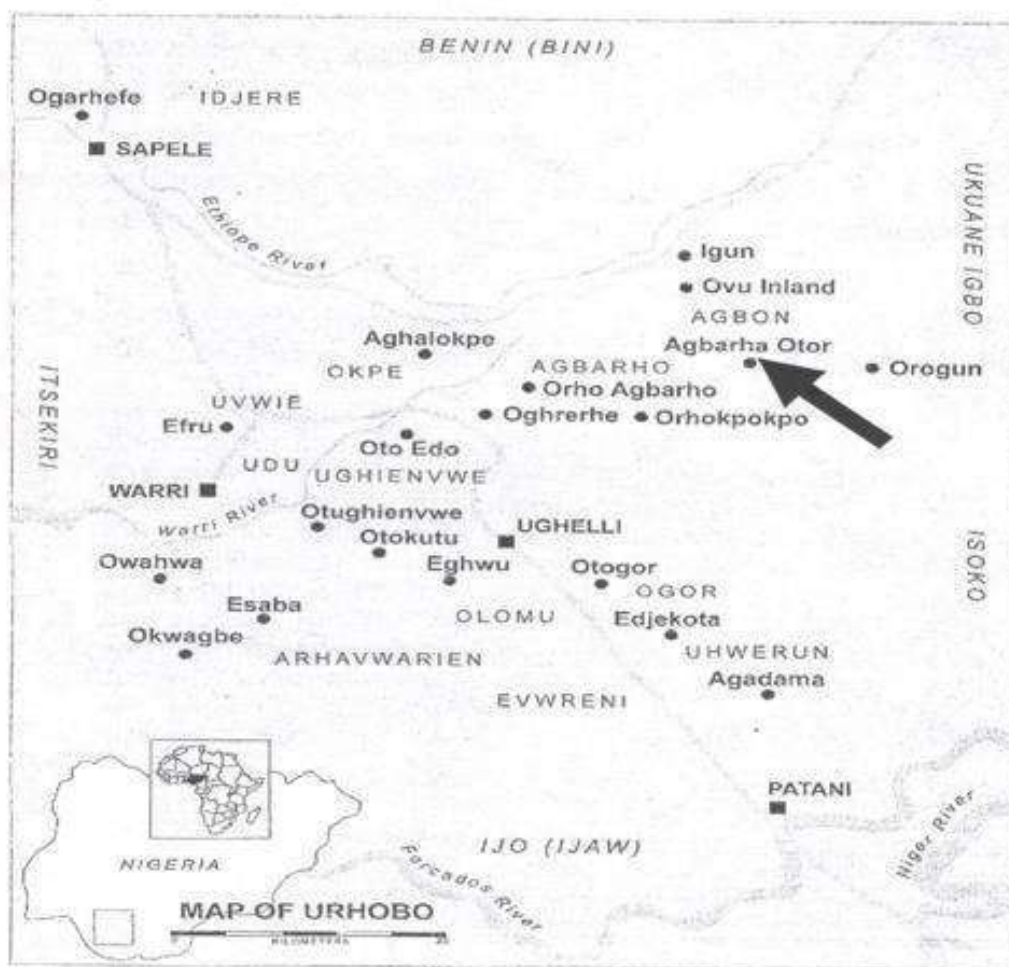
The Owevwe people at Okokoebo were the children of Owerhe who gave his daughter Oberuke, to Oghwoghwa. Owerhe was thus a maternal grandfather of Ogor and Agbarha. The various elements in Agbarha-Otor subsequently became a mixed breed through inter-marriages between the aborigines and the descendants of Agbarha.

A warrior called Inegbesia, we are told, is an important figure in Agbarha history. He lived in what is now Agbarha before another man, Ebele, arrived from the Benin River. Although, Ebele is described as a prince, the tradition is silent on who his father was. If he was a prince, he was a noisy one, for when Ebele arrived, Inegbesia had to leave the town for him. Inegbesia

went and settled at the present site of Ibru College in Agbarha-Otor because while Ebele was fond of noise, Inegbesia was a lover of quietude. Today shrines are dedicated to Inegbesia where libations are poured annually to him before the *Iyeri* festival in Agbarha.

Many villages later sprang up from the quarters of Agbarha and each set of villages remained loyal to the *Ovie* (king) of their quarter of origin. The origin of the villages is associated with the desire by some subjects to keep the *Ovie* at a distance and to escape from his despotic rule this they did by converting their farmlands to settlements. Indeed some people had actually emigrated far away from what is today Agbarha-Otor. These people include the predecessors of those who now constitute Idjerhe and Oghara polities near Sapele and Agbarha-Ame in what is today Warri township.

Agbarha-Otor now consist of two major subgroups: (1) Uhrude, under which are Edoiphorhi, Ehwahwa, Edjikemevo, Idjerhe, Oghara, Omakowhre, Ederogba, Edjeba, Awirhe, Ujovvre, Imorje and Ogorode; and (2) Olaha under which are Omavovwe, Okpara, Oteri, Etefe, Owevwe, Opheri, Otokutu, Saleko, Gana, Ophori and Omovwodoririhibo villages (Oтите, 94-95). Thus , while the Urhobo people of Agbarha-Otor today and those in the Diaspora share a common identity and ancestry, Agbarha-Otor has close neighbours in Agbon, Orogun, Ughelli and Emevon.



Map of Urhobo showing the location of Agbarha-Otor.

Key:

Agbarha-Otor

Culled from: *Where Gods and Mortals Meet: Continuity and Renewal in Urhobo Art*. By Perkins Foss. Page 20

Some Technical Devices in Agbarha-Otor Dirges

(i) Image

English Language Equivalent

Urhobo Language Equivalent

Dirge 1:

Our *lamp* is off

Urhukpe avwaren furu

We no longer see

Avwaren bemroree

Who will provide for us

Kono rukavwaren

Our needs?

Obo avwaren guonore?

Nobody.

Ohwo vuovo roo

The keyword “lamp” is a striking reminder of how important the deceased was. The choice of this image is an indication that the deceased contributed immensely to his community. He made his people comfortable in life. This actually gives him the eulogistic representation, “lamp”. By making use of this image, the oral poet seems to be expressing the huge loss. The use of this images also underscores the level of intimacy between the mourner and the mourned.

English Language Equivalent

Urhobo Language Equivalent

Dirge 2:

Eh! Eh!

Eh! Eh!

Death is bad

Ughwu brare

Death is bad

Ughwu brare

Our *umbrella* is gone

Eharha avwaren kpore

The *iron hand* of death has torn my heart to pieces

Abo utehru ughwu bere ubiudu kpe ibro

Eh! Eh!

Eh! Eh!

Death is bad.

Ughwu brare.

The word “umbrella” is the funeral song courier image that enhances the untimely, brutal and cruel nature of death. The image of “umbrella” is suggesting the protection received from the deceased. The use of “our” in the dirge is emphasizing nothing more than the collective shared painful loss. The funeral poem is highlighting the impact of the protector’s death on the entire community. The phrase “iron hand” is a description of the brutality and cruelty of the nature of death. It is a horrifying picture of the violence brought by death. The “iron hand” image is employed to emphasize the severity of death.

English Language Equivalent

Urhobo Language Equivalent

Dirge 3:

My friend

Ugbeyan me

My friend

Ugbeyan me

Are you sleeping?

Wo werhe?

What are you doing ?

Ovo wo vwa

Now that you are gone

Wo yara na

Who will be my companion?

Ono die ugbeyan me?

Remember we were like Siamese *plantain*

Karo wiyo ne ighwive vwa kere odeagbava

Tell me

Vue we

Tell me

Vue we

Who killed you?

Ono ghwe vwe?

My friend

Ugbeyan me

My friend

Ugbeyan me

This is another funeral poem where image is used. In this poem, the image “Siamese plantain” symbolizes intimacy with which the funeral song artist addresses the deceased. The technique is to show that the dead is not dead. The speaker wishes to keep a close relationship with the departed, hence the choice of that image. Furthermore, the image is employed to demonstrate the intimacy of friendship that existed between the deceased and the bereaved friend.

English Language Equivalent**Urhobo Language Equivalent****Dirge 4:**

It is death that spoils this interesting world.
 You drove our mother to a *forbidden coast*
 Who will curb the children of our mother
 Is this your havoc?
 The blame is yours
 Because you have dragged
 The children into suffering already.

Ughwumiakpo omiemie na
 owe dje oni avwaren kpe urie agha
 Kono semo oni avwaren bruche?
 Ona kobo wo soro?
 Ekan na owe
 Fikidie wokpolo
 Emo wiodja rere.

The image employed in the above funeral song is “forbidden coast”. This image connotes the abode of the departed. The coast is forbidden because it is a no-go-area for man. The poet’s use of this image, “forbidden coast”, is effective in that it portrays the forbidden abode as an infertile place for man. Nothing good or profitable will come from there. This actually motivates the use of this technical device. The “forbidden coast” image is apt because life does not terminate with the death of the physical body. This thought instigated the use of the “forbidden coast” image by the speaker.

(ii) Personification**English Language Equivalent****Urhobo Language Equivalent****Dirge 5:**

Our father is gone
 Is a pain to us.
 It is death that caused this.
 Oh, death of father
 Will never leave my memory!
 Who will give us advice is no more.

Ose r’ vwaren okpori
 Da vwaren djobi
 Ughwu koye ghwonare
 O ughwu r’ baba
 Ka sa chovweroo!
 Ohwo ka cha avwaren uchebro beroo.

The personified concept is “death”. Here, “death” is spoken of, as though it were a human being that can carry out an action. The use of personification is meant to stress the loss of the father. Apart from this, the oral poet uses this technical device to express his grief-stricken state. Moreover, the funeral song singer personifies death as a person who caused the demise of the deceased. Furthermore, the use of personification gives concreteness and human attributes to the abstract notion of death.

(iii) Metaphor**English Language Equivalent****Urhobo Language Equivalent****Dirge 6:**

Tragedy has happened
 Tragedy has happened
Big tree with *branches* has fallen
 Who caused this?
 This is a severe pain we have sustained
 This is a severe pain
 Who will cater for your *branches*?
 Tragedy has happened
 Tragedy has happened

Okpemu phiare
 Okpemu phiare
 Okpurhe v’gho ghwie che
 Kono suo nana?
 Ona emiavwon rode otoma
 emiavwon na doro
 Kono ruke egho vwen?
 Okpemu phiare
 Okpemu phiare

The major technical device employed in this funeral song is metaphor. The “big tree” is a metaphor for breadwinner while the “branches” refer to the many people whom the deceased catered for. The deceased took on a lot of responsibilities. Thus “big tree” is figuratively the deceased (benefactor) and the “branches” the beneficiaries. The responsibilities shouldered by the deceased motivated this direct comparison of “big tree” with “branches” with the deceased.

English Language Equivalent**Urhobo Language Equivalent**

Dirge 7:Death, you are a taboo

You make us sorrowful

You killed us through your agents:

Illness and accident.

You are wicked.

We denounce you.

Ughwu we ogbemre

We lerhe avwaren weri

Wo ghwe avwaren ve emudiakewen:

Ehowan ve ikpregede

Wo bramo

Avwaren se wen.

A similar technique of metaphor is also present in the above poem. The metaphorical remark is in the first line of the poem thus: “death you are a taboo”. In the quoted line above, “death” is referred to as a “taboo” because of its cruelty on man generally. Again, the “death”, you are a taboo” connotes the destructive nature of death.

(iv) Simile**English Language Equivalent****Dirge 8:**

Aged mother’s death is a pain to me

My aged mother died I feel the pain

The demise of this my aged mother

Is like exile

Where has aged mother run to?

Urhobo Language Equivalent

Inene ghwuru odavwe

Inene me ghwuru odavwe

Ughwu r’ inene me na

Ovwa kire edjenorho

Tivo inene djera?

In this funeral poem, the death of the aged mother is compared to exile. Here, the “like exile” is a simile. The demise of the aged mother is conceived like exile itself. The word “exile” as used in the poem shows that the dead has only travelled to a distant land. Furthermore, the death of the dead does not indicate a final break with the mourners as they think of the possibility of a return through reincarnation.

English Language Equivalent**Dirge 9:**

Our mother has slept

The death of our mother

Is like sleep

We know that

Our mother shall be awake later.

Mother of children,

Sleep well!

Sleep well!

Urhobo Language Equivalent

Oni avwaren vwerhere

Ughwu oni avwaren

Owa kire ovwerhe

Avwaren riene

Oni avwaren che vre novwerhe siefa.

Oniemo,

Rie vwerhe!

Rie vwerhe!

In the foregoing funeral song, the demise of the deceased mother is described as sleep. The idea of “sleep” used in the poem shows that the dead is asleep. In addition, the death of the deceased does not show a final separation with the bereaved but the possibility of her waking up. Again, this brings us to the same idea of reincarnation, mentioned in the previous analysis.

(v) Hyperbole**English Language Equivalent****Dirge 10:**

Eh! Eh!

When I woke up this morning

Death of my father embraced me

My father died and left children for me

My father who fed the wide world

Gone.

Urhobo Language Equivalent

Eh! Eh!

Mi vre novwerhe urioke na

Ughwu r’ osemi koye deduvwe

Osemi ghwu dje emo kevwere

Osemi ogherakpo edje,

Kpore.

Gone! Okpore!
Gone! Okpore!

In the above threnody, the use of exaggeration in line 5 is noticed. The use of this technical device is to categorically point out the contribution of the deceased. The deceased fed many people in his community. This singular assistance of the dead prompted the expression: “fed the wide world”.

English Language Equivalent	Urhobo Language Equivalent
Dirge 11:	
I was in my house	Uwevwi obome mevwa
When I heard the news of my brother's demise	Iku ughwu oniovo di dore
My brother,	Oniovo me,
My brother, I cried.	Oniovo me, me devie
My brother who <u>sponsored every youth</u> to school	Oniovo oyone emo orere kpisikuru.
Death, what is this?	Ughwu, ona kidie?

The above funeral poem is another example where the poet's uses of exaggeration is noticed. Here, the poet use the expression “sponsored every youth” which shows how immensely the deceased, while alive, contributed to the education of the youths in his community.

(vi) **Synecdoche**

English Language Equivalent	Urhobo Language Equivalent
Dirge 12:	
Did you come to watch the cinema of life?	Wo ri nughe akpo?
Aged mother came to watch life.	Inene riakpo ri nughe
Your <i>fingers</i> are all dead.	Irihio we ghwure
Now that you are dead,	Wo ghwu na
Who will bury you?	Kono shu we?
Who will fan your corpse?	Kono dju orivwin we?
Your life was dull before you died.	Akpo we mudje woki ghwu.
Let your <i>fingers</i> survive when you reincarnate.	Edje irihio we diakpo, edefa woriakpo.

“Fingers” ordinarily are parts of the human body. Here, the poet now uses them to represent the whole human body.

The use of the word “fingers” is a device employed by the poet to represent the number of children the deceased had while alive. But unfortunately, they all died before their prime ages.

English Language Equivalent	Urhobo Language Equivalent
Dirge 13:	
My <i>tooth</i> is pulled off	Ubiako me kporen
The devil is happy.	Eshu ghoghore
My enemies are also happy.	Evweghre me dji ghogho
My husband is dead	Oshare me ghwuru
The whole world sympathizes for me	Akpeje vheroma kevwe.
Sleep deserted me.	Ovwhere mrevwe dje
Husband who prevents me from catching cold	Oshare odjekpaye nuwoma
I no longer have.	Bi revwee.

The word “tooth” denotatively means each of a set of hard white structures in the jaws, used for biting and chewing. But in this context, it represents the whole human body. Therefore, the oral poet has employed the “tooth” to represent the dead husband of the bereaved.

(vii) **Drumming and Dancing**

Drumming and dancing are also employed during the singing of funeral songs in Agbarha-Otor. This technical device, which accompanies the dirges, adds beauty to the performance. This is in line with the assertion of G.G. Darah. He asserts that, “the form and structure of the songs also determined the rhythm and beauty of the drumming and dancing that accompanied the songs” (Darah, 76). The drumming and dancing symbolize the idea that death does not mark the end of life.

In Agbarha-Otor, mourners and sympathizers are involved in the drumming and dancing. They converge at the compound of the deceased to sing funeral songs and engage themselves in the performance. The dancing round the dead person shows that he/she has left good people behind. This performance is effective in that it cushions the emotional and psychological effects of bereavement. This technique also makes the bereaved feel that death does not imply complete annihilation, but also a transition from this corporal world to the ancestral world.

In view of the foregoing, drumming and dancing are salient in the funeral context in Agbarha-Otor. Through them, the people not only bid farewell and escort the spirits of the departed members but also communicate important messages about death and life.

III. CONCLUSION

In this study, an attempt is made to unveil the belief of Agbarha-Otor as regards death. We have been able to illustrate this with some technical devices drawn from Agbarha-Otor dirges. The artistic quality of the funeral poems is also expressed in their intensity of emotions, mood and tempers. This is reflected in many of the funeral songs analyzed.

We have seen that some of the dirges examined related to the experiences of unfortunate individuals as a result of death. Those who composed the funeral poems employed carefully selected technical devices to expressed pains and loss sustained by the bereaved persons. The few funeral poems we have used for illustrations show that they are of deep reflections and thought about the traumatic state death has put the living.

REFERENCES

- [1] Akporobaro, F.B.O. *Introduction to African Oral Literature*. Lagos : Princeton Publishing Company, 2012.
- [2] Anene-Boyle, F.A. *Weaving the Tale : An Introduction to the Performance of Oral Literature*. Ibadan: Kraft Books . 2002
- [3] Clark, J.P. “Poetry of the Urhobo Dance Udje” *Nigeria Magazine*, 1965. Page 286
- [4] Darah, G.G. “Udje Song-Poetry Tradition of the Urhobo People and Oral Literature in Africa” 19th Inaugural lecture, Delta State University, Abraka, February, 2010.
- [5] Foss, Perkins (ed) *Where Gods and Mortals meet: Continuity and Renewal in Urhobo Art*.
- [6] New York: Museum for African Art and Snoeck Publishers, 2004.
- [7] Okpewho, I.(ed) *The Heritage of African Poetry*. Essex: Longman Group Limited, 1985.
- [8] Otite , Onigu (ed) *The Urhobo People*. Ibadan: Shaneson C.I. 2003.

Appendix

Texts from fieldwork

Dirge 1:

Urhukpe avwaren furu
 Avwaren bemroree
 Kono rukavwaren
 Obo avwaren guonore?
 Ohwo vuovo roo.

Dirge 2:

Eh! Eh!
 Ughwu brare
 Ughwu brare
 Eharha avwaren kpore
 Abo utehru ughwu bere ubiudu kpe ibro

Eh! Eh!

Ughwu brare.

Dirge 3:

Ugbeyan me

Ugbeyan me

Wo werhe?

Ovo wo vwa

Wo yara na

Ono die ugbeyan me?

Karo wiyo ne ighwive vwa kere odeagbava

Vue we

Vue we

Ono ghwe vwe?

Ugbeyan me

Ugbeyan me

Dirge 4:

Ughwuniakpo omiemie na

owe dje oni avwaren kpe urie agha

Kono semo oni avwaren bruche?

Ona kobo wo soro?

Ekan na owe

Fikidie wokpolo

Emo wiodja rere.

Dirge 5:

Ose r' vwaren okpori

Da vwaren djobi

Ughwu koye ghwonare

O ughwu r' baba

Ka sa chovweroo!

Ohwo ka cha avwaren uchebro beroo

Dirge 6:

Okpemu phiare

Okpemu phiare

Okpurhe v'gho ghwie che

Kono suo nana?

Ona emiavwon rode otoma

Emiavwon na doro

Kono ruke egbo vwen?

Okpemu phiare

Okpemu phiare

Dirge 7:

Ughwu we ogbemre

We lerhe avwaren weri

Wo ghwe avwaren ve emudiakewen:
Ehowan ve ikpregede
Wo bramo
Avwaren se wen.

Dirge 8:

Inene ghwuru odavwe
Inene me ghwuru odavwe
Ughwu r' inene me na
Ovwa kire edjenorho
Tivo inene djera?

Dirge 9:

Oni avwaren vwerhere
Ughwu oni avwaren
Owa kire ovwerhe
Avwaren riene
Oni avwaren che vre novwerhe siefa.
Oniemo,
Rie vwerhe!
Rie vwerhe!

Dirge 10:

Eh! Eh!
Mi vre novwerhe urioko na
Ughwu r' osemi koye deduvwe
Osemi ghwu dje emo kevwere
Osemi ogherakpo edje,
Kpore.
Okpore!
Okpore!

Dirge 11:

Uwevwi obome mevwa
Iku ughwu oniovo di dore
Oniovo me,
Oniovo me, me devie
Oniovo oyone emo orere kpisikuru.
Ughwu, ona kidie?

Dirge 12:

Wo ri nughe akpo?
Inene riakpo ri nughe
Irhiabo we ghwure
Wo ghwu na
Kono shu we?
Kono dju orivwin we?
Akpo we mudje woki ghwu.

Edje irhiabo we diakpo, edefa woriakpo.

Dirge 13:

Ubiako me kporen
Eshu ghoghore
Ewwehre me dji ghogho
Oshare me ghwuru
Akpeje vheroma kevwe.
Ovwhere mrevwe dje
Oshare odjekpaye nuwoma
Bi revwee.

Challenges Encountered by the National High School Teachers in Doing Action Research

Leila J. Abelardo, Mary Ann A. Lomboy, Cora C. Lopez, Felipe E. Balaria, Gener S. Subia

Abstract— This study was conducted in the First Semester of AY 2018-2019 to discuss the challenges encountered by the teachers of a National High School in Licab, Nueva Ecija in doing action research. The study revealed that the main challenges encountered by the teachers were: insufficient training and seminar on research; heavy teaching loads; lack of clear role of teachers in the school to conduct research; and busy on personal life. The following recommendations are hereby laid out: the teachers should be encouraged to pursue advance higher education and HEI's should include action research as part of their basic education curriculum so that the graduates will be knowledgeable about its processes even without pursuing advance higher education right away; the work load of teachers should be lightened to allow them enough time to conduct research. Likewise, the policy makers in the Department of Education may consider allotting a percentage of time for teachers to do research; since profile has no significant relationship with challenges a common research development plan may be considered for implementation in the school level. Echoing of seminars on research may also be considered; and the Department of Education should implement a more efficient system of communicating its research policies and programs down to the teachers' level.

Keywords— Action research, addressing research incapability, Department of Education Teachers, research challenges.

I. INTRODUCTION

Research is one of the keys to the development of any organizations. It is defined as a systematic process of collecting and analyzing data to increase the understanding of a topic [1]. In the field of Education, research refers to the systematic collection and analysis of data related to the field [2].

Action research is a type of research commonly used in an educational institution. Conducting action research is putting the action in operation. It means executing a proposed alternative strategy to collect systematically relevant data to find out how these work. It is also a way to discover how a particular practice can be improved or adjusted to address the educational problem and writing a narrative account of what happened [3]. Additionally, it is the process of studying a school situation to understand and improve the quality of the educative process [4].

The purpose of doing action research is to identify teachers and departments' concerns and problems, to be able to make accurate decisions given available information [5] and to recommend solutions based on the results and findings made [6] between the government and the communities. Further, it will develop the teachers' scientific research

skills and capabilities [7] as cited by [8]. Action research is part of the teacher's annual appraisal as this promotes professional growth and development [6]. It comprises five percent of the total score in the individual performance commitment and review [6] form for teachers. Teachers may also use their finished research, specifically when it is adopted by the school and other schools, as part of their portfolio for future promotion. With this, it will positively contribute to the overall teacher and school performance as well.

However, teachers from elementary and secondary are uninterested and unmotivated in doing action research despite issuance of DepEd order no. 39 s 2016 or the adoption of the Basic Education Research Agenda which guides DepEd and stakeholders in the conduct of education research and the utilization of research results. Some reasons and challenges encountered by teachers on [9] doing research are tight teaching timetable and heavy teaching workload [10] and [11]. Teachers ignore the positive effect of researching their professional growth. They are not interested in researching because they perceive that it is an additional workload for them.

The respondent national high school is a public school under the Schools Division of Nueva Ecija (SDO-NE) which is covered by the DepEd Order no. 39 s 2016. It is one of the oldest public high schools in Nueva Ecija and has 52 teaching force and eight (8) non-teaching personnel. Currently, it has no research output submitted to SDO-NE, thus resulting in non-compliance with DepEd order no. 39, s. 2016. However, the school sends one (1) up to three (3) teachers to the division and regional research trainings every year. After the training, the trained teachers would echo the seminar content to all the teaching personnel in the school, thru In-service or school-based training done every term break. As part of the school-based training, each teacher is required to submit a title of action research. However, only less than 50% complied and no one ever finished research even in the past years.

The lack of research output of the teachers led to the conduct of this research as it aimed to determine challenges encountered by the teachers in doing action research. Likewise, since there is an evident gap in the pool of knowledge as evidenced by the inadequate quantity of studies conducted on teachers' challenges and desires towards undertaking action research, this paper was conceptualized; both to fill the gap and add to the pool of existing knowledge concerning researches in the public schools. The implication is for the school heads, policy makers, and DepEd officials to consider the findings to address the needs of the teachers.

This study specifically aimed to determine the profile of the teachers in terms of the following: 1.1 academic ranks, 1.2 highest educational attainments, 1.3 number of research output, and 1.4 number of trainings/seminars attended related to research. It also aimed to describe the challenges they encountered in doing action research. To determine the possible profile related causes of the challenges that the respondents have encountered the relationship between profile and challenges were also determined. Furthermore, the proponent also investigated the solutions that the respondents may suggest to address their challenges.

II. METHODOLOGY

This study utilized the descriptive research design in determining the challenges encountered by the respondents. According to [12], as cited by the authors in [13] and [14], descriptive research systematically describes a situation, problem, phenomenon, service or program, attitude toward an issue or simply, it provides information on a subject. All the 52 teachers in the respondent National High School in

Licab, Nueva Ecija were used as respondents. To gather the necessary research data, the questionnaire developed by [6] was modified, adapted and used. The modified instrument was content validated and tested for reliability by experts. The data were gathered using a questionnaire. The researchers sought oral permission from the respondents and school principal accompanied by a request letter. To ensure a 100% retrieval of the questionnaires, the researchers personally administered and retrieved the questionnaires from the respondents when accomplished. The data gathered from the first statement of the problem was analyzed and interpreted using frequency count and percentage; the data from the second question was analyzed and interpreted using weighted mean (4.2 – 5.0, A Very Big Challenge; 3.4 to 4.19, Big Challenge; 2.6 to 3.39, Fairly a Challenge; 1.8 to 2.59, A Slight Challenge; 1.00 to 1.79, A Very Slight Challenge) while the data for the third question was analyzed and interpreted using appropriate correlation statistics through the aid of SPSS version 20.

III. RESULTS AND DISCUSSIONS

1. Profile of the Teachers/Respondents

Table 1 Academic Ranking

Academic Ranking	No of. Teachers	Percentage
Teacher I	10	19.2 %
Teacher II	11	21.2 %
Teacher III	26	50 %
Master Teacher I	4	7.7 %
Master Teacher II	1	1.9 %
TOTAL	52	100%

In terms of academic rank. The study revealed that majority of the respondents were Teacher III, comprising 26 or 50%, followed by Teacher II comprising 11 or 21.2%, and by Teacher I, comprised by 10 or 19.2%. There were only four or 7.7% of them who were Master Teacher I and only one or 1.9% who is Master Teacher II.

Table 2 Highest Educational Attainment

Highest Educational Attainment	No of. Teachers	Percentage
Bachelor's degree	9	17.3%
Earned units in master's degree	38	73.10%

Master's degree	3	5.8%
Earned units in a doctoral degree	2	3.8%
TOTAL	52	100%

In terms of highest educational Attainment. The study also revealed that majority of the respondents comprising 38 or 73.10% had earned units in a master's degree. The second majority, comprising nine (9) or 17.3% were plain graduates of Bachelor's degree. Only a handful of them have earned master's (3 or 5.8%) and doctorate (2 or 3.8%) degrees, indicating that the teachers were probably not capable enough of conducting research as the required research skills and capabilities can be developed through advance studies and can be enhanced by the confidence that having graduated from advance studies can give. However, the fact that there were also a few of them who have already acquired masters and doctorate and yet were not able to come up with single action research is alarming and a sign that indeed there may be problem hindering them from doing so.

Table 3 Number of Trainings/Seminars Attended

No. of Trainings Attended	No. of Teachers	Percentage
0	43	82.7%
1	4	7.7%
2	1	1.9%
3	2	3.8%
4	1	1.9%
5	1	1.9%
TOTAL	52	100%

In terms of Research, Related trainings attended. It was also found out in the study that a big majority of the respondents, comprising 43 or 82.7% have not attended any related research training in their entire professional life as teachers at all. There is a reason to believe, therefore that there is a tendency for teachers to have the low capability to conduct research and prepare research report because they lack exposure in terms of attendance to seminars.

Table 4 Research Output from 2016 to 2019

Research Output	No. of Teachers	Percentage
Action research produced and submitted to DepEd	0	0%
Action research produced	1	1.92 %

but did not submit to DepEd		
Produced another/another type/s of research for graduate studies	6	11.54%
Action research is ongoing	1	1.92%
Another type of research is ongoing	12	23.08%
No research produced	32	61.54%
TOTAL	52	100%

In terms of Research Outputs. The result of the study revealed that majority of the respondents, comprising 32 or 61.54% have not conducted any type or form of research at all, and it is alarming that none or zero (0) has conducted any action research at all, in spite of the issuance of DepEd Order No. 39 series of 2016 which requires them to submit or do action research as part of their obligation as teachers. This is a challenge to the Department of Education, particularly of the Schools Division of Nueva Ecija.

2. Challenges Encountered by the teachers in Conducting Research

When the responses of the teachers were analyzed it was found out that the challenges encountered by teachers on [9] action research writing can be categorized as related to 1) skill, 2) time, 3) motivation, 4) interest, and 5) support by the school administration.

It is interesting to note that among the five categories, Time-related factors took the lead with a weighted mean rating of 4.14 described as strongly agree and verbally interpreted as a Big Challenge. This implies that time is the factor that gets in the way of the teachers in terms of conducting research. According to them, they find doing research time consuming, and an additional task to their already big volumes of work as teachers. They believe it may negatively affect their teaching performance and may likewise interfere with their personal lives.

The second factor that they also found challenging was Skill-Related, which obtained a weighted mean of 3.77, verbally interpreted also as a Big Challenge. This means that they tend to find research a difficult task and that they do not have enough knowledge about its processes. Next to Skill-Related factor is Support-Related, which obtained a weighted mean rating of 3.19, verbally interpreted as a Fairly a Challenge. This implies that they were not being compensated in doing research as well as feeling like they are not being given support to successfully do research.

Meanwhile, Motivation-Related and Interest-Related factors which obtained weighted mean ratings of 2.38 and 2.02 respectively were considered only as a Slight Challenge by the respondents. This means that they may also be interested in doing research; they just don't feel the motivation to indulge.

Table 5 shows the detail about the teachers' responses.

Table 5 Categories of Challenges Encountered by the Teachers

<i>The Challenges</i>	Weighted Mean	Verbal Description
Skill-related		
1. I do not have enough knowledge in doing action research	2.60	Challenge
2. I find researching a difficult task	4.27	A Very Big Challenge
3. I have low proficiency in English	1.85	A Slight Challenge
Average weighted Mean	3.77	Big Challenge
Time-related		
1. I find researching time-consuming.	3.92	Big Challenge
2. I find researching as additional work	4.15	Big Challenge
3. I am so busy with my teaching practice to do research	4.4	Biggest Challenge
4. I am so busy with my personal life to do research.	3.96	Big Challenge
5. Heavy teaching load affects the practice of research	4.25	Biggest Challenge
Average weighted Mean	4.136	Big Challenge
Motivation-Related		
1. I do not receive encouragement from the school to do research	2.73	Fairly a Challenge
2. I have no interest to research at all.	2.00	A Slight Challenge
3. I am not motivated to do research	3.00	Fairly a Challenge
4. I do not see the importance of	1.96	A Slight Challenge

researching my career		
5. There is a lack of recognition to conducted research activities	2.23	A Slight Challenge
Average weighted Mean	2.384	A Slight Challenge
Interest-Related		
1. I am not interested in reading the research, books, journals, and other types of publications	2.04	Disagree
2. I have no interest to research at all.	2	A Slight Challenge
Average weighted Mean	2.02	A Slight Challenge
Support-related		
1. There are insufficient reference materials (journals, research books, research reports, etc.) in school/library.	3.27	Fairly a Challenge
2. There are insufficient training and seminar on research.	3.46	Fairly a Challenge
3 There is insufficient budget from DepEd division office to undertake research.	2.37	Disagree
4. There is a lack of clear role of teachers in the school to conduct research	3.67	Big Challenge
Average weighted Mean	3.19	Fairly a Challenge
Overall weighted Mean	3.11	Fairly a Challenge

Legend: 4.20 – 5.0, A Very Big Challenge; 3.40 to 4.19, Big Challenge; 2.60 to 3.39, Fairly a Challenge; 1.80 to 2.59, A Slight Challenge; 1.00 to 1.79, A Very Slight Challenge

3. Relationship between Profile and Challenges

Below is the table showing the details about statistical computation concerning the relationship between profile and challenges.

Table 6 Relationship between Profile variables and Challenges

Challenges Encountered			
Profile variables	r-value	p-value	Interpretation
Academic Rank	-.155	.272	No significant relationship
Highest Educational Attainment	-.029	.836	No significant relationship
Number of Research Output	-.019	.895	No significant relationship
Number of Trainings/ Seminars	-.100	.483	No significant relationship

*correlation is significant @ 0.05 level

When the profile data and research challenges were subjected to statistical analysis, it was found out that there was no significant relationship found between variables at all. This finding indicates that profile variables cannot be an indicator of the challenges that the teachers perceived regarding the conduct of action research or vice versa, challenges cannot be indicated by the profile of the respondents.

IV. CONCLUSIONS AND RECOMMENDATIONS

This study purported to determine the challenges hindering teachers from implementing action research, the relationship between profile variables and challenges encountered, and the suggestions that teachers may offer to avert the challenges. Using descriptive research, survey instrument and guided interview for data gathering and 52 respondent teachers from the subject school, the following findings were arrived at: 1) Majority of the teachers had academic rank of Teacher 3; with bachelor's degree and units in masters level as highest educational attainment, with no training about doing action research at all. They are also bachelor's degree graduate and barely have master's degree unit and never had conducted action research at all; 2) The primary challenge encountered by the teachers in conducting research was time and skill-related as well as the absence of support; 3) There was no significant relationship found between any profile variables and challenges at all; and 4) The suggested solutions of the teachers implied that they were seemingly not aware of the DepEd's effort to cultivate action research capability building in the field.

With the foregoing, the following recommendations are hereby laid out: 1) The teachers should be encouraged to pursue advance higher education and HEI's should include action research as part of their basic education curriculum so that the graduates will be knowledgeable about their processes even without pursuing advance higher education right away; 2) The work load of teachers should be lightened to allow them enough time to conduct research. Likewise, the policy makers in the Department of Education may consider allotting a percentage of time for teachers to do research; 3) since profile has no significant relationship with challenges, a common research development plan may be considered for implementation in the school level. Echoing of seminars on research may also be considered; 4) the Department of Education should implement a more efficient system of communicating its research policies and programs down to the teachers' level; and 5) Experts should educate teachers on how to conduct a direct and simple [15] way of doing an action research.

REFERENCES

- [1] Dep.Ed.(2016). Adoption of the Basic Education Research Agenda. www.deped.gov.ph. DepEd order no. 39 s. 2016.
- [2] ates, Lyn (2004). What Does Good Educational Research Look Like? : Situating a Field and Its Practices. Conducting Educational Research. McGraw-Hill International. ISBN 978-0-335-2199-9
- [3] Bayan, Mary Finela M. Bayan. *The Importance of Action Research in Education*. DepEd-Nueva Ecija.net. March 6, 2017
- [4] Johnson, A.P.(2012). A short guide to action research (4th ed). New Jersey: Pearson Education.
- [5] Subia, Gener S. (2018). Think Like My Teacher (TLMT): A New Method in Assessing Millennial Learners. International Journal of Arts, Humanities and Social Sciences. Volume 3. Issue 1. www.ijahss.com. pp. 57-61.
- [6] Ula, Mark B., Barrera, Kenneth Ian B., Acompañado Meller M. *Philippine Classroom Teachers as Researchers: Teachers' Perceptions, Motivations, and Challenges*. Australian Journal of Teacher Education. Vol 42 issue 11 Article 4. 2017
- [7] Alvarado, F., Leon, M., Colon, A.(2016). Design And validation of a questionnaire to measure research skills: experience with engineering students. Journal of Technology and Science Education [Online]. 6(3), pp 219-233. <http://dx.doi.org/10.3926/jotse.227>.
- [8] Subia, G., Florencondia, N., Trajano, M., Gutierrez, M., Zabala, B.Jr.(2018). Factors Associated with the Research Paper Writing Capabilities of Engineering Management and Vocational Technological Education Freshman Students. International Journal for Research &

Development in Technology. Volume 9, Issue 3. ISSN (O):-2349-3585.

- [9] Subia,G.,Lepon, M., Cumbe, M., Marcos, M.I., Cruz, J. (2018).Vocational Technological Education Teachers on Facing Challenges of the Restructured Curriculum. Saudi Journal of Engineering and Technology(SJEAT).Volume-3, Issue-4, pp.198-203. DOI:10.21276/sjeat.2018.3.4.1
- [10] Morales, M.P.E. (2016). *Participatory action research (PAR) cum action research (AR) in teacher professional development: A literature review*. International Journal of Research in Education and Science (IJRES), 2(1), 156-165.
- [11] Kutlay, N. (2012). A survey of English language teachers' views of research. *Procedia – Social and Behavioral Sciences*. 70, 188-206.
- [12] Kumar, R.(2014). *Research Methodology: A step-by-step guide for beginners (4th.ed.)* SAGE,CA: Thousand Oaks.
- [13] Pagandian, Joni L. and Eduardo, Jesster P.Restorative Justice in Cordillera Administrative Regio: tradition and Praxis towards a Peace Process Model. International Journal of Social Science Studies.Vol.7, No.1; January 2019. Doi:10.11114/ijsss.v7i1.3748.
- [14] Subia, G.S., Trinidad, C.L., Pascual, R.R., Medrano, H.B. & Manuzon, E.P.(2019). Learning Styles and Preferred Teaching Styles of Master of Arts in Teaching (MAT), major in Vocational Technological Education (VTE) Generation Y Learners. International Journal of English Literature and Social Sciences (IJELS) .Vol-4, Issue 2, Mar-Apr, 2019. <https://dx.doi.org/10.22161/ijels.4.2.35>.
- [15] Subia, G.S.(2018). Comprehensible Technique in Solving Consecutive Number Problems in Algebra. *Journal of Applied Mathematics and Physics*, 6, 447-457. <https://doi.org/10.4236/jamp.2018.63041>

Relationship between Learning Styles & Academic Achievement in Mathematics of Grade 8 Students

Ana-Mary Lorenzo Villajuan

Abstract— The study was conducted to find out the learning styles of the 179 Grade 8 students as correlates of their academic achievement in mathematics. The student respondents were enrolled in Palayan City National High School in Nueva Ecija during S.Y. 2018-2019.

The findings of the study showed that: the students' average academic achievement was 87.4, which was interpreted as Approaching Proficiency (Satisfactory). In terms of learning styles, students were the mostly divergent type of learners. The learning style of the respondent is significantly related to academic achievement. Assimilator learners have better academic achievement than other learners with different learning styles.

Keywords— Academic achievement, accomodator, assimilator, converger, diverger, learning styles.

I. INTRODUCTION

“Every student is unique in his or her strengths and challenges, and it is the job of the teacher to foster highly individualized learning in response to the student-learners [1].”

All student-learners bring into the world their individuality and uniqueness shaped through the years of schooling. Palayan City National High School is an educational institution that aimed to promote academic excellence and to recognize individual differences in the needs of every learner. Learner's academic performance is closely monitored by the teachers to identify early intervention programs for those who performed below the average. It is a process where a learner's success in school is measured to determine how their achievement fair with others. It is also a way for teachers to observe how their students learn to adjust their teaching styles to cater to the learning needs of the students.

Learning is defined as a relatively permanent change in behavior that occurs as a result of experience [2]. Learning can occur in any place where an individual experience stimulations from the environment, although it can be affected and influenced by several factors that either facilitate or hinder the learning process. One of the factors is the learning styles of the students.

The term "learning styles" is being used in educational literature since the 1970s. It has been used synonymously with cognitive style and thinking style. Learning styles are defined as the particular way in which a learner tries to learn something and perform better on undertakings which match their preferences. Therefore, “it is important for

teachers to be aware of their students' preferred styles to take advantage of opportunities to maximize student learning [3] as cited by the authors in [4].

According to Curry, till now, 21 models of learning styles have been researched in educational literature [5].

Among the 21 models, the researcher picked the learning styles concepts popularized by David Kolb. Kolb explains experiential learning theory as a combination of perception, cognition and behavior, which provides a holistic and integrative perspective on a person's approach to learning [6]. Kolb further stated, “that the learning style of the students must comprise different abilities. To enhance the effectiveness of learning styles, the learners should be able to combine at least two abilities to form their learning styles [6]”. Kolb presented four types of learning styles' combining two or more abilities under each style: a. Diverging Styles (CE/RO), b. Assimilating (AC/RO), c. Converging (AC/AE) and d. Accommodating (CE/AE) [7].

Due to traditional instructions employed by some teachers, many students find it difficult to adapt to learning environments that, in some situations, have conflicted with their learning style systems [8]. This is also the general concern of teachers in Palayan National high school, especially those teaching Mathematics subjects. Since few types of research have done in the area of learning styles of students towards mathematics, this research was undertaken to add to the existing body of knowledge especially in this era of K to 12 education. It aimed to describe the learning styles of students in Mathematics 8 and its relationship to their academic achievement. Findings of the study provided insights to the researcher in developing an action plan that

could cater to the learning problems encountered by the students. Thus, this research finds meaning and relevance.

II. METHODOLOGY

This study utilized descriptive-correlational research design. Descriptive research was concerned with conditions, practices, differences or relationships that exist, opinions held, processes that are going on or trends that are evident [9] while according to [10] as mentioned by the authors in [11] and [12], “correlational research is employed to test the degree of relationship between two variables”.

The 179 respondents of this study were chosen purposively based on the following criteria [13]: they should be Grade 8 students; enrolled at Palayan City National High School; and belonged to special science and program classes.

The researcher used a questionnaire checklist for the gathering of data. The questionnaire was divided into two (2) parts. Part I of the questionnaire was designed to gather information on the socio-demographic profile of the respondents. Part II of the instrument was focused on the learning styles of the students and patterned after the learning styles inventory of Kolb [6].

The data gathered were statistically treated using frequency, percentage, weighted mean and correlation formulas. All computations were done using Microsoft Excel and Statistical Package for Social Sciences (SPSS) version 17.

III. RESULTS AND DISCUSSION

1. Learning Styles of the Respondents

Table 1 presents the learning styles of Grade 8 students in Mathematics as to Kolb’s Learning Styles in terms of assimilator, divergent, accommodator and convergent.

Table 1. Learning Styles of the Respondents

Learning Styles	Frequency	Percent
Assimilators	36	20.11
Divergent	88	49.16
Accommodators	22	12.29
Convergent	33	18.44
Total	179	100.00

Results show that among 179 respondents there are 88 divergent which is 49.16 percent of the respondents, 36 or 20.11 percent respondents are assimilators while 33 or 18.44 percent of them are convergent and 22 or 12.29 percent are accommodators.

The data suggest that most of the student respondents are divergent and the least are accommodators. According to [14], “People with diverging learning styles have broad cultural interests and like to gather information. They are interested in people, tend to be imaginative and emotional, and tend to be strong in the arts. People with the diverging style prefer to work in groups, to listen with an open mind and to receive personal feedback”.

Only 12.29% are accommodators. This implies that accommodator learners in Palayan City are minimal. People with an Accommodating learning style will tend to rely on others for information than carry out their analysis. They set targets and actively work in the field, trying different ways to achieve an objective [14].

2. Academic Achievement in Mathematics

The table shows the academic achievement of the respondents in terms of their grade in Mathematics.

Table 2. Academic Achievement of Grade 8 Students in Mathematics

Grade in Math	Frequency	Percentage	Descriptors
95 and above	5	2.79	Advanced(Outstanding)
90 to 94	38	21.23	Proficient(Very Satisfactory)
85 to 89	99	55.31	Approaching Proficiency(Satisfactory)
80 to 84	37	20.67	Developing(Fairly Satisfactory)
75 to 79	0	0.00	Beginning(Did Not Meet Expectations)
Total	179	100.00	
Mean	87.4		Approaching Proficiency(Satisfactory)

It is shown that 99 respondents (55.31%) got grades of 85–89 (Satisfactory). Another group of 38 (21.23%) received the grades of 90-94 (Very Satisfactory). Thirty-seven (37)

students (20.67%) earned the grades of 80-84 (Fairly Satisfactory) while 5(2.79%) respondents received the highest grades of 95-100 (Outstanding). Nobody from the

respondents got the grades of 75 – 79 (Did not meet expectations).

It can also be noted on the table that on the average, the respondents' performance was at the satisfactory level or in the approaching proficiency level. This finding is similar to the result of the study of the researcher in [15] that the performance in General Mathematics of senior high school respondents was average or satisfactory. Nonetheless, it contradicts the findings of [16] regarding the mathematical competency and performance in Mathematics of 320 grade 11 students, which revealed a below proficiency level in Mathematics of her respondents. Further, the research done by [17], concerning the Mathematics performance of Grade 8 students in the K to 12 curriculum does not conform with this finding. "They found out that most of the respondents were in the beginning level of achievement only."

3. Relationship between the Learning Styles and Academic Achievement

Table 3 presents the relationship between the learning styles of the respondents and their academic achievement.

Table 3. Relationship between the Learning Styles and Academic Achievement

Variable	Academic Achievement	
	r-value	p-value
Learning Style	-.171*	.022
Interpretation	Significant relationship	

*correlation is significant @ 0.05 level

Learning styles of the respondents were significantly related to their academic achievement. The negative sign of the value of r means that assimilators have better academic achievement in mathematics than the other learning styles, especially to the divergent styles of learners.

It is clearly understood that assimilators have higher mathematics achievement than in any learning styles because the characteristics of these learners are for mathematics discipline. The Assimilating learning preference is for a concise, logical approach. People with this style are more attracted to logically sound theories than approaches based on practical value [14]. This learning style of people is important for effectiveness in information and science careers. In formal learning situations, people with this style prefer readings, lectures, exploring analytical models, and having time to think things through [18].

IV. CONCLUSIONS AND RECOMMENDATIONS

Most of the respondents were divergent learners. Their grades in Mathematics fall to Approaching Proficiency level. Assimilator respondents have better academic achievement than other type of learners. In the light of the findings and conclusions of the study the following are recommended: a. learning activities and different approaches that are a very unique and very effective method in providing meaningful, enjoyable and engaging experience [19] should be provided by teachers to the learners to improve their grades to outstanding level; b. interventional activities should be employed by teachers in teaching mathematics according to the learning styles of the learners to make them more motivated to learn. c. educational or curriculum planners should consider the learning styles of the students in making plans to achieve high performance of the students. They can also make curriculum revision to fit the learning styles of the secondary students; and d. lastly, future researches, of similar nature are recommended, such as looking into the relationship of learning styles with teaching styles.

REFERENCES

- [1] Brandenberger, Ellen. (2014). Daily Edventures., <http://dailyedventures.com/index.php/2014/08/18/ellenbrandenberger/>
- [2] SACE Board.(2010). Skills and Applications Task Learning. South Australia.
- [3] "Thinking Styles: Keys to Understanding Student Performance" Phi Delta Kappan January 1990 pp.366-371.Published in ERN May/June 1990 Volume 3, Number 3.
- [4] Subia, G.S., Trinidad, C.L., Pascual, R.R., Medrano, H.B. & Manuzon, E.P.(2019). Learning Styles and Preferred Teaching Styles of Master of Arts in Teaching (MAT), major in Vocational Technological Education (VTE) Generation Y Learners. International Journal of English Literature and Social Sciences (IJELS) .Vol-4, Issue 2, Mar-Apr, 2019. <https://dx.doi.org/10.22161/ijels.4.2.35>.
- [5] Bank, B. (2007) Gender and education: An encyclopedia (Vol.1) Westport, Connecticut: Praeger Publishers.
- [6] Kolb, D. (2009). The learning way: Meta-cognitive aspects of experiential learning. Simulation and Gaming, 40(3), 297
- [7] Naqvi A, Naqvi F (2017) A Study on Learning Styles, Gender and Academic Performance of Post Graduate Management Students in India. Int J Econ Manag Sci 6: 398. doi: 10.4172/2162-6359.1000398
- [8] Jones, C., Reichard, C. & Mokhtari, K. 2003. Are students' learning styles discipline specific?.Community College Journal of Research and Practice, 27

- [9] Creswell, J. W. 2007. Educational Research, Planning, Conducting, and Evaluating Quantitative and Qualitative Research, University of Netvaska : Merrill Prentice Hall.
- [10] Patten, M.L.(2002). Understanding Research Methods. Pyczak Publishing, U.S.A.
- [11] Subia, G., Salangsang, L. and Medrano, H.(2018).Attitude and Performance in Mathematics of Elementary Education Students: A correlational Analysis. AmericanScientific Research Journal for Engineering, Technology and Sciences (ASRJETS), 39, 206-213.
- [12] Subia, G., Amaranto, J., Amaranto, J.,Bustamante, J. and Damaso, I.(2019). Chess and Mathematics Performance of College Players: An Exploratory Analysis. Open Access Library Journal, 6, 1-7. doi:10.4236/oalib.1105195
- [13] Subia, G.S. (2018). Comprehensible Technique in Solving Consecutive Number Problems in Algebra. Journal of Applied Mathematics and Physics, 6,447-457. <https://doi.org/10.4236/jamp.2018.63041>
- [14] Mcleod, Saul. (2017). Kolb's Learning Styles and Experiential Learning Cycle. <https://www.simplypsychology.org/learning-kolb.html>
- [15] Marcos, M.(2018). Entry competencies and performance in mathematics of Engineering students in State Technological Universities in Region III.(Doctoral Dissertation). Nueva Ecija University of Science and Technology, Graduate School, Cabanatuan City, Philippines.
- [16] Damaso, I.(2017). Mathematics competency and performance in general mathematics of grade 11 students in selected public and private high schools (Master's Thesis). Nueva Ecija University of Science and Technology, Graduate School, Cabanatuan City, Philippines.
- [17] Capate, R. & M.Lapinid. (2015). Assessing the mathematics performance of grade 8 students as basis for enhancing instruction and aligning with k to 12 curriculum. DLSU Research Congress, De La Salle University, Manila, Philippines. March 2-4, 2015.
- [18] Businessballs. (2019). Kolb's learning styles. <https://www.businessballs.com/self-awareness/kolbs-learning-styles/>
- [19] Subia, Gener S. (2018). Think Like My Teacher (TLMT): A New Method in Assessing Millennial Learners. International Journal of Arts, Humanities and Social Sciences. Volume 3. Issue 1.www.ijahss.com

Dynamics of Change and Displacement in Chinua Achebe's *Arrow of God*

Nirupa Saikia

Associate Professor, Govt Aizawl College, Aizawl, Mizoram, India

E-mail: nirupasaikia@yahoo.com

Abstract— The fictions of Chinua Achebe, one of the most celebrated African writers, are indicative of his concern for the changing African society and culture. *Arrow of God*, his third novel, traces the transitional pattern of human civilization in an Igboland in Southeastern Nigeria. By embedding the social, religious, political and cultural reality at the core of his novel, Achebe focuses on the succession of civilizations, of epochal cycles in which each civilization collapses and makes way for the successive one. The impact of the British colonial invasion that served as a catalyst in the process of transition is recounted by Achebe with a rare sense of detachment and objectivity. While the seed-time of the progressive colonial, topsyturvydom is explored in *Things Fall Apart*, his first novel, *Arrow of God* presents the second phase of decline in the traditional society in terms of transition from the traditional religion to an alien one. In *Arrow of God*, Achebe offers an insightful portrayal of the social and religious life of the Igbo people in the throes of change. Here Achebe is neither condemning nor extolling the infiltration of the white man, his culture and religion. Christianity is shown to have been embraced by the Africans due to the inherent weakness in the structure of the traditional Igbo society.

Keywords—Christianity, Displacement, Igbo, Nigeria, Religion.

I. INTRODUCTION

Chinua Achebe has chosen Africa, especially Nigeria, its people, their peculiar world view and way of life as the creative space of his writings. He is essentially a writer who is preoccupied with his society, its history, the disintegration of indigenous culture and native values, to put in other words, with the destiny of his people. As the fundamental feature of his novels is social realism, they serve as an authentic record of the changing African world. The paper attempts to analyse the process of change and the consequent displacement of the indigenous religion by Christianity as presented by Achebe in his third novel *Arrow of God* (1964). The brilliant recreation of the transitional point of shifting from the old religious order to a new one endows a unique and universal appeal to the novel. The comprehensive picture of the Igbo world in spiritual and materials terms, the crumbling of the traditional religion under the external as well as the internal forces establishes Achebe as an insightful literary artist par excellence.

II. DISCUSSION

Arrow of God, set in southeast Nigeria in the 1920s, about twenty years after Africa's confrontation with the west, records a time when the presence of the church and the missionary school in a Nigerian village was an accepted reality along with people's adherence to the traditional Igbo religion. The traumatic experience of the Igbo people due to colonialism is the main concern of Achebe in his first and third novels set in the traditional past. In the context of *Arrow of God*, Sola Soile states:

To be sure the destructive colonial forces that we encounter in the first novel are still very much alive and thriving, but they now stand on the periphery of the doomed society, waiting on the wing to swoop down, like vultures, the moment the society commits *harakiri*. (Soile 283)

A theme of this sort provides scope for analysing the strength and integrity of the society. To depict such a personal world view, Achebe sets time and setting of his novel at a point where religion played a pivotal role in the society. The rise and fall of the communal god and his chief priest are at the centre of the novel. While maintaining the

ethnographic exactitude, Achebe also attempts to create his personal world as directed by his theme.

The spiritual beliefs and values of the Igbo people presented in *Arrow of God* provide the authentic background to the novel. The faith in the existence of Chukwu, the high god, personal god Chi, Ekwensi, the spiritual embodiment of evil, nature deity Ota, Eru, the god of wealth and other protective deities of villages like Udo, Idemili, Ogwugwu and other gods of Umuaro and Ogba of Anita, forms the structure of the indigenous religious creed. At the centre of the novel, Achebe places Ulu, the common deity of the six villages constituting Umuaro and his priest Ezeulu, the intermediary between the human world and the spiritual world. Ulu is comparatively a new god, without much mystery or taboo, created at the time when the six villages – Umuachala, Umunneora, Umuagu, Umuezeani, Umuogwugwu and Umuisiuzo united for protection against slave raids of the aggressive neighbour, Abam.

Obviously the traditional religion was not exclusively concerned only with the spiritual life of the Igbo people. The myth of divinity was founded on human realities as Ulu was created to serve the community, to maintain the dignity and well-being of the whole society. Wole Soyinka's comment is significant in this context:

In Achebe's work, the gods are made an expression of the political unity (and disunity) of the people. Their history or measure (or both) testifies to their subjection to secular consciousness... The deity Ulu came into being as a result of a security decision, an expression of the survivalist will of the human community. (Soyinka 92)

Although dealing with a religious theme, Achebe is not concerned much with the mythical or theological aspect of any religion. Hence *Arrow of God* is free from any kind of doctrinal confrontation between Christianity and Igbo religion. The society oriented framework of the novel has made Achebe's religious approach rather humanistic. He is mainly analyzing the individual and socio-political factors leading to the fall of Ulu, the eventual tragedy of the priest and the people's ultimate resort to Christianity deserting their traditional religion.

The character of Ezeulu is perceived in the novel as a spiritual leader who is in close communion with the spiritual world. He is a divine spokesman, an intermediary between man and his deity and a spiritual saviour of his community. In addition, he plays an important role in the

material life of his community by performing the rituals of two most important social ceremonies – the Festival of the Pumpkin Leaves and the New Yam Feast. In the first ceremony, Ezeulu, being Ulu's representative, cleanses the village of their sins before the planting season. He performs necessary rituals of the other major ceremony, the New Yam Feast, which marks the end of the old year and the beginning of the new. In this ceremony the union of the villages is re-enacted and every grown-up person in Umuaro takes a seed-yam to the shrine of Ulu and places it in the heap from which Ezeulu selects thirteen to calculate the new year.

The complex relationship between a god and his priest is explored by Achebe through Ezeulu's relation with Ulu:

Being the arrow in "the bow of his god," half man, half spirit, an entirely African-derived concept of priesthood, Ezeulu is conscious of himself as the carrier of the god's truth, as the one who must bear the heavy burden of decision, as a scapegoat to bear all the sins of the people, as one ready for the symbolic sacrifices regularly demanded by the deity. (Vargo 286)

Ezeulu, the priest of the community, is expected to interpret Ulu's will for the prosperity of the community. But he fails to fulfill their expectations due to his strong individualism and personal motives. As a man of broad vision and comprehensive outlook, capable of foreseeing the future and as an intellectual with penetrating insight and ambition for power, Ezeulu seeks to explore and exploit his priestly power to the fullest extent. His ambition for power and his firm individual perception of religious duty are shown in conflict with the communal perception of religion and priestly responsibility. As the novel begins, we meet a discontented and perplexed Ezeulu surveying the limits of his power. The analysis begins as he waits for the appearance of the new moon to eat the sacred yam. His inability to exercise his personal will in the fixation of dates for the Pumpkin Leave Festival and the Feast of New Yam leads him to wonder whether he is merely a watchman for the god's decision or more than that. The mere thought that he dare not take independent decision fills him with intense anger : "No man in all Umuaro can stand up and say that I dare not. The woman who will bear the man who will say it has not been born yet" (*Arrow of God* 3). Still he is troubled by the illusory and passive nature of his priestly power: "What kind of power was it if it would never be used?"(4). The Chief Priest is thus exposed as one striving to

conserve and advance his power over his community which was once entrusted to him for their protection only. His consideration of the self above his society has led him to identify his wishes with those of his god to assert his authority over the whole Umuaro by means of Ulu's oracular power, created dissatisfaction among his people. The strife in Umuaro, narrated in the novel in a retrospective manner, was between the villages of Umuachala, Ezeulu's village and that of Nwaka of Umunneora. The reactionary forces within the tribe are suggested in the rivalry between Ezeulu and Nwaka, a wealthy titled man and a follower of Ezidemili, the Chief Priest of the god Idemili, one of the deities displaced by Ulu. The rivalry brought internal division of the tribe which is reflected in the debate over the issue of a disputed plot of land. In the assembly, before the outbreak of hostilities, Ezeulu spoke against Umuaro's claim over the plot of land as from his late father he knew Okperi to be the real owner of that land. But Nwaka and his followers, holding the opposite view, interpreted it as Ezeulu's biased attitude towards his motherland and won the support of the majority of the people. Umuaro's representative to Okperi, while asserting Umuaro's claim over the plot of land, committed blasphemy by damaging the image of the personal god of Ebo of Okperi and thereby lost his life. In the council of war, convened to discuss measures against Okperi, Ezeulu advised his people against fighting an unjust war. But Nwaka refused to accept Ezeulu's authority stating that the role of the Chief Priest should be strictly limited to his religious rituals and that it was not necessary to seek his permission to wage war – a clear hint at the internal strife in the community. Nwaka won the debate; the war against Okperi lasted for five days and finally stopped at the intervention of Winterbottom, the District Officer who gained the name 'Breaker of Guns' (37) among the people of Umuaro. In the subsequent hearing arranged by Winterbottom, Ezeulu testified against the claim of his own people over the disputed land as a result of which the land was awarded to Okperi. Ezeulu viewed the verdict as a divine retribution on Umuaro for challenging its deity: "Umuaro challenged the deity which laid the foundation of their villages. And – what did they expect? – he thrashed them, thrashed them enough for today and for tomorrow!" (14).

Ezeulu's ambition for power has prompted him to send Oduche, his third son to mission school defying the traditional custom. In his words: "I want one of my sons to join these people and be my eyes there. If there is nothing in

it you will come back. But if there is something there you will bring home my share." (45). Although the desire for power is the prime motive, Ezeulu's speech reveals a realisation of the futility of the attempt to resist the white man. As change appears to be inevitable he seeks to master certain forces to retain his position. With the acumen of a shrewd politician he enters into alliance with the white man to promote his own cause – to alter his passive authority into an active one. He seeks to accommodate some changes in the society so that he can preserve his order, religion and tradition which may ultimately help him to regain his power.

Ezeulu's effort to exploit his friendship with the white man is not without repercussion. The sacrilege committed by his converted son in attempting to kill the royal python has been a blow to Ezeulu's image in the clan. At the instigation of Mr. Goodcountry, who has encouraged the converts to kill the sacred python to show their Christian spirit, Oduche puts it inside his footlocker. This incident symbolically presents the plight of the traditional religion under the overwhelming pressure of Christianity. By releasing the exhausted python in the presence of a big crowd Ezeulu makes himself vulnerable to attacks by his tribesmen. This incident has intensified the strife between the villages of Ezeulu and Nwaka for the python is sacred to Idemili, the principal deity of Nwaka's village. In violent rage, Ezeulu expels the messenger of Ezidemili, the priest of Idemili and Nwaka's friend who wants Ezeulu to purify his house of the abomination that Oduche has committed. In fact, Ezeulu himself is confused for the incident is unprecedented. But his refusal to punish Oduche is considered as further evidence of his alliance with the white man at the cost of his own people.

In spite of his strong individualism, Ezeulu is firmly attached to the traditional office of his priesthood. This understanding has caused his imprisonment by the British authority as he rejects the offer of appointment of Warrant Chief in Umuaro. He calls his people together to inform them of the invitation from the white man for him to go to Okperi, a journey which may keep him away from Umuaro for a longer period. As Nwaka predominates the assembly, Ezeulu fails to win the support from the elders and titled men in his confrontation with the white man.

During his imprisonment at Okperi, for not accepting the offer of British administration, Ezeulu, in bitter resentment, contemplates revenge on his clan who made no effort to prevent his humiliation. He is fully convinced of Ulu's wish to punish the community for defying his priest. The dream

in which Umuaro openly insults Ulu re-enforces Ezeulu's desire. He dreams of Nwaka asking: "Is there anybody here who cannot see the moon in his compound? And anyhow what is the power of Ulu today?" (159) and then some people spat on the face of the Chief Priest and "called him the priest of a dead god." (159). This horrifying dream resolves all his doubts and makes him realise that his quarrel with the white man is insignificant compared to the wrong against him by his own people. The white man unknowingly becomes his ally in his struggle against his clansmen: "The longer he was kept in Okperi the greater his grievance and his resources for the fight." (176)

But the villager's overwhelming welcome to Ezeulu on his return to Umuaro undermines his thoughts of revenge and makes him to review the implications of his position as the Chief Priest. He is reconciled with his office of priesthood with a new understanding of his social responsibility: "Yes, it was right that the Chief Priest shall go ahead and confront danger before it reached his people. That was the responsibility of his priesthood." (189). It is the only time in the novel that Ezeulu sees himself as the representative of the people who have created both god and priest. The traditional Igbo warning – "no man however great can win judgment against a clan" (131) has proved to be his source of strength. After effecting a compromise between his humanity and divine roles, Ezeulu no longer feels the need to show that his power over the tribe is absolute. (Carroll 112)

But this new found sense of social obligation has not remained long in Ezeulu. While pursuing thoughts on his struggle against the clan and possibility of reconciliation he is "not allowed to remain in two minds much longer." (*Arrow of God* 191). Ulu himself intervenes directly bringing an end to all his doubts and confusions: "'Ta! Nwanu!' barked Ulu in his ear, as a spirit would in the ear of an impertinent human child. 'Who told you that this was your fight?'" (191).

The divine half of his nature, reinforced by his desire to punish the community, makes him again the sole servant of Ulu without any consideration for his people: "It was a fight of the gods. He was no more than an arrow in the bow of his god. This thought intoxicated Ezeulu like palm wine." (192). He resolves to use the weapon offered to him by the British authority in the form of long imprisonment to punish Umuaro villagers for their divided loyalty towards Ulu and Idemili. He decides to attack his people at the most vulnerable point – the Feast of the New Yam. In due course, he refuses to announce the day for holding the Feast which

controls the harvest: "I only call a new festival when there is only one yam left from the last. Today I have three yams and so I know that the time has not come." (207). On behalf of Ulu he seeks to make them wait for another two moons to enable him to eat the remaining sacred yams. As it is against the custom to collect harvest without celebrating the Feast, the yam starts rotting under the ground. Ezeulu thus exercising his absolute authority over the tribe remains implacable. Though inwardly he writhes in pain at the sufferings of the people, he consoles himself considering it to be a divine retribution: "It could not be my wish to make the smallest man in Umuaro suffer. But this is not my doing. The gods sometimes use us as a whip." (208). Nevertheless Soyinka considers this decision of Ezeulu to be an expression of his ambition for power:

Yet this priest aspires to no less than cosmic control. The six villages, as a result of an unfruitful consultation, would be locked in the old year for two moons longer. The grandeur of his challenge is only mildly tempered by the specious calculating game of numbers upon which it rests – the fact that there are three yams left instead of one. Again we encounter the priest's dogged secularisation of the profoundly mystical. (Soyinka 91)

The conflict between communal and individual perception of religious duty is reflected in the discussion between the elders of Umuaro and Ezeulu. The elders ask the Chief Priest to take action to end the sufferings of the people. They insist that Ulu, their god "does not want Umuaro to perish. We call him the saver." (207). To solve the crisis arising out of Ezeulu's imprisonment, they have offered him a practical suggestion by asking him to eat the remaining yams immediately without waiting for the new moon. Ezeulu rejects their proposal: "Those yams are not food and a man does not eat them because he is hungry. You are asking me to eat death." (*Arrow of God* 207). Thus, Ezeulu remains adamant upholding his own interpretation of Ulu's divine will.

Achebe records the transitional point by highlighting Ezeulu's rigid stance that has increased murmurs of rebellion among the villagers. The missionaries, who are no longer considered as enemies, have seized the opportunity to proffer their own harvest festival in lieu of the New Yam Festival denied to Umuaro by Ezeulu. As the suffering of

the villagers increases, the news of this offer spreads rapidly among the people.

The climax of the novel is reached with the death of Obika, the proudest of Ezeulu's sons who dies while performing the role of night spirit in a second burial ceremony of a villager. In the prevailing situation in Umuaro, there is only one interpretation of this event – Ulu disapproves the conduct of his Chief Priest. Ezeulu, who has been firmly convinced of his role as an arrow of Ulu, is also greatly shocked and perplexed at the punishment inflicted on him even after obeying the command of Ulu. As the incident is a total breakdown of his all convictions, he becomes mad and lives out his last days “in the haughty splendour of a demented high priest.” (229).

Obika's death is, in fact, a legitimate outcome of Ezeulu's decision to postpone the Feast of New Yam. He was sick while asked to perform as Ogbazulobodo, the night spirit who chased away evil spirits. Despite his illness he agreed to it realizing the growing indifferent attitude of the villagers who had been suffering hardship because of Ezeulu's decision to postpone the New Yam Feast.

The Christian harvest which takes place a few days after Obika's death draws more people than Mr. Goodcountry has expected. The people of Umuaro have sent yams through their sons to offer to the new religion to gain the promised immunity. In this way, the custom of harvesting in the name of the son begins in Umuaro paving the way for the new religion to establish itself firmly in Africa displacing the indigenous native religion.

A thematic analysis of the novel clarifies the fact that in the interpretation of divine will, Ezeulu cares only for his individual power and forgets the responsibility and obligation of his office towards the people. He considers himself to be excluded from divine justice for committing no sin. Thus, he fails to realise the mysterious nature of divine justice that punishes the whole community – guilty as well as innocent, for the sins of the individuals within it. Although a spiritual leader of the community, the incomprehensibility of divine order of justice remains with Ezeulu to the end.

III. CONCLUSION

Arrow of God is Chinua Achebe's successful endeavour to recreate the traditional African (Igbo) society along with the dynamic spirit of a vibrant living community. Ezeulu's decision to postpone the New Yam Festival asserting his power and with the motive of avenging his opponents,

strikes a discordant note in the communal life. The irony in the situation - the protector of the community acting as a disrupting agent bringing disaster to his own people leaves a lasting impression on the reader's mind. The transitional moment of shifting from the indigenous religion to Christianity due to the internal conflicts and disharmony is brilliantly captured by Achebe with amazing artistry and equitability.

REFERENCES

- [1] Achebe, C. (1987). *Arrow of God*. London: Heinemann.
- [2] Carroll, D.(1970). *Chinua Achebe*. New York: Twayne Publishers.
- [3] Soile, S.(1976). “Tragic Paradox in Achebe's *Arrow of God*.” *Phylon* Vol. 37, No 3,3rd Qtr. 283-295.
- [4] Soyinka, W.(1976). “Ideology and the Social Vision (1).” *Myth, Literature and the African World*. Cambridge: Cambridge University Press.
- [5] Vargo, Edward P. (1978). “Struggling with a Bugaboo : The Priest-Character in Achebe and Greene and Keneally.” In C.D. Narasimhaiah(ed), *Awakened conscience: Studies in Commonwealth Literature*. New Delhi: Sterling.

The Most Popular Fantasy Novel in the Beginning of Twenty- First Century ‘Harry Potter’

Osama Farhan Alsharab

MA English Language and Literature

Abstract— *Harry Potter* is a series written by J. K. Rowling which belongs to the fantasy literature genre. The series contains seven books, the first of which was published in 1997. Each of the *Harry Potter* stories has an independent plot. The story about an orphan boy. At one year of age, he loses his parents, who are murdered by the dark wizard. This study aims to investigate the factors behind the popularity of *Harry Potter* by J. K. Rowling as popular culture. To discover the main reasons driving the enormous worldwide popularity of this work, this study offers a literary analysis of *Harry Potter* by J. K. Rowling as a contemporary fantasy text which has been one of the most famous in the two decades preceding the writing of this paper. The research focusing on the important elements such as settings, characters, plot, themes, and the narrative structure and language to figure out factors behind the wide acceptance of Rowling’s work. The research findings show that there are many factors behind putting this fantasy text in its position as a pop. culture phenomenon. For example, the elements of the story shaped in such a way to be more attractive. The technological development in the postmodern era also has significant importance within the success of *Harry Potter*.

Keywords— *Harry Potter, J. K. Rowling, Popular Culture, Fantasy literature, Fantasy Genre.*

I. INTRODUCTION

Harry Potter is a series written by J. K. Rowling which belongs to the fantasy literature genre, because magic is present in the course of all of its stories. The series contains seven books, the first of which was published in 1997. These books include *Harry Potter and the Philosopher’s Stone*, *Harry Potter and the chamber of secret*, *Harry Potter and the prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of Phoenix*, *Harry Potter and the Half-blooded Prince*, and the last book published in 2007, *Harry Potter and the Deathly Hollows*.

The cycle form clearly appears in this work. It takes on the preferred form in the popular culture which is even more common in films. Each story of the cycle shares the main hero. Additionally, the novel is considered as part of the Bildungsroman tradition. The writer employs many Bildungsroman elements such as professors, groups of students as heroes, and the educational environment. In this case, the writer adds fantastic elements in the realistic mode to create a secondary world. Furthermore, the seven books portray the hero’s life. For example, in the story, the hero loses his parents. Therefore, he struggles to grow through his experience as an orphan. He searches for his identity and fights to take his place in the life. All of these elements

can be characterised as being a part of the Bildungsroman form (Havířová, 2007).

Harry Potter has been one of the world’s best-selling books over the last 20 years, and its publisher has sold around 450 million copies until 2011. Rowling’s novel has become a global phenomenon. Undoubtedly, the story has had a huge influence on popular culture. Many tactics have been used to attract the readers. For example, different cover illustrations have been used by the publisher to attract both adult and child readers. They have also designed the language of the story to suit a large number of readers. For example, British terms have been changed to American terms (Kidd, 2007).

II. SUMMARY

Harry Potter, the protagonist, is an orphan boy. At one year of age, he loses his parents, who are murdered by the dark wizard. At the beginning of the story, Harry is informed that his parents were killed in a car accident. This boy is then brought up in his relatives’ house, called the Dursleys, with his cousin who hates him. On his eleventh birthday, a strange creature tells him that he is a wizard. He receives an invitation to attend Hogwarts School of Witchcraft and Wizardry. While attending the school, he starts to learn many things, such as his true heritage and his ability to use magic. He also

makes many friends, such as Ron Weasley and Hermione Granger. The headmaster of the school, Albus Dumbledore, takes care of Harry Potter and informs him of the actual story about the death of his parents and the evil murderer called Voldemort. After this, he meets the murderer in different forms and faces many dangerous situations.

Plot

Each of the *Harry Potter* stories has an independent plot. For example, in the first book, *Harry Potter and The Philosopher's Stone*, Harry and his friends save the stone at the end of the story, while in the sixth book, *Harry Potter and the Half-blooded Prince*, the story presents the mystery of the half-blood Prince. At the beginning of the series, the villain, Voldemort, is introduced by the writer, and he constantly causes problems and makes the plot more interesting. He is Harry's arch enemy, and he survives each time. Hagrid introduces Voldemort in the first year to Harry in the fourth chapter of *Harry Potter and The Philosopher's Stone*.

"Nah – can't spell it. All right – Voldemort.' Hagrid shuddered. 'Done make me say it again. Anyway, this – this wizard, about twenty years ago now, started lookin' fer followers, and got 'em too – some were afraid, some just wanted a bit o'his power. [...] Dark days, Harry. Didn't know who ter trust, didn't dare to get friendly with strange wizard or witches... terrible things happened. He was takin' 'over. 'Course, some stood up to him – and he killed 'em. Horribly.'"(p. 42)

Through this style, the writer attempts to narrate some details at the beginning of the story that are helpful to both the characters and readers in the revealing of the mystery. For example, in the third story, the author is talking about Ron's rat Scabbers, which is at the end of the story, becomes Harry's enemy. Furthermore, traditional rhetorical device is used by the writer while structuring the plot (for instance, hysteron proteron). By using this device, the reader is provided with information that is significant to explain certain events later during the novel. This device is also used Tolkien's work *The Lord of the Rings*. Moreover, Rowling uses many elements such as the sensuous moment, suspension, and tension to make the story more attractive. These elements are presented extensively as parts of the characteristics of the protagonist (Havířová, 2007).

Characters

The characters in Rowling's literary work follow the same norms in the high fantasy sub-genre. The novel has two groups: major characters and minor characters. Minor characters indicate those without the ability to perform magic. The protagonist Harry as in fantasy fiction, has a magical power that allows him to do supernatural things. Typical to fantasy literature, the main characters or the hero is fighting against evil. In *Harry Potter*, Harry and his companions represent the good side and Voldemort and his group represent the evil side (Martin, 2009).

The Dark Lord antagonist is Voldemort. The main goal of this character and his army is to convince people to join the dark side and fight with him against good. These characters convey an important message throughout the position and serve as an educational role in the story. It should be noted that the majority of the characters are students, which adds interest to the story. Furthermore, since the plot is designed to delight young readers, the battle between good and evil tend to culminate in the triumph of good. Happy endings make the novels more enjoyable and attractive among children and adolescents (Kidd, 2007).

Settings

The setting is the most important characteristic in fantasy literature – especially in the sub-genre of high fantasy. The story is often set in the imaginary world. Three types of secondary worlds could be found in high fantasy. First, the writer may create a secondary world with no relationship to the real world, such as in *The Lord of the Rings*. Second, the writer may use a portal to reach the secondary world, such as in *Alice in Wonderland*. Third, the writer may place the primary and secondary worlds together. In this case, the writer typically separates the two worlds using a physical boundary such as in *The Secrets of the Immortal Nicholas Flamel*. In this work, the population in the primary world live with no idea about the events taking place in the secondary world (Gamble, 2013).

As mentioned above, the setting is very important, because it expands the mood of the readers. A curiosity and a sensation of wonder is added to the reader's imagination when a brilliant setting is created. Furthermore, the setting affects the readers more when it can be seen as a real world over the course of the story (Martin, 2009).

In *Harry Potter*, the primary and secondary worlds co-exist with each other. This appears to be similar to our own reality, and their methods for living do not indicate any dissimilarities with the world of normal

people, or what we call muggles. For example, it has shops, markets, railroads, and schools – such as Hogwarts School. Despite it being similar to our world, it suffers from a lack of modern devices such as computers or telephones (Jenkins, 2015). Since the muggles in the story do not have a knowledge of the fictional world, Mr. Dursley, as a Muggle, believes that magical behaviour is normal for youngsters. This scene could be found in the first chapter of *Harry Potter and the Philosopher's Stone*. When it comes to the portal, Rowling uses uncommon portals to take the reader on travels to the parallel world. For example, using floo powder in *Harry Potter and the Chamber of Secrets* or passing through the stone and tapping the wall in *Harry Potter and the Philosopher's Stone*. The extract explains that Harry uses the floo powder when he travels to the secondary world in *Harry Potter and the Chamber of Secrets*.

'Well all right ...you go after Arthur,' said Mrs Weasley. 'Now, when you get into the fire, say where you're going –'

'And keep your elbows tucked in,' Ron advice,

'And your eyes shut,' said Mrs Weasley. 'The soot –'

'Don't fighter,' said Ron. 'Or you might well fall out of the wrong fireplace –'

'But don't panic and get out too early, wait until you see Fred and George.'

Trying hard bear all this mined, Harry took a pinch of Floo powder and walked to the edge of the fire. He took a deep breath, scattered the powder into the flames and stepped forward; the fire felt like a warm breeze; he opened his mouth and immediately swallowed a lot of hot ash.

'D-Dia -gon Alley,' he coughed.

[...]

And old wooden street sign over a shop selling poisonous candles told him he was in Knockturn Alley. This didn't help, as Harry had never heard of such place (p. 41).

Themes

The theme in a certain literary work is the central idea that a writer tries to convey it through his/her work. The author uses different literary devices such as plot and characters to create and develop the theme. Examples of themes include betrayal, love, and good vs. evil (James&Mendlesohn, 2014).

The common theme in Rowling's work is good vs. evil. In *Harry Potter*, Harry and his companions represent the good side and Voldemort and his group

represent the evil side. During the story the two groups are at war, and at the end of the story, good triumphs. This theme tends to be most common in fantasy literature. Moreover, there are many sub-themes which could be found in the series, such as death, love, race, and coming-of-age. It should be noted that including many themes within the same work affects a wider audience of readers (Suljic, 2013).

Narrative Structure and Language

In *Harry Potter*, the narrative structure follows the norms of high fantasy. In keeping with this, the writer uses quest and voyage. It should also be noted that each story has different structure. For example, in *Harry Potter and The Philosopher's Stone*, the readers can see both the voyage to Hogwarts and the quest for the stone. By using different structures in the story, the reader feels fresh.

Moreover, the writer utilises language which is appropriate and familiar to young people. This style allows fans to participate in the interaction between characters while reading the story, and they are more easily immersed.

The Important Reasons That Make the Series Appealing

In fact, *Harry Potter* is seen as a pop culture phenomenon. Rowling's work highlights several types of fantastic elements, such as strange settings, supernatural characters, and strange creatures. As indicated by Feldt (2016), the best fantasy books are those that are of great importance to their fantasy themes. In this way, fantasy books offer extraordinary and excellent knowledge. Rowling's work is arranged in themes that include enchantments. For example, the story has a coming-of-age theme, which tends to attract teenagers. At the same time, the series also seeks to bring adults back to childhood. Moreover, the events that occur in the story could not happen in reality, but it is similar to our reality in its boundaries between the two worlds. All of these elements affect the readers because Hogwarts, the place where the events of the story are happening, is a world like our own. It contains food, education, and supervision. In this respect, the food serves as a bridge between fans and the characters and reflects culture identity, thus, attracting more readers.

It should be noted that participating in reading novels is perceived as ideal. Reading novels such as *Harry Potter* allow one to examine what is happening in his/her mind and, as mentioned above, increases his/her reading and vocabulary skills. Many readers are also enthusiastic about the fantasy genre to escape from real

life. In the last two decades preceding the writing of this paper, *Harry Potter* has appeared as television movies, realistic books, and computer games. This has made the name of the series even more famous. Furthermore, the technological development in the postmodern era make such stories easy to buy, read, and publish. In using new technology to adapt the series – such as 3d effects, camera techniques, and editing – filmmakers create an interesting and amazing expression. These are the main features which earn *Harry Potter* its popularity in postmodern society.

REFERENCES

- [1] Feldt, L. (2016). Harry Potter and contemporary magic: Fantasy literature, popular culture, and the representation of religion. *Journal of Contemporary Religion*, 31(1), 101-114.
- [2] Gamble, N. (2013). *Exploring children's literature* (3rd ed.). London: SAGE.
- [3] Havířová, T. (2007). *Fantasy as a Popular Genre in the Works of J. R. R. Tolkien and J. K. Rowling* (Unpublished master's thesis). Masaryk University. Retrieved November 25, 2018, from <https://is.muni.cz/th/cn231/m.a.pdf>
- [4] James, E., & Mendlesohn, F. (2014). *The Cambridge companion to fantasy literature*. Cambridge: Cambridge University Press.
- [5] Jenkins, H. (2015). "Cultural acupuncture": Fan activism and the Harry Potter alliance. In *Popular media cultures* (pp. 206-229). London: Palgrave Macmillan.
- [6] Kidd, D. (2007). Harry Potter and the functions of popular culture. *The Journal of Popular Culture*, 40(1), 69-89. doi:10.1111/j.1540-5931.2007.00354.x
- [7] Martin, P. (2009). *A guide to fantasy literature: Thoughts on stories of wonder & enchantment*. Milwaukee, WI: Crickhollow Books.
- [8] Rowling, J. K. (2001). *Harry Potter and the Philosopher's Stone*. London: Bloomsbury.
- [9] Rowling, J. K. (2001). *Harry Potter and the Philosopher's Stone*. London: Bloomsbury.
- [10] Suljic, V. (2013). Cross-Culturalism of Harry Potter. *Epiphany*, 6(1). doi:10.21533/epiphany.v6i1.53

Feminist Re-writing in Angela Carter's The Bloody Chamber

P.Priyanka

M.Phil. English, Seethalakshmi Ramaswami College, Tiruchirappalli, Tamil Nadu, India
Email: udayapriya195@gmail.com

Abstract— *The Bloody Chamber* is the first well received work of Angela Carter. Angela Carter, the feminist writer of twentieth century presents stories free from patriarchal influence. She has re-written the popular folk and fairy tales like *Red Riding Hood*, *Blue Beard*, *Sleeping Beauty* in feminist perspective. In the course of re-writing the tales, she alters the original plot to give an unexpected end. *The Bloody Chamber* and other short stories published in 1979 presents the modern feminist want for a strong woman in literature. She has employed magical realism in her stories to give a realistic view of the modern world along with magical elements. She has undermined the gender roles of masculinity and femininity. *Blue Beard* is a folk tale written by Charles Perrault in which a man named Blue Beard murders his wives. This plot is taken by Angela Carter and she has created strong, independent and witty women characters. This paper discuss the effect of patriarchal narration and fruitful result when the phallocentrism is removed from the plot.

Keywords— “*The Bloody Chamber*”, Angela Carter.

The Bloody Chamber and Other Stories uses the traditional western European fairy tale narrative in gothic mode. Angela Carter has not just re-written the tales with a subversive feminist twist. Charles Perrault's fairy tale *Blue Beard* and Angela Carter's *The Bloody Chamber* are strikingly different from each other in length and tone. Her work has produced shock waves for a significant number of readers, who are outraged on their recognition that the bedtime stories of their childhood has newly configured as tales of sex and violence. She said, 'My intention was not to do "versions" or, as the American edition of the book said, horribly, "adult" fairy tales, but to extract the latent content from the traditional stories and to use it as the beginnings of new stories'. (Angela Carter, *The Bloody Chamber*. x) Carter says the latent content is violently sexual. With magical realism technique Angela Carter has given the touch of fairy tale to the twentieth-century story. In a letter to her friend Robert Coover, she wrote, 'I really do believe that a fiction absolutely self-conscious of itself as a different form of human experience than reality (that is, not a logbook of events) can help to transform reality itself.' (xii) Hence, Angela Carter wrote the stories hoping for a better social change.

The History of Blue Beard or Female Curiosity is a fairy tale in which Blue Beard is a wealthy man who had a blue beard that made him so frightfully ugly. His appearance made girls run away from him. Blue Beard wanted to marry one of the two daughters of a fine lady

but they rejected him on account of his blue beard and disgusted that he has already been married to several wives whose cause of deaths are never known. Blue Beard unable to get into marriage arranges for a feast. He tricks the ladies to gain their affection knowing that women are fond of riches and entertainment. The younger daughter accepts the man because of his riches. The riches of his place made her to perceive him less ugly than before. Marriage took place right after the vacation. Blue Beard and the girl lived together about a month. One day he got with some business in the country side that would last for weeks. He was considerate of her loneliness and when he left, he allowed for her friends and acquaintance to pal around in his absence.

Unlike the third person narrative in *Blue Beard*, *The Bloody Chamber's* narration is in first person in a girl's point of view. Feminist perception of the tale starts from here. The protagonist of *The Bloody Chamber* is an unnamed girl of seventeen year old. Marquis is a French aristocrat, he was in need of a wife. He had a tight face with monocle on his left eye. He had proposed the young girl for marriage. He was much older than the girl and was married three times before. All his three wives had a mysterious death and the corpses were never found. The girl was fascinated by his wealth and puzzled in his choice of opting her as a bride. She agreed for the marriage. Her mother asks her daughter to reconsider the marriage because she wants to make sure that her daughter really likes him for which the answer is yes.

They get married in extravaganza and he takes her to his castle. Angela carter describes women's anxiety in opting into marriage life away from the comfortable and most liked mother's home. The girl feels the loss, ceasing to be the daughter of her mother by becoming the wife of a new man. She regrets the non-constancy of her identity. The mother stood divided between the feelings of joy and sorrow on her daughter's wedding day. The state of the bride and the bride's mother is brought to spot light whereas, in *Blue Beard* the mother and elder sister of the young girl didn't object for the marriage and readily marry her to the strange old man. The mother may have counseled or warned her of the marriage but there is no sufficient information on the wedding and the reader comes to the thought that her mother is greedy enough to marry her daughter to an old man with ugly blue beard whose wives are mysteriously dead.

The mother of the girl is described as someone so bold, brave and compassionate. Mother was widowed in a very young age left with a child but she was successful in growing the child all alone. She didn't remarry to support her family. In her hardship, she trained herself to use the revolver that her husband left behind. She was aware that society would take advantage of the ladies being alone and trouble them, so she carried the revolver in her reticulate always. The girl of *Bloody Chamber* describes her mother as,

My eagle-featured, indomitable mother; what other student at the Conservatoire could boast that her mother had outfaced a junkful of Chinese pirates, nursed a village through a visitation of the plague, shot a man-eating tiger with her own hand and all before she was as old as I? (2)

Charles Perrault has created dependent women characters on the contrary, Angela Carter produces professionally successful women who are talented and independent. The first wife of Marquis is a talented Opera singer who is successful in career and she is capable of living on her own. The second wife was a passionate model for a famous symbolist artist. The third wife was the Romanian Countess of high fashion. The newly married young girl is efficient in playing piano. Angela Carter displays the importance of education to women as it makes them strong and high spirited. Any form of education be it arts or academics enables women to have an identity on their own and display themselves potential. Angela Carter replaces the girl in *Blue Beard* with some strong witty girl. The young girl feels confident and comfortable when she is on her student costume. Her

identity makes her feel herself whereas the dress given by her husband though elegant and extravagant gives the burden of being under the ownership of his husband.

The marital sex was perverse and she feels like being in a brothel. Her husband only beds her. When she thinks of her husband, she only gets the thought of having sex with him. She feels spent. Marquis liked her innocence. Men always want women to be innocent, unaware of the world around and seek help for their needs. Marquis posed a lustful look on the girl and she was frightened. She felt a twinge when she realized she had fallen for the riches of the man. She also observes his connoisseur look and started looking at herself in the way her husband does. Though she never feels the way he describes her she accepts his description of her. She then realizes that she has been corrupted. Objectification of man is accepted by woman and they objectify themselves. She says "I seemed reborn in his unreflective eyes, reborn in unfamiliar shapes...in my innocence; he sensed a rare talent for corruption." (25)

Unlike in *Blue Beard*, Marquise didn't consider her loneliness. He gave her the bunch of keys to discover every room in the castle but not a secret chamber in the bottom of the tower. He says that is his private room where he would go when marriage is not fruitful and imagine himself wifeless. He also sends the piano-tuner for her help. The girl repeats the phrase 'I have to be contented' several times. She is not contented rather she is obliged to play along with whatever he bestows. But the girl doesn't want to be submissive and she knows what she wants. She was so bored, she cannot interact with anyone even the maid and the piano-tuner because her rank forbids friendship with the staff. She was unable to replace the love she got from her mother, even the old nurse. The girl dies for love from someone that may also be a maid of her house but she is left disappointed. She calls up her mother and sobs, unfortunately the line was so poor and disconnected. Mother boils up and takes for the journey hearing her daughter cry in the telephone. Mother was wise and sensed that something is not fine with her daughter. She doesn't ask help to anyone nor hesitant to face the situation. Carter portrays the mother as an avenging angel coming to save her daughter.

In *Blue Beard*, the girl was so curious to find out what is in the closet despite she had access to all the riches. She was not satisfied with her company and the praise but wanted more to explore. The greed to know what is prohibited was fired with curiosity. She had in mind the unhappy consequences with her disobedience but she couldn't overcome her temptation.

In *The Bloody Chamber*, she roams about every room and gets into library, where she is frightened seeing the terrible titles of the books that had the instructions for torture. Marquis' favorite canvas was *Out of Night We Come, Into the Night We Go*. Women strive for freedom and enlightenment but when they get it they get back to their nightmare with mistakes of innocence. They become corrupted. Marquis had statues, canvas and books representing morbid, decadent and frail women. Marquis aestheticized the suffering of women. Observing this strangeness in her husband, she wanted to know the real personality of her husband as he was mysterious and introvert. She looks up his files for information on his personality but she never finds any. Angela Carter explains the bride's expectation to know her husband plain but the girl was bestowed with a masked husband. She at once decides to go into the forbidden chamber where she believes to see his true nature. But she finds the corpses of his former wives who were brutally killed by her husband. She panics at the sight of the dead bodies but gathers courage by thinking of her mother. When the girl finds out the real personality of her husband, her first thought was how to escape it. The thought of she being his next murder boiled up in her. She left the chamber and was clever to leave no proof of her visit.

In *Blue Beard*, by temptation, the girl unlocks the closet and finds the murders of her husband. Her crime is discovered by Blue Beard, she begs him for pardon which is of no avail. Then she tricks him by asking time to pray. She wanted the help of her brothers and cried out to Sister Anne to signal haste to her brothers. The cultural stereotype that man could avenge and not a lady. She didn't ask her sister for help. Sister Anne was portrayed stupid that she didn't ask her sister what the problem is but just did what is implied to her. Her brothers save the girl at the last minute. The men are portrayed as the mighty warriors, protector and brave. The moral brought up by Perrault was female curiosity leads to retribution and wifely disobedience.

In *Bloody Chamber*, the girl is discovered by the piano-tuner who was blind, kind and willing to help her. The girl and piano-tuner pal up. She was not guilty of her deed. She insists that she has done nothing wrong but her husband still has reason to kill her. When the piano-tuner says she doesn't deserve to be punished, she disagree him saying 'Who can say what I deserve or no?' (55) She doesn't want to give authority over her. She says, 'I only did what he knew I would.' (55) For which the piano-tuner responds saying 'Like Eve'. (55) God kept the tree of knowledge in garden of Eden to be eaten and make the sin happen. Eve is only the puppet of god's play and Eve just

did what is expected. Angela Carter objects the passivity in women, she says,

To be the object of desire is to be defined in the passive case.

To exist in the passive case is to die in the passive case—that is, to be killed.

This is the moral of the fairy tale about the perfect woman. (xv)

The girl had accidentally dropped the key of bloody chamber in the blood. Though she washes and wipes the blood stain, it never vanishes and forms the symbol of heart. In the meantime, Jean-Yves, the piano-tuner and the girl started loving each other. When Marquis returned and asked her to pass back the key, he finds out her disobedience, he is not shocked of her disobedience and her knowledge of his murders. Marquis expected this to happen. He scolded her and ordered her to get ready for the death ritual. The girl pleaded to let off her but to no avail. He held the key against her forehead and the heart symbol got transferred onto her forehead. The girl hoped for her mother and made an unsuccessful call up. She helplessly submitted herself to him. When Marquis was about to chop off the girl's head, the mother shot him in his forehead riding her horse. Like Medusa she made the man turn still, he might be shocked to see a lady in action and eventually die.

The puppet master, open-mouthed, wide-eyed, impotent at the last, saw his dolls break free of their strings, abandon the rituals he had ordained for them since time began and start to live for themselves; the king, aghast, witnesses the revolt of his pawns. (59)

Men play the puppet master and took charge of women from time immemorial. But now women break free from that clutch and explore life on their own. The passivity is broken and women revolted for their rights and freedom.

In *Blue Beard*, the girl inherits the entire wealth. She uses the money to marry her sister Anne to a young gentleman, buy captain's commissions for her brothers and the rest to marry herself to a very worthy gentleman. She led a happy married life. The girl didn't realize her fault of choosing wealth for marriage but shamelessly inherits the wealth. This shows her lack of self-esteem

The girl in *Bloody Chamber* inherits the enormous wealth but gives away most of it to charities. She turns the castle a school for the blind. The girl widowed was at seventeen and turned again to poverty. She tried her best to patch up. She starts a little music school in Paris and pay off quite well. She leads a

contented life. There were many whisperings and gossips of them but as the three know the truth and convinced that they acted right, the mere chatter never harmed them. She remarries the piano tuner. The mark on her forehead didn't disappear. It remained on her to live with the evidence of her shame, gone sold out for riches. The typical fairy tale where the poverty and unhappiness is transformed to wealth and happiness through marriage, is remodeled in the re-writing.

Women have been mistakenly represented in literature and this passes on to generations. The epic woman is the man made woman and it's not the true female sexuality. Female sexuality is empowering and doesn't degrade women's potential. The ideal woman is the one who behaves the way man wants to fulfill his selfish needs. In literature of the past women's potential is not recognized and they are stereotyped as nothing from nowhere. The girl in the re-written tale conquers individual fears and moved from dependence to independence, innocence to maturity. The mother character in it was bold, independent, brave and wise. She was in no way inferior to man. Female autonomy should be brought out by surpassing possession and oppression by men. True enlightenment of women happens only when women protest against domestic violence. Women should be mature and independent by avoiding wifely subservience. Men stereotype women with their knowledge of epics and fairy tales but this re-writing of tale helps in decolonizing men's thought of women as the weaker sex.

REFERENCES

- [1] Perrault, Charles. The popular story of Blue Beard, or, Female Curiosity: embellished with beautiful cuts. London. Great Britain. Ryle and Co., Printers. 1845. Print
- [2] Carter, Angela. The Bloody Chamber and Other Stories. London. Penguin Random House UK. 1995. Print

The Association between Digital Literacy and Social Intelligence

Dr. Chaiyaset Promsri

Rajamangala University of Technology Phra Nakhon, Bangkok, Thailand

Corresponding E-mail: Chaiyaset.p@rmutp.ac.th

Abstract— This present study sought to identify the association between digital literacy and social intelligence. Samples were gathered from 60 undergraduate students studying in management program at a selected public university in Bangkok. A 14-item of Digital Literacy Awareness and a 21-item of Tromsø Social Intelligence Scale (TSIS) were utilized to evaluate level of digital literacy and social intelligence, respectively. Analysis of Pearson correlation analysis indicated that the overall digital literacy had no significant relation to social intelligence. Yet, the overall digital literacy was found to have a positive association to social information process ($r = .439, p < 0.01$), and a negative correlation to social awareness at a low level ($r = -.259, p < 0.05$). For the limitations, results of this study showed only relationship between digital literacy and some dimensions of social intelligence, but not causation. This study recommended the further study placing more emphasis on studying cause and effects of these variables. For the originality of research, this study was noteworthy to be the first study in this area that attempted to examine the relationship between digital literacy and social intelligence.

Keywords— Digital literacy, digital literacy awareness, Social intelligence.

I. INTRODUCTION

Digital savvy and emotional and social intelligence are two important factors for job requirements for today's organizations. Nonetheless, technology advancement nowadays can enhance interpersonal communication and social interaction among individuals with both positive and negative outcomes (Adib, Yu, & Ismail, 2016). A new generation has sufficient knowledge of how to use technology and tends to spend more time on using digital technologies daily, which, on the one hand, can accommodate their life in a rapid way. However, on the other hand, an increase of digital technologies usage can lead to a negative impact (Drago, 2015). An empirical evidence of using too much technology is the decrease of face-to-face communication, which is a critical part of social interaction. This is confirmed by a prior study, which revealed that the extension of time spent on technology and digital tools can distract individuals from a realistic moment and reduce face-to-face interaction leading to the decrease of emotional intelligence (Ramasubba, 2015). A survey of 298 participants also indicated that the use of social media had a negative impact on individual well-being, self-esteem, and relationships (Indvik, 2012). Also, the recent study demonstrated a negative relationship between digital technology savvy and social interaction within a household (McGrath, 2012).

Although digital literacy and skills are important for the era of digital transformation, using only digital literacy is not sufficient to motivate and influence other people to accomplish the goals. Beck and Libert (2017) noted that digital technology can help solve complex business problems and provide useful recommendation for organizational improvement, but human being is still suitable for motivating and leading team to actions, with an understanding that machine may not be replaceable. This demonstrates what known as "social intelligence." In order to effectively manage daily interaction with others, emotional and social intelligence are rated as essential abilities to get others to cooperate with individuals to achieve goals (Albrecht, 2009; Howe, 2019).

Despite digital literacy and emotional and social intelligence was ranked as required essential skills for individuals to fulfill future organization demands, an investigation on the association between these variables is scarce and needs more attention in the future research (Adams Becker, Pasquini, & Zentner, 2017). Despite similar studies have been conducted in different settings (Marlowe, Bartley, & Collins, 2017), yet no study attempts to place its emphasis on examining particular variables, which are digital literacy and social intelligence. Also, past studies revealed both positive and negative effects of digital technologies on social skills and social life, and they suggested conducting a further study to examine how digital literacy helped or hindered the

establishment of social connection (Human Kinetics, 2008). As a result, this present study aimed at investigating association between digital literacy and social intelligence

II. LITERATURE REVIEWS

The appearance of digital technologies and digital literacy has brought to the proliferation of study examining the association between digital technology savvy and social connection among people (Danu & Ugbo, 2017). Gilster (1997) was the first scholar who coined the term digital literacy as “the ability to understand and use information in multiple formats from a wide range of sources when it is presented via computers.” Hendricks (2018) concluded that digital literacy is “the ability to navigate various digital platforms and understand, assess and communicate to them.” Digital literacy is frequently perceived as “computer skill.” Social intelligence is defined as the ability to sense others’ feeling and behaviors and establish relationship with them leading to obtain collaboration to accomplish the goals (Albrecht, 2009). Social intelligence is often viewed as “people skill.” Silvera et al. (2001) divided social intelligence into three dimensions: social information process (SP), social skills (SS), and social awareness (SA). Social information process refers to the ability to understand and predict others’ feelings and behaviors as well as the ability to identify messages transferred during interpersonal communication. Social skills refer to the ability to alter individual’s behaviors to effectively suit to a new social situation and ease to make new friends. Social awareness refers to the ability to ascertain and understand oneself and others’ feelings and behaviors in the connection. These two abilities seem to posit on the different continuums, but have shown the relationships in different contexts and environments. The following academic literatures demonstrated an investigation on these two areas and were used as a guideline for developing a research objective and hypotheses.

McGrath (2012) explored the connection between digital technologies within the household and social interaction between individuals. This qualitative study was conducted from four different cases of household using participant observation and semi-structured interviews methods. Results demonstrated that digital technologies were negatively associated with social interaction between individuals within the household. Furthermore, findings of this study showed the high level of digital technologies usage could reduce communication within family members.

Drago (2015) conducted an online survey from 100 students at Elon University in the U.S. to identify the level of involvement respondents had with their digital technologies and devices. Results of this survey showed that technology had a negative impact on both quality and quantity of face-to-face interaction. Moreover, more than 90 percent of respondents demonstrated their realization on the negative effect of technology on face-to-face interpersonal communication.

The latest work of Twenge et al. (2018) found that adolescents who spent more time on social media and electronic devices were more likely to have mental health problems, which included depression and suicide, than those who spent less time. This study also found that teenagers increased their time on media screen activities more than non-screen activities since 2010, which may, on the one hand, affect their emotional stability. This study demonstrated the relationship between usage of social media and electronic device, which is part of digital literacy level, and emotional stability. Based on these findings, digital technology apparently had a direct negative impact on emotional intelligence.

Seemingly, using too much digital technology may lead to a shorter attention to the way individuals communicate and connect with others in social interaction. Carlson (2017) noted that “less focus means less listening, less understanding, and more superficiality in how we interact.” This implied to the deterioration of emotional and social intelligence.

According to these literature reviews, the research hypothesis was created and proposed as follows:

H₁: there was a positive association between digital literacy and social intelligence.

H₂: there was a negative association between digital literacy and social intelligence.

III. METHODOLOGY

The study was a quantitative study, which sought to examine the association between digital literacy and social intelligence. Participants of this study were selected from undergraduate students studying in management program at a selected public university in Bangkok. A total of 60 students agreed to participate and completed the survey questionnaire.

To measure digital literacy among respondents, the researcher developed a new scale called “Digital Literacy Awareness”, which consisted of 14-item of 5 point rating scale. This instrument was constructed based on related literature reviews. The final version of this scale was constructed to evaluate two essential parts of digital literacy: digital literacy preparation and digital literacy

self-assessment. To make sure the quality of this newly developed instrument, reliability with Cronbach's alpha test was conducted. The alpha score of 0.83 indicated a high internal consistency of this scale measurement. In addition, The Tromsø Social Intelligence Scale (TSIS) originally developed by Silvera et al. (2001) was modified to use for assessing social intelligence of respondents. This scale measurement contained a 21-item of 5-point rating scale ranging from 1 (strongly disagree) to 5 (strongly agree) encompassing three components: social information process (SP), social skills (SS), and social awareness (SA). The alpha score of this scale was consistent with the original version, which received an acceptable alpha score of 0.66, according to Nunnally (1978). To explore relationship between digital literacy and social intelligence, Pearson correlation coefficient was conducted.

IV. RESULTS

Results of this present study demonstrated that the majority of participants were female (51.7%) with the average age between 18-25 years old (71.7%).

Table 1: Correlation between Digital Literacy and Social Intelligence (n=60)

	SIP	SS	SA	SI
DLP	.545**	.083	-.312*	.191
DLSA	.275*	.056	-.170	.095
DL	.439**	.075	-.259*	.153

*Significant Level at .05, **Significant Level at .01 DLP = Digital Literacy Preparation, DLSA = Digital Literacy Self-Assessment, SIP = Social Information Process, SS = Social Skills, SA = Social Awareness, SI = Social Intelligence,

V. CONCLUSION, DISCUSSIONS, AND RECOMMENDATIONS

This study aimed at examining relationship between digital literacy and social intelligence. Thus, research hypotheses of this study were rejected. Results showed no significant correlation between digital literacy and social intelligence. Yet, this study found a positive link between digital literacy and social information process and a negative correlation between digital literacy and social awareness. These results can be interpreted that when individuals have high ability to navigate various digital platforms and understand, assess and communicate to them, they will have high ability to understand and predict others' feelings and behaviors as well as the ability to identify messages transferred during interpersonal communication. This can be described that individuals tended to have a high level of social information process in relation to digital literacy when they were confined to communicate through the digital platform. In contrast, when individuals have high ability

The association between digital literacy and social intelligence were analyzed by Pearson correlation coefficient. Table 1 displayed the relationship between digital literacy and social intelligence and their sub-scales. Overall, this study found no relationship between digital literacy and social intelligence ($r = .153$, $p = .244$). Yet, the overall of digital literacy was found to have a positive association to social information process ($r = .439$, $p < 0.01$), and a negative correlation to social awareness at a low level ($r = -.259$, $p < 0.05$). When analyzed correlation of each dimension of these two variables, findings showed that digital literacy preparation was positively associated to social information process at an intermediate level ($r = .545$, $p < 0.01$) and negatively correlated to social awareness at a low level. Additionally, digital literacy self-assessment was positively related to social information process at a low level ($r = .275$, $p < 0.05$), but no relationship with other dimensions of social intelligence was found.

to navigate various digital platforms and understand, assess and communicate to them, they will have low ability to ascertain and understand oneself and others' feelings and behaviors in the connection. The second finding was consistent with prior research, which the negative relationship between digital technology usage and awareness of social interaction was found (McGrath, 2012; Drago, 2015; Twenge et al., 2018)

As this present study found the associations between digital literacy and social information process and social awareness, it suggested that, to have a great life, individuals need to harmonize the use of digital technology, which is based on digital literacy and face-to-face social interaction. This study recommends respondents who were tech-digital savvy natives of millennial generation investing more time in building long-term relationship in a non-digital platform (Smith, 2017). This is beneficial for them to increase their emotional and social intelligence as they can improve their understanding of own and other's feelings and

behaviors. Using too much technology tended not to allow individuals to pay much attention on their emotions especially self-awareness considered as a fundamental of social awareness and relationship management skills (Simples, 2018).

The limitations of this study were a sample size. The next study should extend the sample size and ensure the use of sampling technique to select the samples. In addition, as this study found only relationship between digital literacy and some dimensions of social intelligence, not causation, the further study needs to place more emphasis on investigating cause and effects of these variables.

ACKNOWLEDGEMENT

I am very thankful to Rajamangala University of Technology Phra Nakhon for publication sponsorship and facility supports.

REFERENCES

- [1] Adams Becker, S., Pasquini, L. A., & Zentner, A. (2017). *2017 Digital literacy impact study: An NMC Horizon project strategic brief*, Volume 3.5, September 2017. Austin, Texas: The New Media Consortium.
- [2] Adib, F. I. M., Yu, H., & Ismail, S. A. (2016). *Impact of technology to social interaction among family*. Retrieved from <https://researchhub.uitm.edu.my/pdf/DrHalida.pdf>
- [3] Albrecht, K. (2009). *Social intelligence: The new science of success*. New York, NY: Pfeiffer.
- [4] Beck, M. & Libert, B. (2017). *The rise of AI makes emotional intelligence more important*. Retrieved from <https://hbr.org/2017/02/the-rise-of-ai-makes-emotional-intelligence-more-important>
- [5] Carlson, C. (2017). *Too much tech to connect? 4 strategies to reconnect*. Retrieved from <https://colettecarlson.com/too-much-tech-to-connect-4-strategies-to-reconnect/>
- [6] Danu, I. V. & Ugbo, G. O. (2017). *Separated household? Effects of personalized communication devices on Nigerian families' communication pattern*. <https://pdfs.semanticscholar.org/64d0/69d2be19aeb628fdfbc12ca43a0dff537f8.pdf>
- [7] Drago, E. (2015). *The effect of technology on face-to-face communication*. Retrieved from <https://www.elon.edu/docs/web/academics/communications/research/vol6no1/02DragoEJSpring15.pdf>
- [8] Gilster, P. (1997). *Digital literacy*. New York, NY: Wiley Computer Publishing.
- [9] Hendricks, B. (2018). *What is digital literacy? – definition & examples*. Retrieved from <https://study.com/academy/lesson/what-is-digital-literacy-definition-example.html>
- [10] Howe, L. (2019). *Future of work requires both digital skills and emotional intelligence*. Retrieved from
- [11] <https://biv.com/article/2019/02/future-work-requires-both-digital-skills-and-emotional-intelligence>
- [12] Human Kinetics. (2008). *Technology can have positive and negative impact on social interactions*. Retrieved from <https://us.humankinetics.com/blogs/excerpt/technology-can-have-positive-and-negative-impact-on-social-interactions>
- [13] Indvik, L. (2012). *Social media fuels low self-esteem, anxiety[study]*. Retrieved from <https://mashable.com/2012/07/08/social-media-anxiety-study/>
- [14] Marlowe, J. M., Bartley, A., & Collins, F. (2017). Digital belongings: The intersections of social cohesion, connectivity and digital media. *Ethnicities*, 17, 85–10.
- [15] doi:10.1177/1468796816654174
- [16] McGrath, S. (2012). *The impact of digital technology on social interaction within a household*. Retrieved from <https://www.maynoothuniversity.ie/sites/default/files/assets/document/SiobhanMcGrath.pdf>
- [17] Nunnally, J. C. (1978). *Psychometric theory*. New York, NY: McGraw-Hill.
- [18] Ramasubbu, S. (2015). *Does technology impact a child's emotional intelligence?* Retrieved from https://www.huffpost.com/entry/does-technology-impact-a-childs-emotional-intelligence_b_7090968
- [19] Silvera, D., Martinussen, M., Dahl, T. I. (2001). The Tromsø Social Intelligence Scale: a self-report measure of social intelligence. *Scandinavian Journal of Psychology*, 34(4), 313-319.
- [20] Simples, V. (2018). *Emotional intelligence and technology*. Retrieved from <http://www.davidbakersonline.com/emotional-intelligence-and-technology/>
- [21] Smith, M. (2017). *Social media isn't very sociable after all*. Retrieved from <https://www.carlajohnson.co/social-media-isnt-sociable/>
- [22] Twenge, J. M., Joiner, T. E., Rogers, M. L. & Martin, G. N. (2018). Increase in depressive symptoms, suicide-related outcomes, and suicide rates among U.S. adolescents after 2010 and links to increased new media screen time. *Clinical Psychological Science*, 6(1), 3-17.
- [23] Viana, A., Oliveira, B., Cavalcanti, T., Sousa, K., Mendonça, E., Amaral, I., & Vasconcelos, U. (2018). Correlation between pyocyanin production and hydrocarbonoclastic activity in nine strains of *Pseudomonas aeruginosa*. *International Journal Of Advanced Engineering Research And Science*, 5(7), 212-223. doi: 10.22161/ijaers.5.7.28

The significance of the symbols of Mirror and Portrait in teaching Symbolism

Nargiza Isakovna Toirova

PhD, Fergana State University, Fergana, Uzbekistan

Abstract— The article analyses the issue of using symbols of Mirror and Portrait in teaching Symbolism. The ideological-aesthetic unity and peculiarities of the symbol of Mirror present in O.Mukhtor's "The Man at the Mirror", symbol of Portrait in O.Wilde's "The Picture of Dorian Gray" where the main message is greed where the devil's play that would ruin a man's moral character and finally his whole life are investigated in the article.

Keyword— symbol, symbolism, portrait, mirror, reflection, inner-self, Aestheticism, The Picture of Dorian Gray, The Man at the Mirror, O.Wilde, O. Mukhtor.

Learning the factors of defining poetics of literary works on the assumption of the power of emotional-aesthetic impact of the art of a word on the spiritual life of a man has become one of the important problems of the world critical literature studies. That is why the nature of the phenomenon of artistry in the art of a word, spiritual-life basis, the question of learning them comparatively are considered as important tasks of the theory of literature and critical literature studies. From this point of view, the branch of comparative literature study, which has become an objective necessity of the contemporary science, is of great importance.

The place of symbols in social, political, spiritual life of the humanity is analyzed based on the idea of the great Chinese Philosopher Confucius who said, «Signs and symbols rule the world, neither words nor laws». *Symbol* is important for depicting the relations of complex inner world of a man with the world. Such features as *allegory* and *symbol* of figurative use of the word which are considered to be an art of using the word in figurative meaning are used widely as a means of strengthening descriptiveness and expressiveness. Though *symbol* and *allegory* are close from the point of view of expressiveness, the main difference between them is that a *symbol* is used in the text in its primary and figurative meanings when *allegory* shows what the writer intends to describe not the thing being described.

It is known that symbols are subdivided into scientific, philosophic, literary and mythological types. When speaking about literary and mythological symbols it is necessary to remind once again that literature, which is the art of using words, consists of symbols and signs. Symbols used in literary works are different according to their character and tasks. A.Sharopov makes a special

analysis of relations of a symbol-character and a symbol sign [1, p. 22].

«Divine Comedy» by Dante is inexhaustible source of using symbols and figurativeness. Namely, Dante regards the dark forest described in the beginning of the work («Hell 1, 2-60 p) as the symbol of human life. He meets a leopard – a symbol of treachery and lust, a lion – a symbol of pride and violence and a she wolf – a symbol of vanity and cunningness.

It is believed that in the novel «Plague» by A. Camus created after the World War II (1947) a figurative image of fascism is depicted through the symbol of «plague». A literary critic D.Kuronov says that it would be a mistake to understand a literary work only in connection with one historical period though it is a product of a certain period. As «...a real man of art stays beyond the reality in the moments of creative activity, time borders do not exist for him in these divine time – he lives in the realm of a greater time which unifies the past, the present and the future» [2, p. 283]. According to this point of view, we become sure that A.Camus depicted not only the figurative image of fascism, but also a mysterious power, which never retreats in full, appears and stuns people at times. We can conclude that such kind of a situation may appear in every society where indifference and apathy flare up.

Using symbolic images take important place in the creative activity of the modern Uzbek writers as well. We must mention such works as «The Plane Tree » written by Askad Mukhtor, «The Tulip Field» by Murod Mukhammad Dost, and «The bird in the Fano Desert» by Asad Dilmurod. Namely, a number of works of Omon Mukhtor created in the years of independence are rich in symbolic components and images, which have deep subvalue.

One of the writers, who has his own peculiar style of depiction N.Eshonkulov could create the symbol of the period of Soviets in his story «Coffin» through the image of a dwelling place build in the form of a coffin, and the symbol of that ideology through the image of a disgusting smell staying in the town. The work «Jajman» created by Khurshid Dostmukhammad is also noteworthy in this respect.

We can consider symbolism as an appearance of a literary text relying on figurative meanings conditionally which includes eternal problems of the humanity and society. Symbolic images which are the products of the author's associative thinking play an important role in increasing the ideological-aesthetic influence of a literary work.

As *mirror* has been taking a special place in the lives of people since ancient times, as its reflecting function has been fascinating our ancestors, it has been valued as a mystical device fulfilling ideological-aesthetic task of different periods, religions and nations.

According to Uzbek national traditions putting a knife, a mirror and pepper under the pillow of a newborn baby's cradle is connected with the ideas of magical protecting ability of a mirror from damages of evil ghosts [3, p. 32]. Due to the imagination of our historical ancestors a man's reflection in the mirror does not show the breaking of rays coming off his shape and going back but it is his spirit reflected in the mirror.

The Japanese strongly believe that the spirit of a man, looking at a mirror for the first time is transmitted in the mirror [4]. Imagination and philosophical content connected with a mirror is masterly implemented into fictions in the work «The Moon on the Water» by Yasunari Kawabata.

Besides, a mirror is also regarded as a magical means of giving faithfulness, light and joy. D.S.Rayevskiy gives information that brides and grooms of such nations as Indians, Tajiks and Persians have a tradition of looking at a mirror together [5, p. 15-17]. This tradition is connected with the wish of having a happy life, living together for a long time, having good children and having warm feelings towards each other [6, p. 81].

A mirror has a general symbolical sense in the Eastern and Western literature, and has been regarded as a cosmogony object connecting man's life and the other world.

In the middle ages, a mirror was regarded as an object of a luxurious life, vanity, on the one hand, and going mad and having a deep thought, finding one's level and the symbol of the truth, on the other. *Mirror* was compared to eyes in this meaning. During this period a

special type of didactic works «Mirror stories» came into being (for example: («Triple Mirror» of Vincent of Beauvais, «Okagama» of the Japanese, «Kalila and Dimna» of the Indian, «Mirror» of the German, the French and the Italian literatures), the Nature is depicted as the mirror of divine wish.

In religious imagination of people, a mirror fulfilled the task of telling about future and warning about future events. Religious imagination of our people connected with a mirror found its reflection in folklore.

Appearance of a mirror with water can be especially clearly seen in fairy tales.

Namely, the fairy tale of «Jamila» when the witch chases the young man and almost catches up with him, the hero drops the mirror. Then it turns into a large river making the very great distance between the witch and the young man. The hero escapes from an evil force very easily.

Here we can mention the four poetic tasks of a mirror in literary construction of a fairy tale (informing, warning, transforming an object from far away to a closer distance, revealing lies) [7, p. 11].

A widely spread in Uzbek and Eastern literature motif of getting informed about future events by looking at a mirror had been recycled again and again, took the form of independent stable epic motif and penetrated into written literature and became solid. That is why, the motif of Farhod's looking at a mirror of Iscandar and getting informed about Shirin in the classical literature serves the people's imagination about a mirror for aesthetic tasks.

Alisher Navoi, in his turn, relies on literary traditions existing before him on the one hand and on the religious imagination of the people on the other. Namely, he used with literary skill the motif of getting informed with the help of a mirror in the Dastan «Farhod and Shirin»; tells the story of Farhod's conquering Shirin mainly using this symbol.

The mirror – the cup of Jamshid (magical seven-ringed cup) depicted in the work is found in a house built in the middle of the fortress which was constructed by Iskandar. This cup is a magic mirror of Iskandar's reflecting the events taking place throughout the world.

The component of a mirror is also used in such dastans by Alisher Navoi as «Saddi Iskandariy», «Sabbai Sayyor». Again a mirror serves as a symbol of honesty and uprightness.

Writers of the XIX c. alongside with continuing the traditions of the classical literature in using the motif of a mirror got a peculiar interpretation and imposed a new meaning and task on this component. Given above, the works of the genre of literary tales of the writers who

lived and created in the XIX century are of a special importance. In the story «A little Sahes Named Cinnober» by Ernest Teodor Vihelm Hofman a mirror – a miraculous thing is used as a component of revealing a lie.

The idea of «The Snow Queen» written by Hans Christian Andersen is similar to the idea of Sufistic Ideology, which says that Almighty God created a mirror in order to watch his beauty and perfection, and in this work a mirror alike is created by the devil. In Tasavvuf teaching a mirror is the material world surrounding us and in the center of it there is a man's soul. The eye is the symbol of the soul. In «The Snow Queen» a little piece of a mirror goes into the body of Kay through his eye, freezes his heart and leads him to evil deeds.

A mirror in the fairy tale by A.S.Pushkin «The Tale of the Dead Princess» created on the basis of the motif of evil forces' getting informed about their enemies with the help of a mirror, it becomes a symbol of unity of beauty and upbringing.

In the story «Alice in Wonderland» by L.Carroll purely mathematic thought and literary philosophical means get unified in order to describe mysteries of a mirror. Here the country of the mirror can be seen as a means of understanding oneself and the higher truth.

The theme of a mirror is being widely used in modern literary genre of fantasy. In the novel «The Lord of the Rings» created by English writer John Tolkin on the basis of Scandinavian legends, the magic mirror of Lord Lorien is a tab filled with water. Here we come across the motif of imposing the task of a mirror on water.

Nobel Prize laureate Najib Mahfuz's (1911-2006) novel «Mirrors» presents some ideas about the problems of an Egyptian society, its future and destiny. Each chapter of the work discusses a certain character's destiny. As G.Toshmuhammedova says, «... the main mirror which reflects their destiny is the author's patriot and simple citizen's noble, generous and clear consciousness»[8, p. 6]. Fifty-five chapters of the novel are fifty-five mirrors. These mirrors reflect the Egyptian reality, and constitute together one unified big mirror – description of the novel, that is the description of the period, epoch.

Nodir Normatov used the symbol of a mirror in the novel «The Two in the Mirror». The fate of a young family living in the village of «Pana» in Surkhandaryo, complicated opposition in the lives of Umar and Malika and the history of a golden mirror of the period of Baburids is depicted through epic descriptions. At the end of the story Malika asks for the mirror in her dower, and this means her wish to return her period of unadulterated happiness of being a bride and love of Umar. In this

respect the component of a mirror in Nodir Normatov's «The Two in the Mirror» and Kawabata Yasunari's «The Moon on the Water» is directed to fulfill common ideological-aesthetic tasks, and it is interpreted as the symbol of woman's happiness.

In the literature of the XX century, which was colorful, complicated and contradictory, a mirror and a picture were widely used as a component, *symbol* or *motif*. So a number of stories – little genre of prose were created. The mirror in «The Moon on the Water» by Japanese writer Kawabata Yasunari (1899-1972) deserves a special attention as an important symbolic image. Here we have to consider the essence and meaning of the mirror as a symbolic image. It is known that a mirror is a symbol connected with the complex of water-moon-woman [9, p. 145]. As water mirror has a reflecting surface, that is one can see the symbol of an unknown thing in it. A mirror does not have its own form and only reflects the image of other things. That is why it is compared to the moon, which does not have its own light and reflects the sun's rays. The moon's nature is changeable; it can be «crowded» or deserted. This feature leads us to the symbol of the moon and a woman.

Learning literary works, we became witnesses of writers' using photos or portraits of people as important literary components giving information about the past or future of personages, helping to disclose their spiritual world. The components of a portrait and a photo have symbolic meaning and play important role in achieving a writer's ideological-aesthetic aim connected with the work. Namely, in N.Gogol's story «Portrait» the European motif of selling a man's soul for the sake of eternal life is used through sealing the image of a usurer, disgusting old man's spirit to a portrait. O.Wilde continued the style and traditions formed in this respect in his creative activity.

In the XX century Uzbek story writing traditions, namely in «The Woman in the Picture» by Shodikul Hamro photographic portrait is used as an important literary component. Whereas in «The Man with a Monkey», «Art», «The Picture of a Ruined City» by Nazar Eshonkulov in whose creative activity symbolism occupies a conspicuous place, are presented pictures having a mysterious impact on people's spiritual condition [10, p. 7].

The creative activity of two writers who lived in different geographic places, social-political system and literary-aesthetic environments is similar in using symbols, which represent characters inner world. One of them is a well-known English writer O.Wilde, who lived and created mainly in the last quarter of the XIX and was

one of the founders of Aestheticism. The other one is O. Mukhtor, whose literary activity falls upon the last quarter of the XIX century and the beginning of the XX century and who takes a deserved place in the modern Uzbek literature. The main reason of choosing these writers for investigation under the single research is their works «The Picture of Dorian Gray» and «The Man at the Mirror».

Firstly, the portrait in Oscar Wilde's novel (Dorian Gray's portrait painted when he was young), the mirror in Omon Mukhtor's novel (the reflection of Siroj Muallim) are formed as the main symbolic images. Both works are the results of changes in spiritual world of the writers, new knowledge and imagination about learning the life and a man.

The ideas of such theoreticians of the art John Ruskin and Walter Pater played an important role in the formation of the creative-aesthetic world of Oscar Wilde. «The Picture of Dorian Gray» appeared as a literary reflection of the theory of aestheticism worked out by the writer.

Omon Mukhtor's works «One Thousand and One Appearances», «The Man at the Mirror», «The Country and Realm of Women», «Ffu» and «Plato» created in the 90s were novelty in the literary process of those days. Motifs of people's legends and tales, oriental philosophy and literature, namely Alisher Navoi's creative heritage together with description of the forms of spiritual life of Western literature in the period of Modernism got generalized.

Peculiarities of Omon Mukhtor personages can be seen in not dividing them into positive and negative ones. The writer describes features of vice and virtue in one personage in unity.

The symbol of a mirror brought to the title of the book, masterly used symbols help to understand deeper, to analyze the leading idea of the eternal struggle between the God and the Devil. Vice and virtue based on traditional oral and written examples of our heritage by revealing the inner world of the main personages, hidden features of their spiritual world, God's and Devil's aspects of their souls.

There is a concrete mirror in the work «The Man at the Mirror». It is Valijon himself. All other personages see their reflection in that mirror. We can see that Vali is the symbol of the truth; if the truth breaks down the man gets destroyed.

O. Mukhtor continued the tradition of using the symbol of a mirror in a peculiar way, which first used in Avesta, later in Alisher Navoi's works. We can see that

the writer used as a basis national folktales, people's tales and mainly Navoi's creative activity.

The component of a mirror in Omon Mukhtor's «The Man at the Mirror» and that of a picture in Oscar Wilde's «The Picture of Dorian Gray» is depicted as a symbol of mirror showing the characters changes in the souls. These works tell us that greed is the devil's play, power dragging to lowness, messenger of lust, corrupt practice, conceit, ignorance, adultery.

In these two works which are very close to each other from the point of view of analysis of ideas and images the characters of Siroj Muallim and Lord Henry are depicted in the image of the devil. In fact, the plot of «Faust» selling one's soul to the devil for eternal youth was taken as a basis for the both works. In this respect, the writers used effectively the images of a demon and a devil in order to reveal the ideological-aesthetic purpose of the works. If we have a look at the history of literature, the devil in a human appearance «helps» the man to achieve his worldly wishes thus strays him from the straight and narrow in such works as «Faust» by Goethe, «Strange Case of Dr Jekyll and Mr Hyde» by Stevenson, «The Magic Skin» by Balzac, «Master and Margarita» by M. Bulgakov. The motifs of a mirror and a picture of «The Picture of Dorian Gray» and «The Man at the Mirror» are used to show the real face, spiritual world of the characters. Siroj Muallim sees the devil's mug in the mirror instead of a human face whereas Vali lives with fear of seeing such an appearance instead of his own face some day.

The symbol of a mirror in O. Mukhtor's novel «The Man at the Mirror» and the symbol of painting a portrait in Oscar Wilde's «The Picture of Dorian Gray» are used as evidences proving the concrete result of a sin and the possibility of a man's destroying his own soul.

There is a belief among people that a broken mirror may make the spirit of a departed weaker and based on this belief O. Mukhtor and O. Wilde used the image of a broken mirror as the symbol meaning the end of the characters' lives.

The analysis was carried out based on the thought that the symbol of a portrait of the work is the symbol of a character's soul. Besides, the literary-ideological essence of the work is revealed on the basis of notions of traditional and innovative in symbolic description.

The feature of mysterious symbolism of «The Picture of Dorian Gray» is close to the style of Romanticism. Symbolism is formed based on becoming Dorian's portrait his second self, and it is receiving

Dorian's sins and murders, the character's experiencing spiritual crisis.

We think that Oscar Wilde's novel «The Picture of Dorian Gray» puts forward a literary idea that because of misbalance between a man's material and spiritual basis and inner and external beauty the tragedy of spiritual poorness comes into being. That is, the story of Dorian Gray is a resolution made upon spiritual-moral as well as spiritual meanness [11, p. 178]. The main idea of the novel, objective essence is a meaningful question – «is there any good if the man buys the world but loses his heart? ».

O.Wilde's creative activity is noteworthy for its none-traditional, innovative ideas on the role of art, namely of literature not only in the English literature of the second half of the XIX century, but also in the whole European literature.

As we mentioned above, the writer used traditions and styles of Romanticism and Realism in creating his novel «The Picture of Dorian Gray». Themes, ideas and problems put forward in such works as «Melmoth the Wanderer» by Ch. Maturin, «Sydonia the Sorceress» by Mainhold, «Vivian Grey» by Benjamin Disraeli, «The Magic Skin» by Balzac, «Against Nature» by J.K.Huysmans had an impact on the appearance of the novel.

O.Wilde used a portrait as the primary motif of the work and created a symbolic image of changes in the soul, spiritual world of the man through the portrait and changes in it.

The integrity of ideas put forward in «The man at the Mirror» and «The Picture of Dorian Gray» can be seen in the attempt of the authors to «describe the same process on the way of a man's perfection»[12, p. 420]. Though these works were created with the difference of 100 years, they are united by the idea of struggle of vice and virtue, the struggle of a man to understand his «self», inner conflict, the process of spiritual-moral contradictions [13, p. 183].

However, the two writers used different basis in reflecting symbols in their creative activity. This can be explained by the fact that one of the writers was brought up based on oriental and the second one on the basis of western philosophies. Omon Mukhtor relies on solid oriental roots. After getting rid of the system, it became possible to speak openly about oriental philosophy and national values, relying on the motifs of national legends and tales, traditions of our national literature, forming the main peculiarity of the writer. During that period, when social matters were of primary importance, mysteriousness and enigma peculiar to literature began to

be forgotten. During that period, Omon Mukhtor really learned the western literature. Nevertheless, he described the western experience in synthesis, enriching it with oriental philosophy, system of colorful symbolic images. O. Wilde based on European folklore, Ancient Greek cultural heritage and the traditions of literary fairy tales of the XIX century.

In conclusion, we can emphasize that appearance of every symbolic sign or image has a long history; the essence of symbolic content has not been changed in the course of many centuries. However, new symbols may appear in new historical periods; the existing ones may change their essence. Symbol and symbolism are first of all means of reflecting the man and complicated and mysterious world surrounding him, his relations with the world; understanding it demands from a reader to have information about a writer's way of life, dreams and thoughts, ideological-aesthetic purpose and the spiritual condition in the period of writing a book.

Such features of a mirror are to reflect the ray, to reflect forms of objects as they are, so the ancient people thought about it specifically. Those thought first appeared in folklore as stable epic motifs. Motifs and symbolic images connected with a mirror were based on ancient thoughts about the mutual connections of a mirror and water. In religious imagination of people, it was regarded as the door of entrance to another world, herald-giving information about the future, happiness and faithfulness, light, holder of a divine power of giving joy. And in Uzbek national fairy tales a mirror was interpreted as one of the wonderful things as a magic ring, sword, boiling pot, beating stick, open table cloth, lightning stones, magic stick apple, and helped personages of tales. *Mirror* was regarded as the symbol of thinking, understanding oneself and the truth in so many nations. That is why it was compared to eyes. Later the results of those views found their reflection in written literature.

Different ideological-aesthetic tasks, symbolic contents were imposed on the component of a mirror in different periods. In classical Uzbek literature, namely, in Alisher Navoi's creative activity, the symbol of a mirror and an eye was used to reflect a man's spiritual perfection. The motif of getting information with the help of a mirror is effectively used in Alisher Navoi's «Farhod and Shirin». Here the author based on existing traditions and religious imagination of the people and gave a specific symbolic meaning to a mirror.

In the literature of the XIX-XX centuries, in the works of the representatives of Romanticism and fairy tales a portrait or a picture were used not only as a part of interior but also as a means of disclosing spiritual inner

world, and the past life of characters. Customs, traditions and thoughts, optic possibilities, elements of mysticism and fantasy connected with a mirror unified in the modern literature; it serves as an important symbolic image in depicting the fight of vice and virtue and revealing the spiritual world of a man. *Picture* in literature is not only a specific symbol of the soul and memory of a man, it has also been used in figurative description of a completely social-political system and period.

The image of eyes in pictures in Gogol's «Portrait», O. Wilde's «The Picture of Dorian Gray», Sh.Hamroyev's «The Woman in the Picture» have special place. These works say that the eyes become the symbol of a soul. The more the man wants to hide his inner world and feelings the more the eyes disclose them.

However, «The Picture of Dorian Gray» by O.Wilde and «The Man at the Mirror» by O.Mukhtor were created with a difference of 100 years and in different social-political societies. The struggle of vice and virtue in a man's nature, the theme of freedom and slavery of spirit and symbolic images that have important role in the works unify them. The characters of Valijon depict the integrity of ideas in the works and Dorian in the description of a man's striving for perfection.

O.Wilde used the traditions of Romanticism and Realism, people's views connected a mirror and themes and ideas put forward in Maturin's, Mainhold's, Disraeli's, Balzac's, Huysmans' novels in his work «The Picture of Dorian Gray». In O.Mukhtor's novel «The Man at the Mirror» appeared as the synthesis of «One Thousand and One Appearances», «The Country and Realm of Women», «Ffu» and «Plato» created in the 90s of the XX century based on the motifs of people's legends and tales. Oriental philosophy and literature, namely A.Navoi's creative heritage together with the spiritual world peculiar to Western literature of the trend Modernism got generalized.

The novels by O.Wilde and O.Mukhtor were created in response to social-political problems of their times; the work of the Uzbek writer described the literary-symbolic picture the Soviet period; the English writer described the conditions during the period of Queen Victoria.

The component of a mirror in O.Mukhtor's «The Man at the Mirror» and the component of a picture in O.Wilde's «The Picture of Dorian Gray» are described as a mirror reflecting changes in the characters' souls. Alongside with this, the characters described in a portrait and a mirror appear as symbols of rotting, clear result of a sin and as a hint that a man can destroy himself. There is a belief among people that a broken mirror may make the

spirit of a departed weaker. Based on this belief O.Mukhtor and O.Wilde used the image of a broken mirror as the symbol meaning the end of the characters' lives.

The image of the devil provides disclose of ideological-aesthetic purpose of the works. The images of Siroj Muallim and Lord Henry the main characters Vali and Dorian are depicted in the image of the devil leading them to sin and to astray them.

An important scientific conclusion may be made in defining the ideological-aesthetic tasks imposed on symbolic images, namely the components of a mirror and a picture (portrait) the personality of the writer, factors induced to create the works by approaching from the point of view of influence of national-spiritual outlook. Existing of specific and unified features in using the symbols of a mirror and a portrait in Uzbek and Western literature can be explained by the difference of the periods of creation, by the difference of environment and national mentality.

REFERENCES

- [1] Sharopov A. Olamlar ichra olamlar. Toshkent: Adabiyot va sanat, 1978.
- [2] Quronov D. Chulpon nasri poetikasi. Toshkent: Sharq, 2004.
- [3] Sarimsoqov B. Oynada zuhr etgan baht //Uzbek tili va adabiyoti. 1984. – № 4.
- [4] Sinkevich V. Fenomen zerkalo v istorii kulturi. www.philosophi.ru
- [5] Raevskiy D.S. Iskusstvo I mifi skifov, //Kuryer, 1977. – № 1.
- [6] Jurayev M., Hudoyqulova L. Marosimnoma. Toshkent: A.Navoiy nomidagi Uzbekiston Milliy kutubxonasi, 2008.
- [7] Rasulova Z. Uzbek halq sehrli ertaklarida “garoyib buyumlar”: Filolog. Fanlari nomz.: diss. avtoref. – Toshkent. 2012.
- [8] Toshmuhamedova G. Suz boshi: Kitobgdan. Najib Mahfuz. Kuzgular. Toshkent: Progress, 1982.
- [9] Mingboeva D. Timsollar tilsimi. Toshkent: Yangi asr avlodi, 2007.
- [10] Hamdam U. Ruhni uygotguvchi suz. Toshkent: Turon zamin ziyo. 2017.
- [11] Holbekov M. Oskar Uayldning estetik olami // Jahon adabiyoti, 2012. – № 1.
- [12] Muhtor O. Turt tomon qibla. Toshkent: Sharq, 2000.
- [13] Solijonov Y. XX asrning 80-90 yillari uzbek nasrida badiiy nutq poetikasi: Filolog.fan. doktori ...diss. Toshkent, 2002.

Association of Pesticide Exposure with Anemia in Women Farmers in Bandungan Village, Semarang District

Sri Kartini¹, Onny Setiani², Tri Joko²

¹Students in the Environmental Health Master's Program at the Faculty of Public Health Diponegoro University, Indonesia

²Teaching Staff for Environmental Health Master's Program at the Faculty of Public Health Diponegoro University, Indonesia

Abstract— One of the causes of anemia is the use of inappropriate pesticides. The body exposed to pesticides causes blood profile abnormalities because pesticides interfere with the organ of blood cell formation, and the immune system. Studies from all over the world have shown negative effects on health from pesticides commonly used in agricultural activities. The study aimed to analyze the correlation of pesticide exposure with the incidence of anemia in women farmers in the agricultural area of Bandungan Su-District, Semarang District. This research was observational type with cross sectional design. The sampling technique was nonprobability sampling with purposive sampling. The number of samples in this study were 50 women farmers. The results of this study that there were association between duration of pesticide spraying, the number and type of pesticides used with anemia in women farmers in Bandungan Village, Semarang District. There were no association between cholinesterase level with anemia in women farmers in Bandungan Village, Semarang District. The conclusion of the research that there was association between pesticide exposure with anemia in women farmers in Bandungan Village, Semarang District.

Keywords— pesticides, women farmers, anemia, cholinesterase, blood profile.

I. INTRODUCTION

U.S. The Department of Health and Human Services of the National Institute of Health said that anemia was a condition of blood disorders. In individuals who have anemia, the body does not have red blood cells (RBC) in sufficient quantities. RBC is one of the three main types of blood cells. RBC contains hemoglobin. Hemoglobin is a protein in red blood cells that carries oxygen. Types of anemia include iron deficiency anemia, pernicious anemia, aplastic anemia, hemolytic anemia.[1]

Risk factors for iron deficiency anemia are caused by age, unhealthy environment, family history and genetics, lifestyle habits, or gender.[2] In addition, health factors are also a risk factor for iron deficiency anemia. [3]

One of the causes of anemia is the use of inappropriate pesticides. Bodies exposed to pesticides cause blood profile abnormalities because pesticides interfere with the organ of blood cell formation, and the immune system.[4] The highest anemia prevalence by region is found in South Asia, Central Africa and West Africa.[5] Studies from around the world have shown negative effects on health from pesticides commonly used in agricultural activities.[6]

Pesticide exposure can occur through 4 (four) main routes, namely oral or ingestion (through the mouth and digestive system), ocular (through the eye), dermal (through the skin), or inhalation (through the nose and respiratory system).[7]

The results of the preliminary study showed that farmers in Bandungan Subdistrict used the most pesticides from dinitroaniline (70%), carbamate (60%), and organophosphate (35%) with successive formulations Kocide 45 WG, Antracol 70 WP, and Akron 500 EC. In addition there are also female farmers who participate in spraying plants using pesticides. The incomplete use of Personal Protective Equipment (PPE) also increases the potential for direct contact with pesticides.

The purpose of this study was to determine the relationship of pesticide exposure to the incidence of anemia in women farmers in the agricultural area of Bandungan Sub-District, Semarang District. The contribution of this study is to increase public understanding that exposure to contaminants in the environment, especially pesticides, can worsen health conditions including the incidence of anemia. So that the community can make efforts to prevent the incidence of anemia, especially related to exposure to pesticides.

II. METHOD

The type of research used was observational analytic. The research design was cross sectional. Sampling was a non-probability sampling approach. The sampling technique used was purposive sampling. The number of samples in

this study were 50 women farmers. The method used for testing cholinesterase activity is kinetic photometric tests. The materials of this study were photometric TruCal U system, digital body scales, stature meter, digital tensimeter, questionnaire, sput and bevel.

III. RESULT AND DISCUSSION

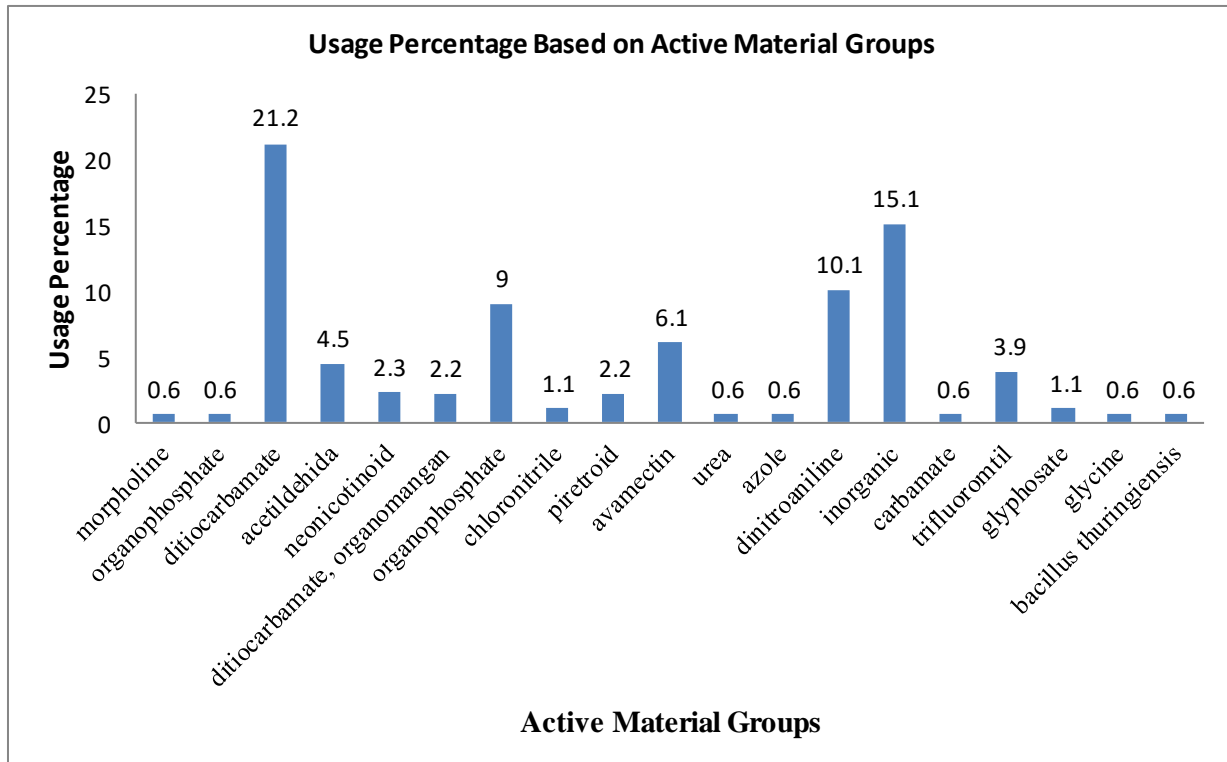


Fig.1: Usage Percentage Chart Based on Active Material Groups

In the figure 1, the percentage of usage based on the highest active material group was the active material of ditiocarbamate which is 21.2%. While the lowest

use is morpholine, organophosphate, urea, azole, carbamate, glycine, Bacillus thuringiensis by 0.6%.

Table 1: Recapitulation of Inferential Analysis Results

No	Independent variable	Dependent variable	p	RP	95% CI		Information
					Lower	Upper	
1	Working period	Anemia	1,000	0,813	0,202	3,263	Not significant
		Anemia	0,077	0,325	0,101	1,042	Not significant
2	The duration of pesticide spraying	Anemia	0,198	0,290	0,062	1,352	Not significant
		Anemia	0,008	0,217	0,068	0,694	Significant
3	The number and type of pesticides	Anemia	0,033	0,171	0,037	0,787	Significant
		Anemia	0,260	0,500	0,202	1,239	Not significant
4	The frequency of pesticide spraying	Anemia	0,541	2,457	0,587	10,289	Not significant
		Anemia	0,527	1,843	0,669	5,076	Not significant
5	The cholinesterase level	Anemia	1,000	1,317	0,180	9,638	Not significant
		Anemia	1,000	1,207	0,322	4,532	Not significant

Table 2 : Multivariate Analysis Results

No	Variable	B	p	Exp (B)	95% CI	
					Lower	Upper
1	The number and type of pesticides	-2,11	0,021	0,121	0,02	0,723
2	The duration of pesticide spraying	-2,064	0,006	0,127	0,029	0,552

Exposure to pesticides with heterogeneous chemical structures can cause different health effects. Short and medium term OP (organophosphate) exposure is mainly associated with liver damage and peripheral nerve disorders, while OS (organosulfur) exposure can cause kidney dysfunction and liver damage. Neurotoxicity resulting from exposure to ON (organonitrogen) after exposure to OP (organophosphate) in addition to the potential for liver damage and induced glucose changes. For comparison, the estimation results show that PYR (piretroid) may be very toxic in the case of low dose use.[8]

Research conducted by Richard P. Gallagher et al., in relation to the incidence of excessive leukemia found in farmers in British Columbia, this study showed an increased risk of death from aplastic anemia. Aplastic anemia has been reported after exposure to various pesticides, especially organochlorine compounds, such as lindane, DDT, chlordane, and heptachlor, as well as some organophosphate insecticides. Most of the reports in the literature are case reports, and epidemiological evidence to date has not shown an association between pesticide exposure and aplastic anemia.[9]

Production of red blood cells can more than double in response to anemia or hypoxemia. Hematopoiesis also requires an adequate supply of minerals (for example, iron, cobalt and copper) and vitamins (for example, folic acid, vitamin B12, pyridoxine, ascorbic acid and riboflavin), and deficiencies generally cause characteristic anemia, or, less often, Common failure of hematopoiesis.[10]

Analysis of complete blood tests showed that the use of pesticides for the previous three days had a significant effect on most selected health indicators, such as monocytes, percentage of monocytes, percentage of red blood cells, hemoglobin, hematocrit, average blood cell volume, average living cell hemoglobin, average concentration of red blood cell hemoglobin, variation in the coefficient of width of red blood cell distribution, platelet count, and width of platelet distribution. However, the effects of exposure to pesticides in the majority of indicators were absent (red blood cells, hemoglobin, platelet counts, etc.) after 3 days.[11]

Critical symptoms in management are respiratory symptoms. Decreased plasma pseudocholinesterase and /

or red blood cells acetylcholinesterase enzyme activity are generally available biochemical indicators for excessive absorption of OP compounds (organophosphate).[12]

IV. CONCLUSION

There was association between pesticide exposure with anemia in women farmers in Bandungan Village, Semarang District.

REFERENCES

- [1] U.S Department of Health and Human Services, "Anemia Healthy Lifestyle Changes," 2011.
- [2] "U.S. Department of Health & Human Services. Iron-Deficiency Anemia. In: Health Topics," 2019.
- [3] M. Delf dan R. Manning, *Major Diagnosis Fisik*, 9 ed. Jakarta: Buku Kedokteran EGC, 1996.
- [4] S. Horton dan J. Ross, "The economics of iron deficiency," *Food Policy*, vol. 28, hal. 51–75, 2003.
- [5] World Health Organization, "Global Nutrition Targets 2025 : Anaemia Policy Brief," 2014.
- [6] V. Dhananjayan dan B. Ravichandran, "Occupational health risk of farmers exposed to pesticides in agricultural activities," *Current Opinion in Environmental Science & Health*, vol. 4, hal. 31–37, 2018.
- [7] F. M. Fishel, "Pesticides : Routes of Exposure," 2015.
- [8] X. Huang *et al.*, "Association between occupational exposures to pesticides with heterogeneous chemical structures and farmer health in china," *Scientific Reports*, vol. 6, no. 25190, hal. 1–7, 2016.
- [9] R. P. Gallagher, W. J. Threlfall, E. Jeffries, P. R. Band, J. Spinelli, dan A. J. Coldman, "Cancer and aplastic anemia in british columbia farmers," *Journal of the National Cancer Institute*, vol. 72, no. 6, hal. 1311–1315, 1984.
- [10] L. L. Brunton, "Goodman & Gilman's: the pharmacological basis of therapeutics." McGraw-Hill Medical Publishing Division, United States of America, 2006.
- [11] R. Hu *et al.*, "Long- and short-term health effects of pesticide exposure: A cohort study from China," *PLoS ONE*, vol. 10, no. 6, hal. 1–13, 2015.
- [12] M. S. Manu, V. Prashant, P. Akila, M. N. Suma, dan H. Basavanagowdappa, "A retrospective analysis of serial measurement of serum cholinesterase in acute poisoning with organophosphate compounds," *Toxicology International*, vol. 19, no. 3, hal. 255–259, 2012.

The Effect of Contextual Teaching and Learning Model through Writing Poetry Ability in Eight Grade Students of SMP Negeri 2 Garoga in Academic Year 2018/2019

Erlinawati Situmorang., M.Pd; Mariatih Saragih., M. Pd

Faculty of Teacher's Training and Education Sisingamangaraja XII University of Tapanuli, Indonesia

Abstract—This study dealt with the The Effect of Contextual Teaching and Learning Model through Writing Poetry Ability in Eight Grade Students of SMP Negeri 2 Garoga in Academic Year 2018/2019. The aims of this study are a) to determine the average poetry writing ability in Eight grade students of SMP Negeri 2 Garoga Academic Year 2018/2019 using the Contextual Teaching and Learning learning model. b) To determine the average ability to write poetry by eighth grade students of SMP Negeri 2 Garoga Academic Year in 2018/2019 with expository methods. c) To explain the effect of using the Contextual Teaching and Learning learning model ability to write poetry by eighth grade students of SMP Negeri 2 Garoga Academic Year 2018/2019. The Result of the average value of student learning outcomes in eight grade students of SMPN 2 garoga to write poetry before getting benefits is 68.79 (good enough). 77.06 (Good) Model of Teaching and Contextual Teaching have a significant (positive) influence on the ability to write texts by eighth grade students of SMPN 2 Garoga in Academic 2018/2019 with the hypothesis that $t_0 > t_{tabel}$ is $3,59 > 2,05$ proven that the alternative hypothesis (H_a) is accepted.

Keywords—Contextual Teaching an Learning, Writing , Poetry.

I. INTRODUCTION

Writing skills are very important skills in life, not only in educational life but also very important in people's lives. Through writing activities, students can express ideas or express thoughts, opinions about things. In addition, writing skills can also improve thinking and train vocabulary to express students' thoughts and creativity in writing. In fact, which is often found in the field, especially in the field of writing poetry in class, is still not responded positively by students, due to the lack of students' interest learning to write poetry. This can be seen when the study of literature in the form of poetry has been monotonous, boring, and not interesting. This monotonous less interesting literary learning also causes students to be less interested in literary learning in the form of poetry. The low competency of writing to students is one caused by patterns and learning methods that are still simple. Therefore, teacher creativity in choosing innovative methods in learning process is very influential outcomes, especially learning to write poetry. Poetry is one of the skills in the field of literary appreciation that must be mastered by middle school students. Currently,

learning literature in schools theory than familiarizing students with literary works directly. Learning by expository methods carried out by most teachers, the emphasis theoretical explanations by providing advance information such as definitions, types and steps. Learning activities with expository methods tend to be more teacher-centered, because this method does not need to involve students searching and finding facts, concepts and principles because they have been clearly presented by the teacher. For this reason, the efforts are needed to apply other learning methods that are able to arouse students' learning motivation and creativity in learning, without exception in writing learning.

II. REVIEW OF LITERATURE

Contextual Teaching and Learning (CTL) is a learning strategy that emphasizes the process of full student involvement to be able find the material being learned and relate it to real life situations so that encourages students to apply in their lives (Wina Sanjaya, 2007: 253). Contextual approaches encourage the active role of students in learning,

so students can learn effectively and meaningfully. Contextual learning is related to: 1) phenomena of social life, language, environment, hopes, and growing ideals 2) world phenomena of students' knowledge experience, and 3) class as social phenomena. Contextuality is a phenomenon that is natural, grows and continues to develop, and is diverse because it is related to the phenomenon of social life. Learning is basically an activity of activating, touching, linking, growing, developing, and shaping understanding through the creation of activities, generating awareness, internalization, the process of finding answers to questions, and reconstructing understanding through reflection that takes place dynamically. The contextual approach also requires the teacher to be active in linking the material with the external world situations experienced by students. Contextual approach or Contextual Teaching and Learning (CTL), is a learning concept that helps teachers link material taught with real-world situations of students and encourage students to make connections between the knowledge they have with their application in their lives as members of families. Based on the various meanings above, a conclusion can be drawn that a contextual approach or strategy is a learning strategy that brings real-world situations into learning in the classroom so that learning will be easier and more enjoyable while learning will be more meaningful. The contextual learning process allows for five important forms of learning.

1. Associating

Linking is the most powerful strategy and is the core of constructivism. The teacher uses this strategy when he links new concepts to something students already know. Another opinion expressed by Michael Crawford and Mary Witte "relating is the most powerful contextual teaching strategy and is the heart of constructivism" (1999: 35) which freely interpreted that connectedness is the most important force in contextual learning and that is also the meaning / core from constructivism. Thus, linking what students already know with new information is the power of a contextual approach which is the same time the core of constructivism.

2. Experiencing

Experiencing is the essence of contextual learning where linking means connecting new information with previous experience and knowledge. Michael Crawford and Mary Witte (1999: 35) state that "relating draws in life experiences that students bring to the class room. Teachers also help students construct new knowledge by orchestrating hand-on experiences in the classroom "which means that connectedness develops in life experiences that

are free to be brought into the classroom by students. The teacher always helps students build new knowledge by compiling their own experiences in the classroom. Learning can occur more quickly when students can manipulate equipment and materials and carry out active forms of research.

3. Applying

Students apply a concept when they are doing problem solving activities. Crawford and Mary Witte revealed that "applying as learning by putting the concept to use" means that this application is like learning by taking concepts to use. The teacher can motivate students by providing realistic and relevant exercises

4. Cooperating

Students who work individually often do not help significant progress. Conversely, students who work in groups can often overcome complex problems with a little help. Collaborative experience not only helps students learn teaching material, but is consistent with the real world. According to Crawford and Mary Witte (1999: 37) "working with their peers in small groups most students feel less self-consciousness and can ask questions without a threat of embarrassment" which means that working with peers in small groups makes many students confident and can express questions related to the threat of hardship in learning.

5. Transferring

The teacher's role makes a variety of learning experiences with a focus on understanding rather than rote learning. According to Wina Sanjaya (2007: 262) CTL as a learning approach has seven principles. These principles underlie the implementation of the learning process using the CTL approach. Often these principles are also called CTL components.

III. RESEARCH METHODOLOGY

The method used in this study is an experimental method with the intention to see the effect or effect of a treatment with the Contextual Teaching And Learning (CTL) method students ability to write poetry by eighth grade students of SMP Negeri 2 Garoga . The design of this study is one group pre-test post-test design. Arikunto (2006: 12) argues that, "One group pre-test post-test design is an experiment that is carried out on a group alone without a comparison group." The design of this model provides equal treatment to each subject without taking into account the basic capabilities. Although it is possible that each sample subject has different basic abilities. Students who are sampled in

this study will get the same thing, namely the pre-test. The treatment using the CTL method in its learning, and the

final test (post-test).

Population and Research Samples

Table 3.1. The Population of Eight Grade students of SMP Negeri 2 Garoga in Academic Year 2018/2019

Number	Class	Number of Students
1.	VIII-1	28 Students
2.	VIII-2	28 Students
3.	VIII-3	29 Students
4.	VIII-4	29 Students
Total Number of Students		114 Students

IV. FINDING AND DISCUSSION

Writing learning for eighth grade students of SMPN 2 Garoga in academic year 2018/2019 after using Contextual Teaching and Learning showed relatively good results, with an average value of 77.06. This is evidenced by the excellent rating category of 4 people or 13.79%, both 18 people or 62%, and the good enough category of 7 people or 24.13%. Because Contextual teaching and Learning Learning is able to stimulate students to learn more actively and creatively in developing their ideas in the learning process. Then, to write poetry for eighth grade students of SMPN 2 Garoga before using Contextual Teaching and Learning is quite good category, with an average value of 68.79. This evidenced by the results that showed a very good category of 6 people or 20.68%, a good category of 10 people or 34%, and a fairly good category of 11 people or 37%. Poor category 1 person or 3.4% Identification of the results of the pre-test is included in the quite good category. The low ability to write poetry of students before using Contextual Teaching and Learning is influenced by the learning situation that is monotonous and fixated with the habit of listening to lectures, taking notes, and completing assignments at home.

Students to be less enthusiastic about learning to write poetry. In addition, insecurity is also one of the causes of students' lack of enthusiasm for this learning. From the t-test analysis, it is obtained that there are real differences between students after being treated with Contextual Teaching and Learning before being given treatment. Therefore, from the results of these data, the results of testing the hypothesis with the t-test is $t_0 (3,59) > t_{tabel} (2,05)$, it has been proven that the null hypothesis (H_0) is rejected and the alternative hypothesis (H_a) with Contextual Teaching and Learning is accepted. Based on the research discussion above, it can be seen that the students' ability to

write poetry after using Contextual Teaching and Learning is better than the students' ability to write poetry before using the model. So overall, Contextual Teaching and Learning has a positive and significant effect on learning to write poetry for eighth grade students of SMPN 2 Garoga in Academic Year 2018/2019.

V. CONCLUSION

After analyzing data the following conclusions are derived:

1. The Result of learning outcomes in Eight grade Students of SMPN 2 Garoga in Academic year 2018/2019 the ability to write poetry before being treated is 68.79 (good enough).
2. The average value of the learning outcomes of eighth grade students of SMPN 2 Garoga ability to write poetry after receiving treatment that is 77.06 (Good)
3. The Contextual Teaching and Learning Learning Model is proven to have a significant (positive) influence on the ability to write poetry by eighth grade students of SMPN 2 Garoga in Academic Year 2018/2019 with a hypothesis that hypothesis that $t_0 > t_{tabel}$ is $3,59 > 2,05$ is proven that the hypothesis (H_a) is accepted

REFERENCES

- [1] Ahmad Rofi'uddin, dkk. 2002. *Pendidikan Bahasa dan Sastra Indonesia di Kelas Tinggi*. Malang: Universitas Negeri Malang.
- [2] Dalyono. 2005. *Psikologi Pendidikan*. Jakarta: Rineka Cipta.
- [3] Dimiyati dan Mulyono. 2003. *Belajar dan Pembelajaran*. Jakarta: Bumi Aksara.
- [4] Elaine B Johnson. 2009. *Contextual Teaching and Learning: Menjadikan Kegiatan Belajar Mengajar Mengasyikkan dan Bermakna (terjemahan)*. Bandung: MLC.

- [5] Hairuddin, dkk. 2007. *Pembelajaran Bahasa Indonesia*. Jakarta: Direktorat Jendral Pendidikan Tinggi Departemen Pendidikan Nasional.
- [6] Muhibbin Syah. 2003. *Psikologi Belajar*. Jakarta: PT Raja Grafindo Persada.
- [7] Mulyono Abdurrahman. 2003. *Pendidikan Anak Berkesulitan Belajar*. Jakarta: Rineka Cipta.
- [8] Oemar Hamalik. 2006. *Proses Belajar Mengajar*. Jakarta: Bumi Aksara.
- [9] Poerwadarminta. 1983. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka.
- [10] Puji Santosa, dkk. 2009. *Materi dan Pembelajaran Bahasa Indonesia SD*. Jakarta: Universitas Terbuka.
- [11] Sabarti Akhadiah, dkk. 1992. *Bahasa Indonesia 1*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- [12] Sarwiji Suwandi. 2008. *Penelitian Tindakan Kelas (PTK) dan Penulisan Karya Ilmiah*. Modul Pendidikan dan Pelatihan Profesi Guru (PLPG). Surakarta.

Ideological Orientation of Ngugi Wa Thiong'o's *Petals of Blood*

Sumaiya Tasnim

Department of English and Humanities, Brac University, Dhaka. Bangladesh

Abstract— The use of 'ideology' in the world of literature was only an art form limited to Marxism only. However, through the course of time we have extended the meaning and what it holds. Based on the context, by ideology we mean a set of beliefs and values that an individual or a group holds purely related to their epistemological views. With ideology it is possible to unify the complex thoughts and processes which one carry for their society in order to form a community. First published in 1977, Nguigi Wa Thiong'o's novel *Petals of Blood* took a toll on the government for which he was detained and arrested for crimes related to his "literary political" background. Understandably the novel involved various matters into one text which primarily shows us the situation of the then Kenya after the independence from the British Empire. In this paper I would like to discuss in details about the novel through relating it to various philosophies such as Fanonian Marxism on post colonialism, class discrimination etc. I will further add references from Homi K Bhaba and Hegel. It is also important to look into the culture, language and religious aspects through which we will look into Africa and the Kenyan society. We will look into the characters and relate the post-colonial values they hold as metaphorical individuals to the novel. It is crucial to see the abrogation and appropriation of the novel through these theories in order to discourse the ideologies that the author has accordingly. It is important to analyse the various elements of post colonialism and African culture in order to justify the ideology that the author holds in writing just a revolutionary piece of art which still holds so much significance and is very much relatable to this day.

Keywords— ideology, appropriation, culture, Ngugi.

I. INTRODUCTION

The use of 'ideology' in the world of literature was only an art form limited to Marxism only. However, through the course of time we have extended the meaning and what it holds. Based on the context, by ideology we mean a set of beliefs and values that an individual or a group holds purely related to their epistemological views. With ideology it is possible to unify the complex thoughts and processes which one carry for their society in order to form a community. First published in 1977, Nguigi Wa Thiong'o's novel *Petals of Blood* took a toll on the government for which he was detained and arrested for crimes related to his "literary political" background. Understandably the novel involved various matters into one text which primarily shows us the situation of the then Kenya after the independence from the British Empire. It shows to what extent Kenya was free or if it was free at all. It also highlighted the oppression found within the colonies, labour movement and various other socio economic elements through the blend of language, culture and most importantly, the characters.

While reading the novel one of the things I could strongly grasp is the historic interpretation influenced by time and culture. Secondly, the way through which the author has placed the text in its context by the society, influencer and the place clearly indicates the national consciousness that the novel has. Therefore, it is important to understand a "national consciousness" cannot be only described through the land, independence and common religion, rather it should be dissected through analysing the people, culture, community and various ideologies. This as a result shows us how the author has modelled the text on Fanonian Marxist. Now Ngugi wrote the novel not to simply publish it to process his thoughts into words, rather he has redefined history of Kenya through it all. In order to understand the ideology of the author it is important to understand the context the novel holds.

Ilmorog, a small town in Kenya where communities are unaware of the modern advances of the world, where something such as "bicycle" seems to be referred as a "bicycle sock" and the amount of superstitions

are always present. While the city becomes a victim to the national bureaucracy and the upper class propagandas, the people of Ilmorog form a delegacy to talk to the Minister in order to fix the drought that Ilmorog is facing. As the Minister takes decisions to his own hands for his own betterment, nothing really fixed the problem, however the situation attracted the media. With many other scenes following this situation, their own homemade liquor becomes the centre of attraction as it was signed over to a foreign owned brewery. With the characters Munira, Wanja, Abdullah, Karega and many others the authors decolonise nationalism to a broader anti-imperialistic vision. It is important to understand how Ngugi has portrayed the Kenyan culture in order to represent itself and the situation after colonialism. Mau Mau is a rebellion group launched by Kikuyu to fight against the British Colonialism. The author portrays the aftermath of the Mau Mau rebellion through the character Abdullah, a shopkeeper who lost his leg in the rebellion. The inevitable reality of struggle and rebellion is showed through the main characters and if colonisation did after all leave the sight of Kenya after the rebellion is answered through further discussions.

However, a text in isolation can never have the power to hold onto facts itself. Therefore, reference and understanding various ideas and contexts are necessary. It is not only the after math of independence and the Fanonian Marxism which makes the novel so moving rather it is the notion of religion, justice, violence, pre-colonial history, symbolism, sexual orientation and various other aspects which makes us believe the fact that Ngugi was not only writing a novel rather he was re-writing history through ideologies and intertextual meanings. Inspired by the title *The Swamp* by Dereck Walcott, it is quite unclear to why exactly Ngugi chose to take one of the lines from the poem. However, we first see Munira's pupil identifying the phrase "petals of blood". Later however, this phrase is used in terms to describe the colour of flame, blood and even virginity. Therefore, I believe that the author used this phrase in these different dimensions, is because he could perhaps want his readers to discourse the simplest elements symbolically instead of directly identifying and giving out the statement in the text. through the representation of various Ebo terms we can begin to grasp the intertextual references the author tries to notify his readers because once we start to read the first few pages, we can understand that it is no ordinary novel, rather it is one of those novels where it is necessary to understand the history of Kenya, the tribes, the communities, and the language. There are few ways to approach the text

to understand the terms more broadly. *The Wretched of the Earth* is Frantz Fanon's seminal discussion on decolonisation of Africa. This text will help to extend my further discussion on the ideologies that Ngugi Wa Thiong'o shares. On the other hand, the concept of understanding the text in relation to Marxism, class discrimination, capitalism and violence is crucial as well.

In this paper I would like to discuss in details about the novel through relating it to various philosophies such as Fanonian Marxism on post colonialism, class discrimination etc. I will further add references from Homi K Bhaba and Hegel. It is also important to look into the culture, language and religious aspects through which we will look into Africa and the Kenyan society. We will look into the characters and relate the post-colonial values they hold as metaphorical individuals to the novel. It is crucial to see the abrogation and appropriation of the novel through these theories in order to discourse the ideologies that the author has accordingly. It is important to analyse the various elements of post colonialism and African culture in order to justify the ideology that the author holds in writing just a revolutionary piece of art which still holds so much significance and is very much relatable to this day.

II. LITERATURE REVIEW AND METHODOLOGY

Fanon was a psychiatrist who was interested in how colonization affected the colonized. Fanon believed that the colonizers did not only subjugate the colonised economically and socially, but they also managed to psychologically demean their own personality and made them question about themselves. Due the violence they receive both economically and mentally it should be understood that there is a connection between politics and communal psychology. Related to politics and psychology, Fanon believes that decolonization will not only free their mind from colonisation but it will also help them free their own mind.

One of the most important elements we find from *The Wretched of the Earth* is the idea of how national consciousness and self-awareness can be brought through liberation and independence. The Africans do not have a nation under colonization as they are controlled by the British Empire. However, in decolonization, the Africans are allowed to think of themselves to having a control on their own livelihood. Contrasting to what Ngugi has to offer in his novel is very similar to what Fanon has spoken through *The Wretched of the Earth*. Here is why, I believe that

intertextuality is very important especially when we are looking at the ideologies through which Ngugi redefines the history through the novel. Rewriting and redrawing how collective memories could be just journals of untold struggles is what the author wanted to capture in the novel. It rewrites story of a lesser known rural village named Ilmorog with four main characters each from different phases and occupations: “Munira, the new school teacher who is shown as passive and at ambivalent state of mind; Abdullah, the former Mau Mau fighter, disabled in the war and now a shopkeeper who carries the very important the of denial and dispossession; Karega (rebel), displaced social idealist, later political activist; and Wanja, former barmaid and prostitute and a victim of social exploitation” (Williams 74). Their unresolved problems from the past brings them together and they begin to break down and stimulate new principles and ideologies through these characters.

We understand that Karl Max “commodity fetishism” as the element through which endowed certain values through the labour values, yet ultimately has a perceived value that is independent of the labour that produced it. However, Frantz Fanon adjusts this concept to the economic and psychological differences of the colonisation. Therefore, while Marx believes that the labour in the white skin cannot emancipate itself until black is free, the Fanon Marxism believed that all sorts of exploitation are identical because all of them are applied in the same reason. While we realise that *Petals of Blood* is redefining history, we have to realise that the author supported the Fanon Marxism and based the ideology to explain his own principles. The problem with representing the novel only through Marxism is that he spoke for everybody and they imposed their experiences towards everyone. But, here in the text, we are going to look at the post-colonial aspect and the after math of the Mau Mau revolution. David Maugham-Brown’s journal, “‘Mau Mau’ and Violence in Ngugi’s Novels” he debates that Ngugi was at pain Ngugi is at pains in *Petals of Blood* to place ‘Mau Mau’ in an historical tradition of black struggle and resistance. This is done on several occasions through a catalogue of names, for example:

“Names which were sweet to the ear ... Chaka ... Toussaint ... Samoei ... Nat Turner ... Arap Manyei ... Laibon Turugat ... Dessalines ... Mondhlane ... Owalo ... Siotune and Kiamba ... Nkrumah ... Cabral ... Mau Mau was only a link in the chain in the long struggle of African people through different times at different places” (Thiong’o 137)

The closeness to the Fanonian Marxism we feel in the novel is vastly explained as David Brown further refers to Abdullah the disabled fighter from the ‘Mau Mau’ revolt. His qualification completed the rehabilitation of the image of Mau Mau community:

‘He was never to forget that moment, the moment of his rebirth as a complete man, when he humiliated the two European oppressors and irrevocably sided with the people.

He had rejected what his father stood for, rejected the promises of wealth, and was born again as a fighter in the forest . . .’ (p. 137)

Another character that should be looked at is Karega, who reclaimed the brother who had been once executed by the British government. This Karega now should be regarded as the ultimate measure commitment to the cause of a people’s liberation. The lesson to share by David is that through Karega’s consciousness, we should realize that the true lesson of history is that the so-called victims, the poor, the downtrodden, the masses, have always struggled “with spears and arrows, with their hands and songs of courage and hope to end their oppression and exploitation, and that they will continue struggling until a human kingdom comes” (p. 303). The resort to violence is regarded in *Petals of Blood* as a necessary and inevitable part of the struggle. (p.11)

We are also going to see the problems with the pre-colonial history and how there is still an effect of colonisation in Kenya even after the British Colonialization. Through the development of the Fanon’s assertion that a “Marxist analysis should always be slightly stretched every time we have to do with the colonial problem,” Jacqueline Crowell in her journal of “Marxism and Frantz Fanon’s Theory of Colonial Identity: Parallels between Racial and Commodity-Based Fetishism” mentions that Fanon mentions that certain socio relationship expressed through skin colour are manifested psychologically because of the obsession of being white which he refer to ‘lactification’. In the novel one of the primary examples we could target through amongst the characters was Nderi wa Riera. A true man of the people Riera used to play darts and draughts and roasted goat meat and beer. He would champion populist causes as putting a ceiling on land ownership; nationalisation of the major industries and commercial enterprises (Thiong’o 174). However, he was flooded with offers of directorships in foreign owned companies. Offers would swoop in through his doors as a ‘progressive contract’ to make the relationship and partnership between the white and black. But being amongst the group which were the colonisers, Riera remained a strong advocate of African culture, personality

and Black authenticity. He insisted on making every other employee like him to drop their European name and taking names such as “Uhuru, Wananchi, Taifa etc.” The reason why Ngugi insisted on this through the character because his name was once “James Ngugi” which he changed it to “Ngugi Wa Thiong’o” According to Homi K. Bhaba in his text, *The Location of Culture* the process of imitation is never, there is always something that lacks. Cultural, ancestral and historical factors always hinder to this new “change”. He mentions,

“Bhabha says the process of imitation is never complete; there is always something that hinders. He mentions that, “The peasants of Ilmorog had also changed... Most of the others had joined the army of workers who had added to the growing population of the New Ilmorog.”(Bhaba 333)

As the people of Africa started to school themselves according to the European curriculum, the economic algorithm of imitation was followed as well. Banks, highways, high rise buildings etc. were made and slowly they were lured to taking loans and buying fertilizers to be the refined and reformed ‘Other’. But as Bhaba mentions that without the complete access to machines and not completely moving away from their old habits, they were not quite able to yield the crop that they sowed the seed for. As a result, the ‘mimic group’ played a very binary and ‘centralised’ group. They were neither the colonizer and neither were they ‘colonized’. But it is important to notice that unlike any other novels that Ngugi has written which has the existence of the Mau Mau fighters, *Petals of Blood* is one of the first to include the forest fighters under the category and not glorify the title of being in a revolt against the British Colonization.

Now, it is important to understand that the idea of property, politics and philosophy are interrelated once it is looked upon through a post-colonial view. I would like to draw emphasis on Hegel’s definition of property as if it concentrates as a contribution to answering the existence of the human culture in the society:

“If emphasis is placed on my needs, then the possession of property appears as means to their satisfaction, but the true position is that, from the standpoint of freedom, property is the first embodiment of freedom and so is in itself a substantive end.”(Ph.R., §45).

What Hegel has in mind is, if possession of property has the ability to satisfy the human mind, then perhaps it is the initial element of the need. But what Hegel actually wants to define is that these realisations of satisfying the human minds is a

mediating point as means to the development of the subject. The very necessity of the self-development is in the sphere of the social needs. As a reference to the novel when we look as to why Wanja opened her own brothel, her response to the question was, “In New Kenya, you must eat someone or be eaten” (Thiongo 293). This shows the philosophy of the way of how the world goes on with or without changes. It is initially the need that thrives human mind to take actions and somewhat ‘confirm’ their possession of property. Hegel also believed that man satisfied their needs through interacting with others. The relationship through which man can satisfy his physical needs could be viewed as economic relationships. This economic relation is caused by the division of labour and the development of the society and economy. In the “New Kenya” there were high rise and high roads; to help with the upper hand businessman contracts, Abdullah’s shop which was once a popular hub for everyone to drink the popular Thenge’ta was then closed down. Therefore, the rapid changes did not make the people rebel rather, they chose to adapt with the situation. So the question which can be asked through this discourse is if Mau Mau revolution was a revolt at all. From different perspective as we discuss the ideas in details, it seems that the revolution was not very successful. Now an unsuccessful revolution is not a defeat rather it can be called a ‘rebellion’.

As we continue to seek references through the characters in the novel, it is important to especially look at the character ‘Wanja’, not only from a feminist point of view, rather from a political, national and postmodern perspective. The reason why I call the character rather ‘postmodern’ is because her situation throughout the novel is not stagnant as by the passage of time, because of various incidents, she had to become someone completely different from what we initially saw her in the text. Wanja is used as instrument which subverts the potential of a female foreign agency. Not only the main characters, rather most men in the novel attracted by her beauty, wit and intelligence. She was seduced by Kimeria which resulted into her being pregnant with a baby which she had to abandon. She carried his guilt all through her life. To start a new beginning she moves to Ilmorog much like all the other characters and she became a distiller which she was not allowed to keep. Then, she became a prostitute who has highly paid. Trying to fit in the new Kenya she found herself to survive as much as she possibly could through her decisions. The way Wanja is represented in the novel is quite central and also an element of homogeneity of representation. According to Brendon Nicholls in his discussion in *Ngugi Wa Thiong’o, Gender and*

the Ethics of Postcolonial reading: “Her reproductive functions are being pressed into the service of a narrative that equates political resistance and revolutionary heroism with masculine virility.” (Nicholls 147). Through this representation she pointed the hybridity of the society and the radical political effectiveness. As Wanja’s character took such a subordinate turn to post modernism, it is essential to also point out the fact, that Ngugi was a feminist and this notion of ideologies were highlighted through Wanja. She is not only the representation of women who struggle their way through a difficult economic situation rather she is the representation of the new and old Kenya as it adapts to the changes and exists throughout all struggles with taking a stand for herself. So, therefore, we can see that the characters individually tells us a story about different aspects of the society, the nation, history and struggles. This creates a representation of post-colonial value amongst the characters.

In order to understand and analyse the text through his ideological point of view it is important to understand what Ngugi feels about certain issues related to the society in order to attain the goals in his writings. In a 1966 interview with John Nagenda and Robert Serumaga, Ngugi mentions that he is a socialist person. He believes that a writer should not only have the ability to entertain his readers, he should also have the magnetic capability to make them realise and motivate to change the society for the better and as far as the a writers’ vision goes, that ideology can change quite a lot of things for the people, readers and the place we reside in. When asked, how he wanted to see the society, Ngugi mentions that he would like to see a socialist East Africa. As far as he is concerned that there is no “question on art for arts sake”, rather he is concerned with the economic and social changes that happens in Africa. He finds little interest in art which has no meaning or space for the growth of social arena. As Nicole Sieben explains that Ngugi “does not distinguish between his art and his politics” and believes literature is a tool to liberate the mind, empowering people to resist neo-colonialism (27). He further calls Ngugi a “revolutionary who uses literature as weapons to challenge colonial European imperialism in Africa and his Kenyan homeland” (27). Because the author has political significance in the novel, it would not be clear to us if we try to look at it from a central point of view, as it includes historical and social point of view as well. Kolhe and Tagad note that Fanon “asserts the rights of colonized peoples to make their own self-definitions, rather than be defined by the colonizers” (224). Kolhe and Tagad argue that Ngugi is a perfect disciple of Fanon because his “prime focus

is on ordinary people, not their leaders” and he is “following Fanon’s concept of nationalism” when he seeks to “give voice to the people’s collective history and identity” (225). Therefore, it is important to understand why the understanding of colonialism and post-colonialism is so important while we analyse the ideologies and principles the author carries for the readers in order to justify the characters and different scenes in the novel.

Language is a vital element in our society because it not only represents the way we communicate but it also expresses and represents our culture and history. In a way, it provides us with an identity. Therefore, taking control over language has always been a motive for the colonial authorities. By doing this it creates a power hierarchy through linguistics. However, even after the independence of Kenya the superiority of the erstwhile language still continued. For Africa, it seems more like even after Britain leaving their land, they still maintain the hegemony through the language. But because of writers such as Ngugi Wa Thiong’o himself, it was possible to prove the fact wrong by using an alternative method where through the idea of using the discourse method where the use of colonial language that they have picked up on would be used to represent Kenya or the African culture itself. Hence, *Petals of Blood* has such significance and critical aspects to point on whether it is history, religion, nationalism or even language. Through the abrogation and appropriation, it was shown that English was no longer the language of the Kings and Queens of England rather it is a representation of not only Africans but also every other race and culture. The author proves through his novel that no language is static. With the different use of African words, Ngugi has followed a much organised pattern where we blended both English language with a hint of African terms which the readers had to understand and research on their own. This created a powerful connection between the readers and the author as he created a “linguistic scenario” (Dutta.Hossain 58). Tanusri Dutta and Adnan Hossain’s researched journal “Counter-discourse in a Polyglossic World: Ngugi’s Abrogation and Appropriation of English in the *Petals of Blood*” talked about two main languages which were spoken by the people of Kenya which was primarily English and Swahili, as lingua franca, their background which is totally different. While English was brought in with Bible by the colonisers, the language Swahili was born in Kenya. It originated as a trading language. Unlike the Arab and Portuguese who wanted to teach their language to accelerate their trade but the British wanted to colonise the Africans in their own soil. It is important to understand the

reasoning behind teaching one community a foreign language to analyse their motives.

The reason behind using English as a 'lingua franca' was basically to create a new elite group who will be anglicized black. Such figures were found in the novel. Chui, one of Munira's former classmates can be considered as one of the 'new elites'. However, before writing the novel in English, we must understand the fact that Ngugi was very well aware of the fact that English was a colonized language which was forced upon the people of Kenya. For this reason, it is important for Kenyan writers such as Ngugi himself to handle the English language in such a way that it replaces the colonial language into more of the "Africaness [sic] of English" (Dutta 62). It is essential to understand that Kenyan itself is a polyglossic area meaning it consists more than one language. Therefore, the use of English as a language is a smart move to begin with if not anything else. So, the critical answer to the question of whether using English the language of the colonizer, a hypocritical move or not is presented very tactfully by the writer himself through appropriation and abrogation. According to Tanusri Datta and Adnan Hossain, abrogation refers to "the refusal of the categories of the imperial culture, its aesthetic, illusory standard of normative or correct usage, and its assumption of a traditional and fixed meaning "inscribed" in the words." It is a vital moment in the decolonization of the language and the writing in English. However, without the process of appropriation the moment of abrogation may not extend beyond a reversal. By appropriation we understand the process by which the language has been taken and made to bear the burden of the native cultural experiences.

Now from the beginning of the novel, we can see that it creates a scene which has a 'detective' vibe which completely catches the readers off-guard as they are unaware of understanding what is actually happening. As it proceeds to the character developments, we find Munira, Wanja, Karega and Abdullah as the main characters. This revelation of characters after a sudden scene during the first few pages shows us the African style of literature whereas in Western literature it is more often centralised on one character or a narrator who slowly builds a plot with recurring scenes and other dramatic effects. But in the novel, we see that there are more than one narrators which is one of the features of the African traditions. Western novels usually have an omnipotent narrator who describes the story from an objective point of view. However, the stories told in *Petals of Blood* have not only multiple narrators but they are also subjective in nature (62). Now we understand that objectivity

of the western novels is a direct product of enlightenment. Thus when Ngugi rejects the objectification of the western literature and write the novel with an African revolutionary perspective, the genre is abrogated and even though the novel is written in English, it is already very much relatable to the African readers. Thus, by altering the structure of the storytelling and keeping the African literature and culture intact, Ngugi has successfully reached out to his African readers without forming any sort of controversy.

One of the major characteristics of the African story telling is the relationship they hold with the past. However, the story telling is unlike any Western history as it contains quite a lot of objective consciousness and chronological information. However, here in *Petals of Blood* the writer shows us how the collective consciousness of the people and the preserved history is equally important. When we look at the novel, we see how Ngugi mentions to his readers the glory days of Ilmorog:

From agu and agu, tene wa tene, from long long
before the Manjiri
generation, the highway had seen more than its
fair share of
adventurers from the north and north-west.
Solomon's suitors for
myrrh and frankincense; Zeus's children in a
royal haunt for the sungod
of the Nile,.....They each had come
wearing different
masks and guises and God's children had,
through struggle,
survived every onslaught, every land-and-soul-
grabbing empire,
and continued their eternal wrestling with
nature and with their
separate gods and mutual selves. (Ngugi, 1978,
p. 68).

Here we see how the narrator shows the gradual historical development of Ilmorog. He reconstructs and redefines the history of African in the culture that it should be represented. Ngugi brings the African culture, redefines African history and represents the African characters through a western literary genre. On the other hand, the author also presents the folk tales of the neglected like Ole Masai and Abdullah. Another important factor that has been highlighted through the eyes of the author is the African songs and tales which is just the perfect addition for the reader to delve into the African culture and history of African. It really shows us the

importance of not looking at the novel from only one point of view as the author helps to flourish quite a lot of elements from one perspective.

While we understand abrogation we have to also realise that we cannot fully grasp the idea of abrogation without the knowledge of appropriation. Now we have to understand why and how the author appropriated the language from 'coloniser dominated' to a generic global language. One of the very important strategies we can understand through the novel is his use of more than one language used simultaneously for one intended effect. Through the use of the African language, it not only shows the diversity and concern related to redefining history but it also shows the complexities and ideologies that could be expressed more deeply through the African language rather than the English. One of the most highlighting examples through which we can express this method that the author used is by the term, "Agu and agu,tene wa tene"- which neither hampers the spiritual value neither does it violate the context. Code mixing can also be seen in the slogans:

"Uhuru na kanu

Uhuru na kanu

Down with the enemies of our hard-won freedom!" (Ngugi, 1978,p. 181)

This shows how much potential and depth the African language carries with itself. It also gives them a sense of solidarity. We can see that the author has used the word 'uhuru' in most of the chapters in the novel. This means 'independence'. Without the author letting the readers know the actual meaning, we were able to understand what the word meant by the strong scenes that Ngugi has represented surrounding the word 'uhuru'. The post-colonial writers try to present a transparent window to the reader so that looking through the window the reader can assume the power relation between the producer and the consumer, or writer and reader (Dutta.Hossain 66). So the question here stands as to what happens when this power relationship occurs? Now, when this power relation occurs the cycle between abrogation and appropriation completes and therefore, a counter discourse occurs which leads to decolonization. As mentioned before, the African writers specialise in writing Swahili, Zulu, Yoruba, Arabic, Amharic, and their hundred languages but they take the language English as a base only to express their means of communication more easily. In this regard, quoting Chinua Achebe:

I feel that the English language will be able to carry the weight of

my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit new

African surroundings. (Achebe, 1975, p. 62)

Therefore, we can understand that English is no more just a language of the colonized rather it is regarded as 'lingua franca' and through the art of abrogation and appropriation, he was able to redefine African history and represent the culture properly.

Redrawing and redefining post-colonial aspects of Africa was an important task that author carried out through his novel. Discussing the various parts of ideological values has created a sense of understanding and connection between the author and the readers. The deconstruction of the society, national values and complex differences between the people of Illmorog shows us the instability. This shows us that Africa is more than it shows and the problems should not be something to keep a blind eye to novels. Robson comments: 'In *Petals of Blood* Ngugi goes beyond what is acceptable in fiction; he is giving us polemic. Basically it is a question of balance.'(50) and Hower's verdict is that 'Ngugi's sensitivity to the human motives on both sides of the conflict is (to the European reader, at least) one of his great strengths as a novel'. Understanding post-colonial discourse is an ability which creates the ability to hold onto greater things with discourse. Ngugi Wa Thion'go did not only write a novel to reach out to his readers in a simple 'story line' manner rather he fought for the greater cause of representing his own country and lineage. Not only that, he represented it through redefining various aspects which he knew his writers were not very informative about. He expressed his ideology following the principles of Fanonian Marxism, Hegels and many other philosophers and blended it on his own style. He used the two most powerful sources which were religion and language to strategically point out the transition that Kenya had to face. He redefined English language not a coloniser language but a lingua franca. Such powerful elements when blended into one novel with characters becomes an entertaining insight to an encyclopaedia. When we read the novel we find the intertextual references through which he has flourished his piece into a much refined piece of art.

III. CONCLUSION

With the help of various methodologies and philosophy we might feel like we completely understand the ideology that author hold but it should be mentioned that we

simply have not learnt enough as Ngugi Wa Thion'go has written the novel in such a way that critics and researchers have yet to follow the many questions they have regarding the structure and thought process through which he had went to write the novel himself with such integrity and creativity. Therefore, to conclude, despite of the vast ideological references that the author must have thrived for to write the novel, some were analysed through which we can see the art that hides in the pages of the heart of village Ilmorog in *Petals of Blood*. With the help of the novel we understand the value of learning a nation's language and the amount of importance and recognition that one should have towards the English language. We see notion of female representation, superstition, folk tales struggles and individuality. The novel shows that the small village Ilmorog is much more than what it may look like. The people, weather, history and stories make them who they are and this is what the author wanted to redefine with a wholesome tone all the while representing the important elements of the novel as well.

REFERENCES

- [1] Achebe, Chinua. (1975) *Morning Yet on Creation Day*. Gardeb City, NY: Doubleday
- [2] Brown , David Maughan. "'Mau Mau' and Violence in Ngugi's Novels." *English in Africa* , vol. 8, no. 2, pp. 1–22., doi:<https://www.jstor.org/stable/40399033>
- [3] Bhabha, Homi. *The Location of Culture*. London and New York: Routledge.2004
- [4] C.B. Robson, Ngugi wa Thiong'O, (London: Macmillan, 1979) p. 50-54
- [5] Coulson, Andrew. "Ngugi Wa Thiongo *Petals of Blood*, Heinemann African Writers Series." *The IDS Bulletin*, vol. 10, no. 1, 2009, pp. 47–48., doi:10.1111/j.1759-5436.1978.mp10001015.x
- [6] Dutta , Tanusri, and Adnan Hossain . "Counter-Discourse in a Polyglossic World: Ngugi's Abrogation and Appropriation of English in the *Petals of Blood*." pp. 57–68.
- [7] Edward Hower, 'The Post-Independence Literature of Kenya and Uganda', *East Africa Journal*, 7, 11 (1970), 26.
- [8] Kolhe, Pankaj Ganpat, and Bhushan Vitthal Tagad. "National Consciousness in Ngugi Wa Thiongo's *A Grain of Wheat*." *Indian Streams Research Journal* 2.3 (2012): 224-225.
- [9] Academic Search Complete. Web. 5 Mar. 2014.
- [10] Miller, Rebecca, "Capitalistic Christians and Educated Elites: Fanonian Theory and Neo-Colonialism in Ngugi Wa Thiong'o's *A Grain of Wheat*" (2014). *English Seminar Capstone Research Papers*. 26. http://digitalcommons.cedarville.edu/english_seminar_capstone/26
- [11] Nicholls, BL (2014) History, Intertextuality and Gender in Ngugi wa Thiong'o's *Petals of Blood*. *Moving Worlds: A Journal of Transcultural Writings*, 14 (1). pp. 71-76. ISSN 1474-4600
- [12] Nicholls, Brendon. *Ngugi Wa Thiong'o, Gender and the Ethics of Postcolonial reading*. Ashgate Publishing Limited. England:2010. ebrary. Web. 10. August.2014.
- [13] Ngugi Wa Thiong'O. *Petals of Blood*. Penguin Books Ltd. (U.S.A.) 2005. Print.
- [14] Williams, Patrick. *Ngugi Wa Thiong'o*. Manchester University Press. Manchester and New York:1998. Web. 9. August. 2014.

On Hemingway's Ecological Ethic in *The Old Man and the Sea*

Zhiqiang Zhang

Shandong University of Technology, Zibo 255000, China

Abstract— Ernest Hemingway, a famous American writer and Nobel Prize winner, is a great writer with deep ecological ethic. With the perspective of modern scientific ecological view, this paper try to prove that Hemingway embodied his strong ecological ethic in his famous work *The Old Man and the Sea* by analyzing the description of the old man Santiago's simple life, the beauty of sea, Santiago's unity with all the sea creatures and the love and respect of the sea creatures. It also points out that *The Old Man and the Sea* reflects Hemingway's awareness of ecological protection.

Keywords— Hemingway; Santiago; Eco-ethic.

I. INTRODUCTION

Ernest Hemingway is one of the most celebrated and remarkable writers in the world literature. His works have attracted numerous readers, and a great many researchers all over the world have spent much academic energy on them from different perspectives. Nevertheless, very few critics have associated Hemingway's works with the newly developed ecological criticism. With the hope of enriching the research of the great literature and further arousing people's ecological awareness, this paper employs modern scientific ecological view to explore the abstract ecological ethic in Hemingway's famous work *The Old and the Sea*.

Modern scientific ecological view includes many different theories, among which, the central and most important theory is ecological holism, ecological holism proposes that we should focus attention on the whole ecological system and everything should be judged by the interests of the whole system instead of some parts, the theory is based upon the philosophical position that wholes cannot be taken apart and that every apparent whole can be understood only in the context of the larger whole containing it. This belief is epitomized in the statement that a whole is more than the sum of its parts.

Ecological holists believe that "all species are created equally, each one of them has rights to live, grow, and pursue happiness in their own style"(Nelson,2000);

"every species has its position in the ecological system, and no one is higher than the others and has the right to control others"(Mckusick,2000).Nature is like an organism, in which various parts of nature are closely interdependent and densely woven into a single web of being. Everything is related with everything else, as in the human body.

However, it doesn't mean we should totally deny man's rights and pay attention solely on the whole ecological system; man can live as happily as before, what ecological holism emphasize is putting human beings' desire under control, making sure that human activities don't disturb nature's ecological equilibrium. This limitation puts the interests of ecological system before man, because man is just a part of the whole system, man cannot live alone without ecological system, and the end of the system means the end of human beings.

II. THE ECOLOGICAL ETHIC IN THE OLD MAN AND THE SEA

Ernest Hemingway, a famous American writer and Nobel Prize winner, is a great writer with deep ecological ethic. His representative work *The Old Man and the Sea*, chronicles the simple story of how Santiago, an old Cuban fisherman, fights bravely for three consecutive days with a giant marlin and later a group of cruel sharks in the sea. The plot of the story is quite simple with the

main content focused on three days' activities of the old man. The main activities are the epic struggle between the old man and a big fish, and the fight between the old man and the sharks. The old Cuban fisherman Santiago has been unable to catch a fish for eighty-four days. Later he is convinced that he will begin to catch fish again and that he is just going through an unlucky time. Believing that his luck will change, he takes his skiff out much further into the sea than usual, thinking if he goes into deep waters, he will catch a fish. He ventures far into the Gulf Stream. At noon, a big fish, which Santiago knows to be a marlin, takes the bait at 100 fathoms. The old man expertly hooks the fish, but cannot pull it up. Instead, the boat is pulled by the fish. In the following two days and nights, Santiago perseveres to hold onto the fishing line that cuts into his hands and causes great pain. His back is also strained and bent, and his shoulders are exhausted. During the struggle with the fish, Santiago feels a deep sympathy and admiration for the marlin. On the third day the fish is tired and Santiago manages to kill the fish. But in the following day, sharks attracted by the blood, inevitably appear. The old man fights the sharks off as best as he can. However, the sharks devour the marlin at last, leaving the only skeleton of the fish. Totally exhausted, Santiago gets back to his home, collapses on his bed and had a dream. The classic novelette became an instant success and immediately soared to the top of the best-seller list and remained there for a long time of six months after it was published. The work was awarded the Pulitzer Prize in 1953.

2.1 *The Old Man and the Sea* is such a work. Set the novella primarily on the coast of Havana, Cuba, Hemingway repeatedly demonstrates his ecological ethic through his protagonist—a very old Cuban fisherman. Santiago, one of the most memorable characters in Hemingway's canon, is an eccentric fisherman who lives remote from the cultural city. Santiago nearly serves as a hermit in the fishing village. The old man's shack is a good example: one room, a table, a chair, a bed, and a place on the dirt floor to cook with charcoal. The old man eats raw fish, drinks seawater on occasion, and lives in the shack. He goes barefooted, sleeps on old newspapers and wears heavily patched clothes. This description tells us that he is poor certainly. But Santiago is content with

the simplicity imposed by his poverty, because he is himself a simple person making few demands of life or other people. Yet we hear no complaint at any time from Santiago and no suggestion that he is unhappy. All these details express Santiago's contentment with the simple life and his feeling of returning to nature. The old man Santiago's contentment also reveals that he is spiritual richer than a man who retires with a wealthy savings account and a suburban home filled with gadgets and appliances. In fact, a sense of happiness lies in how you look at your life not what you possess. A man who walks barefoot, who eats raw fish, who suffers pain, and who does penance, is the most obvious spokesman for Hemingway's ecological ethic. Santiago reveres animals though he at times has to kill some of them. In doing so, he lives one of the central creeds of deep ecology.

The harmonious relationship between man and nature is reflected in *The Old Man and the Sea* through the vivid description on its beauty and Santiago's unity with all the sea creatures. The old man has a sweet dream at the night before he sets out to the sea. He dreams of the ancient Africa with beautiful beaches, mountains and lions. The writer here first described the old man's harmonious relationship with nature through the depiction, such as "He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night, and in his dream he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept and he smelled the smell of Africa that the land breeze brought at morning" (Wu,2009). By reading this paragraph, we can see that everything in his dream is filled with beauty, energy and vitality. And Santiago's harmonious relationship with nature can be also detected through some of the picturesque descriptions when Santiago gets to the sea. In this beautiful and harmonious world made up of the sea and the sky, the old man takes advantage of his gifts to have a dialogue with everything including the sun, the moon and the stars above the sea. In the day, the sun became his guide and gave him time and space concept. For instance: "The sun was two hours higher now and it did not hurt his eyes so much to look into the

east.” He looked up at the sun carefully, “It is not much more than noon” (Wu,2009). During the night, the moon and the stars he knew succeeded to become his leaders and tell him the directions and some other information. For example: “The sky was clouding over to the east and one after another the stars he knew were gone. It looked as though he was moving into a great canyon of clouds and the wind had dropped. There will be a bad weather in three or four days” (Wu,2009).

As the story goes by, there are more and more descriptions of the sea, from which we can immediately feel its beauty and tranquility. And through Hemingway’s writing, we can sense his great love for the sea, which is the representation of the nature...“The sun rose thinly from the sea and the old man could see the other boats, low on the water and well in toward the shore, spread out across the current. Then the sun was brighter and the glare came on the water then, as it rose clear, the flat sea sent it back at his eyes so that it hurt sharply and he rowed without looking into it” (Wu,2009).

At the end of *The Old Man and the Sea*, there is a vision in Santiago’s final dream, in which he sees the lions play like young cats on the beach. It shows that the peaceful picture means man and nature finally reach harmony. Conflicts vanish, nature gets respected, and man no longer feels guilty for killing. Everything is perfect.

2.2 Santiago looks at the ocean with love and respect. In his eyes, the sea is just like a gentle female that is beautiful and elegant. The old man always thought of her as feminine and as something that gave or withheld great favors. And if she did wild or wicked things it was because she could not help them. Everything in the sea is also filled with beauty, energy and vitality, which can be also detected through one of the picturesque descriptions when Santiago gets to the sea: “The clouds over the land now rose like mountains and the coast was only a long green line with the gray blue hills behind it. The water was a dark blue now, so dark that it was almost purple. As he looked down into it he saw the red sifting of the plankton in the dark water and the strange light the sun made now...and nothing showed on the surface of the water but some patches of yellow, unbleached Sargasso weed and the purple, formalized, iridescent, gelatinous bladder of a Portuguese man-of-war floating close beside

the boat”(Wu,2009). As we can see from above, there are many different kinds of color words in the description of the sea, which instantly attract our eyes and inspire readers’ imagination of the beautiful sea. By adding luster to the novel with the colors of the sea, there appears a colorful picture unfolding before our eyes.

The old man has quite a sense of sorrow for the turtles, for “most people are heartless about turtles because a turtle’s heart will beat for hours after he has been cut up and butchered” and “I have such a heart too and my feet and hands are like theirs”(Wu,2009). During the night he sees two porpoises coming around the boat and hears them rolling and blowing. For their beauty he highly praises, “They are good. They play and make jokes and love one another. They are our brothers like the flying fish” (Wu,2009).

Apart from fish and turtles, the old man also loves the birds very much and there are many descriptions of his affection of birds. The old man believes that birds are human’s friends and they are small and delicate, thus should be pitied and protected. From the following description of birds, we can deeply feel the old man’s love and sympathy for birds: “He was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, the birds have a harder life than we do except for the bobber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is very kind and very beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea” (Wu,2009).

In *The Old Man and the Sea* Santiago remarks his struggle with the Marlin suggests that there is a true equality between man and other forms of life. Santiago declares that the fish is not his enemy, but his brother. He believed that man and all the other living things are creatures at the same level of life. There are only differences in terms of shape, size, intelligence, but no differences in terms of advantage and superiority. Therefore, in the competition with the marlin, the old man could have such feeling: “You are killing me, fish, the old man thought. But you have a right to. Never have I seen a

greater, or more beautiful or a calmer or more noble thing than you, brother. Come on and kill me. I don't care who kills who" (Wu,2009).

It is interesting that the old man doesn't seem a noble to care who kills who. This, like so much of Santiago's relation to the fish, recalls an aristocratic code honor in which dying by the hand of a noble opponent is as noble an end as defeating him. Instead of trying to degrade his opponent, Santiago elevates it, accepting with the equal proposition that his death is as worthy an outcome of the struggle as his opponent's death. He is only worthy to kill the opponent if he is worthy to be killed by him.

2.3 *The Old Man and the Sea* reflects Hemingway's awareness of ecological protection at the same time. The eighty-four days of continual failure and the old man's previous experience of eighty-seven days without a success are the warning and admonition from nature. But Santiago himself is so self-determined and self-centered that he always neglects the voice of nature. As an old and experienced fisherman, Santiago has killed a great many creatures in the sea, and the great nature has lost a lot of good companions because of his personal need and lust. On this point, the old man, who has been generally interpreted as a code hero, can actually be defined as a destroyer of the balance of natural order and is bound to receive severe punishment from the law of nature. The groups of sharks are abstractly meant to be the embodiment of the punishment from nature in front of which the old experienced fisherman and destroyer of nature is doomed to be defeated. The marlin is not able to escape from its doomed fate in the end. But its death also causes a disastrous ending to the old man. The appearance of the sharks is obviously brought out directly by the old man's killing of the great fish. In the book, Santiago himself also regrets that "I wish it were a dream and that I had never hooked him. I'm sorry about it, fish. It makes everything wrong" ... "I shouldn't have gone out so far"... (Wu,2009).I have killed too many fishes and have in some way destroyed the order of nature. Only when we keep the balance of the system can we make sure both man and nature live in peace together.

III. CONCLUSION

The Old Man and the Sea, Hemingway's presentation of

fishing story offers his ecological concern for the relationship between man and nature. In his view, man's relation to nature is to participate in and respect for natures, rather than control of, dominate over, and alienate from it. With the description of Santiago's integration with the sea and the sea creatures, Hemingway gave the readers a beautiful picture of the fascination of the great nature. Through the old fisherman's motive of getting out to the sea for fishing, Hemingway stressed human beings' dependence on the natural world. With the tragic ending of the old man's final defeat by the sharks, the great writer skillfully showed the great power of nature and the doomed failure of the destroyer of natural balance. The quality between human and the sea creatures demonstrated in *The Old Man and the Sea* also indicates that "human is not superior to other creations but a part of the intricate web of life" (Simons,2002). In respecting nature, human can live in harmony with the nonhuman. Hemingway is a writer with ecological ethic and his ideas of the mutuality between human and nature illustrate what modern environmental movements advocate.

In *The Old Man and the Sea*, Hemingway proposes his new idea about human's position in the whole living world when he relates the relationship between human being and the nature. According to his idea, "human being is not isolated from or superior to nature" (Worster,1985) and both human and non-human are members of the complicated ecological world. In his idea, human being and the great nature are closely related to and dependent upon each other and exist together harmoniously. In his work, Hemingway reminds us that we can only restore the harmonious relationship with the nature by pursuing simple material life and rich spiritual life. It is meaningless for human beings to display their power or to realize themselves by any attempt to conquer the nature, because human being is powerless before the great nature and any attempt is bound to fail. "In the end human being will suffer severe, even destructive punishment from the nature no matter how much effort he has exerted to conquer it" (Wang,2003). Both human being and the great nature have their own borderline and activity circle. Human being has no right to invade other areas. To show respect to nature, preserve natural resources, admit the dignity of life and build a harmonious relationship with

nature are essential for human being to survive in this planet. Otherwise, human being would, like Santiago, have to give back the big fish he captured to the great sea and suffer tremendous tortures and destructive blow.

REFERENCES

- [1] Nelson, Barney. *The Wild and the Domestic: Animal Representation, Eco-criticism, and Western American Literature*. Reno: University of Nevada Press, 2000.
- [2] Mckusick, James C. *Green Writing: Romanticism and Ecology*. London: Macmillan Press Ltd, 2000.
- [3] Hemingway, Ernest. *The Old Man and the Sea*. Trans by Wu Lao. Shanghai: Shanghai Yiwen Press, 2009.
- [4] Simons, John. *Animal Rights and the Politics of Literary Representation*. New York: Palgrave, 2002.
- [5] Worster, Donald. *Nature's Economy: A History of Ecological Ideas*[M]. Cambridge: Cambridge University Press, 1985.
- [6] Wang Nuo. *European and American Eco-literature*. Beijing: Beijing University Press, 2003.

The Origin and Development of English Novel: A Descriptive Literature Review

Choeda

Department of Language Education, Samtse College of Education, Bhutan.
choeda.sce@rub.edu.bt

Abstract— Novel as a literary genre enjoyed the highest level of glory in the 18th century. The authors namely Defoe, Richardson, Fielding and Sterne contributed significantly to the development of English novel. They influenced the writers who came after them. The 18th century coincided with the industrial revolution which significantly contributed to the rise of the novel (with the invention of printing machine). The chain effects of industrial revolution improved people's life and living standard. The rise of the educated middle class people further increased the reading public which correspondingly led to demand of novels for reading. Books such as 'Don Quixote', 'Decameron', 'Morte d' Arthur' and 'Pilgrim's Progress' laid the foundations for the development of the novel. 'Pamela', 'Joseph Andrew's', 'Tristram Shandy', and 'Robinson Crusoe' were some of the notable books that became famous in the 18th century. However, novels continued to evolve in the 19th and 20th century giving rise to different genres or classes of novel.

Keywords— Bunyan, Defoe, Epistolary novel, Fielding, Origin of the novel, Picaresque tradition, Rise of the middle class, Sterne.

I. INTRODUCTION

This paper is written for undergraduate students particularly English and Literature students who may have to study the historical developments of novel in general or 18th century novel or literature in particular. It is aimed at providing overview of how the novel as genre of literature originated and gained popularity. The paper starts with forerunners or antecedents of the novels to establish the context of the rise of the novel. The origin of the novel is then traced back to the world's oldest literature, the epics, followed by discussion on the romances which ultimately led to birth of novel proper. The paper also describes different types of novels such as picaresque and epistolary which were the foundations of the novels. The last segment of the paper presents brief summary of the different types of novels that evolved post 18th century.

II. THE ANTECEDENTS OF THE NOVEL

Though English novel as a literary genre gained popularity in the eighteenth century, its beginning can be traced back to 612 BC when world's oldest literature *Epic of Gilgamesh* was written. Homer, who lived in 700 or 800 BC, was the first notable poet or a literary pioneer who wrote the famous Greek epics, *The Iliad* and *The Odyssey*. He established the tradition of epic which had particular structure and subject matter. In 900 BC Roman poet Virgil produced epic poems *Beowulf* and *Aeneid* with the latter becoming a model for John Milton (1608-

74) to write his *Paradise Lost*. The epics were narrative verses telling stories of human encounters with monsters and accounts of accomplishments of heroic deeds in battles.

After the epics came a new form of literature called the romances originating in France in the 12th century. It was also popularly known as chivalric romance or medieval romance (having flourished in the medieval times or medieval age between 1000 AD to 1450 AD). The scholars deviated from the tradition of epic by choosing subjects such as bravery, honour, adventure and courtly love with unique features of using magic, spells and enchantments in the romances to arouse curiosities and interests in the readers. According to Abrams, (1995) "Romances were first written in verse, but later in prose as well" (p.22). One of the notable English romance is Malory's *Morte d'Arthur* written in prose (in about 1470) which accounted the legend of King Arthur and his Knights of the Round Table.

Geoffrey Chaucer (1343-4000) used both verse as well as prose in *The Canterbury Tales* (Crompton-Rickett, 1995). Among the 24 stories included in *The Canterbury Tales*, two stories, the 'Tale of the Melibeus' and the 'Parson's Tale' were written in prose. He had also included a romance, *The Knight's Tale*. However, it was Chaucer's long poem *Troilus and Criseyde* (written in about 1380) which introduced new characteristics of literary tradition with the use of plot and conversations in the poem. Chaucer gave "a new turn to fiction" (Roy,

2016, para, 2) for social and religious aspect of life were portrayed in the stories unlike farfetched realities of romances.

Even before Malory and Chaucer, Boccaccio (1313-1375), an Italian author had already started to write in prose in 1350. Boccaccio produced “prose tales of amorous adventure, *The Decameron*” (Compton- Rickett, 1995, p. 105). That’s why, Italy is considered as the home of the novel. Chaucer was influenced by Boccaccio’s style of storytelling.

The popularity of the romances remained in vogue till 1600 when a new literary style in the form of burlesque came to existence. The writers wanted to mock and bring fun out of serious literary matter. For instance Cervantes made fun of the medieval romances by writing the famous *Don Quixote* (1605). Unlike the original romances in which the knights fought with giants and dragons to save damsels in distress, his knight (Don Quixote) fights with windmills which he sees as giants bringing laughter to the readers. Alongside the burlesques literary style came the picaresque tale which was already in fashion in Spanish literature since the anonymous publication of *Lazarillo de Tolmes* (1554). The word picaresque was derived from Spanish word ‘pícaro’ meaning a rogue. In a picaresque tale, the main character is a rogue or rascal who goes on an adventure and leads his life by his wits. The element of adventure of the pícaro influenced later novelist such as Mark Twain and Saul Bellow who wrote *Huckleberry Finn* and *The Adventures of Augie March* respectively.

In 1688, a short prose work titled *Oroonoko, or the History of the Royal Slave* written by female author Aphra Behn (1640-89) was published. Behn was influenced by the quest of knights in chivalric romances in which a knight goes in pursuit of his ladylove overcoming dangers and the difficulties. Oroonoko, a prince goes on a visiting mission of his deceased army general’s daughter Imoinda following which they fall in love. However, soon he meets with hurdles planned by his king who blocks his marriage. The story was constructed in a form of biography following a linear plot. Behn contributed towards depicting the truth of life and the book was an “attack on what she (perceived) as the moral distant colonial problem of human slavery, degradation and suffering” (Sanders, 1994, p.269).

Another work of prose was produced by Behn’s contemporary John Bunyan (1628-1688) who published *Pilgrim’s Progress* in 1678 and *The Life and Death of Mr. Badman* in 1680. *Pilgrim’s Progress* was the best seller during that time for every household owned a copy of it. It is religious allegory telling the story of Christian

who undertakes a pilgrimage from his home in the city of destruction (world) to the celestial city (heaven). Coincidentally the elements of modern day novel such as settings, characters, and conflicts were used well to present the journey of Christian. “The ideas of repentance, of faith, of resisting temptation, and of perseverance” (Kuiper, 2012, p.4) that Christian goes through in the story are the elements of the modern novels such as beginning, conflict, the rise in action, fall in action and resolution. According to Bora (n.d) Bunyan’s *Pilgrim’s Progress* “provided an important model for story-telling, with vivid characterization and recording of dialogue which influenced a lot of later novelists” (p.4). Thus at the dawn of the eighteenth century, the foundation for the development of novel as a new genre of literature was well established paving way for the rise of the novel.

Besides exploring the forerunners of the novel such as epics, poetry and romances to gather overview of how development of novel progressed until the 18th century, it is necessary to understand the origin of the word ‘novel’ itself.

III. DEFINITION AND ORIGIN OF NOVEL

According to *The Shorter Oxford Dictionary*, novel is “a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity” (cited in Rees, 1973, p.106). Another definition by an anonymous author states that a novel is “a piece of prose fiction of a reasonable length”. Both the definitions highlight the word ‘prose’ meaning the common or ordinary spoken form of language without the presence of poetic rhythmic structure. However, there are a few novels written in verse as well, such as Vikram Seth’s *The Golden Gate* and Alexander Pushkin’s *Eugene Onegi*. The other aspect of the definition is related to the length. The first definition points out ‘considerable length’ and second definition states ‘reasonable length’ to distinguish the novel’s unique feature as a genre vis a vis genre of short story. The lengths of some novels are similar to the length of short stories and hence a term such as ‘novella’ is often used for shorter novels.

The word novel is considered to have been derived from the latin word *novellus*, Italian word *novella* (which meant a little new thing) and French word *novelle*. It was Boccaccio who first used the term *novella storia* (short tale in prose) when he first experimented writing prose. Boccaccio popularized the vogue of collections of *novella* with his collection of ten short stories titled *Decameron* in fourteenth century. However, the meaning of the word

novel meant the kind of short stories written and collected by Boccaccio until the 17th century. With the rise in the development of novels in the 18th century the meaning of the word novel underwent change from short tale in prose to 'prose narrative of considerable length' as stated by *The Shorter Oxford Dictionary*.

Thus with understanding of the definition of novel, it is relevant to discuss what factors or situations provided opportunities for the rise of the novel in the 18th century.

IV. RISE OF NOVEL IN THE 18TH CENTURY

Majority of the literary critics attribute 18th century as the time period in which novel took its birth, subsequent growth and development. With adequate literary predecessors such as Bunyan, Behn, Chaucer, Malory, Cervantes, Boccaccio and numerous other writers of the 17th century, the 18th century writers availed opportunities to further experiment and produce novel as a literary genre. Further the increase in literacy rate, industrial revolution, rise in the middle class and coming up of libraries created favourable situations for the rise of the novel. In the new form of literature namely the 'novel' the construct of the story departed from the romance and attempted at verisimilitude depicting the pragmatism and morality of the middle class people. Alexander Pope's dictum, "The proper study of mankind is man" influenced the interest of the people to study human character. Thus 18th century novels explored human characters with the novelist creating real life characters in their novels unlike giants, dragons and super human characters in the romances.

V. FACTORS THAT INFLUENCED THE RISE OF THE NOVEL

5.1 Industrial revolution

One of the major factors that contributed to the rise of the novel is the development in industries. With machinery work could be done faster and people could get more time for rest and leisure time during which people resorted to reading novels. Printing press were available for production of multiple copies at cheaper rate. Even low income people could afford to buy and read books unlike in the past when only aristocrats were the reading public. Besides variety of reading materials such as newspapers, novels and magazines were made easily available due to printing press. The newspapers and magazines helped develop the habit of reading which ultimately led people to start reading novels. Some of the novels were also published in magazines increasing the access to novels besides the book form. According to Hasan (2015), the industrial revolution "paved the way to

the rise of the middle class people" (para.2) who created demand in the reading materials for they had plenty of leisure time. With manual work being done by machines, people could get a lot of free time for reading. Further they had desires to read about "their everyday experiences" (Hasan, para.2) which prompted authors such as Daniel Defoe, Samuel Richardson and Henry Fielding to write prose fictions depicting real life experiences.

5.2 Decline of romance and drama

Since romances were mainly suitable to be read by elite, aristocratic or noble families, it could not sustain the readership. The common people got bored with romances for they had no relevance of any sort to them. In addition, the stories themselves being centuries old were no longer of interest to the people. The settings in which the stories in the romances took place were also unrealistic. Therefore, romances as a literary genre started to decline. People started to take interest in the contemporary issues. Unlike romances, the novels were written in first person (making it appear 'more personal and recent') with ordinary characters that the readers could relate with.

Decline of drama was also one factor that promoted the rise of the novel. In the 17th century, during the rule of Cromwell, theatres (which were so popular during the Elizabethan times) were banned (Shah, n.d). Moreover, novel could reach vast audience when theatre could reach only to a limited audience. When drama came back with the restoration age, it could not establish its essence since novels got well established then.

5.3 Rise of the middle class

One outcome of industrial revolution was the rise of middle class. The growth in industries brought about unprecedented corresponding growth with trade and commerce. The people were increasingly becoming wealthy with even poor people of lower rung being able to raise their status. Therefore, the additional newly attained middle class status, this group of people started behaving like the traditional landed gentry demanding books to read. Further, with improved living standard many (both men and women) could acquire education and be able to read. Women readers increased with greater leisure time with the rise of middle class and it was a fashion for high status women to remain engaged in reading literature. Further the new group of middle class people did not like the traditional medieval stories of the knights. According to anonymous article titled, 'Reasons for the rise of the novel in the eighteenth century' in the web blog Naeem Educational Organisation (NEO) the rising middle class people demanded a new type of literature which conformed to their temper and taste and

“took little interest in the exaggerated romances” (2010, para.4). Thus the novelist wrote about common people revealing the “the psyche of the middle class” (para.4) in their novels. Defoe’s *Robinson Crusoe*, Richardson’s *Pamela*, and Fielding’s *Tom Jones* were appealing to the readers.

5.4 Mobile libraries

The start of mobile libraries facilitated the increase of reading public. Reading was promoted by providing easy access to books with books being brought to the homes if people joined the mobile library as members. Women readers benefited a lot since they used to stay at home and exchange books after they finish reading one (Shah, n.d) from the mobile library.

Though industrial revolution, decline in romance and drama, rise of the middle class and mobile libraries played significant role in the rise of the novel, four authors namely Defoe, Richardson, Fielding, and Sterne took the novel to “the highest point of glory” (Roy, 2016, para.8).

VI PIONEERS OF THE NOVEL

6.1 Daniel Defoe (1660-1731)

Daniel Defoe was born in London. He was a merchant, a manufacturer, a public official and an editor before becoming a writer at the age of fifty eight (Compton-Rickett, 1995). *Robinson Crusoe*, his first book was published in 1719 followed by *Moll Flanders* in 1722. Defoe is considered to be “the first true master of English novel” (Sanders, 1994, p.307). It was he who introduced the ‘journalistic first person narrative’ creating fiction to be a fact to the readers. He was the first writer to have introduced the technique of realism. Despite the story of *Robinson Crusoe*, the character being fictitious, the style of first person narration brought out the element of realism. Though the novel had no real plot but just an account of chronological sequences of events, Baker, a literary critic considered *Robinson Crusoe* to be the first modern novel. Defoe is also called as the founder of the modern novel. However, some critics have categorized Defoe’s work as work of romances since the element of adventure and crime dominated. Still, later novelists who wrote autobiographical novels were influenced by Defoe’s style.

6.2 Samuel Richardson (1689-1761)

Samuel Richardson was born in 1689 in Derbyshire in London. He worked as a printer of the Journals of the House of Commons and Law Printer to the King. During his youthful stage he had experiences of writing love letter for three girls through which he understood the ways of femininity and utilized the same

knowledge in his epistolary novel *Pamela or Virtue Rewarded* published in 1740. Richardson believed that the novelist had dual purpose of writing novels; to inform the readers and impart morality. The whole of the novel of *Pamela or Virtue Rewarded* is the exchange of personal letters between the girl Pamela and her parents. The narrator Pamela, a servant girl employed in a rich land owner informs her parents through a series of letters how she maintains her virtue amidst her employer’s inappropriate advances until he proposes a marriage. Richardson had been credited to have created novel of character by exploring the psychological development in Pamela. In contrast Defoe explored the physical development of character in *Robinson Crusoe*. *Clarissa or the History of Young Lady* and *The History Sir Charles Grandison* were additional novels written by Richardson in same epistolary mode. He influenced and popularized the feature of sentimentality in English novels (Roy, 2016).

6.3 Henry Fielding (1707-1754)

Henry Fielding was born at Sharpham Park near Glastonbury in 1707 (Compton-Rickett, 1995). He studied law. Fielding is considered as the father of English novel. He was influenced by picaresque tradition of writing. He is known for novels such as *Shamela*, *Joseph Andrews* (1749) and *Tom Jones* (1742). He popularized the aspect of “realism, characterization and craftsmanship” of novel (Roy, 2016, para. 8). Through his novel he presented “a true and realistic picture of human nature” (Kettle, 1967, p.71). Fielding’s first novel was *Shamela* written as a parody to Richardson’s *Pamela* for he considered it to be hypocritical morality. In doing so he popularized comic novel. He continued to mock at Richardson’s *Pamela* by presenting a contrasting situation with a young man Joseph being pursued by a rich lady in *Joseph Andrews*. Fielding thus laid foundation for comic novels.

6.4 Laurence Sterne (1713- 1768)

Laurence Sterne was born in 1713 at a place called Clonmel in Ireland. He graduated from Cambridge and became a priest. Sterne’s approach to writing novels was far different and unique compared to his contemporaries. He experimented writing novels in a different style rather than the conventional method with beginning, middle and end. Rajimwale (2004) remarked that he “was different and remote from the major novelists of his time” (p.224). In his novel *Life and Opinions of Tristram Shandy, Gentlemen* (published in nine separate volumes between 1759-1767) Sterne employed autobiographical but non linear narrative techniques by frequently skipping and jumping ahead of time and shifting back in time creating

fragmented narration. The main character or the narrator Tristram Shandy is born only in volume IV. Unlike his contemporaries who had definite plot and structure with beginning, middle and end, Sterne's novel had no definite plot. Instead it begins in the middle, get intercepted with devices such as digressions, humorous reflections and deliberate blank pages kept in the middle of the story for the readers to fill in and respond. According to Ogana-Roxana (2010), Tristram Shandy does not satisfy the usual expectations of how a novel should be organized (para.9). However, Sterne "introduced a method of progression by sensory suggestion and momentary reaction to immediate experience" (Bora, p.8) which influenced modern writers such as Joyce and Woolf who used stream of consciousness as narrative technique.

VII. OTHER IMPORTANT AUTHORS

Tobias Smollett (1721-1771) was also an influential novelist of the time. He was known for writing satire and describing the "familiar scenes, follies, foibles and knavery of the ordinary life" (Rajimwale, 2004, p.223). He also used picaresque style in his novels, *The Adventures of Roderick Random* (1748) and *Gilbas* (1715-1735).

Jonathan Swift (1667-1745) was known for satire and allegory. *A tale of a Tub* (1704) and *Gulliver's Travels* (1726) were both allegorical novels. Swift introduced the use of the story of fantasy as a satire to reveal weakness in the society through his novels.

VIII. KEY FEATURES OF 18TH CENTURY NOVELS

The writers of the 18th century bought out realism. The novels were instruments to explore and represent the reality of the society. The authors used verisimilitude with books imitating the real life of the people. The use of first person narrative technique created the element of realism. Further, unlike the romances, characters in the novels were ordinary men and women with settings familiar to the readers. In addition, the focus of the protagonist was given on middle class people. The purpose of the novel was mainly to promote virtuous character in people just as Richardson did. Some authors such as Swift and Smollett used satire and allegory to point out the vices in the society. The pioneer novelists contributed unique aspect of novel; Fielding popularized epic novels, Richardson with epistolary and sentimental novel, Defoe with realistic novel, Swift with satirical and philosophical novel and Sterne with experimental novel.

Thus 18th century novelist gave the novelist of the time fresh avenues and flexibility for writing novels without having to follow established tradition as classical

writers were bound to. It was an age of revolution and experimentation of writing novels which promoted further experimentation and creativity giving rise to subgenres or different genres of novel in the post 18th century.

IX. POST 18TH CENTURY NOVELS

In the 19th century which came to be known as age of romantic poets or return to the nature. The romantic poets generated the idea of nature as a source of inspiration besides being a teacher, guide and mother unlike 18th century poets who treated nature as normal reality. It was marked by 'love of nature', 'love of medieval age' and 'love of supernatural' (Amin, 2012). When 18th century writers placed value on realism and rationality, the romantic writers stressed their value on imaginations and emotions. The setting and themes of the medieval romances were once again picked by 19th century writers to create their fictional work. *Castle of Otranto* was the first novel to have made use of the elements of ghost which was based on medieval romance. So due to change in the ideology, different genres or classes of novel got developed in the 19th and 20th century.

9.1 Novel of manners

Some ideas of the romantic poetry influenced the novels, particularly the cult of feelings known as sensibility (Rajimwale, 2004). Jane Austen (1775-1817) considered sensibility in women to be revealing weakness of womanhood and deplored it. She was one writer who presented detail portrayal of how women's behaviours were being determined and influenced by inner sensibility. Her novels were all centred on women describing the customs, values and mores of the society during her time. She wrote *Pride and Prejudice* (1796), *Sense and sensibility* (1797) and *Mansfield Park* (1814).

9.2 Historical novels

Sir Walter Scott (1771-1832) introduced historical novel. As per Albert (1979), Scott "added a life-giving force, a vitalizing energy, an insight, and a genial dexterity that made the historical novel an entirely new species" (p.340). *Rob Roy* (1817) and *Ivanhoe* (1820) were few of the popular historical novels he had written.

9.3 Chronicle novel

Emma (1815) written by Jane Austen and *Jane Eyre* (1847) by Charlotte Bronte (1816-1855) are examples of chronicle novels for they provide narrative accounts starting from their early childhood till their adulthood. The events that happen in the novel are connected with dates.

9.4 Gothic novel

In gothic novels, authors use the element of supernatural with appearance of ghost, revealing tombs and dungeons creating the feeling of horror. The first gothic novel to have been written was the *Castle of Otranto* (1764) by Horace Walpole (1717-1797). Emily Bronte (1818-1848) had made use of gothic element in her novel *Wuthering Heights* (1847) in which the ghost of Catherine appears.

9.5 Regional Novels

The genre of regional novel is associated with Victorian writer Thomas Hardy (1840-1920). In regional novels, recognizable region or place is presented. Hardy has created a region called Wessex (an imaginary place) as setting of his novel. That's why sometimes his novels are called as Wessex novels. His popular novels are the *Return of the native*, *Mayor of Casterbridge* and *Tess of the d'Urberville*. Indian author R K Narayan (1906-2001) also created a society called Malgudi which appeared as setting for most of his stories and novels. *The Guide* is a popular novel written by Narayan

9.6 Stream of consciousness novels

James Joyce (1882-1941) and Virginia Woolf (1882-1941) are two important authors who made use of stream of consciousness narrative technique in their novels. They believed that reality is presented through showing than telling. How the feelings are experienced by characters subjectively are important rather than relying on somebody from the outside to make commentary and tell the story. The narration depends on the interior monologues or interior flow of thoughts which are often disjointed and non linear unlike traditional linear narration of events. Inner working of the mind of the character is given importance, which is the actual reality. Joyce's *Ulysses* (1922) and Woolf's *To the Lighthouse* (1927) are examples of stream of consciousness novels.

X. LIMITATIONS

To understand and get the overview of the rise of the novel in 18th century, one needs to trace back to the origin as well as look ahead or even beyond the 18th century. This is because of the fact that the readers are already in the 21st century. It becomes necessary to get overall understanding of how the development of novels started and evolved in the process to reach the present form. However, due to the extensive nature of the topic, many notable authors and novels despite being important are being left out. Therefore, it is important that one take the ideas from this paper and explore further to enrich one's understanding of the development and rise of English novels.

REFERENCES

- [1] Abrams, M.H. (1978). *A glossary of literary terms*. Madras: Macmillan India Limited.
- [2] Albert, E. (1979). *History of English literature* (5th ed). New Delhi: Oxford University Press.
- [3] Amin, M.A. (2012). The English romantic movement “ as return to nature. Or, the main features of romanticism. [Blog post] Retrieved from <http://24study.blogspot.com/2012/07/the-english-romantic-movement-as-return.html>
- [4] Bora, M. (n.d). Back ground to the rise of the novel. Retrieved from http://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_ontent/S000013EN/P001447/M017744/ET/148736627Paper02%3BModule26%3BEtext.pdf
- [5] Compton-Rickett, A. (1995). *A history of English literature*. New Delhi: UPS
- [6] Publishers' Distributers Ltd. (Reprint version, Date of original year of publication missing)
- [7] Hasan, M.N. (2015). The eighteenth century and the rise of the English novel. *International Journal of Literature and Art*, 3 (2), 18-21. Doi:10.11648/j.ijla.20150302.12
- [8] Kettle, A. (1967). *An introduction to the English novel*. New Delhi: Universal Book Stall.
- [9] Kuiper, B. (2012, March 23-24). Pilgrim's progress: How a novel can affect an entire culture's communication. Paper presented at Faith and Communication Conference, Campbell University, North Carolina.
- [10] Naem Educational Organisation, (2010). Reasons for the rise of the novel in the eighteenth century [Blog post]. Retrieved from <http://neoenglishsystem.blogspot.com/2010/1/reasons-for-rise-of-novel-in-eighteenth.html>
- [11] Ogana-Roxana, I. (2010). Tristram Shandy: An original and profound English novel of the eighteenth century. Retrieved from <https://pdfs.semanticscholar.org/1e02/8a611a18bd4f862ab09c3a0117c4566b842.pdf>
- [12] Rajimwale, S. (2004). *A history of English literature*. New Delhi: Rama Brothers India Pvt Ltd. Rees, R.J.(1973). *English literature: An introduction for foreign readers*. Delhi: Macmillan India Limited.
- [13] Roy, H. (2016, December, 26). Development of English novel in the 18th century [Blog post]. Retrieved from <https://royhareshwarroy.blogspot.com/2016/12/trae-development-of-english-novel-in.html>
- [14] Sanders, A. (1994). *The short oxford history of English literature* (3rd ed.). New Delhi: Oxford University Press.
- [15] Shah, U. (n.d). Factors that gave rise to English novel. Retrieved from http://www.academia.edu/9198958/Factors_that_give_rise_to_English_Novel

On Construction of Ecological Classroom Teaching Mode

Jie Lu, Zhiqiang Zhang

Shandong University of Technology, Zibo, 255000, China

Abstract— Ecological classroom teaching mode is a teaching situation that is people-oriented, student-centered and focuses on students' personality development. The basic characteristics of ecological classroom are as follows: authenticity, nature and harmony; life, growth and wisdom; Integrity, openness and improvement. This paper discusses the construction of ecological classroom teaching model from three aspects: teacher-student relationship, student-student relationship and classroom teaching environment. It points out that ecological classroom is the paradise of healthy growth of students and the paradise of sustainable development of teachers. It shows that the construction of ecological classroom teaching mode is beneficial to the overall improvement of classroom teaching efficiency and the overall improvement of students' life quality.

Keywords— Ecological classroom; Teacher-student relationship; Student-student relation; Teaching environment; Cooperative learning; Harmonious coexistence; Comprehensive development.

I. INTRODUCTION

The great French enlightenment thinker and educator Rousseau pointed out: education should conform to nature, or it will produce the consequence of nature broken. Guo Sile, a well-known Chinese contemporary education expert and founder of student-centered education, said: "Education is the process of man's spiritual life activities"; "The biggest characteristic of life activities in education is the existence of this possibility, which enables life to mobilize all its own to constantly create itself, improve and develop life, and life will be inspired from it, so as to harvest a rich and fulfilling life"; "Our education must create such a state of total human life engagement" (Guo, 2003). The original meaning of the word "ecology" is "the dynamic balance relationship established by the interaction between organisms and living environment in the natural system" (Tang, 2005). In ecology, the word "ecology" refers to home or the environment in which we live. In the ecological classroom teaching mode, the word "ecology" can be understood as enabling the living entity --- students and teachers to grow naturally, harmoniously, freely and sustainably in a good teaching environment. Ecological classroom teaching model is a teaching situation that is people-oriented, student-centered

and focuses on students' personality development. The basic characteristics of ecological classroom are as follows: authenticity, nature and harmony; life, growth and wisdom; Integrity, openness and improvement. Ecological classroom teaching focuses on the individual development of students; Ecological classroom teaching focuses on students' self-development; Ecological classroom teaching focuses on the comprehensive and sustainable development of students. In ecological classroom teaching, teachers create a harmonious atmosphere that attaches importance to the independent spirit and free thought of all students. The teaching class is constructed into a micro-ecological system with dynamic balance among teachers, students and environment.

II. THE CONSTRUCTION OF TEACHER-STUDENT RELATIONSHIP IN ECOLOGICAL CLASSROOM

2.1 From the perspective of ecological classroom, teacher-student relationship is the organizational relationship, interpersonal relationship and psychological relationship between teachers and students in classroom teaching. In the ecological classroom, teachers and students should maintain a harmonious relationship of equal

dialogue, equal communication and empathy, instead of the traditional situation in which teachers monopolize the platform, and the students just listen and take notes; The teachers speak passionately, while the students listen drowsily; Teachers only focus on the teaching of knowledge and does not pay attention to students' feelings. In the teaching process of ecological classroom, equal dialogue is one of the important factors of equality between teachers and students. Only when an "equal dialogue" (Chen, 2003) is formed between teachers and students can students enjoy the right of independent study and freedom of self-selection. Ecological classroom requires teachers to face every student in the teaching process; to pay attention to the comprehensive development of each student; to develop each student's personality; to make every student's development sustainable.

2.2 In ecological classroom, emotion is the catalyst of harmonious classroom. Teachers should love students first, because education without love is education without soul. In the process of ecological classroom teaching, teachers should treat and tolerate the mistakes made by every student, and sculpture every student correctly and patiently. Because only the love of teachers can be transformed into students' learning motivation, can make students positive, healthy, and growing up. Teachers should also respect students. In the process of ecological classroom teaching, teachers should fully respect students' personality, wishes and privacy rights. At the same time, teachers also learn to affirm students, appreciate students and encourage students. Because only teachers learn to appreciate students, encourage students, students can feel the existence of self-esteem, can maintain the fun of learning and forward momentum. Otherwise, students tend to lose interest in their studies and often become demoralized or even depressed. Besides, teachers should be good at studying students. Because understanding students is the basis for teachers and students to get along well. Only by understanding students' family background, personality differences, interests and hobbies, can teachers respect each other, cooperate with each other and trust each other, so as to mobilize every student's learning enthusiasm, initiative and creativity.

2.3 It is important to deal with conflicts between teachers and students correctly. In the process of classroom teaching,

conflicts between teachers and students are inevitable, because the relationship between teachers and students itself is a pair of contradictions. In order to solve this contradiction, equal dialogue between teachers and students is very important. Only in an equal and harmonious atmosphere can students give full play to their learning potential and creativity, and a personalized teaching platform can be built between teachers and students. In addition, in classroom teaching, teachers' flexible teaching method is also an indispensable and important factor in constructing ecological classroom. For example, discussion, task and imagination teaching methods are all effective teaching methods with students as the main body and practitioners. In the dialogue between teachers and students in the ecological classroom, teachers should give full play to their role of guidance, promotion and impetus, try to stimulate the learning enthusiasm of every student, adjust the learning state of every student, and improve the innovation ability of every student.

2.4 The bidirectional understanding between teachers and students is an important factor in constructing ecological classroom teaching model. The two-way understanding between teachers and students means that teachers should respect students' thoughts, feelings and emotions; The independent spirit of the students is recognized; Teachers should always take an equal attitude to care for and encourage every student. At the same time, the two-way understanding between teachers and students also means that students should regard teachers as elders in their own life and growth and be willing to accept teachers' guidance and help; Students should adapt to the teaching methods and teaching characteristics of teachers actively, understand the teaching intention and teaching purpose of teachers, so as to achieve the "love me, love my dog" harmonious relationship between teaching and learning.

III. THE CONSTRUCTION OF STUDENT-STUDENT RELATIONSHIP IN ECOLOGICAL CLASSROOM

3.1 Independent, cooperative and exploratory learning is an important factor in constructing a harmonious ecological classroom. In the process of ecological classroom teaching, teachers should fully believe in students, rely on students, give students more space for

cooperation and interaction, stimulate students' life heat, maximize students' learning initiative and creativity, and strive to form a harmonious, smart, pleasant interactive classroom atmosphere. Among them, cooperative interaction is the basis of constructing ecological classroom. In the process of ecological classroom teaching, group activity is the most common form of group interaction among students. The teacher takes the student study group as an important means of teaching organization. By guiding the group members to cooperate, the teacher gives full play to the positive functions of the group and improves the learning motivation and learning ability of the individual students, so as to achieve the goal of completing specific teaching tasks. Group activities can make students interact in cooperation and compete in interaction, reduce students' anxiety in the learning process, and thus stimulate every student's learning initiative and creativity.

3.2 Group Division. In the process of ecological classroom teaching, teachers can organize teaching activities according to the principles of organizing heterogeneous and homogeneous groups. According to individual differences in students' academic performance, cognitive style, learning strategies and other aspects, teachers will reasonably divide students into groups, and arrange each group member to complete different classroom learning tasks according to their own abilities. It is proper to keep the level of competence, academic performance and competitiveness of each group as consistent as possible. In order to provide students with more practice opportunities, groups of 2 to 4 are usually suitable. In each group, the proportion of top students, middle students and students with academic difficulties remained the same. One group leader is needed in each cooperative group. The group leader can take turns to reflect the equal cooperative relationship and cooperative democracy among the group members, so as to create equal opportunities for every student and enable every student to achieve all-round development. In group activities, the group leader not only actively participates in the group cooperative learning activities, but also helps the teacher to arrange, to carry out the learning tasks of this team, coordinate the members of the group activities, adjust the schedule for group activities, sum up the team's activities, and must be promptly get in

touch with teachers and other groups. In the ecological classroom teaching activities, each member of the learning group can find solutions to a common problem through in-depth thinking and discussion and consultation. Group cooperative learning can not only create an intimate and harmonious learning atmosphere between teachers and students, and among students, but also transform the knowledge and ability of excellent students in the group into the shared resources of group cooperative learning, so as to promote the common progress of students with learning difficulties.

3.3 Setting up Rules. Group activities must follow certain rules. Activity rules should include: activity content; activity time; result presentation, etc. But it is worth noting that the activity rules should not be too detailed, otherwise it will restrict students' free choice of behavior; Students should be encouraged to establish their own rules of activities, and self-implementation of their rules of activities, to reflect the principle of democratic participation, so as to mobilize students to participate in the enthusiasm, enhance students' sense of responsibility for activities; The activity rules should reflect the humanization, and should have the openness of self-improvement and self-perfection. Democracy, equality and cooperation are the basic rules of activities that team members must follow. Teachers should give full play to the role of guidance, take the initiative to walk into groups, participate in and integrate into group activities, guide and encourage students to speak actively, and take appropriate measures to eliminate the phenomenon of "one-man monopoly" in group cooperative learning. At the same time, teachers should give timely comments, praise and encouragement to students for their creative suggestions and solutions to problems, so that students can always keep a good thirst for knowledge and initiative and realize the pleasure of cooperative learning and the progress they have made in group activities, so as to continuously enhance their confidence and courage to explore and solve problems.

3.4 Raising Problems. Problem awareness is the key to group activities. In the process of group activities, teachers should learn to use questions to inspire students' thinking, so that students can build up their awareness of problems in thinking, discussing, analyzing and solving

problems. Problem awareness can promote the development of students. Only when students can consciously experience and actively put forward "why" and "how to do" can students' thinking be activated, and students can conduct independent exploration, acquire relevant knowledge and develop their own abilities. Meanwhile, in group activities, teachers should carefully observe the cognitive behaviors and emotional reactions of each group member, so as to design more reasonable and suitable questions for students' level, and further stimulate the vitality of group activities.

3.5 Group Evaluation. The group evaluation in the ecological class should be a developmental evaluation, which requires the evaluator to evaluate every student with the vision of development, because students are people who are constantly changing and developing. Group evaluation can transform the competition among students into the competition among groups, and at the same time, it can promote the mutual transformation of cooperation and competition among groups. The purpose of group evaluation is to let the group members learn to cooperate, learn to care, learn to compete with the strength of the team. Members in a group are mainly based on cooperation, and groups are mainly based on competition. Competition and cooperation go hand in hand, thus creating an ecological classroom teaching atmosphere that is both cooperative and competitive, both tense and pleasant.

The autonomous, cooperative and exploratory learning modes in ecological classroom teaching model can stimulate every student's interest in learning and desire for knowledge; It enables each student to explore and study positively; It can stimulate students' learning enthusiasm, tap students' learning potential, and make students learn from each other in the process of complementing, promoting, improving and developing together.

IV. CONSTRUCTION OF TEACHING ENVIRONMENT IN ECOLOGICAL CLASSROOM

4.1 Ecology is closely related to the environment. To build a harmonious ecological classroom, teachers should first improve the ecological environment of the classroom. Ecological classroom teaching mode requires

that "teachers should be student-oriented, rely on students, and trust students' learning nature and learning potential" (Wang, 2002). By changing the organizational form of classroom teaching, teachers should give students more thinking space, and construct and achieve the classroom ecological environment in which teachers, students and knowledge interact. Teachers are required not only to unify the external pressure and internal pressure, but also to unify students' emotional activities and cognitive activities. In the teaching activities of ecological classroom, teachers and students should care for each other; students should cooperate with each other; the classroom atmosphere should be pleasant, harmonious and open.

4.2 Make the students masters of the class. In ecological classroom teaching, teachers should cultivate students' sense of ownership to participate in learning consciously, and make students develop the good habit of actively participating in learning through personal experience and exercise. In teaching activities, teachers are transformed from knowledge explainers to organizers, promoters and instructors of students' independent learning. Teachers regard students as the master of learning, warmly encourage and patiently guide every student, create an equal, tolerant, respectful, understanding, harmonious and pleasant classroom atmosphere, in order to stimulate the motivation of students' independent learning, form the consciousness of students' independent participation in classroom activities. Teachers should learn to put themselves in others' shoes when organizing teaching activities. Teachers' "teaching" should be created for students' "learning", so as to form an active and lively classroom atmosphere in which students are good at thinking, willing to speak and willing to do things.

4.3 Make teachers become close friends of students. Mutual respect, trust and care for each other are the basis of becoming bosom friends. Harmonious ecological classroom requires teachers to integrate into the students, in respect of the personality of students, believe that students can learn, care about the interests of students on the basis of the tone of discussion with students, respect the inner needs of students, and set students a good example. Teachers should learn to treat every student equally. In the face of students with distinct and varied

personalities, teachers should fully respect students' individual differences, take people as the basis and teach students in accordance with their aptitude. In addition, teachers should try their best to make every student think, speak and do in a harmonious, safe and warm classroom environment like "home".

4.4 Change the teacher's focus in the classroom. In ecological classroom teaching, teachers should change their attention from students' learning to students' growth; change their focus from students' academic performance to students' life state. Teachers should learn to pay attention to the cultivation of students' learning ability; pay attention to students' "feelings and understandings of inner world" (Feng, 1996); pay attention to the formation of students' healthy personality and correct life values.

4.5 Emphasis should be placed on cooperative learning. Cooperative learning can make the interpersonal communication between students form multidimensional information interaction, and numerous information can provide reference for each student in the class. Students can process, understand and reconstruct new knowledge information based on their own inherent knowledge. In this process, a pattern of equal dialogue, information exchange and interaction among teachers, students, and texts can be formed, so as to build a cheerful, relaxed and democratic ecological classroom teaching mode.

V. CONCLUSION

In a word, ecological classroom teaching mode is a "student-based" classroom, a class of "situation", "experience", "cooperation", and a class of "pleasure" and "harmony". In this harmonious classroom teaching model, teachers and students maintain an equal and democratic relationship; The relationship of competition and cooperation among the students is maintained; There is an interactive pattern among teachers, students and the text. In the process of ecological classroom teaching, students' potential is brought into full play; Teachers' talents are fully displayed; Text can be put to full use. Ecological classroom is a classroom where teachers, students and the environment interact and improve all together. Therefore, ecological classroom is the paradise of healthy growth of students and sustainable development of teachers. The construction of ecological classroom teaching mode will

be conducive to the overall improvement of classroom teaching efficiency and "the overall improvement of students' life quality" (Zhu, 2008).

REFERENCES

- [1] Guo Sile. The Impact of Classical Science on Education and Its Conflict with the Life Mechanism of Education [J]. Education Research, 2003.
- [2] Tang Daixing. Introduction to Ecological Rational Philosophy. Beijing: Peking University Press, 2005.
- [3] Chen Jiaying. Language philosophy. Beijing: Peking University press, 2003.
- [4] Phelps (USA). New Concept of Teacher ---Theory and Practice of Teacher Education Translated by Wang Jianping. Beijing: China Light Industry Press, 2002.
- [5] Feng Youlan. A Brief History of Chinese Philosophy. Beijing: Peking University press, 1996.
- [6] Zhu Xincheng. Psychology of Educational Management. Beijing: China Renmin University Press, 2008.

Evaluation of Palliative Care Implementation for Patients with Cancer at General Hospital of Dr. Kariadi, Semarang

Elisabeth Rosiska Purnamasari, Chriswardani Suryawati, Puji Harto

Master of Public Health, Universitas Diponegoro Semarang, Indonesia

E-mail: elisabeth.rosiska@gmail.com

Abstract—The prevalence of cancers increased up to 53% from 2016 to 2018. Due to growing number of patients with cancer, palliative needs and end-of-life care also get increasing. Patients with cancer who received palliative care in 2017 were 3.42%. This shows that cancer patients are not fulfilled the needs during hospital treatment, and some oncology specialists still handle without consul to the palliative team.

This study aims to evaluate of Palliative Care Implementation for patients with cancer at the General Hospital of Dr. Kariadi Semarang.

Qualitative research through case study approach was utilized. Eight respondents were used as sample. In-depth interviews and document analyses were the instruments used.

The results show that no regulation is applied by palliative care teams, the organizational structure is not clear, the policy for palliative care is not integrated, and oncologists lack of commitment. Moreover, the funding for palliative team are not available, and the oncologists lack of collaboration and cooperation because they reluctantly refer a patient. The screening on standard assessment is still inadequate for palliative patients with cancer. Moreover, there is no managerial supervision to follow up the palliative care. Education on patient prognosis delays because the doctor in charge do not give information as early as possible. Patient family feel satisfied about the palliative care for the psychological support and end-of-life care.

In conclusion, the palliative care implementation at the General Hospital of Dr Kariadi has not been integrated with oncology services. The oncologists lack of commitment, collaboration, and communication with providers.

Keywords—Evaluation, Palliative Care, Cancer.

I. INTRODUCTION

The General Hospital of Dr. Kariadi is a type-A teaching hospital in Semarang, giving healthcare services to community. This hospital is an excellent hospital for cancer treatment and becomes a role model in Indonesia. Based on data from medical records at the General Hospital of Dr. Kariadi, the prevalence of cancer in increased up to 53% from 2016 to 2018. Based on the demography data at the General Hospital of Dr. Kariadi, cancer is one of the ten highest diseases at inpatient unit in 2017 and 2018.

A palliative care program is an integrated approach to achieve good quality of patients' life and proper end-of-life. Also, it supports family who get depressed because of patient's condition through early detection, meticulous assessment, and ache treatment and other physical, psychological, and spiritual problems.(1)

Nowadays, palliative care in Indonesia are assumed only for patients who are metastatic and end their.(2).

However, a new concept about palliative care emphasizes on the importance of earlier palliative care integration, so physical, psychological, and spiritual problems can be well-solved. Palliative care is holistic and integrated by involving inter professional, meaning that each patient has a right to be treated well for end-of-life.

Based on the prevalence reported by World Health Organization (WHO) in 2011, out of 29 billion cancers, 20.4 billion cancers need palliative care (3)

According to World Cancer Report in 2014, more than 90% of supports for reducing physical, psychological, and spiritual problems have been accomplished for patients with metastatic cancer through palliative cancer treatments.(4)

The palliative care teams at the General Hospital of Dr. Kariadi Semarang have been formed and run since 2014. Palliative care should be linked with multidisciplinary to cooperatively give a personal treatment to palliative patients. Palliative care teams consist of doctors, nurses, psychologists, pharmacists, activists, as well as social and religious preachers for terminal disease.(5)

Those approaches from multidisciplinary are useful for palliative care to improve the quality of patient's life mentally, physically, socially, and spiritually after the diagnosis. Such approaches are vital in the formulation of intervention on palliative care.(6)

Based on the preliminary interview with the informants, it was found that there are few referrals for patients with palliative cancer. Meanwhile, the documentations of palliative care teams show there were 31 patients with palliative cancer who consult to palliative care teams in 2017. The number of terminal cancers in 2017 is around 907 cases. It shows there are few referrals made by the oncologists to palliative care team is around 3,42 %, so it affects the success of palliative care implementation at the General Hospital of Dr. Kariadi Semarang.

The number of patients with metastatic cancer at the General Hospital of Dr. Kariadi Semarang was 907 patients in 2017. The high number of patients with cancer and metastatic cancer increases the palliative care and end of life care.(2)

According to Bainbridge et al, a system approach to evaluating a palliative care system uses a system of structures, processes, and outcomes (SPO), where the level of consideration is initially represented in the Donabedian SPO model. This system approach is used as research on the quality of health. (7)

This study aimed to evaluate palliative care implementation for patients with cancer, by evaluating the structure of the palliative care, namely organizational characteristics, such as organizational structure of the palliative team, policies and procedures related to plenary palliative care, as well as the commitment of oncologists and palliative team. Palliative process is evaluated from the characteristics of providers (interpersonal style of oncologists and palliative team), collaboration among providers, information, and organizational factors (managerial supervision on palliative care). Outcomes are the results of validation of the palliative care activities, including patient's family perceptions, patient family satisfaction, and perceptions of continuity.

II. METHODOLOGY

This study uses a qualitative research through case study approach and collects data through in-depth interview, unstructured interview with informants and document analysis.

The preliminary data were obtained from 8 informants, which consist of Medical Director, Head of Medical Division, Coordinator of Oncologists (Consultant Obstetrician Oncologist), a patient's relative, and palliative care teams (a palliative doctor, nurse, pharmacist and psychologist).

III. RESULTS AND DISCUSSION

3.1 Organization Characteristics

3.1.1 Human Resources in Organizational Structure

Human resource is an important component for the management to achieve the common goals. Bainbridge et al mentions that an organizational structure is a component that can show the obstacles in the system experienced by facilitators to achieve the organizational goals as effectively and optimally as possible for the process of palliative care.(7)

"There is no written regulation and no organizational structure with clear job description for palliative care team at the General Hospital of Dr. Kariadi Semarang". (Key Informant 2, Palliative Nurse)

Based on the document search, only assignment letter of palliative team was found.

3.1.2 Method (Palliative care Policy and Procedures)

The palliative care at the General Hospital of Dr. Kariadi Semarang was firstly initiated by the management because it becomes the requirement of standard JCI (*Joint Commission International*) accreditation in providing end-of-life care.

"The policy in Kariadi Hospital is to provide palliative care near the end of life" (Key informant 1 and triangulated informant 3).

Policy and procedures will determine the goals and development of palliative care team in establishing a good structure for holistically palliative care. (7)

The General Hospital of Dr. Kariadi has not provided a policy for holistically integrated palliative care because they give end-of-life care near the death. Even though the end-of-life care is one of palliative cares, the palliative care is supposed to be given as early as possible and integrated to improve the quality of patient's life.

Like Rudi's argument, a basic component for forming a palliative care team at a hospital is the support from the management, the availability of human resources, service priority, the availability of opioid analgesia, support and cooperation among stakeholders.(2)

3.1.3 Material/Commitment among Providers

Doctor's commitment especially oncologists' commitment should be maintained in providing palliative care for patients with cancer.

However, in fact, the oncologist's commitment in the implementation of palliative care is not optimal.

The palliative care team have run since 2014. Palliative care depends on the doctor in charge of patients. The doctor consults to the palliative care team when the patient with cancer is near to the end-of-life.

"Not involved in the preparation of end of life service policies. Disagree if end of life is palliative. Because there are palliative activities, take advantage of these activities, if there are patients who cannot be curative, I will consult the palliative team"

(Triangulated informan 3, Coordinator of Oncologist)

"The palliative team is involved in the drafting of the end of life policy, even though the policy has not been holistic / plenary. Be involved in palliative services if there is a counselor from the DPJP oncology specialist"(Key Informan 1, Palliative Doctor)

Palliative Doctor, Palliative nurse, psychologist, and pharmacist are committed to run the palliative care program based on the procedures of end-of-life care at the General Hospital of Dr. Kariadi Semarang.

Only a few oncology specialists are committed to palliative care services, as evidenced by the very small amount of cancer patients who have been consulted to the palliative team. This proves that not all oncology specialist are socialized.

Organizational commitment is a factor of team members needed to work together in a palliative care team.(8)

3.2 Economic Factor

3.2.1 Financial Commitment

Adequate resource and infrastructure are required to establish a continuous and adaptable program. Some vital assets include instruments, office rooms, technology, and finance.(7). Funding allocated for palliative care as needed can flourish the activeness of this program at the General Hospital of Dr. Kariadi Semarang.

"Financial commitment for developing the palliative team is not optimal. If there is a proposal, the management will handle it" (Key Informant 2, Palliative Nurse).

"There is no specific budget for the palliative team, if there is a proposal for submission to management it will be facilitated"

(Triangulated informan 2, Head of Medical Division)

Based on in-depth interviews it was found that there was no specific budget for developing palliative care services. During this time, if there is a proposal submission from the palliative team, it will be facilitated by management.

3.3 Service Process

3.3.1 The Interpersonal Style for Palliative Care

It was found that the interpersonal style of the oncologists has not supported the palliative care because they still apply Solo Congres Model. In the model, the doctor in charge of patient handles the palliative patient alone, but they do not collaborate with the palliative care provided. Not all palliative oncologists integrate the end-of-life care to the palliative care team.

Interpersonal style is professionalism between members which ultimately determines the extent to which professionals are able to cooperate in palliative services.(7) The presence of professional style in the palliative service model is an approach to providing the best quality, right and effective service, and reducing overlapping, duplication and gaps in care, especially palliative care at General Hospital of Dr. Kariadi Semarang.

A study done by David Hui Bruera states that Integrated Care Model is recommended because the standard palliative care is comprehensively carried out on time with proper oncology treatment. This model also can make palliative care easily introduced, and lets the oncologists provide the high quality of treatment. (9)

The oncologist can handle various problems which need special supporting treatment. It is in line with what the informant said.

Based on in-depth interview triangulation informant 2. He worked as a Head of Medical Division . He said "There are still no common goals about the palliative care done by the oncologist since they think they have competency on palliative care."

"When a patient with cancer is re-radiated, it means palliative. What's the purpose of being referred to palliative pediatrician? It's better if I handle it by myself"(Triangulation informant 3, Oncology Coordinator).

“It is not optimal yet. Not all oncologists refer patients with cancer to be given a palliative care”. The palliative care has not been integrated to the oncology care because the oncologists handle the treatment by themselves or just consult the patients who are near the end of life” (Key Informant 1, Palliative Doctor).

Based on the interview, it can be concluded that the interpersonal style of palliative care team is good since they work together. Meanwhile, the interpersonal style of the oncologists is not supportive and collaborative. It occurs because they have different definitions of palliative care, so they are reluctant to refer a patient to the palliative care team.

3.3.2 Collaboration among Providers (Oncologists and Palliative Care Team)

Emily Lai defines a collaboration as team involvement to coordinately solve a problem together. Collaborative interaction can be seen from whether the team have common goals, commitment and dependency. (10)

The palliative care team at the hospital lack of collaboration. Some arguments from the informants support this fact.

He worked as a Medical Director. He said “The palliative care team rarely collaborate with the oncologists” (Triangulated informant 1, Medical Director).

Based on the argument above, they have poor commitment and communication. Weak collaboration may cause the palliative care program under standard.

Collaboration can speed the team to achieve their common goal even dividing tasks to individuals is not recommended during this process. (10)

From the interview, the goals and values of the palliative doctors, palliative nurses, pharmacists, and psychologists are the same.

“It’s to improve the quality of patient’s life, so patient’s needs are fulfilled. Offering comfort for patients can be done through spiritual, mental, and social guide and support. This is done to relieve the burden of patient and their relatives by giving some therapy needed and controlling symptoms. Thus, patients will end their life with dignity” (Key Informant 1, Palliative Doctor)

Collaborative approach should be applied in the palliative care where interprofessional expertise is required to handle various patients’ needs. (11)

Overall, team commitment to collaborate and provide extensive treatment is the important factor in a team. (12)

3.2 Information

3.2.1 Communication and standard assesment on Patients’ Needs

Communication covers all aspects in the providers who interact mostly with patients. Some stimulating activities among inter professional like a formal or informal interdisciplinary forum vitally create collaboration among individuals in organizations to perform excellent palliative care. (13)

The forum for the palliative care team has worked well even though it is not regular. However, communication with the management is in form of a monthly report about the referrals of palliative patients. Regular meetings with the oncologists have not been done.

The standard assessment on patient’s needs shows that the clinical tools are required, and the palliative care instrument PPS (*Performance Palliative Scale*) is also necessary. Performance palliative scale is a modified version of karnofsky performance scale for palliative care.

However, in fact, the hospital does not have a screening tool for palliative referrals that needs to be consulted. The doctors only consult patients who are near the end of life to the palliative team care. The informant’s argument supports this finding.

“No screening for referred patient with cancer from the doctors in charge. If the hospital provides, it will be better. It can be karnofsky perfromance scale / Performance Palliative Scale / ECOG” (Key Informant 1).

According to David Hui, there are many reasons why the oncologists are reluctant to refer patients, including worries for disturbing patients, considering a referral as a failure, and hardly understanding the usefulness of referral. Most of them do not understand that palliative care can be mutually given along with the directed therapy (9).

3.3 Organizational Factor

3.3.1 Management Supervision about Palliative Care at the General Hospital of Dr. Kariadi Semarang

The supervision done by the management on the implementation of palliative care is lacking, so the program cannot achieve the goals well. The success of supervision is caused by several components, such as good organizational structure, work procedures, and work plan. (7)

“The palliative care has been socialized, and there must be follow up. However, the management do not do it regularly

even no monitoring and evaluation on the palliative care at the hospital.” (Key Informant 1, Palliative Doctor)

“Palliative care service at the hospital is not regularly monitored by the management.” (Triangulation Informant 1, Medical Director)

3.4 OUTCOME

3.4.1 Client Perception

The hospital needs to shape client perception that the palliative care is valuable and necessary. In fact, the hospital has not educated their clients about the usefulness of palliative care. Perception is the validity of palliative care that has been run. (14)

“Until now, as a husband and child, I think information about palliative care is still weak. The doctors in charge do not give information as early as possible. Information about prognosis and patient condition is delivered by the palliative doctors. The palliative team have conducted a family meeting for explaining patient’s condition, prognosis, and progress to the relatives” (Triangulation Informants 4, patients relative).

3.4.2 Satisfaction about Treatment and Access

Client satisfaction is a happy or sad feeling about goods or services that people have expectations before use it. (15)

“I am satisfied about the availability of treatment as my mother stays in hospital. Access to information is good, and the doctor palliative explains clearly. However, on the other side, I am also dissatisfied about psychological support and treatment. It is not optimal even though my mother can do nothing. It’s better to inform us that my mom suffers a cancer as early as possible” (Triangulation Informant 4, patients relative).

3.4.3 Perception about Treatment Continuity

Based on the interview with the key informant 1, it is expected that palliative care team can be integrated with the oncology team.

“During my stay at the General Hospital of Dr. Kariadi Semarang, the treatment has been optimally given, and it is good, I think. However, the doctors did not inform us as early as possible. As a husband and son, after the palliative team (palliative doctor) explained to me, I knew the future prognosis. We need to be mentally and physically ready for

that. I hope my mom ends her life peacefully. I hope all patients with cancer like my wife and mom can receive early palliative care”

(Triangulation Informant 4, patients relative).

Continuity is considered as providing a treatment from interprofessional with coherent, logical, and punctual procedure. (11)

IV. CONCLUSION

To conclude, this study discovers that an integrated palliative care for patients with cancer at the General Hospital of Dr. Kariadi Semarang is not optimal. The Hospital should improve the integrated palliative care to properly fulfill patients’ needs through clear regulation and organizational structure, integrated and holistic policy, strong commitment of the providers, strong collaboration, well-delivered information and management supervision. Ultimately, these efforts can result in satisfying outcome for patient’s family.

ACKNOWLEDGEMENT

We thanked the General Hospital of Dr. Kariadi Semarang for giving permission in conducting this study.

REFERENCES

- [1] Kemenkes. Pedoman teknis pelayanan paliatif kanker. 2013.
- [2] Putranto R. Peran Internist dalam Membangun Layanan Paliatif di Rumah Sakit. 2015;
- [3] World Health Organization. Knowledge into Action Palliative Care Cancer Control Knowledge into Action Palliative Care. 2007.
- [4] World Health Organization. World Health Organization International Agency for Research on Cancer; Globogan 2013; Estimated cancer incident, mortality and prevalence worldwide in 2013 [Internet]. Vol. 4, World cancer report. 2014. 54-68 p. Available from: <http://scholar.google.com/sci-hub.io/scholar?q=Transitions in human development and the global cancer burden In Wild CP Stewart B Eds World Cancer Report#0>
- [5] Kemenkes. Modul TOT Paliatif Kanker. 2016. 1-21 p.
- [6] Rudi Putranto, Laksono Trisnantoro YH. Penghematan Biaya Perawatan Pasien Kanker Terminal Dewasa melalui Konsultasi Tim Paliatif di Rumah Sakit. 2017;4(1):36-41.
- [7] Bainbridge D et al. A proposed systems approach to the evaluation of integrated palliative care. 2010;
- [8] Bhatt A, Mitchell A. Palliative Medicine & Care: Open Access Effective Collaborative Communication in Hospice Care. Palliat Med Care. 2015;2(1):1-13.
- [9] Hui D, Bruera E. Model Oncology and palliative care. 2015;4(3):89-98.
- [10] Lai ER. Collaboration : A Literature Review Research Report.

2011;(June).

- [11] Morley L, Mrt T, Cashell A, Mrt T. Collaboration in Health Care. *J Med Imaging Radiat Sci* [Internet]. 2017;48(2):207–16. Available from: <http://dx.doi.org/10.1016/j.jmir.2017.02.071>
- [12] Hawley P. Barriers to Access to Palliative Care. 2017;
- [13] Boyle D. Palliative Care Communication in the ICU: Implications for an Oncology-Critical Care Nursing Partnership. *Semin Oncol Nurs*. 2017;33(5):544–54.
- [14] Shaller D. Apa yang dibutuhkan? Dale Shaller Shaller Consulting Oktober 2007. 2007;
- [15] Anjarryani WD. Kepuasan pasien rawat inap terhadap pelayanan perawat di rsud tugurejo semarang. 2009;

History of Pesticide Exposure as a Risk Factor for Spontaneous Abortion in Female Farmers in Bandungan District, Semarang Regency

Siti Qomariyah, Onny Setiani, Suhartono

Faculty of Public Health, Diponegoro University - Semarang
Email:qomariyah24@gmail.com

Abstract— *Abortion is the termination of pregnancy before the fetus can live outside the womb, namely the age of fewer than 20 weeks of gestational age with a fetal weight of fewer than 500 grams (The prevalence of spontaneous abortion throughout the world varies, but generally reaches 0.3%. Abortion rates among farmer's exposure to pesticides are as much as 9%. Several studies report that women who have exposure to pesticides or work in the agricultural sector are at risk of spontaneous abortion.*

The study uses case-control, involving 42 case group respondents and 42 control group respondents in Bandungan District. The variables studied were a history of pesticide exposure (the degree of pesticide exposure, the practice of pesticide use, the practice of storing pesticides, the type of pesticide) with the incidence of spontaneous abortion. Analysis using the Chi-square test.

The results showed an association between the practice of storing pesticides with spontaneous abortion (p value = 0.030, OR = 3.301 CI 95%), organophosphate pesticide types (p value = 0.038, OR = 3.210 CI 95%), carbamate pesticides (p value = 0.008, OR = 0.200 CI 95%).

Keywords— *spontaneous abortion incidence, history of pesticide exposure, Semarang.*

I. INTRODUCTION

Abortion is the termination of pregnancy before the fetus can live outside the womb, namely the age of fewer than 20 weeks of gestational age with a fetal weight of fewer than 500 grams.⁽¹⁾The prevalence of spontaneous abortion throughout the world varies but generally reaches 0.3%, while the prevalence of abortion in Iran in 2014 it reached 45.7% among 2,470 pregnant women. The proportion of spontaneous abortion reaches 74.2% of all abortion events. The rate of abortion among farmers exposed to pesticides is as much as 9%.⁽²⁾The risk of spontaneous abortion has been studied in many blood groups of workers using pesticides in various countries, both in America, Europe, and Indonesia.

Some studies report that women who have exposure to pesticides or work in the agricultural sector are at risk of spontaneous abortion.⁽³⁾The Food and Agriculture Organization (FAO) said that the latest data on women working in the agricultural sector in developing countries is 43%, including Indonesia.⁽⁴⁾More than 140,000 pesticides used every year in the European Union are only for agriculture.⁽⁵⁾Pesticides are thought to cause harmful short-term health effects and for various chronic effects. Acute health effects include stinging eyes, rash, blisters, blindness, nausea, dizziness, diarrhea, and death.⁽⁶⁾The

adverse effects of pesticides are also feared to increase reproductive disorders in humans, from subfertility to abortion and malformation.⁽⁷⁾

The risk of spontaneous abortion has been studied in many groups of workers who use pesticides. An increased incidence of visible spontaneous abortion in wives of workers who use pesticides in Italy, India and the United States, green homeworkers in Colombia and Spain, garden workers in Argentina, sugar cane farmers in Ukraine, and women involved in the agricultural sector in the United States and Finland. A study of 209 life partners in Italy, who worked in greenhouse gardens, had an increased risk of spontaneous abortion due to exposure to pesticides with OR = 11.8.⁽⁸⁾

II. METHOD

This type of research is analytically using a case-control study, namely research by comparing between case groups and control groups based on their exposure status (retrospective). The design of this study uses the interview survey method with a questionnaire. The study began by identifying subjects who experienced the effects (case group) and looked for subjects who did not experience the effects (control group) of the two groups studied and then compared.

This research was conducted in Bandungan District, Semarang Regency, the working area of Duren and Jimbaran Health Centers. The population in this study consisted of the population of the case group and the control group. The case population in this study were women who worked as farmers who were pregnant in 2018, residing in Bandungan Subdistrict and had a history of spontaneous abortion, while for the control population was women who worked as farmers who became pregnant

in 2018, living in Bandungan District and can give birth to the baby safely. Sampling in this study using total sampling, meaning that the entire number of cases used as research samples. In Bandungan Subdistrict in 2018, there were 42 cases of spontaneous abortion, while for the control group it was taken as many as 42 respondents, so in this study, there were 42 respondents in the control group and 42 respondents in the case group. Data obtained from primary data and secondary data.

III. RESULT

1) Characteristics of respondents

Table 1. Characteristics of respondents

No	Characteristics	Case		Control	
		n (42)	%	n (42)	%
1.	Number of pregnancies (parity)				
	≥ 4	1	1,4	1	2,4
	< 4	41	97,6	41	97,6
2.	The distance of labor with the next pregnancy				
	≥ 2 years	23	54,8	37	88,1
	< 2 years	19	45,2	5	11,9
3.	Education				
	Not completed in primary school	0	0	1	2,4
	primary school	27	64,3	24	57,1
	Junior high school	14	33,3	12	28,6
	Senior High School	1	2,4	5	11,9
4.	Involvement of agricultural activities before pregnancy				
	Yes	42	100	42	100
	No	0	0	0	0
	Helps prepare pesticides				
	Yes	19	45,2	12	28,6
	No	23	54,8	30	71,4
	Helps to mix/mix pesticides				
	Yes	19	45,2	10	23,8
	No	23	54,8	32	76,2
	Helps spray				
	Yes	5	11,9	7	14,3
	No	37	88,1	35	85,7
	Wash your husband/father's clothes while spraying				
	Yes	42	100	42	100
	No				
	Throw away grass				
	Yes	42	100	42	100
	No				
	Watering the plants				

No	Characteristics	Case		Control	
		n (42)	%	n (42)	%
5	Yes	41	97,6	42	100
	No	1	2,4	0	0
	Harvest				
	Yes	39	92,9	39	92,9
	No	3	7,1	3	7,1
	Involvement of agricultural activities after being declared pregnant				
	Yes	42	100	42	100
	No	0	0	0	0
	Helps prepare pesticides				
	Yes	6	14,3	5	11,9
	No	36	85,7	37	88,1
	Helps to mix/mix pesticides				
	Yes	4	9,4	4	9,4
	No	38	90,5	38	90,5
	Helps spray				
	Yes	1	2,4	4	9,5
	No	41	97,6	38	90,5
	Wash your husband/father's clothes while spraying				
	Yes	42	100	40	95,2
	No	0	0	2	4,8
Throw away grass					
Yes	36	85,7	34	81	
No	6	14,3	8	19	
Watering the plants					
Yes	14	33,3	27	64,3	
No	28	66,7	15	35,7	
Harvest					
Yes	19	45,2	20	47,6	
No	23	54,8	21	47,7	

The table above shows that the case group was 42 respondents. In the case group, cases with a number of pregnancies (parity) <4 were 41 people (97.6%), had a distance of labor with the next pregnancy <2 years 19 respondents (45.2%), elementary education as many as 27 respondents (64, 3%), 42 farmers (100%) who had pre-pregnancy farming activities, helped prepare 19 pesticides for respondents (45.2), helped mix / mix pesticides as many as 19 (45.2) respondents, helped spray as much as 5 respondents (11.9), washing husband / father's clothes while spraying as many as 42 respondents (100%), removing grass as much as 42 respondents (100%), watering plants as many as 41 respondents (97.6). Whereas for 42 farmers (100%) who had agricultural activities after pregnancy, helped prepare 6 pesticides for

the respondents (14.3%), assisted in mixing / mixing pesticides by 4 respondents (9.5), helping to spray 1 respondent's land (2.4%), washing husband / father's clothes while spraying 42 respondents (100%), removing grass as much as 36 respondents (85.7%), watering plants as many as 14 respondents (33.3%), harvesting as many as 19 respondents (45.2%).

The history of pesticide exposure is seen from four variables, namely the degree of exposure to pesticides (seen from the use of PPE, length of work, a period of work) the practice of pesticide use, the practice of storing pesticides, and the type of pesticide.

2) Relationship of a degree of exposure to the incidence of spontaneous abortion

Table 2. Relationship of a degree of exposure to the incidence of spontaneous abortion

Degree of exposure	Incidence of spontaneous abortion		P	OR	(CI 95%)
	Case (n= 42)	Control (n=42)			
High	9 (21,4%)	7 (16,7%)	0,973	1,020	(0,330-3,154)
Middle	29 (69%)	23 (54,8%)			
Low	4 (9,5%)	12 (28,6%)			

Based on table 2 The research results showed no meaningful link between the degree of exposure of pesticides with spontaneous abortion incidence (p value value 0.973). The proportion of high exposure degrees in case groups is 21.4% higher than that of the 16.7% control group.

3) Relationship between the practice of pesticide use and the incidence of spontaneous abortion

Table 3. Relationship between the practice of pesticide use and the incidence of spontaneous abortion

The practice of using pesticides	Incidence of spontaneous abortion		P	OR	(CI 95%)
	Case (n=42)	Control (n=42)			
Bad	32 (38,1%)	23 (27,4%)	0,039	2,643	(0,446-2,788)
Good	10 (11,9%)	19 (22,6%)			

Based on the thick 3 results showed there is a meaningful contact between the practices of pesticide use with spontaneous abortion incidence (p-value 0.039, OR = 2.643, CI 95% 1,038-6,731). Proportion of poor pesticide use practices in case groups of 38.1% higher than those of the 27.4% control group.

4) Relationship between the practice of storing pesticides and the incidence of spontaneous abortion

Table 4. Relationship between the practice of storing pesticides and the incidence of spontaneous abortion

The practice of storing pesticides	Incidence of spontaneous abortion		P	OR	(CI 95%)
	Case (n=42)	Control (n=42)			
Inside the house	24 (57,1%)	10 (23,8%)	0,004	4,267	(1,672-10,888)
Outside the house	18 (42,9%)	32 (76,2%)			

Based on table 4 The research results showed a meaningful link between the pesticide storage practice with spontaneous abortion (p value value 0.004, OR = 4.267, CI95% = 1,672-10,888). Proportion of pesticide storage practices in the home in case groups of 57.1% higher than the 23.8% control group.

5) Relationship to the type of pesticide with the incidence of spontaneous abortion

Table 5. Relationship to the type of pesticide with the incidence of spontaneous abortion

Types of pesticides	Incidence of spontaneous abortion		P	OR	(CI 95%)
	Case (n=42)	Control (n=42)			
Organophosphate	Yes	39 (46,4%)	0,313	2,600	(0,624-10,837)
	No	3 (3,6%)			
Carbamate	Yes	31 (36,9%)	0,002	0,183	(0,064-0,527)
	No	11 (13,1%)			

	Yes	14 (33,3%)	10 (23,8%)	0,186	1,800	(0,751-4,315)
Pyrethroids	No	28 (66,7%)	32 (76,2%)			

Organophosphate

Based on table 5 pesticide use type organophosphate research results shows no significant link between the use of organophosphate type of pesticide with spontaneous abortion incidence of P value 0.313. The proportion that uses the type of organophosphate pesticides in the case group is 46.4% greater than the control group 41.7%.

Carbamate

Based on the results shows there is a significant relationship between the use of the type of carbamat pesticides with spontaneous abortion (p value of 0.007, OR = 0.141, CI 95% = 0,029-0,683). The proportion of the karbamic pesticide type in the case group is 36.9% smaller than that of the 47.6% control group.

Pyrethroids

Based on the results of the study showed no significant link between the use of the type of pyrethroids pesticide types with spontaneous abortion incidence of P value 0.469. The proportion of the pyrethroids pesticide type in the case group is 33.3% smaller than that of the 23.8% control group.

The next analysis uses multivariate analysis, which is to find out more dominant risk factors for the incidence of spontaneous abortion. The variables to be analyzed are variables that have a value of p-value <0.25, these variables include the following:

6) Historical variable candidates for pesticide exposure are more dominant in the incidence of spontaneous abortion

Table 6. Historical variable candidates for pesticide exposure are more dominant in the incidence of spontaneous abortion

No	Risk factor	P	OR	(95%)CI
1.	Pesticide Use practices	0,039	2,643	(1,038-6,731)
2.	Pesticide Storage Practice	0,004	4,267	(1,672-10,888)
3.	Types of carbamate pesticides	0,007	0,141	(0,029-0,683)
4.	Types of Pyrethroids pesticides	0,186	1,800	(0,751-4,315)

The following are the results of logistic regression analysis which are obtained as more dominant risk factors for spontaneous abortion:

Table 7. history of pesticide exposure is more dominant in the incidence of spontaneous abortion

No	Risk Factor	P	Exp (B)	(95%)CI	B
1.	Pesticide Storage Practice	0,002	4,747	(1,736-12,976)	1,557
2.	Types of carbamate pesticides	0,014	0,126	(0,024-0,662)	-2,075
	Constant				-880

Based on a table of 7 multivariate analysis results with a logistic regression analysis shows that of the three variables of the most dominant pesticide exposure history against the spontaneous aborts that are the pesticide storage practices with the value of p value = 0.003 (OR = 4.606 CI 95% 1,667-12,726), the type of pesticide class with the value of p value = 0.017 (OR = 0.131 CI 95% = 0,062-0,710).

Based on the outcome of these women farmers who keep pesticides poorly have a risk of spontaneous abortion incidence 4 times compared with women farmers who

keep pesticides well, while for the type of pesticide types The carbamate proved to be a protection factor.

The results of a multivariate analysis can also produce a regression equation model that can estimate the likelihood of women farmers exposed to pesticides having the possibility of spontaneous abortion, calculation of the probability of eating above women farmers who have a history of pesticide exposure is likely to have a spontaneous abortion of 4 %.

IV. DISCUSSION

The results of the statistical analysis in the study stated that several risk factors showed a relationship between the incidence of spontaneous abortion, (p-value <0.05), among others: storage of pesticides, use of types of pesticides, organophosphate and carbamate.

The risk of spontaneous abortion has been studied in several groups of workers who use pesticides. An increased incidence of visible spontaneous abortion in wives of workers who use pesticides in Italy, India and the United States, green homeworkers in Colombia and Spain, garden workers in Argentina, sugar cane farmers in Ukraine, and women involved in the agricultural sector in the United States and Finland. A study of 209 life partners in Italy, who worked in greenhouse gardens, had an increased risk of spontaneous abortion due to exposure to pesticides with an OR value of 11.8.⁽⁸⁾

The variable degree of exposure in this study was determined based on the length of work, work period and use of personal protective equipment. The results showed that in general the level of exposure in respondents tended to be moderate (case group 29 respondents, control group 23 respondents), because it was seen from work period, respondents who had moderate degrees of exposure had work periods of less than 15 years, and for length of work, respondents not working in the field more than 8 hours / day, while for the use of PPE (personal protective equipment) respondents always use personal protective equipment at least three personal protective equipment.

Working period is the length of time since the respondent is active as a farmer until the time the research is conducted in units of years. A person's working period is one of the factors that influence the degree of cholinesterase in the respondent's blood, where the longer the period of work, the lower the level of cholinesterase in the blood of the respondent so the risk of pesticide poisoning.⁽⁹⁾

The duration of exposure to pesticides occurs both outdoor which includes exposure to spraying, exposure to agricultural areas, and the location of houses adjacent to agricultural land, and in-door exposure to pesticides includes exposure to pesticides due to storage of pesticides in the home including: in the kitchen, dining room, bedroom, bathroom.

Results showed that there is a relationship between pesticide use practices with spontaneous abortion with the value of p value 0.039 OR = 2.634 CI 95% 1,038-6,73. This is because there are some farmers who are blending pesticides close to the water source, a self-protection tool that is used only gloves. In the guidance Manual of the use of pesticides by the Ministry of Agriculture mentioned that masks and gloves must be

used because when mixing, pesticides can enter through respiratory and skin.

The results showed that a poor farmer's behavior in storing pesticides such as being stored in the house, close to the kitchen and bathroom, were not placed in a special room with ventilation, were not given the danger of having spontaneous abortion 4, 3 times compared to female farmers who have good and right behavior in how to store pesticides at home. This is in line with the research conducted by Fifti Istikhlailli (2009) which states that there is a relationship between the storage of pesticides and the incidence of spontaneous abortion with OR 8.5.

Storage of pesticides is one of the factors that need to be considered in the use of pesticides. Pesticides enter the body through various methods, including by penetrating the skin pores by 90% and through inhalation, digestion or the other by 10%. Therefore, the best ways to prevent poisoning are to avoid direct contact and protect body parts from exposure to pesticides stored in the house. Pesticides should be stored in a special place and safe for anyone, especially children. Places to store pesticides must be locked and not easily accessible to children or even pets. Pesticides must be stored in the original container, if replaced the container must be labeled (name) large and clear in the container and warning signs of danger (for example: CAUTION TO POISON) For storage pesticide warehouse must be well ventilated, if necessary equipped with a fan to remove air (exhaust fan). And provided clean water, detergent soap, and sand or sawdust to clean or absorb pesticides if one is spilled and there are empty containers to store used pesticide containers before being destroyed.⁽¹⁰⁾

The results showed that there was a relationship between the use of carbamate pesticides and the incidence of spontaneous abortion with a p-value = 0.007 (<0.05). The OR value of 0.183 indicates that the use of carbamate pesticides is a protection factor. This is in line with the research of Nasrudin (2001) showing the number of types of pesticides used at the same time to cause a synergistic effect will have a risk 3 times (OR 2,972; 95% CI 1,047-3,512) greater for the occurrence of poisoning when compared with 1 type of pesticide which is used because of the toxicity and the dose of the pesticide will be stronger so that it gives greater side effects.

Carbamate pesticides are nerve poisons that have a way of inhibiting cholinesterase. After entering the body, carbamate pesticides will bind the acetylcholinesterase enzyme (AChE) so that AChE becomes inactive and acetylcholine accumulates. Acetylcholine binds to muscarinic and nicotinic receptors in the central and

peripheral nervous system. This condition causes symptoms of poisoning that affect the whole body and have a wide impact.⁽¹¹⁾

One of the effects that are of concern at this time is hypothyroidism which is common in farmers who are exposed to pesticides continuously. Hypothyroidism is a condition in which the thyroid gland fails to produce adequate thyroxine (T4) and triiodothyronine (T3) hormones to meet the body's needs.⁽¹²⁾ This is caused by the effects of organophosphate and carbamate pesticides which can interfere with endocrine disrupting compounds (EDC) and thyroid function (thyroid disrupting chemicals / TDC). This disorder causes several negative effects including nerve function disorders, fertility, reproductive outcomes, and child development after birth.^(13,14)

V. CONCLUSION

From the analysis of the history of exposure of pesticides to the incidence of abortion, found several variables that have relationships, among other things a variable use practices of pesticides with spontaneous abortion events with values (P = 0.039 and OR = 2.643), storage practices Pesticides related to the incidence of spontaneous abortion with values (P = 0.004 and OR = 4.267), there is a correlation between the use of carbamate pesticides and spontaneous abortion events (P = 0.007 and OR = 0.186). Then a multivariate analysis was conducted to determine the more dominant risk factors for spontaneous abortion by using a logistic regression test by looking at the variable with the P < 0.25 value, from the analysis, to find two exposure history Predominant variables for spontaneous abortion, pesticide storage practice (P = 0.002, or = 4,747), type of carbamate pesticide (P = 0.014, or = 0.126).

ACKNOWLEDGMENTS

The author would like to thank the Semarang District Health Officer, the Head of Jimbaran and Duren Puskesmas for giving the author permission to research Bandungan District. The author also thanked the Village Midwives in Bandungan Subdistrict for providing data for the author's research needs.

REFERENCES

- [1] Winkjosastro H. *Ilmu Kebidanan*. Jakarta: Yayasan Bina Pustaka Sarwono Prawirohardjo; 2002.
- [2] Neghab M, Fard MM, Naziaghdam R, Salahshour N, Kazemi M, Alipour H. *The effect of exposure to pesticide on the fecundity of farm workers resident in a rural a region of fars province , southern Iran*. Pacific J Trop Biomed. 2014;4(4):324–8.
- [3] Arbuckle TE, Lin Z, Mery and LS. *An exploratory analysis of the effect of pesticide exposure on the risk of spontaneous abortion in an Ontario farm population*. Child Heal [Internet]. 2001;109(8):851–7. Available from: <http://ovidsp.ovid.com/ovidweb.cgi?T=JS&PAGE=reference&D=emed5&NEWS=N&AN=2001343348>.
- [4] FAO. *Women in agriculture: Closing the gender gap for development*. 2011;3–22.
- [5] Ramazzini C. *Statement on the control of pesticides in the European Union: A call for action to protect human health*. Am J Ind Med. 2009;52(2):176–7.
- [6] Jeyaratnam J. *Acute pesticides poisoning: a major global health problem*. World Health Stat Q. 1990;43(3):139–44.
- [7] Gracia A. *Pesticide exposure and women's health*. Am J Ind Med. 2003;44(6):589–94.
- [8] Petrelli G, Figa-talamanca I, Lauria L, Mantovani A. *Spontaneous abortion in spouses of greenhouse workers exposed to pesticides*. Environ Health Prev Med. 2003;8:77–81.
- [9] Sastrawijaya AT. *Pencemaran Lingkungan*. Jakarta: Rineka Cipta; 2002.
- [10] Djojosemarto P. *Teknik aplikasi pestisida pertanian*. Yogyakarta: Kanisius; 2008.
- [11] Gossel T.A, Bricker JD. *Principle of Clinical Toxicology*. Toxicology. 1990; 11(1):77.
- [12] Price SA, Wilson LM, editor. *Patofisiologi konsep klinis proses-proses penyakit*. Edisi ke-6. Jakarta: EGC; 2005.
- [13] Campos E, Freire C. *Exposure to non-persistent pesticides and thyroid function: a systematic review of epidemiological evidence*. Int J Hyg Environ Health. 2016;219(6):481-97.
- [14] Boas M, Feldt-Rasmussen U, Skakkebaek NE, Main KM. *Environmental chemicals and thyroid function: an update*. Curr Opin Endocrinol Diabetes Obes. 2009;16(5):385-91.

Dramatic features of the Abang Dance Performance of the Efiks of Nigeria

Ene, Offiong Amaku

Department of English & Literary Studies, Faculty of Arts, University of Calabar, Nigeria

E-mail: offyene@gmail.com

Abstract— This paper highlights the dramatic features of Abang Cultural dance, particularly in the areas of Costumes, Dance, Songs/Music, Symbols, and Gestures. The paper also examines the objectives via a general background study, a review of related scholarship and a descriptive detail of the theoretical framework upon which the work is hinged. The ethnographic research methodology was adopted for data collection during fieldwork. The findings of this enquiry concretize the idea that the Abang indigenous performance is an enthralling theatre on the go. As a matter of fact, its artistic apparatuses and dramatic orientation deepens our understanding of Efik epistemology. The paper therefore, recommends the preservation, promotion and transmission of this cultural art through the aid of technology as well as through dance competitions, dance societies, dance troupes in schools, universities and across households. In summary, this research is an attempt to address the lacuna in the critical documentation of the Abang dance of the Efik people in Cross River State, South-South Nigeria.

Keywords— Efik, Dance, Culture, Indigenous Drama, Performance.

I. INTRODUCTION

Dance can be viewed as a form of communication in addition to its therapeutic tendencies. Primarily, dance is a remarkable form of artistic expression that offers room to birth passion and emotions. Lee Warren rightfully observes that “dance is a direct form of dramatic and theatrical communication” (63). Therefore, as a performative art, dancing is one of the numerous modes adopted by man to communicate messages, tell stories, showcase culture and reveal emotions. Invariably, through the rhythmic and artistic movement of the head, torso and limbs, man is able to formulate meaning about the nature of the world he lives in. Thus, dance reflects society – its beliefs, values, struggles, and experiences. Hence, the Abang cultural dance of the Efik people is no exception, because it brilliantly offers a window into the worldview of the Efiks, as gleaned from its form, functions, music, techniques and poetry.

The Efiks are a minority ethnic group in Nigeria, West Africa. Their dialect is also known as Efik, which is highly tonal. Albeit, Therese Nyambi locates the Efik dialect as a Bantu rooted language (20). The Efiks occupy the basins of the lower Cross River in the southern part of Nigeria. As a matter of fact, the Efiks are indigenes of the Calabar metropolis and are mostly found within Odukpani, Akpabuyo and Akamkpa local government areas even

extending all the way to the Bakassi Peninsula in the Cameroons.

However, Calabar, the capital city of Cross River State remains the ancestral homestead of the Efiks. Covered in verdant rainforest, mangrove swamps and surrounded by many rivers and creeks, the city of Calabar enjoys a temperate climate all year round, little wonder its inhabitants eke out a livelihood from aquaculture and agriculture.

Incidentally, the river plays a dominant role in the lives of the Efiks, for not only is it the habitat of their Ndems (marine deities of female colony), it is also, the mainstay of their economy (majority of her oil wells are off shore) and the river essentially features largely in almost all of their orature. As such, this close bond with earth’s resources aims at perpetuating the vitality of the community (Bakary Traore, 13). Thus, the word ‘Abang’ which when translated means ‘waterpot’ in Efik language, is an indigenous performance which seeks to extol the importance of the sea/water. Fundamentally, Abang is a large and round earthenware or plastic vessel used primarily for the storage of water or palm wine in every Efik homestead.

II. ORIGIN AND DEVELOPMENT OF ABANG DANCE

A lot of Efik folktales, legends, dramas, songs and stories have it that, whenever the Ndem were appeased, they appeared and disappeared on the river surface, often times caught dancing beautifully on the surface of the river. Of course, these revered mermaids never danced in full glare of anyone, albeit, female acolytes of the Ndem cult and several Efik maidens of old, allegedly claim that while going to fetch water or offer sacrifices in the river, had stumbled upon dancing mermaids on the river surface.

In an interview with Rita Okon-Eyo, a former Abang dancer, she admits that the Ndem are “marine spirits who dance gracefully on the river surface, in fact, their dance is of a serpentine nature, for their body movements appeared to be in sync with the waves of the sea”. Okon-Eyo explained to the researcher that the women or the female worshippers of the Ndem, who espied this spectacle on the river bank, in an attempt to communicate and relate with the supernatural naturally, attempted a re-enactment of what they had witnessed as a form of adoration to the marine deities. Nonetheless, this religious dance grew to become more than a ritual at the river bank to a scintillating performance at the village square. In any case, it is believed that as the maidens made their way home, they naturally engaged in this serpentine dance with their water pots securely balanced on the head.

Of course, to dance with a pot of water on one’s head requires a great level of skill, grace and art which ideally was perfected after many mishaps. However, dancing with a pot laden with water did not deter these maidens from flaunting their mermaid-like dance steps during moonlit gatherings or when the occasion warranted. As such, they continually tested out their new dance steps in the village square, the market place and at marriage ceremonies. Moves that were not humanly possible were altered and replaced with feminine dance moves, but the sole intent remained that of communion and worship. Amaury Talbot affirms that among Nigerians “...the god was not evolved out of the dance, but was there first and the dance was developed as a method of worship” (803). Thus, Abang was an artistic means to communicate with the Ndem.

Although, as with any oral performance, the maidens added colour and glamour to their ritualistic performance by experimenting with whatever household item(s) they could place on their head. Items such as baskets, gourds, lanterns, pitchers, calabashes, trays, and mortars were lavishly ornamented and used to express delight and

celebrate their Ndem. However, over time, the damsels settled for the waterpot (abang) and the tray (akpan). And only skilled performers were allowed to carry the Abang and the Akpan, whilst others danced around them in a circle. For this reason, the Abang dance performance is otherwise known as “*Abang ye Akpan*” or “*Ekomo Iba*.” Which translates as “waterpot and tray” or “two vats” respectively.

Hence, Abang became a quasi-traditional-religious dance for the womenfolk and popular *Ekombi* songs like “*Nta nta eyen mi*”, “*Otop eyop mkpe esa*,” “*Idem mi eye ye*” were all co-opted for its performance. (*Ekombi* is a popular recreational dance of the Efik women). Other folk songs, shouts of ululations and worship songs were also created on the spur of the moment. At the time, there was neither set costumes nor a definite choreography so the women danced until they became tipsy and vulgar and eventually dispersed.

Apparently, being a marine dance or a performance whose source can be traced to the river or the river goddesses, its efficacious benefit was not lost on the Efiks as theatre scholar, Uwemedimo Iwoketok rightly asserts that “Abang was associated with fecundity, therefore women especially the pregnant and barren patronized them (*abang dancers*) more than men did” (134). This was so, because one of the most renowned Efik goddesses, Anansa was the sole giver of children. Etop Akwang corroborates that; “Anansa is the archetypal mother of children in Efikland” (123). Therefore, Abang was not only for entertainment purposes, but was also meant to secure the many blessings of the supernatural.

However, in the early nineteenth century, Abang’s ritualistic hold began to decline, for Ndem worship became outclassed by the rapidly growing Christian values and beliefs propagated by the Scottish missionaries. As such, quite a number of Abang dancers who were also fervent acolytes at the Ndem shrine converted to the Judeo-Christian religion and subsequently reinvented the original essence of the dance. Abang became a dance form targeted at the public for entertainment; it had no doubt lost its religious purpose of veneration to the marine deities. Its shift from ritual to secular corroborates with Ossie Enekwe’s argument that “ritual becomes entertainment once it is outside its original context or when the belief that sustains it has lost its potency” (155). This is not to say that, Abang performance does not retain vestiges of its ritualistic base – it still does as demonstrated in its songs and its movements.

However, it was during the mid-50s through the 70s that Abang began to have a definite form i.e. stylized floor

patterns, choreography and dance sequences. It became a pleasurable and an informal forum for grooming adolescent girls about Efik culture, acceptable values, feminine graces and creativity. Thus, Abang was regarded as a means of indoctrinating younger girls into understanding Efik cultural epistemology. Obviously, the older women were preoccupied with this responsibility, serving dutifully as transmitters of Efik lore and wisdom.

And so, Abang grew to become a dance competition amongst young girls from different *ufok* (extended families), who would often move from house to house to display their skills and in turn be rewarded with monetary gifts or food items by their patrons. It was at this point that uniformed costumes and accessories were introduced, primarily for the purpose of identifying each group. The number of dancers was fixed to about fourteen – the Abang carrier and thirteen others in attendance, and of course, a handful of smaller children who made up the orchestra. *Ekombisongs* still held sway then as it is now, however, as it was during the period of Nigeria's independence, patriotic songs were composed, one of such was "*Abang Nigeria*." Furthermore, from the late 90s on, Abang evolved to assume a place in theatrical performances, as evidenced in its appearances at carnivals, international and national concerts, cultural festivals etc. with a well-trained troupe of adult women and men, not necessarily of Efik origin. In all, Abang is clearly recreational and is characteristically performed during the customary Nkugho/ Ndo rites (fattening room and marriage ceremonies), Emana Jesus (Christmas holidays), burial ceremonies and conferment of Chieftaincy titles in parts of Cross River and Akwa Ibom States.

III. LITERATURE REVIEW

As stated earlier, little critical attention has been paid to the literary stylistics of the Efik Abang dance. Onyile Onyile in his paper "Abang Dance: Radiance from the River Ideals of Femininity among the Efik," articulates his thrust as "the examination of the multidimensionality of the Abang dance" (2). As such, his work is broad spectrum capturing the modalities of space, rhythm and unity, alongside the artistry of costumes, the femininity and sexuality of the Abang cult. His explication of Abang's dynamic form, its narrated content and conceptual meaning, indicates a literary style, albeit a closer look locates it more as a socio-cultural approach. Nonetheless, his contribution remains one of the most recent and significant essays on Abang Dance.

Yet another effort which deserves attention is that of Iwaketok, although her paper entitled: "Ibibio/Anang Women Oral Performance" focuses on the traditional rites of passage of the female child in the Ibibio-Annang locale, she no doubts dedicates a section of her work to the Abang performance. For Iwaketok, Abang is a quasi-dramatic pubescent dance that extols the virtues of purity, chastity and contentment as revealed through its song texts, dance steps and costumes. Although, Iwaketok discusses Abang as oral literature alright, her approach differs significantly from the present work as this research interrogates Abang in depth and from the instrumentality of an afrocentric theory, which has been delineated in the next section.

IV. THEORETICAL FRAMEWORK

Ethnodramatics is an afrocentric theory which has been adopted for this study. As its name implies, it is ethnic centered, geared primarily for the interpretation of African indigenous performative arts. Propounded by Ndubuisi Osuagwu and Uwem Affiah in 2012, Ethnodramatics as a theory aims at identifying and interpreting the defining characteristics of indigenous African drama. Outlining these characteristics to be Dance, Costumes, Symbols and Symbolisms, Mime, Songs, Music, Make-Up and Gestures, Osuagwu and Affiah make us understand in their treatise, "Ethnodramatics: Towards a theory for indigenous African Drama," that, "Ethnodramatics calls for a decentered dramatics which views and reads the indigenous drama of Africa outside the Western tradition" (9). Thus, unlike Western theories, Ethnodramatics pays close attention to the artistic components of the oral performance in order to arrive at its meaning, purpose or function. In the same vein, Ngugi wa Thiong'o confirms that "values are often expressed through people's songs, dances, folklore, drawing, sculpture, rites and ceremonies" (4). And this is the thrust of Ethnodramatics, for through its critical interrogation of traditional aesthetic devices it elucidates African cultural epistemology. Thus, the four dramatic characteristics of Abang that the paper amply discusses are dance, costumes and make-up, songs and music, symbols and symbolisms.

COSTUME, ACCESSORIES AND MAKE-UP OF THE ABANG TROUPE

The Efiks decorate themselves lavishly for their dances, masquerade performances and carnivals. Colourful and expensive fabrics made of silk, damask, velveteen, cotton or brocade are often adorned by Efik performers during any festive outing. So, the Abang performance is no exception,

for each member of the Abang dance troupe is extravagantly adorned from head to toe. In the table below are the costumes used for the realization of its performance.

EFIK NAME	ENGLISH EQUIVALENT
Nkwa esit iton	Beaded Choker
Ekari iton	Short neck cape
Ofong idem	Camisole
Ekpa nku nkwa	Criss-crossing chest beads
Ofong ukod anwan/Atiae	Waist wrapper/Mini skirt
Okpono	Broad waist band
Akasi	Hoop
Ofong Akasi	Hoop wrapper
Anana Ubok	Woolly arm and wrist bands
Ndom	Camwood chalk
Nkparetim	Jingling bells for the shin
Nyok	Anklets
Ibot Abang	Water pot crown
Ibot Akpan	Tray/Basket crown
Mbobob Ibot Abang & Ibot Akpan	Scarves for decorating the waterpot/tray
Ntang	Peacock feathers
Ukudiso	Mirrors
Edisad	Combs

Typically, an Abang performance has a dance crew of ten to twelve maidens, excluding its drummers. The star dancer is the Abang carrier, she carries the Ibot Abang on her head. The Ibot Abang is a round frame securely attached to the waterpot. It is festooned with several headscarves (mbobob ibot abang) and feathers (ntang) which not only add colour to the paraphernalia, but when tugged at or pulled by its carrier, creates exciting effects. The abang (waterpot shaped like a pitcher) which lies atop the frame is also decorated lavishly with mirrors, fabrics and feathers. Mirrors have always been a major accessory of Efik feminine dances, as it is an object of divination as well as a make-up item for women. In any case, the tiny mirrors attached to the waterpot serves ornamental purpose as it glints off light during the performance. Originally, a lantern was placed on the Ibot Abang for the same effect.

Going further, the star dancer, like all the other dancers, wears a beaded choker (nkwa esit itong) around her neck. The beads are a bright orange colour and are gotten from sea corals. These coral beads no doubt symbolize royalty and the wealth of the Ndem as well as the Efiks. Around her bosom, she wears a loose fitting camisole (ofong idem), on

top of which are the long criss-crossing beads (ekpa nku nkwa) that drop from her neck across both sides of her ribs. It is worthy to note that originally, nothing was worn on the upper part of the body except the heavily patterned neckcape and the breasts were in full view. This was so because nudity was a reflection of aesthetics and well-being amongst Efik maidens. Ekei Essien Oku confirms that “nudity was a social practice with a cultural significance...the girls of this grade were called NKA IFERI (band of naked girls)” (189). However, as a result of westernization, a camisole is donned.

Encircling the Star dancer's waist is a hoop. This hoop is known as akasi and is made from cane. The akasi actually has two rings, the inner ring which fits closely around the dancer's middle, and the outer ring with its larger circumference encircles the inner one. Invariably, the two hoops are kept in place by cane rods sewn in a zig-zag fashion to hold them together. Draped loosely over the akasi frame is the ofong akasi, a long fabric that covers the entire frame right down to the ankles of the dancer. However, strewn across its wide perimeter are some carefully folded silk and velveteen materials which gives an air of aesthetic appeal.

Around her arms and wrists, the dancer ties patterned woolly bands (anana ubok), and on her shins are the nkparetim which are hidden under the ofong akasi. The nkparetim are quite a lot like shinguards albeit made of velvet and cross-stitched with little bells and jingles. Their primary function is that of musical instrumentation. Similarly, encircling one ankle is a string of ankle-rattles (nyok). The nyok is made of dry seeds and serves same purpose as the nkparetim. All Abang performers dance barefoot. They have their hair woven in three braids - one braid in front and the other two tucked neatly behind. This coiffure is known as “Mmong-mmong idet” and usually decked with brass combs. (edisad).

For their facial make-up, animal figures, symbolic shapes or patterns from the natural milieu are beautifully designed with camwood on their foreheads, nose and cheeks. It is common to find such designs of reptiles, twigs, wavy lines or circles (ikong ube) on the dancers' body. These designs are highly significant as they go beyond mere aesthetics to depict the efficacious potency of the Efik marine spirits. As mentioned earlier, Abang is a water dance affiliated with the Ndem. Thus, the application of camwood/ white clay chalk signifies the spiritual purity and loyalty of the dancers to the Ndem cult. Moreso, the camwood mixture serves as a body coolant during the dance performance.

The dancers' eyelids are usually darkened with kohl and they wear a bright coloured red lipstick to enhance their lips.

In essence, this is a vivid costume description of the Abang carrier. If the performance includes an Akpan carrier, she is dressed likewise, albeit the Ibot Abang is swapped for the Ibot Akpan (a rectangular cane tray). The other eight dancers are in attendance to the star dancers, and so are not as elaborately costumed. However, the eight of them are uniformly dressed with similar coloured chokers, a neckcape, arm and wrist bands and a flimsy camisole which exposes the mid-section. They neither carry the abang (waterpot) nor wear the hoop around their waist, rather they tie a short loin cloth around their waists, and on their shins are the nkparetim. The members of the orchestra are usually of the opposite gender and they adorn the Efik traditional attire, complete with the Efik beaded velvet cap and beaded footwear.

SONG TEXTS AND DRUM POETICS IN ABANG

Man is an expressive being and the song mode is just one of the countless artistic avenues through which his energies are released. According to Tracy Hugh, "music in Africa means vocal participation, the physical manipulation of instruments and the rhythmic or dance movements associated with it" (10). Therefore, Abang relies chiefly on *Ekombi* songs and drum poetics for the realization of its performance. Drum Poetics simply refers to the language/tones communicated through musical instruments. Accordingly, Isidore Okpewho submits that "a tone instrument is a musical instrument that makes sounds similar to the tones of human speech" (253). As such, the Abang orchestra consists of a plethora of these tone instruments which interestingly reproduces Efik words. Ruth Finnegan corroborates this when she writes "the 'speaking' and comment of the drum form a linguistic complement" (527). Hence the beauty of these tone instruments are amply demonstrated in performance. Below are some musical instrumentation in Abang.

The Talking drum (Eyara ekomo): this comes in different sizes and shapes. It produces a mild treble tone and offers cues to the dancers.

The Slit drum (Umon ekomo): this is a large cylindrical drum with two square openings at the top, when struck at, produces the heavy bass tones.

The Metal gong (Nkong ekomo): these are of two varieties – the large conical shaped one that produces just one tone

and the twin gong that produces two tones albeit smaller in size.

Rattles (Nyok) this is constructed from a dried out gourd with beaded netting. It is shaped like an hour glass and produces a rattling effect when shaken.

Some others are the native piano, maracas, castanets, cymbals etc.

The importance of drums in Africa cannot be overemphasized. Talbot describes them as "the greatest of all musical instruments" (809). Little wonder before any traditional dance commences, the drums are first heard. This is done firstly to invoke the supernatural, secondly to draw attention and thirdly to prepare dancers for the performance. In Abang, it is the Eyara ekomo that is first heard. It begins with such lowly sounds that says; "*Tebede! Tebede!*" which means "calm down or be calm." In essence, this is a get ready call, dousing all anxieties and fears that the dancers may be experiencing. Then still in lowly tones, it appears to be saying "*Nsiongo ndek ke eyen fo*" (2x) which translates as "remove the discharge from your eyes and just get ready."

Next comes "*Negede ofong fo*" (2x) which means adjust your cloth. At this point, the throbbing language is approaching its peak, and the other musical instruments join in to heighten the urgency of the call. However, throughout the performance, the talking drum can be heard distinctly over the other accompaniments and choruses, for it gives the dancers their cues and continuously cheers them when it says "*Sio ke aba edem!*" (use your back), "*Dong ekete sun isin!*" (Shake your waists) or "*Da ga da*" (stand up) or "*Ki song*" (go down) and much more.

In any case, several *Ekombi* or Efik folksongs are sung during the performance. Although these songs are often short in length, they are no less evocative of Efik traditional beliefs and worldview. Stylistically couched in harmonious melody, proverbial sayings, repetitions, riddles and euphemisms these songs are not only pleasant to the ears, but compelling enough to provoke dancing. Below is a short interpretation of some songs rendered in an Abang performance:

Eswana eda Fill the space

Enek Abang Dance Abang

This song projects the entertainment value of Abang, as it admonishes both spectators and dancers to make merry, dance Abang and celebrate life.

Ndada nsonkpo ndoro udia What do I use to serve food

Nno ebe mi? For my husband?

Okpokoro mi obung ukot My table has a broken leg.

This song is couched in form of a riddle. It is also very ironic, for the answer to the riddle lies in the Star dancer's waist- the hoop around her waist as it is large enough to serve as a table. Moreso, Efik women are generally known to be wide-waisted, as a result of their fattening room practices (nkugho). Therefore, this song suggests or points at the voluptuous figure of Efik women. Another song text popularly sung in the Abang performance is "*Ediye Inuen*" which translates as "beautiful bird". The beautiful bird being referred to is the peacock, which is of particular significance to the Efiks for its feathers (ntang) are used as decorative accessories during traditional marriages, Ekpe performances, chieftaincy titles and in Efik dances. It is important to note that its feathers are used to adorn the ibot abang and ibot akpan in Abang. Another song text goes:

Mmen kpe tear tear Do I sit?

Mmen kpe nana Do I prostrate?

Mbong akam To worship

Obong sosongo God thank you

Clearly this is a song of worship, supplication and thanksgiving that expresses gratitude to the ndem perhaps for the provision of children, a bountiful harvest or a healthy life.

Mkpo mi This thing (Abang dance)

Oto ke ekpuk is a heritage

Uso iyeneke Your father does not own it

Uka iyeneke Your mother does not own it

The song text above seeks to extol the Abang dance as a cultural heritage communally owned by the entire community. It reiterates the fact that even though it has no authorship it is genuinely Efik in all entirety.

Thus, as depicted above, these folk songs exalt and uphold Efik worldview.

DANCE DRAMATICS AND SYMBOLISM IN ABANG

The Efiks have an adage that goes "*akak edemikakke itong, akak itong, itong obungo*" which translates as "it tires the back, but not the neck, if it tires the neck, it breaks" thus, this saying encapsulates the movement of the entire body during an Abang dance. In any case, the Abang performance commences with the 'four beat count' this simply refers to four rhythmic counts observed by the dancers, and upon the fourth count, they turn towards the right all lined up in a single file. The attendant girls lead the procession gleefully smiling, they are closely followed by

the star dancers and the orchestra who bring up the rear. Because Abang songs are fast paced and energetic, the dancers virtually come running unto the arena singing the entry song, "*okom kom iya ya*". With their palms outstretched, albeit interchangeably cupped and recupped in each other, they enact the 'greeting' step, calling on the spectators to attend to their performance whilst forming a circle. But the major dance movement exhibited during the entry is the Ekombi dance. The star dancers take their place at the centre until the greeting song is changed. Once this happens, the dancers arc their elbows like a bird in position for flight, and allowing their wrists drop freely to their front, turn their bodies partially to the left – this is the first count, then to the right; which is the second count, then to the left again, being the third. But, at the fourth count, they turn fully to the right in a rapid motion, that is different from the half slow turns of the previous counts. This is the four beat count, that precedes Efik feminine dances.

With their wrists still dangling freely in front of them, the dancers incline their back forward with knees slightly bent, do a swift jump to the left and then to the right till they are able to break into two parallel lines. Then at a cue from the talking drum- "*ki song*" they go down, moving their trunks in a serpent-like motion, in and out, all the way back up. When the beat changes again, they break into a semi-circular formation, and gradually lift up a foot, shake it vigorously before stamping it and engage in a mock run. Their elbows are still arced in front of them and the star dancers always take centre stage.

Immediately the music changes, they revert to the four beat count before they engage in the next dance sequence. This time, they tip their back slightly forward and shake their waists vigorously, then begin to go down to squatting position, then gradually rise till they are virtually standing on tip toes. All the while their trunks are moving inwards and outwards and their arched arms are swaying to the left and to the right. At the peak of the performance, the attendant girls form a curved line and the star dancers move to the centre and pretend to engage in a mock competition- each performing intricate and complicated movements of rapidly strutting, twisting, spinning, twirling, nodding, wriggling their trunks, scrapping feet, tugging at their headscarves and shaking their enlarged waist. Symbolically, these movements exude a fascinating appeal that can only be ascribed to the marine spirits or the underworld. Whilst the star dancers display these trance like sequences, the attendant girls continue gracefully with the

four beat count, wearing broad smiles. Then upon cues from the talking drum, everyone breaks out in a mad frenzy displaying whatever styles. Some dancers would dramatize the action of preening their hair before a mirror, albeit using a raised palm as their mirror, others will enact the actions of admiring themselves in a mirror, while some others may gyrate their hips raunchily, or perhaps stretch out their arms as if in supplication. It is at this point that the orchestra plays “*Eswana eda enek abang*” and truly the dancers fill the space and throw in their everything to the realization of the dance. Significantly, these re-enactments are total embodiments of worship, and a profound demonstration of feminine beauty, sexuality and wellness.

Eventually, they would converge in a semi-circle, and in unison go down to a squatting posture, then gradually kneel down, bend their trunks backward until the head almost reaches the floor, albeit just as it is about to, they jerk it up again and continue right up again. This sequence is performed repeatedly, until the music is changed. This dance sequence no doubt exhibits the flexibility, skills and the general well-being of the women.

Yet another delightful scenario enacted is that of a boatman paddling. In a squatting posture, all the dancers clasp their fingers together and stretch out their arms in front of them, and mimicking a fisherman rowing, they draw their clasped hands into to the left armpit, stretch it out ahead of them again and draw it to the right armpit. Of course, the dominant occupation of the Efiks is not eluded in Abang – it is captured in this sequence which also advertises their basic means of transportation. The last sequence, is the farewell step which signifies the end of the performance. The dancers fling their palms forward as if to ward off something, but this signifies goodbye and as they sing their goodbye song, “*Away!Away!*” they strut their feet rapidly against the surface and in a single file, they exit the arena. Because, Abang is a graceful dance, the transition between dance segments are often seamless, flowing harmoniously till the end.

Ultimately, Abang dramatizes the Efik’s love for their marine deities. It is a dance of the marine spirits for its roots can be traced to the sea. Thus, its swift and wriggly dance movements are imitative of the waves of the sea, the wind, fishes and mermaids. Accordingly, the dance celebrates the marine deities as the giver of children, extols the importance of women and recognizes the vital role the sea/water plays in the life of the Efiks. In all, the Abang performance reflects the Efik society as it elaborately

reconstructs images of her milieu and socio-cultural philosophy.

V. CONCLUSION/RECOMMENDATION

Dance no doubt is a story in action which communicates its subject matter via organized movement, music, gestures, symbols, make-up and costume. As such, this paper has reviewed and portrayed the dramatic uniqueness of Abang performance, evaluating it within its cultural frame of reference. Leaning heavily on the Ethnodramatic theory, the interrogation of its song texts, costumes, symbolisms and dance dramatics were illuminated as vital components that make up the Abang dance theatre. However, the paper recommends that in order to project the aesthetics of Abang, and propagate its philosophy then more documentation, research, recording and teaching of the dance form should be encouraged at all levels of education and in cultural centres within the nation and in the diaspora.

REFERENCES

- [1] Akwang, Etop. “Transgressing the Cosmos: Ibibio/Efik Mythography in Video-films: A Study of “Akpan Ekwong” and “Mutanda.” *Ibom Cultural Offerings: Arts, Crafts and Performances*. Ed. Effiong Johnson. Cape Coast: Cape Coast UP, 2013. 109-30.
- [2] Enekwe, Ossie. “Myth, Ritual and Drama in Igboland.” *Drama and Theatre in Nigeria: A Critical Source Book*. Ed. Yemi Ogunbiyi. Lagos: Nigeria Magazine Publication, 1981. 149-63.
- [3] Finnegan, Ruth. *Oral Literature in Africa*. Nairobi: Oxford UP, 1976.
- [4] Hugh, Tracy. *African Music*. Roodeport: Transvaal, 1948.
- [5] Iwokedok, Uwemedimo. “Ibibio/Annang Women Oral Performance.” *Ibom Cultural Offerings: Arts, Crafts and Performances*. Ed. Effiong Johnson. Cape Coast: Cape Coast UP, 2013. 131-43.
- [6] Nyambi, Therese. *The Basics of the Efik Language*. Lagos: Toklast, 2003.
- [7] Okpewho, Isidore. *African Oral Literature: Backgrounds, Character and Continuity*. Bloomington: Indian UP, 1992.
- [8] Oku, Ekei Essien. *The Kings and Chiefs of old Calabar*. Calabar: Glad Tidings, 1989.
- [9] Osuagwu, Ndubuisi and Affiah Uwem. “Ethnodramatics: Towards a Theory for Indigenous African Drama”. www.isorjournals.org. 5.2 (2012);6-10.
- [10] Onyile, Onyile. “Abang Dance: Radiance from the River and Efik Ideal of Femininity” in www.academia.edu. Retrieved on 27th March 2019.
- [11] Talbot, Amaury. *The Peoples of Southern Nigeria: A Sketch of their History, Ethnology and Languages*. London: Frank Cass & Co., 1969.

- [12] Traore, Bakary. *The Black African Theatre and its Social Functions*.(translated by Dapo Adelugba). Ibadan: Ibadan UP, 1972.
- [13] Wa Thiong'O, Ngugi. *Homecoming*. London: Heinemann, 1972.
- [14] Warren, Lee. *The Theatre of Africa: An Introduction*. Englewood: Cliffs, 1975.

Interviewees and informants

1. Ansa Asuquo
Seventy-two years old.
From Eniong Abatim.
Former Abang Dancer and Teacher
2. Rita Okon-Eyo
Eighty years old.
From Adiabo, Okurikang.
She was an Abang carrier in her youth

Digital Literacy: A Survey Level Digital Literacy Competence among University Students in Jakarta

Diah Wardhani, Sri Hesti, Nindyta Aisyah Dwityas

Faculty of Communication Science, Universitas Mercu Buana, Jakarta, Indonesia

Abstract— *Digital Literacy Competence is not yet mastered by the people of Indonesia. Understanding of reading material and the ability to produce positive reading has not been successfully implemented. The purpose of the study was to analyze the influence of parental roles on digital literacy competencies of the students of the Faculty of Communication Sciences, Universitas Mercu Buana. The concept of Interpersonal Communication by DeVito (2013) was used in this study. The role of the family can be classified into four, namely: (1) modeling; (2) mentoring; (3) organizing, and (4) teaching. Through survey methods and data analysis techniques with correlation and impact testing, the results of the study show that the role of parents has an influence on digital literacy competencies. The role of parents as models, mentors, organizers and instructors in educating and raising their children is highly recognized by their children. Meanwhile, the role of parents has not had a maximum effect on improving student literacy digital competencies.*

Keywords— *The Role of Families, Digital Literacy Competence, Audiences.*

I. INTRODUCTION

Indonesia has not mastered the six basic literacy established by the World Economic Forum in 2015. The six basic literacies are reading literacy, numeracy literacy, scientific literacy, digital literacy, financial literacy, and also cultural and citizenship literacy (DeNardis & Hackl, 2015). Forms of high literacy mastery are the ability to collaborate, critical thinking, creativity and communication skill (Briandana & Dwityas, 2019). Those are the important aspects needed to win the global competition.

The low level of literacy which includes the ability to access, understand and use information appropriately is caused by low reading ability. The problem was also compounded by the low interest in reading. The UNESCO survey shows that the Indonesian people's interest of reading was only 0.001 percent. That is, in one thousand people there is only one person who has an interest in reading (Source: news from Indo Pos May 19, 2016).

The highly increasing number of internet users does not improve the digital literacy skills of the Indonesian people. According to Hiller Spiers, media literacy or digital literacy has three elements namely 1) finding and consuming digital content, 2) making digital content, and 3) communicating or sharing content (Education week, News Letter, Vol. 36, Issue 12, November 8, 2016, Pages 5-6).

Media literacy, information literacy and digital literacy are the three most prevailing concepts that focus on a critical approach towards media messages (Hobbs, 2010). Awareness of the growing importance of digital literacy in today's workplace coexists paradoxically with apparent foot-dragging on the part of many universities in assessment and amplification of these important competencies (Kahne, Lee, & Feezell, 2012). This newly emerging concept of "digital literacy" may be utilized as a measure of the quality of learners' work in digital environments, and provide scholars and developers with a more effective means of communication in designing better user-oriented environments (Buckingham, 2008).

The purpose of this study is to reveal the digital literacy level of Indonesian university students specifically in one of the private university in Jakarta, the capital city of Indonesia. The results of this study can be used as input for the development of the higher education curriculum in Indonesia.

II. CONCEPTUAL FRAMEWORK OF THE STUDY

Literacy of Information and Communication Technology

Literacy of communication and communication technology according to European Communities (2007) is the basic ability in using digital devices to take, assess, store, produce, present, and exchange information, and to

communicate and participate in collaborative networks through the Internet (Adeoye & Adeoye, 2017).

According to Adeoye & Adeoye (2017). Literacy of information and communication technology can be measured through several indicators, as follows: 1) Ability to use various digital devices to access information, 2) Ability to use various basic software such as Microsoft Office, 3) Ability to create images using online facilities, 4) Ability to produce music using online facilities, 5) Ability to produce videos using online facilities, 6) Knowledge of designing websites, 7) Knowledge of various types of licenses that apply to online content, 8) Confidence in displaying video content I made it online, 9) Knowledge of safe applications / software to download, 10) Ability to write comments on blogs, websites or forums, 11) Knowledge of information that can be shared online, 12) Carefulness in making comments online, 13) Be careful when interacting online, 14) Affection man How to protect privacy while doing activities online, 15) Ability to protect yourself when interacting online, 16) Ability to maintain ethics when communicating online, 17) Balance time for activities with and without digital devices.

Media Literacy

Media literacy is the ability to access, enjoy, interpret, analyze, produce, and evaluate messages in all varieties and combinations of print, visual and digital formats (Gilster, 1997). People who are media literate can use communication media to solve problems. They have critical understanding and information about how individuals and organizations build media messages. Through this understanding, media literate individuals can assess their own relationships with the media, and provide value and meaning to media use and media messages (Christ & Potter, 1998).

Media literacy can be measured through several indicators, as follows: 1) Ability to use information from various media, 2) Ability to understand the purpose of messages presented by various media, 3) Ability to use devices (HP / tablet / laptop / computer, etc.) suitable for seeking information, 4) the ability to use the device (cellphone / tablet / laptop / computer, etc.) that is appropriate to use information, 5) the ability to use the device (cellphone / tablet / laptop / computer, etc.) that is appropriate for making information (Hobbs, 2017).

Information Literacy

Information literacy is a set of abilities that require individuals to recognize information with the ability to find, evaluate, and use effectively. Information

Literacy is a transformation process where students need to find, understand, evaluate, and use information in various forms to create for personal, social or global purposes (Buckingham, 2008).

Information literacy can be measured through several indicators, as follows Adeoye & Adeoye (2017): 1) The ability to identify the information needed, 2) Ability to choose trusted sources of information, 3) Ability to quickly get the information needed on the media, 4) Ability to distinguish genuine news or hoaxes, 5) Ability to distinguish news facts or opinions, 6) Ability to distinguish official sites or personal sites, 7) Ability to access various information needed on the media, 8) Ability to use various information obtained, 9) Ability to return information obtained to others, 10) Ability to bring together various information to be written back in their own language, 11) Ability to understand cata quotes online references using the correct format, 12) Ability to write reference sources obtained from the internet in the correct format.

III. RESEARCH METHOD

This is a descriptive study conducted to determine the value of independent variable, either one or more variables (independent) without making comparisons or connecting with other variables (Vaishnavi & Kuechler, 2015). Researchers use a quantitative approach with a survey method. Data collection is done by using research instruments as outlined in questionnaire. Survey method or survey research is research that takes samples from one population and uses a questionnaire as a basic data collection tool (Sugiyono, 2012).

Population and Sample

The population in this study were all active students of the Faculty of Communication Sciences, University of Mercuru Buana batch 2018 totally 405 students. The reason for choosing the population is because the purpose of this study is to develop teaching methods in accordance with the characteristics of Faculty of Communication Science UMB Students. Sampling is done by using the Slovin pattern:

$$n = \frac{N}{1 + Ne^2}$$

n = number of sample

N = number of population

e = signification (10%)

$$n = \frac{405}{1 + 405 (0.05)^2}$$

n= 201

From the calculation it is known that the sample of this study was 201 students. The composition of the

sample is taken proportionally based on the number of students in the four program of study in the Communication Science study program as follows:

Table.1: Sample Composition

Faculty/Study Program	Number of Active Students, batch 2018	%	Number of Sample
Faculty of Communication Science			5%
Broadcasting	143	35	71
Public Relations	153	38	76
Advertising and Marketing Communication	62	15	31
Digital Communication	47	12	23
	405	100	201

Data Collecting Technique

In this study, primary data was collected using a questionnaire. Secondary data is carried out through literature review.

Operationalization of Concept

There is one variable in this study, Digital Literacy Competence. This variable has three dimensions, namely:

(1) information and communication technology literacy (17 indicators); (2) media literacy (5 indicators), and (3) information literacy (12 indicators). The operationalization of the concept in this study can be seen in table 4.2 below:

Table.2: Operationalization of Concept

Variabel	Dimention	Indicator	Scale
Digital Literacy Competence	Information and Communication Technology Literacy	1. The ability to use various digital devices to access information	Likert 5 = Strongly Agree 4 = Agree 3 = Doubtful 2 = Disagree 1=Strongly Disagree
		2. The ability to use various basic software such as Microsoft Office	
		3. The ability to make pictures using online facilities	
		4. The ability to produce music using online facilities	
		5. The ability to produce videos using online facilities	
		6. Knowledge of designing websites	
		7. Knowledge of various types of licenses that apply to online content	
		8. Confidence displays video content that I made online	
		9. Knowledge of applications / software that is safe to download	
		10. Ability to write comments on blogs, websites or forums	
		11. Knowledge of information that can be shared online	
		12. Caution in making online comments	
		13. Caution in online interactions	
		14. Understanding of how to protect privacy when conducting activities online	

		15. Self-protection in online interactions	
		16. Ability to maintain ethics when communicating online	
		17. Balancing time for activities with and without digital devices	
	Media Literacy	1. The ability to use information from various media	
		2. The ability to understand the purpose of the message presented by various media	
		3. Ability to use the device (cellphone / tablet / laptop / computer, etc.) that is suitable for finding information	
		4. Ability to use the device (HP / tablet / laptop / computer, etc.) that is appropriate for using information	
		5. The ability to use the device (HP / tablet / laptop / computer, etc.) that is appropriate for making information	
	Information Literacy	1. The ability to identify information needed.	
		2. The ability to choose trusted sources of information	
		3. The ability to quickly get the information needed on the media	
		4. The ability to distinguish news or hoaxes.	
		5. The ability to distinguish news facts or opinions.	
		6. Ability to distinguish official sites or personal sites	
		7. The ability to access various information needed on the media	
		8. Ability to use various information obtained	
		9. The ability to share information to others	
		10. Ability to compile various information and rewrite with their own language.	
		11. Ability to understand how to cite online references using the correct format	
		12. The ability to write reference sources obtained from the internet in the correct format	

Validity and Reliability

The validity and reliability tests were carried out in two stages, firstly carried out to test the instruments in this study in the form of questionnaires, and both the validity and reliability tests for all questionnaires that had been filled in by the study sample.

Validity

Validity test is done by calculating the correlation between each statement with a total score using the "product moment" correlation technique formula. Data is processed using SPSS. The results are compared with the table values of the r product moment values.

Reliability

Reliability has various terms, such as reliability, reliability, discrepancy, consistency of the main ideas contained in the concept of reliability is the result of a reliable measurement. The measurement results can be trusted only if in several times the measurement of the same subject group obtained relatively the same results, as long as the aspects measured in the subject have not changed.

Instrument reliability testing in this study using Cronbach alpha. If the reliability value of questionnaire is $\alpha < 0.60$ then the questionnaire is not reliable while if the questionnaire value α is ≥ 0.60 then the questionnaire is reliable.

Data Analysis Technique

The data analysis technique used in this study is descriptive data analysis techniques and inferential data analysis techniques.

In this study, the measurement scale used is the Likert scale 1 d. 5. There is no transformation on the Likert scale because the Likert scale can be considered an interval (Ghozali, 2010). The questionnaire was asked to the same respondent, in fact the correlation value between the Likert scale and Gutman and Thotone correlation was 0.92. So the Likert scale can be considered an interval (Ghozali, 2010).

Descriptive Analysis

Descriptive analysis in this study was conducted to analyze respondents' data as well as respondents' responses to research variables. Respondent data is presented in the form of a pie chart while for respondent responses will be presented as a percentage in the frequency distribution table.

General Description of Research Subjects

The research subjects were students of the Faculty of Communication Studies, Communication Studies Program, Field of Broadcasting Studies, Public Relations, Advertising and Marketing Communication and Digital Communication, University of Mercu Buana batch 2018. The age range of students is between 18 dd. 24 years old. Based on data from the Indonesian Generasi Milenial Profile book published by the Ministry of Women's Empowerment and Child Protection with the Central Bureau of Statistics in 2018, the age of research subjects falls into the millennial and generation Z categories. Millennials are those who were born between 1980 dd. 2000. While generation Z, they were born between 2001 and 2010. Both of these generations already know and have experience with gadgets, smartphones and other technological sophistication that are often referred to as generation of digital natives. The main characteristic of this generation is marked by increased use and familiarity with communication, media and digital technology (Wardhani, Hesti, & Dwityas, 2019). This generation is a generation that involves technology in all aspects of life, including the process of learning in college.

IV. FINDINGS AND DISCUSSION

Instrument Testing

In this study, instrument testing was carried out through validity and reliability tests on the variable level of digital literacy in two stages, namely the first stage was

given to 30 (thirty) 2018 students of the Faculty of Communication Sciences. The second part of the test is the validity and reliability test conducted to test the instrument that has been filled in by the study sample, namely as many as 201 (two hundred and one) 2018 batch students of the Faculty of Communication Sciences.

Validity and Reliability Test Part One

The instrument of this study consisted of one variable, namely digital literacy competency as an independent variable with a number of 35 indicators.

Validity Test

This validity test is done for each item in the instrument. In this study, the validity test used is Pearson product moment correlation with two-way testing (two tailed test). The results of processing are compared with the table values of the r product moment values. The number of N for this validity test is 30 (df = n-2), so the r table value with a significant level of 5% is 0.361 with a significance level of <0.05. The total number of indicators in testing the validity of digital literacy competency variables is 35 points but because 6 indicators are declared invalid, i.e. indicators with the codes "LTIK4, LTIK5, LTIK7, LI3, LI5, and LI13" with r product moment values smaller than 0.361 and the significance level is greater than 0.05, the instrument is retested without including the indicators "LTIK4, LTIK5, LTIK7, LI3, LI5, and LI13". After the second test, which is on 29 indicators, there are still three invalid indicators, namely "LTIK8, LI7, and LI9", then retesting the instrument without including the indicators "LTIK8, LI7, and LI9". After the second test, all 26 indicators of digital literacy competency variables were declared valid.

Reliability Test

Reliability testing is done after all items in the instrument are declared valid. Instrument reliability testing in this study using Cronbach alpha. If the Cronbach alpha value is at least 0.6, then the instrument is said to be reliable (Ghozali, 2005).

Frequency Distribution

Frequency distribution is carried out on the characteristics of respondents as well as indicators on each research variable, both media use, news needs and news satisfaction.

Respondent Characteristics

Characteristics of respondents, seen from the age of the respondent, the sex of the respondent, parental education, and the work of parents.

Age of Respondents

Age of respondents ranged from 17 - 29 years. Of the 201 respondents, the majority of respondents were 64% (129 students) aged 19-29 years. The Age Range is included in the millennial generation and the remaining 36% goes to generation Z.

Gender of Respondents

The gender composition of the sample was not determined. The majority of respondents in the study (61%) were women.

Parents' Educational Backgrounds

The majority of respondents parents education is primary to secondary education, which is primary to secondary education (elementary school until senior high school) of 60% and highly educated (Diploma in Masters) of 40%.

Parents' Job

The majority of the respondent's fathers jobs were self-employed and private employees, which amounted to 76.6%. While the majority of mothers jobs are housewives, which is equal to 59.7% in this case, the majority of mothers have more time opportunities with children.

DISCUSSION

Nowdays, digital literacy competencies are very important for students. The development of communication and information technology makes e-resources become one of the main learning resources. From the results of research conducted by Adiarsi, Stellarosa, & Silaban (2015) it was found that digital literacy has a significant relationship with the quality of use of e-resources, in the very high correlation category, meaning digital literacy is a very decisive factor in the high quality of use of e-resources.

In Indonesia, the highest internet users are students, which is 89.7% (APJII, 2016). It is hoped that one of the priorities in the use of the internet by students is to support the learning process so that students are able to determine the information needed, access information effectively and efficiently, critically evaluate information, synthesize selected information into a knowledge base, use information effectively to resolve an assignment, understanding aspects of social, economic, legal issues that cover this information and using information ethically and legally (American Library of Association, 2000).

The results of this study, respondents' positive responses to aspects of digital literacy competency reached 67.9%. A positive response to the competency

aspect shows the ability of respondents regarding digital literacy. The highest presentation ability was in media literacy competency, namely 83.3%, then communication and information technology literacy, which was 74.8% and the lowest percentage was information literacy competency which only reached 45.1%.

Literacy of communication and information technology is the basic ability to use digital devices to take, assess, store, produce, present, and exchange information, and to communicate and participate in collaborative networks through the Internet (Adeoye & Adeoye, 2017). In this case, the majority of the 2018 batch of Fikom UMB students already have these competencies. Competencies that still need to be improved are the ability to design websites, knowledge about software or applications that are safe to download, and the last is the ability to balance time in activities both with or without digital devices.

Regarding the time used by 2018 Fikom UMB students in their activities with and without gadgets, Rianto (2018) stated that children born in the digital age were referred to as the generation of digital natives, they did more activities using gadgets in their daily lives. These conditions need to be a concern of various parties including how universities can provide direction and debriefing to balance lifestyle better (Hobbs, 2011).

Furthermore, the results of the research on media literacy in this study the highest level of competence in students of the 2018 class of UMB showed that students have the ability to access, enjoy, interpret, analyze, produce, and evaluate messages in all varieties and combinations of print, visual, and and digital. What still needs to be improved in media literacy is the ability of students to understand the messages presented by various media.

The final dimension of digital literacy competencies, namely information literacy. Information Literacy itself is a transformation process in which students need to find, understand, evaluate, and use information in various forms to create for personal, social or global needs (Natharius, 2004). This ability is very important for students to support their learning process.

From the results of this study, information literacy competencies ranked the lowest compared to the dimensions of communication technology and information literacy and the dimensions of media literacy, which only reached 45.1%. Things that still need to be improved by students related to information competence, especially in the ability to identify the information needed, the ability to choose reliable sources of information on digital media, the ability to distinguish

original news or hoaxes, the ability to return information obtained to others, the ability to rewrite information obtained with their own language, as well as the ability to cite online references using the correct format.

Mercu Buana University students are a generation of digital natives where they learn quickly, process information quickly, although in the end they cannot concentrate properly, because they are looking for information quickly in a short time. This fast-paced generation tendency causes them to have more choice, without wanting to read the full information (Hobbs, 2017). This trend strengthens evidence of the low level of information literacy among these digital generation generations.

The role of various parties in improving student literacy competencies is very necessary. Universities in this regard as educational institutions that care for these students are expected to be more optimal to specifically equip students with digital literacy material. From the research findings, debriefing can focus on the main things such as: (1) the ability of students to understand the messages presented by various media; (2) the ability to identify the information needed; (3) the ability to choose trusted sources of information on digital media; (4) the ability to distinguish genuine news or hoaxes; (5) the ability to return information obtained to others; (6) the ability to rewrite information obtained in their own language; (7) the ability to cite online references using the correct format; (8) knowledge of software or applications that are safe to download; (9) ability to design websites; and the ability to balance time in activities both with and without digital devices.

Material about digital literacy can enter into the learning curriculum as well as through other special activities, whether it is included in the learning curriculum or with other special activities.

V. CONCLUSION

The conclusion of this study is that the positive response of the 2018 students of the Faculty of Communication, Mercu Buana University to aspects of digital literacy competence reached 67.9%. This positive response shows the digital literacy ability of students. The ability with the highest presentation is in media literacy competence, which is 83.3%, then the communication and information technology literacy, which is 74.8% and the lowest percentage is the information literacy competence which only reaches 45.1%.

SUGGESTION

Based on the results, the student's digital literacy competencies not on the maximum level, especially in terms of information literacy. The tertiary party in this case as an educational institution that nurtures students is expected to be more optimal to specifically equip students with digital literacy material. From the findings of the research, debriefing can focus on key issues such as: (1) the ability of students to understand the messages presented by various media; (2) the ability to identify the information needed; (3) the ability to choose reliable information sources on digital media; (4) the ability to distinguish genuine news or hoaxes; (5) the ability to convey information back to others; (6) the ability to rewrite information obtained in their own language; (7) the ability to quote online references using the correct format; (8) knowledge of software or applications that are safe for download; (9) ability to design websites; and the ability to balance time in activities both with and without digital devices.

REFERENCES

- [1] Adeoye, A. A., & Adeoye, B. J. (2017). Digital Literacy Skills of Undergraduate Students in Nigeria Universities. *Libr. Philos. Pract.*, 1665.
- [2] Adiarsi, G. R., Stellarosa, Y., & Silaban, M. W. (2015). Literasi media internet di kalangan mahasiswa. *Humaniora*, 6(4), 470–482.
- [3] Briandana, R., & Dwityas, N. A. (2019). Media literacy: An analysis of social media usage among millennials. *International Journal of English Literature and Social Science*, 4(2), 488–496. <https://doi.org/10.22161/ijels.4.2.44>
- [4] Buckingham, D. (2008). What do young people need to know about digital media. *Digital Literacies: Concepts, Policies and Practices*, 73–88.
- [5] Christ, W. G., & Potter, W. J. (1998). Media literacy, media education, and the academy. *Journal of Communication*, 48(1), 5–15.
- [6] DeNardis, L., & Hackl, A. M. (2015). Internet governance by social media platforms. *Telecommunications Policy*, 39(9), 761–770.
- [7] DeVito, J. A. (2013). *Interpersonal Communication Book*, The, 13/E. New York, NY: United.
- [8] Gilster, P. (1997). *Digital literacy*. Wiley Computer Pub. New York.
- [9] Hobbs, R. (2010). *Digital and Media Literacy: A Plan of Action. A White Paper on the Digital and Media Literacy Recommendations of the Knight Commission on the Information Needs of Communities in a Democracy*. ERIC.
- [10] Hobbs, R. (2011). The state of media literacy: A response to Potter. *Journal of Broadcasting & Electronic Media*, 55(3), 419–430.
- [11] Hobbs, R. (2017). Measuring the digital and media

- literacy competencies of children and teens. In *Cognitive development in digital contexts* (pp. 253–274). Elsevier.
- [12] Kahne, J., Lee, N.-J., & Feezell, J. T. (2012). Digital media literacy education and online civic and political participation. *International Journal of Communication*, 6, 24.
- [13] Natharius, D. (2004). The more we know, the more we see: The role of visuality in media literacy. *American Behavioral Scientist*, 48(2), 238–247.
- [14] Rianto, P. (2018). Media Baru, Visi Khalayak Aktif dan Urgensi Literasi Media. *Jurnal Komunikasi Ikatan Sarjana Komunikasi Indonesia*, 1(2), 90–96.
- [15] Sugiyono, M. (2012). Metode Penelitian Kuantitatif, Kualitatif, dan Kombinasi. *Bandung: Alfabeta*.
- [16] Vaishnavi, V. K., & Kuechler, W. (2015). *Design science research methods and patterns: innovating information and communication technology*. Crc Press.
- [17] Wardhani, D., Hesti, S., & Dwityas, N. A. (2019). Uses and Gratifications of Social Media: Media Use Among University Students in Jakarta. *International Journal of Communication Reserach*, 9(1), 23–31.

Transcendentalism Reflected in Emerson's Poem *Brahma*

Jingling Zhang, Peiwei Zheng

Department of English Education, Shandong University of Technology, Zibo, China

Abstract— *Brahma* is one of Emerson's famous lyric poems, in which Emerson, assuming the role of Brahma, expresses his idea that human beings can perfect themselves morally and spiritually only through the realization of the Brahman. This article is a tentative study of the poem in terms of its artistic form and its connotation from the perspective of Transcendentalism.

Keywords— Emerson, Brahma, Transcendentalism.

I. INTRODUCTION

Brahma was one of Emerson's best poems, which was written in the summer of 1856, and initially published in the first issue of *the Atlantic Monthly* 1 (November 1857). However, at first the draft of the poem was titled *Song of the Soul* in one of his notebook. In 1845, Emerson copied in his journal a source for the poem, a passage from the *The Vishnu Purana*: "What living creature slays or is slain? What living creature preserves or is preserved? Each is his own destroyer or preserver, as he follows evil of good"^[1]⁶⁴. Very similar passages occurred in the *Katha Upanishad* and the *Bhagavad-Gita*. "It should also be noted that Transcendentalists like Emerson and Thoreau were indebted to Oriental mysticism as embodied in such Hindu works as *Upanishads* and *Bhagavad-Gita* and to the doctrine and philosophy of the Chinese Confucius and Mencius"^[2]⁵⁸ Here it was clear that Emerson must have read some classical Hindu works, especially the *Upanishads* and the *Bhagavad-Gita*, which exerted great influence on him. And he also knew of Hindu Brahmanism, for he called himself the Brahmin in the poem. "This poem reveals a sympathetic understanding of Hindu mythology"^[3]

Brahmanism was polytheistic and mysterious, and worshiped the power of nature, offering sacrifices and giving prayers to gods in order to invite blessings and avoid disasters. Brahmins were "members of the highest Hindu caste, originally also priests; responsible for officiating at religious rites and studying and teaching the

Vedas"^[1]³⁸ In Brahmanism, Brahma was the Creator of all things in the universe, part of the trinity with Vishnu (the protector) and Shiva (the destroyer). And Brahman was regarded as the essence, or "soul," of the universe. Therefore, the three words Brahmin, Brahma and Brahman were closely related to one another. This poem had a strong religious connotation, in which Emerson assumed the persona of Brahma, the Creator in Brahmanism. As a Transcendentalist, Emerson firmly asserted the existence of an ideal spiritual state that transcended the physical and empirical and is only realized through the individual's intuition, rather than through human knowledge, experience and reason, and this ideal spiritual state he called the Oversoul, which best embodied Emerson's conception of Transcendentalism. In this sense, the Oversoul was in essence the same as Brahman. This paper is a tentative analysis of the poem in terms of its content and artistic form from the perspective of Transcendentalism.

II. AN OVERVIEW OF EMERSON AND TRANSCENDENTALISM

2.1. Life of Emerson

Ralph Waldo Emerson (1803—1882) was a well known American thinker, prose writer and poet in the 19th century. He was born into a priest's family in Boston. When he was 8 years old, his father died, and his family was soon in poverty. Before the age of 14, in order to accumulate tuition for admission to university, he got a

position as a waiter in a middle school canteen. He had to did part-time job while studying. He was admitted to Harvard College in 1817. After graduation in 1821, he taught at his brother's Boston Women's School until 1825. He became a pastor of Boston's Second Church in 1828 and preached as the pastor of Unitarianism. Later, because he disapproved of some doctrines of this sect, he abandoned this priesthood. In 1833, he traveled to Europe, visited Coleridge and Wordsworth, the pioneers of the Romantic Movement, and made friends with Carlyle. And at that time he was deeply influenced by Kant's transcendental philosophy. After returning home in 1836, he published his first important work, *Nature*, which focused on his transcendentalist view, and was later called the Manifesto of Transcendentalism. In the same year, he together with several like-minded writers began to meet occasionally to discuss theological, philosophical and literary issues, and published the comprehensive literary journal *The Dial*. On August 31, 1837, Emerson attended the American College Students' Fellowship Association and delivered a speech on the American Scholar, which was regarded as "America's Declaration of Intellectual Independence". During the American Civil War, he actively opposed slavery in the South and supported John Brown's actions. In a speech, he publicly called himself an abolitionist. In 1862, he delivered a speech entitled "American Civilization". On April 27, 1882, he died of illness in his home town of Concord, less than a month before his 80th birthday.

2.2. A brief introduction to Transcendentalism

New England Transcendentalism was a religious, philosophical, and literary movement flourishing in New England in the 1830s. Emerson, like other Transcendentalists, emphasized that spirit or the Oversoul was the most important thing in the universe. He believed that the universe was made up of nature and soul. High above nature and the individual soul, there existed an ideal spiritual entity that could make the mind perceive the beauty of nature, and it was infinite, serene, invisible, imperishable, immutable, formless, and existed in the hearts of all the individuals. This Emerson called the Oversoul, which was the source of everything in the universe. Emerson regarded nature as a symbol of Spirit or God, a cloak or shadow of the supernatural. In nature, one

could feel the existence of the Oversoul and communicate with it spiritually. He believed that nature had its inherent value, that man was a part of it, and that returning to nature was the fundamental way to realize one's self-perfection. "The Supreme Critic on the errors of the past and the present, and the only prophet of that which must be, is that great nature in which we rest, as the earth lies in the soft arms of the atmosphere; that Unity, that Over-Soul, within which every man's particular being is contained and made one with all other"^{[1]163}

III. ARTISTIC FEATURES OF THE POEM

3.1. Structure

This poem consists of 4 stanzas. Each 4-line stanza constitutes a quatrain with some kind of metrical and rhyme pattern. As the rhyme scheme of each stanza is ABAB, it is called an alternate or interlaced quatrain. The theme of the poem is that human beings can exalt their spiritual realm only through the realization of the Brahman. Through the 4 quatrains Emerson reveals and expresses the theme of the 16-line poem.

3.2. Point of view

Point of view refers to the angle or the perspective a writer adopts to narrate or tell a story. There are altogether three kinds of points of view: first-person, second-person and third-person. Generally speaking, Emerson uses two kinds of points of view. He expresses his ideas in the voice of Brahma, so he presents the first 14 lines in the first-person point of view, and the last 2 lines in the second-person point of view.

3.3. Rhyme and meter

In each stanza, the first line rhymes with the third line, and the second line rhymes with the fourth line: (slays / ways, slain / again, near / appear, same / fame, out / doubt, wings / sings, abode / good, seven / heaven). As for the meter, most of the lines are written in iambic tetrameter, and take some for example:

They **know** | not **well** | the **sub**tle **ways**

I **keep**, | and **pass**, | and **turn** | a **gain**.

The **va** | nished **gods** | to **me** | a **ppear**;

And **one** | to **me** | are **shame** | and **fame**.

Some of the lines are not in line with this pattern, e.g. line 1, 5, 6, 13, 14.

3.4. Rhetorical devices

Alliteration

If the red slayer think he slays, (line 1)
 Or if the slain think he is slain (lines 2)
 Shadow and sunlight are the same (line 6)
 When me they fly, I am the wings (line 10)
 I am the doubter and the doubt (line 11)
 And pine in vain the sacred Seven (line 14)

Symbolism

The strong gods pine for my abode (line 13)
 The word “abode” symbolizes the transcendence of the Brahman.

Find me, and turn thy back on heaven (line 16)
 In the word “heaven”, the letter “h” is not capitalized, which refers to the place where man is still bound by physical desires. So here “heaven” symbolizes the worldly life.

Paradox

Far or forgot to me is near; (line 5)
 Shadow and sunlight are the same; (line 6)
 The vanished gods to me appear; (line 7)
 And one to me are shame and fame. (line 8)

Metaphor

When me they fly, I am the wings (line 10)
 Emerson compares Brahma to a bird with wings.
 I am the doubter and the doubt (line 11)
 Brahman is compared to the doubter and the doubt itself.
 And I the hymn the Brahmin sings (line 12)
 Brahma is compared to a hymn.

IV. TRANSCENDENTALISM REFLECTED IN THE POEM

Emerson, in first stanza, got inspiration from *Bhagavad-Gita*. “Anyone who thinks the soul is the slayer and anyone who thinks the soul is the slain both of them are in ignorance; the soul never slays nor slain; The soul never takes birth and never dies at any time nor does it come into being again when the body is created. The soul is birthless, eternal, imperishable and timeless and is never destroyed when the body is destroyed; One who knows the soul as eternal, unborn, undeteriorating and indestructible; how does that person cause death to anyone and whom does he slay?” (19, 20, 21. Chapter 2 of *Bhagavad-Gita*).

Here, the red slayer refers to Siva the Destroyer. What he slays is the body, rather than the soul. And also what the slain loses is his body, but not his soul. In Brahmanism or Hinduism, Brahman is regarded as a powerful and mysterious force which dominates the world. It is the essence of the universe, and is the absolute or universal soul. All things originate from it. “The subject of the poem is not Brahma, the Creator, but Brahman, the Absolute or Universal Soul whom Emerson himself terms elsewhere ‘Oversoul’”^[4] In this sense, Brahman is the same as what Emerson called the Oversoul. Emerson, through the mouth of Brahma, complained of his fellow countrymen’s ignorance about the immortality of the soul. So he writes: “They know not well the subtle ways /I keep, and pass, and then turn again.” According to K. R. Chandrasekharan, “the subtle ways I keep, and pass, and then turn are ways in which the Absolute Soul regulates the circle of birth, growth, death, and rebirth.”^[4] What Emerson really means is to remind the people of his time to be aware of the transcendence of the Oversoul. Like Brahman, the Oversoul gives birth to all things in the universe, and regulates their birth, growth, death, and rebirth.

In the second stanza, Emerson grounds his idea that far is near, shadow is sunlight, to vanish is to appear, and shame is fame, etc, on the Hindu work *Bhagavad-Gita*: “I am generation and dissolution; the place where all things are reposed, and the inexhaustible seed of all nature; I am sunshine and I am rain. I now draw in, and now let forth. I am death and immortality; I am entity and non-entity”^[5]. These lines involve the idea of binary opposition, which is a philosophical way of thinking in the West, that is, the idea of “either this or that” or “either that or this”. On the level of empirical rationality, both sides of binary opposition are antagonistic and incompatible; on the level of transcendentalism, the two sides belong to Brahman or Oversoul that embraces all spiritual and natural phenomena. In Emerson’s eyes, people’s cognition of things is always limited. Different people have different opinions about the same thing. “One man’s justice is another’s injustice; one man’s beauty, another’s ugliness; one man’s wisdom, another’s folly; as one beholds the same objects from a higher point.”^[11]⁷⁹ Emerson thinks that the reason why every man supposes himself not to be fully understood is due to their cognitive limitations. “Men

cease to interest us when we find their limitations. The only sin is limitation. As soon as you once come up with a man's limitations, it is all over with him. Infinitely alluring and attractive was he to you yesterday, a great hope, a sea to swim in; now, you have found his shores, found it a pond, and you care not if you never see it again."^[1]¹⁷⁶ He holds that if there is any truth in every man, and if he rests on the divine soul or the Oversoul, then cognitive bias will be removed at last. According to Emerson, if a man reaches the height of the Oversoul or God, or becomes one with the Oversoul or God, everything is essentially the same. In *nature* he writes: "Standing on the bare ground, my head bathed by the blithe air and uplifted into infinite space, all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God"^[6]¹⁹⁹ In this connection, from the perspective of Transcendentalism all things become one under the umbrella of Brahman or the Oversoul. "Emerson indicates the transcendent power of the Brahman to permeate every aspect of life, yet remain aloof of the world"^[3] Therefore he says in the voice of Brahma: "Far or forgot to me is near; /Shadow and sunlight are the same; /The vanished gods to me appear; /And one to me are shame and fame."

In the third stanza, Emerson continues to explore the nature of Brahman. From the first line "They reckon ill who leave me out", we know that Emerson, in the tone of Brahma, expresses his satisfaction with those who realize their wrong deeds in the past about their disbelief in the transcendence of the Brahman. They come to be aware of the importance of the existence of the Brahman, and to realize that it is blasphemous and sinful to leave the Brahman out. The poet calls on them not to forget the Brahman. "For one who sees Me everywhere and sees everything in Me, I am never forgotten by them and they are never forgotten by Me"(30, chapter 6 of *Bhagavad-Gita*). In the next line, the Brahman is visualized as something like a bird with wings. Evidently Emerson gets his creative inspiration from the *Upanishad*: "His eyes are everywhere; his face, his arms, his feet are in every place. Out of himself he has produced the heavens and the earth, and with his arms and his wings he holds them together"(*Svetasvatra Upanishad*, p 194). Emerson points out a proper way to those who want to be made one

with the Brahman or the Oversoul, and that way is to embark on the wings of Brahma and fly with Him, because Brahma says "When me they fly, I am the wings". Since one chooses to believe in Brahma, he should not care whether He is "the doubter and the doubt" or not, because He is "the hymn the Brahmin sings".

In the last stanza, "the strong gods", according to Hindu cosmology, refer to the devas (gods), who, like human beings, are creatures originating from the Brahman. "Edward Emerson identifies the strong gods as the Hindu gods Indra, god of the sky; Agni, god of fire; and Yama, god of death and judgment"^[1]¹⁴⁶⁵ If they want to acquire their salvation, they must integrate themselves into the Brahman and must be made one with it. Therefore, they pine for the abode of Brahma. As for this, Emerson gets the inspiration from the *Bhagavad-Gita*: "The scriptures declare that merit can be acquired by studying the Vedas, performing ritualistic sacrifices, practicing austerities and giving alms. But the yogi who has understood this teaching of mine will gain more than any who do these things. He will reach that universal source which is the uttermost abode of God"^[7]¹⁷⁸ The sacred Seven, according to Hindu religious literature, refers to seven sages. According to Richard Poirier, the sacred Seven refers to the "Seven Seers" or Maharsis of ancient Hindu poetry, who are singers of the sacred songs. It is said that the sacred Seven "pine in vain" for the abode of Brahma because they attempt to commune spiritually with Brahma just through the observance of religious rites, and do not grasp the essence of the Brahman and keep it in mind. "Neither the demigods nor the great sages understand My divine transcendental appearance; because I am the original source of the demigods and of the great sages in every respect"(chapter 10 of the *Bhagavad-Gita*). So the realization of the Brahman can come easily through the mind, rather than through religious rites. "Mind alone can picture the indescribable Brahman; and mind alone, being swift in its nature, can follow Him. It is through the help of this mind that we can think and meditate on Brahman; and when by constant thought of Him the mind becomes purified, then like a polished mirror it can reflect His Divine Glory"^[8]¹⁶² As for the last two lines, Emerson gets the inspiration from the *Upanishads*: "The good is one thing and the pleasant is another. These two, having

different ends, bind man. It is well with him who chooses the good. He who chooses the pleasant misses the true end"^[8]^[25]. Here "the good" means virtues or good deeds. "The pleasant" means bodily pleasure. In Emerson's eyes, the man who chooses the good will ascend into the imperishable spiritual realm, and the man who chooses the pleasure will descend into the perishable physical realm and miss the true purpose of his existence. Now pay attention to word "heaven". "h" is not capitalized, so it is quite different from Heaven in meaning. In this "heaven" man is still bound by physical desires while in the "Haven"(the abode of Brahma) man cast off all worldly desires. Just like what McLean said: "When man finds Brahman he is no longer subject to worldly desires, rebirth or the victim of the strong gods. The reason man will turn his back on heaven is because he is no longer subject to these lesser powers-he is now one with Brahman"^[3] Therefore, at the end of the poem Emerson writes: "But thou, meek lover of the good! /Find me, and turn thy back on heaven".

V. CONCLUSION

Brahma is one of Emerson's famous lyric poem originally entitled *Song of the Soul*. The poem is well written concerning its artistic form in terms of the use of rhyme, meter, point of view, and rhetorical devices. Emerson condenses his ideas into this short compact poem. It is evident that Emerson must have read such Hindu works as the *Upanishad* and *Baghavat-Gita*, for Brahma frequently appears in these Hindu religious literary works. When the poem got its first publication in the *Atlantic*, many American readers were bewildered at its paradoxical style and its exotic obscurity in meaning. In view of this, "Emerson told his daughter that one did not need to adopt a Hindu perspective to understand the poem. One could easily substitute 'Jehovah' for 'Brahma,' he explained, and not lose the sense of the verse."^[9] If Jehovah can be substituted for Brahma, then God or the Oversoul can also be substituted for Brahma or Brahman. On the basis of this point, we can discuss the connotation of this poem from the perspective of Transcendentalism.

Transcendentalism, as a religious, philosophical, and literary trend, attaches much importance to the spirit or the Oversoul. In this poem, according to Arthur Christy who is

an American author and critic, Emerson interpreted Brahma as "unchanging reality" in contrast to Maya, "the changing, illusory world of appearance." Brahma is infinite, serene, invisible, imperishable, immutable, formless, one and eternal. In this connection, Brahma and the Brahman in the East are relative in attributes to God and the Oversoul in the West. Here in the poem, Emerson, in the tone of Brahma, advocates his thought of the Oversoul or Transcendentalism. Therefore, his real intention to compose the poem is certain to awaken his contemporary fellow countrymen who are indulged in their frenzied pursuit of material wealth. He spares no effort to call on them to believe in the transcendence of the Oversoul and exalt their spiritual life.

REFERENCES

- [1] Porte, J & Morris, S.(2001). *Emerson's Prose and Poetry*. W. W. Norton & Company. New York.London.
- [2] Yaoxin, Chang.(2011). *A Survey of American Literature*. Tianjin: Nankai University Press.
- [3] Mclean, Andrew M. *Emerson's Brahma as an Expression of Brahman*.The New England Quarterly Vol. 42, No. 1 (Mar., 1969), pp. 115-122.
- [4] Chandrasekharan.K. R.. *Emerson's Brahma: An Indian Interpretation*. *The New England Quarterly*Vol. 33, No. 4 (Dec., 1960), pp. 506-512 (7 pages). Published by: The New England Quarterly, Inc.
- [5] *Bhagavad Gita*, translated by Charles Wilkins.
- [6] Emerson, R..W. (2010). *Nature*.Translated by Wu Ruinan. Beijing: China Foreign Translation Publishing Company.
- [7] *Bhagavad Gita*, translated by Swami Prabhavananda and Christopher Isherwood.
- [8] *The Upanishads*, translated and commentated by Swami Paramananda. 2001 The Pennsylvania University.
- [9] *Waldo Ralph Emerson*, © 2019 Poetry Foundation, 61 West Superior Street, Chicago.

Women Novelists and their Novels in the First Half of Twentieth Century

Dr. Pradnya s. Yenkar

Associate Professor, Department of English, Vidyabharati Mahavidyalaya, AMRAVATI (MS), India

pradnyayenkar@gmail.com

Abstract— For nearly a century and half- from Fielding to the last of the great Victorians- The English novel swept along on a tide of creative energy which reached full power in Dickens's careless vitality and exuberance. Dickens neglected form and style because his need for utterance was so urgent. Later novelists, George Meredith and Henry James among them, had less to say and could afford time to say it more carefully and when after 1914, creative energy became still less abundant, disproportionate attention began to be given to theories of fiction. But other phases of the Twentieth-Century novel intervened. As the masculine force and creative energy died down among men writers, women seem to take those qualities. Women had written fine novels in the early years of the twentieth century. The present paper discusses the women novelist and their novels written in the first half of twentieth century. It also discusses various issues presented in their novels.

Keywords— Women Novelist, Novelists of Twentieth Century, Women novelists and Their Novels.

I. INTRODUCTION

Round about 1910-12, when Wells, Bennett, Galsworthy, and Conrad were maintaining the prestige of the traditional type of English novel, a group of women novelist began to produce able and promising work. Some of the major women novelists who contributed genuinely to the trend setting move are discussed here.

II. ELIZABETH ROBINS (1862-1952)

Elizabeth Robins was an American actress, novelist, playwright, short story author, novelist, suffragist campaigner, journalist, and theatre manager who spent most of her career in Britain. As a dramatist, she is best known for her play 'Votes for Women' (1907), which played a central role in the suffrage movement. Her anonymously published and performed play *Alan's Wife* (1893), coauthored with Lady Florence Bell, explored taboo themes such as infanticide, postpartum depression, and euthanasia. She wrote many works of fiction under the pseudonym C. E. Raimond. Her unpublished works, housed in the New York University Library's Fales Collection, are extensive and largely unexplored, and include letters, diaries, journals, promptbooks, plays, novels, and other prose works. Robins wrote constantly, both nonfiction and fiction, and continued to spearhead the women's suffrage movement. She helped direct the feminist journal *Time and Tide* in the 1920s. She began to publish in the nineties, continued to produce novels marked by a combination of feminine insight and masculine vigour. While Robins was busy being a successful actress, she had to leave England to look for

her brother in Alaska, who had gone missing. Her experiences searching for her brother led her to write her novels, 'Magnetic North (1904)' and 'Come and Find Me (1908)'. Before this, she had written novels such as *George Mandeville's Husband* (1894), *The New Moon* (1895), *Below the Salt* and *Other Stories* (1896) and several others under the name of C. E. Raimond.

III. A BRITISH WRITER AND SUFFRAGIST (1879-1946)

May Sinclair, a restless genius, did not settle to any one type or style. Her book 'The Devine Fire' (1904) is a long and detailed study of a poetic genius, in which character and discussion are of equal interest. The difficulty of creating a literary genius in a functional work is evident, and perhaps May Sinclair never succeeds in making Savage Keith Rickman the Keats-like person he seems intended to be. Though he talks perfect Greek, he is tortured by an imperfect control of English; he has the soul of a young Sophocles battling with that of a junior journalist in the body of a dissipated young Cockney...the child of Ellas and of Olywell Street. But even if the whole extensive plan is not realized with uniform success, 'The Devine Fire' is nevertheless a book of uncommon merit.

May Sinclair showed much ability in portraying drab and mean lives, with their jumbled pathos, kindness, and folly in the novels 'The Devine Fire' and 'The Combined Maze' (1913). Subsequently she came under the influence of Freud's psycho-analytical theories and of Dorothy Richardson's literary methods. 'May Oliver'

(1919) babbles with the 'Oedipus complex', spiritual inhibitions, fear of insanity, and thwarted desires. Though always interesting 'May Oliver' is rarely free from the desolating sense of 'horrible tension.'¹ The book *The life and Death of Harriett Frean* (1922) produces an impression that it, in its immediate effect, almost as vivid as that of Arnold Bennett's *The old wives Tale*. The omission of detail, however, robs Harriett Frean of the rich sense of humanity present in Bennett's novel, and little remains in the reader's memory but the impression of an ugly life. Harriett Frean was encouraged by childhood to strive consciously after 'beautiful behaviour', but the deliberate cultivation of 'her own moral beauty' led to a narrow idealism indistinguishable from disastrous selfishness. The book is also marred by passages of excessive realism,² through May Sinclair's tiny realistic touches are always significant.

IV. DEMOLITION OF FOLLIES AND PRETENCES OF SEVERAL GENERATIONS BY ROSE MACAULAY (1881-1958)

Rose Macaulay entered upon fiction as an acute social critic and her brilliance was almost insolent, for she appeared to turn no more than half an eye upon the world. 'Half an eye is enough,' she seemed to say; 'who would need more to detect the palpable follies of this madly comic and tragically delirious world?' In a succession of satirical novels she demolished the follies and pretences of several generations, and her pen falters for lack of other victims. *Orphan Island* (1924) was little more than a satirical paraphrase of Victorian history-too easy game for her keen and glittering weapons. *Potterism* (1920), the first of the novels to show fully Rose Macaulay's spirit of lively satire- was dedicated to the 'unsentimental precisians in thought, who have, on this confused, inaccurate, and emotional planet, no fit habitation.'³ *Potterism* is a synonym for the discarded term 'philistinism'-the worship of commercial success, 'the booming of the second-rate', the admiration of popular things. By the time she wrote *Staying with Relations* (1930) Rose Macaulay had obviously exhausted the satiric vein and there was little inducement to look with interest to further books for her.

Emile Rose Macaulay's first novel, *Abbots Verney* (1906) was followed by a sequence of more fictional works, but they made little impact and weren't successful. Thereafter her first successful novel titled *The Lee Shore* (1912) was awarded the first prize in a competition. During the First World War, she worked in the British Propaganda Department, serving as a volunteer nurse and a land girl. Later, she became a civil

servant in the War Office. After the war, Rose Macaulay concentrated on prose and wrote a series of satirical comic novels emphasizing on the irrationalities of those times. Her first best-seller, was *Potterism* (1920), followed by *Dangerous Ages* in 1921. Her satirical novel titled *Told by an Idiot* (1923) was proved to be a considerable success. Subsequently, she wrote several other works such as *Orphan Island* (1924), *Crewe Train* (1926), and *Keeping Up Appearances* (1928). Apart from being a novelist, she also served as a journalist and an essayist, publishing some of her more serious works in two collections: *A Casual Commentary* (1925) and *Catchwords and Claptrap* (1926). In 1932, she published a historical novel titled *They Were Defeated* which was based on the life of the poet Robert Herrick. Further, Rose Macaulay published several other works including: *Going Abroad* (1934), *Personal Pleasures* (1935), *I Would Be Private* (1937), and *The Writings of E. M. Forster* (1938). She published no books during the war. She returned to literature with her travel writings *They Went to Portugal* (1946). It was followed by *Evelyn Waugh* (1946) and *Fabled Shore: From the Pyrenees to Portugal By Road* (1949). She later returned to fiction with the novel *The World My Wilderness* (1950) set against the backdrop of life after the Second World War. Her last novel *The Towers of Trebizond* (1956), was a comical story about her eccentric aunt's attempt to convert Muslims in Turkey to Anglicanism.

V. FRAGMENTARY METHOD OF PRESENTATION BY VIRGINIA WOOLF (1882-1941)

As the youngest daughter of Sir Leslie Stephen, Virginia Woolf, original name in full Adeline Virginia Stephen lived in early years amid a scholarly circle such as that glimpsed in her first and simplest novel, *The Voyage Out* (1915) which presents no difficulty to those who enjoy good talk and are satisfied with action on the mental plane alone. *The Voyage Out* is to some extent reminiscent of Meredith's style, but in atmosphere it has little of the sharpness, the astringency, the hard clear outlines of Meredith. On the contrary, it has a golden radiance; its outlines are tremulous, like a landscape scene through a heat-haze; and the whole book is touched by an extraordinary sensitiveness, both emotionally and intellectually. If *The Voyage Out* has an affinity with the work of any other writer, it is with E. M. Foster's novels. There is the same sense of life so delicately poised, of people so sensitively balanced in thought and feeling, that

the harsh breath of common life would cause the very structure of their culture to topple.

About the middle of the nineteen-twenties, in a pamphlet called *Mr Bennett and Mrs Brown*, Virginia Woolf prophesied that we were on the verge of a new great age in English literature. She pleaded, however, that for the present we must 'tolerate this spasmodic, the obscure, the fragmentary, the failure', because (she thought) the young writers were feeling their way towards a new method of portraying character in fiction. The improbabilities over which many readers stumbled in her *Orlando* (1928) would be accepted without a moment's surprise if presented in verse. In her story of Elizabeth Barrett Browning's dog, *Flush* (1933), she introduces a world of sensation in which smell is the liveliest sense, as it evidently is to a dog; and invariably in reading Virginia Woolf's books, it is essential that all channels of perception should be open and unobstructed. Reason must sometimes be held in check, as in the case of *Orlando*.

Virginia's most famous works include the novels *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928), and the book-length essay *A Room of One's Own* (1929), with its famous dictum, "A woman must have money and a room of her own if she is to write fiction." In some of her novels she moves away from the use of plot and structure to employ stream-of-consciousness to emphasise the psychological aspects of her characters.

VI ADMIRABLE QUALITIES OF WINIFRED HOLTBY (1898-1935)

Winifred Holtby's novels were torn between her passion for writing and her conviction that she must work for understanding and peace between peoples. Her problem was unresolved when she dies at the age of thirty seven in 1936 and how much it troubled her is made clear in the biography of her by Vera Brittain and also in her own correspondence in letters to her friend.

Her first two novels, *Anderby Wold* (1923) and *The Crowded Street* (1924) established a recurrent theme: the quest for independence, and its cost. Realistic regional novels, they incorporated satire, an element which strengthened in her next three novels, *The Land of Green Ginger* (1927), *Poor Caroline* (1931), and *Mandoa, Mandoa* (1933). Increasingly ambitious, all these novels are unpretentiously direct and witty in style, imaginative in using Holtby's own experience, and firmly focused on social and political problems. The latter two novels also moved away from Yorkshire, to London and an imagined Abyssinia respectively. Among the other seven books she published are a fine pioneering critical study of *Virginia Woolf* (1932); *The Astonishing Island* (1933), a satire; a

feminist treatise, *Women and a Changing Civilisation* (1934); *Truth is not Sober* (1934), a collection of short stories; and a collection of poems, *The Frozen Earth* (1935). A play attacking the rise of fascism, *Take Back Your Freedom*, was published posthumously, as were a further volume of short stories and two selections from her lively correspondence.

Her long novel *South Riding* (1936), published posthumously, was enthusiastically received and widely read. In this book she combined admirable qualities as a novelist with a deep concern for social justice, creating a gallery of characters and extracting story interests from the doings of a Municipal Council in her native Yorkshire.

VII WRITERS OF SHORT STORIES KATHERINE MANSFIELD (1888-1923)

Katherine Mansfield, born in New Zealand became famous first as a writer of short stories which in some respects neutralised in English the manner of Tchekov. As a teenager, she had a few stories published in her high school's magazine. In 1903, she and her sisters were enrolled at the Queen's College in London, England. Katherine perfected her cello skills and worked as an editor for the school's newspaper. While she finished her education, she travelled across Europe, and in 1906, she went home to New Zealand for several years before returning to London.

She was especially happy in her studies of children, whom she made charming and touching without sentimentalising them or abating the natural realism which is under woven with fantasy in the child's life.. These deservedly increased her fame, for there are few finer expressions of a sensitive spirit and an exquisite mind. In 1910, Katherine Mansfield began writing more regularly, and her work was being published. Editor John Middleton Murry rejected a story she sent into the magazine *Rhythm*, so she sent him her story *The Woman at the Store*, which he accepted. Katherine Mansfield and John Murry engaged in a romantic relationship after the submission of this story. The two were married in 1918. During this time, Mansfield published several stories, including *How Pearl Button Was Kidnapped*, *A Dill Pickle*, and *Millie*. Due to her continuous affairs with other men and women, her relationship with Murry was very unstable, and they continuously separated and reunited, although they never divorced. Mansfield's health began to decline just as her work started receiving international attention. She was diagnosed with tuberculosis in 1917. Despite her health, she published two major collections, *Bliss* in 1920, and *The Garden*

Party in 1922. Murry edited her journals and letters after she died.³

VIII. SERIOUS DETECTIVE WOMAN NOVELISTS DOROTHY SAYERS (1893-1957)

Dorothy Sayers broke new ground for the 'serious' woman novelist by specializing in detective fiction. She was frequently more ingenious in spinning a plot than convincing or interesting in unspinning it, and the character of her amateur investigator of crime, Lord Peter Wimsey, usually counted for more than the mysteries he solved. The Wimsey books are for the most part better as novels than as detective novels; they have wit, humour, good-character drawing and a quality of high seriousness imparted to them by the author's religious sense, which compels her to view murder as a mortal sin—as a spiritual outrage— not simply as the starting-point of a puzzle procuring thrills for readers and royalties for authors.

Dorothy Sayer's intricate ingenuity can be judged from *The Nine Tailors* (1934), *Gaudy Night* (1934) in which the detective element is apt to seem annoyingly intrusive and her humour and common sense from *Murder Must Advertise* (1933). She abandoned detective fiction for religious writings and radio drama before the end of 1930's, but other women were among the chief providers of crime novels for the rest of half century.

IX. A ROMANTIC AND HARROWING NOVELIST ROSAMOND LEHMANN (1901-1990)

The transition from the ferment of youthful ecstasy to the far from untroubled deaths of mature experience can be tracked in Rosamond's Lehmann's novels from *Dusty Answer* (1927) to *The Ballad and the Source* (1944). The life of Rosamond Lehmann (1901-1990) was as romantic and harrowing as that of any of her fictional heroines. She enjoyed an idyllic childhood in the Thames valley, and she was much pursued while at Cambridge, but an early marriage to Leslie Runciman was wretchedly unhappy. The phenomenal success of her shocking, first novel, *Dusty Answer* gave her the means to run off with and eventually marry the glamorous maverick, Wogan Philipps. They lived an apparently charmed existence in Oxfordshire, the golden couple at the very heart of Bloomsbury society. But as Rosamond's novels like *Invitation to the Waltz* and *The Weather in the Streets* became ever more successful, Wogan started on a series of affairs, finally disappearing to the Spanish Civil War, while Rosamond embarked on a tempestuous relationship with Goronwy Rees. When Rees left her she began the most important love affair of her life with the poet, Cecil

Day Lewis. Nine years later, he abandoned her for the young actress, Jill Balcon – a betrayal from which Rosamond never recovered. A few years later her daughter, Sally, died at the age of 24, an unendurable loss which led Rosamond into spiritualism in an attempt to find her⁵.

X. SHORT STORY WRITER ELIZABETH BOWEN (1899-1973)

Elizabeth Bowen's work, wider in emotional range, reached its best in *Death of the Heart* (1938), a movingly perceptive study of disrupting effects of accelerated emotional development in a young girl whose mental development proceeds at the normal slower pace. Elizabeth Bowen, in full Elizabeth Dorothea Cole Bowen, a British novelist and short-story writer who employed a finely wrought prose style in fictions frequently detailing uneasy and unfulfilling relationships among the upper-middle class. *The Death of the Heart*, the title of one of her most highly praised novels, might have served for most of them. Bowen was born of the Anglo-Irish gentry and spent her early childhood in Dublin, as related in her autobiographical fragment *Seven Winters* (1942), and at the family house she later inherited at Kildorrery, County Cork. The history of the house is recounted in *Bowen's Court* (1942), and it is the scene of her novel *The Last September* (1929), which takes place during the troubles that preceded Irish independence.

When she was 7, her father suffered a mental illness, and she departed for England with her mother, who died when Elizabeth was 12. An only child, she lived with relatives on the Kentish coast. With a little money that enabled her to live independently in London and to winter in Italy, Bowen began writing short stories at 20. Her first collection, *Encounters*, appeared in 1923. It was followed in 1927 by *The Hotel*, which contains a typical Bowen heroine—a girl attempting to cope with a life for which she is unprepared. *The Last September* is an autumnal picture of the Anglo-Irish gentry. *The House in Paris* (1935), another of Bowen's highly praised novels, is a story of love and betrayal told partly through the eyes of two children. During World War II, Bowen worked for the Ministry of Information in London and served as an air raid warden. Her novel set in wartime London, *The Heat of the Day* (1949), is among her most significant works. The war also forms the basis for one of her collections of short stories, *The Demon Lover* (1945). Her essays appear in *Collected Impressions* (1950) and *Afterthought* (1962). Bowen's last book, *Pictures and Conversations* (1975), is an introspective, partly autobiographical collection of essays and articles⁶.

XI SUPREME WOMEN NOVELISTIVY COMPTONBURNETT (1884-1969)

If expert contemporary judgements were faultless, the supreme place among woman novelists of the second quarter of the century maybe given to Ivy Compton Burnett. But the enthusiasm cited among other novelists and the professional critics did not gain for her books *Pastors and Masters*⁷(1925), *Men and Wives*⁸ (1931), *Parents and Childeren*⁹(1941), *Manservant and Maidervant*¹⁰(1947), a corresponding large body of readers. Ivy Compton-Burnett occupies an unusual space in British literary history, for, like many novelists of her generation; her work is deeply influenced by British literary tradition. At the same time it breaks with that tradition in an attempt to find an aesthetic that more accurately portrays the social and psychological realities of modern life. However, unlike many of her contemporaries, Compton-Burnett generally has not been viewed as an experimentalist, and her work is rarely examined in the light of Modernist artistic aims. Though she was interested in what constitutes the self and how it can be protected against tyrants and dominators, to use Woolf's terms, Compton-Burnett chose to investigate these subjects from a rigorously objective perspective. Emerging from the long shadow cast by Bloomsbury, Compton-Burnett's novels afford an opportunity to investigate the complex and diverse nature of modernism. She was every bit as experimental as Woolf was, and as Angus Wilson described, "rigorously adapted form and language to accord with her aims, which is surely the only serious experiment to be considered." The Compton Burnett formula combines a Victorian stuffiness of atmosphere and a Victorian appetite for Melodrama, with twentieth-century ruthlessness in stripping off conventional veils of pretence in order to expose make-believers and hypocrites and petty tyrants naked to their souls. Written in prime style with dialogue in which vocabulary and syntax above and below stairs, in nursery and in drawing-room, are scarcely differentiated, the Compton Burnett novels have so far appealed mainly to connoisseurs of mordant irony.

XII CONCLUSION

The overriding twentieth-century question for both the newly independent Irish state and the six counties that remained united with Britain was that of national identity. While politicians charted public perspectives, writers presented varied possibilities, some mirroring the dominant models, others projecting liberating roles.

Elizabeth Robins explained her use of a pseudonym as a means of keeping her acting and writing careers separate

but gave it up when the media reported that Robins and Raimond were the same. She enjoyed a long career as a fiction and nonfiction writer. **May Sinclair** wrote non-fiction based on studies of philosophy, particularly idealism. Sinclair was interested in parapsychology and spiritualism. The war period briefly, and the post-war period at greater length provided **Rose Macaulay** with opportunities for that dispersed irony which she should have maliciously, have contemptuously. Rose Macaulay communicates a feeling of genuine excitement to the reader, as though he were actually meeting these eminent people. **Virginia Woolf** composed numerous enchanting passages which never lacked the firmness and clarity of good prose, even when they incite to the mood of exaltation produced by poetry. She made her prose almost as sensitive an instrument as poetry. She might, indeed, be regarded as a poet who had the misfortune to be born into an age of prose. **Winifred Holtby's** novel weaves together a large number of characters and several plots to represent a complex society; illness and death are repeatedly present, but balanced against a characteristically vigorous optimism; and the quest for individual independence and fulfilment that long-established theme is here given its fullest and most impressive expression. During the writing career, **Katherine Mansfield** was incredibly inspired by the works of Oscar Wilde and Anton Chekhov. At the height of her career, she was considered a modernist, a writer during this time period who went against traditional literary traditions. **Dorothy Leigh Sayers'** work is carefully researched and widely varied, included poetry, the editing of collections with her erudite introductions on the genre, and the translating of the *Tristan of Thomas* from mediaeval French. Writing full time the novelists Dorothy Sayers rose to be the doyen of crime writers and in due course president of the Detection Club. **Miss Ivy Compton Burnett** published sixteen novels between 1925 and 1959. She writes about people, but they seem always to be the same people; they are rarely visualised and then only in the briefest manner, and their communications with one another, which constitute almost all the materials of the novels, are made in a language that is frequently remote from anything to be heard in real life.

Although excluded from many public arenas, Irish women were present in nationalist, suffragist, and literary circles. Their early twentieth-century literature reflects women's responses to national questions but also expresses their neglected concerns, revealing that women's identities transcended definition by a male-dominated state or by male writers.

REFERENCES

- [1] May Sinclair(1919) *Mary Oliver*
- [2] May Sinclair(1922) *The life and Death of Harriett Frea*
- [3] 3.JohnMiddltonMurry(1939) *The Scrapbook of Katherine Mansfield*
- [4] www.oxforddnb.co
- [5] www.study.com
- [6] www.rcwlitagency.com
- [7] Burnett I. Compton (1925), 'Pastors and Masters'
- [8] Burnett I. Compton (1931), 'Men and Wives'
- [9] Burnett I. Compton (1941) 'Parents and Children'
- [10] Burnett I. Compton (1947), 'Manservant and Maidservant'
- [11] www.britannica.com
- [12] 12.www.tandfonline.com

An Analysis of the English Translation of Li Bai's Poems

Huang Shanshan¹, Wang Feng²

¹School of Foreign Studies, Yangtze University, Hubei, 434023 PRC China
Email: 2476835606@qq.com

²School of Foreign Studies, Yangtze University, Hubei, 434023 PRC China
Email:wangfeng@yangtzeu.edu.cn (correspondence)

Abstract— For more than 300 years, Li Bai's poems have been translated, introduced and disseminated in large quantities, which undoubtedly plays an important role in the out-going of Chinese culture. Based on the general historical context of the English translation of Li Bai's poems and the collected data about his translations, this study analyses the characteristics of his English translation in different periods and sums up how Li Bai's poems have claimed the world literary status.

Keywords— Li Bai's poems, English translation, characteristics, the world literary status.

I. INTRODUCTION

In recent years, scholars in China and other countries have become more and more enthusiastic about the translation of Li Bai's poems and have made some achievements. However, the research field is relatively isolated, mainly focusing on the translation theory or practice, lacking of comprehensive interdisciplinary research. Literary translation is not an isolated activity, which requires multidisciplinary cooperation to promote its dissemination and exchange. This study attempts to combine the translation and dissemination of Li Bai's poems in the English-speaking world, systematically review the translating process and summarize the successful factors in the translation and dissemination of Li Bai's poems. This will not only enrich the research on the English translation of Li Bai's poems, but also reveal something about the development of world literature.

1. A Summary of the Successful Translation of Li Bai's Poems in the English-speaking World

China has been a country of poetry since ancient times. Chinese classical poetry is not only the crystallization of the collective wisdom of the Chinese nation, but also a sparkling pearl in world literary history. With the promotion of translation media, many classical works represented by Tang poetry have been translated and introduced one after another. As one of the greatest masters of Tang poetry, Li Bai is remembered for his romance, sense of social responsibility and fresh and elegant poems. His poems are also gradually regarded as classics [37].

II.

2.1 Before the 20th Century: the Initial Stage

As early as the 18th century, there were sporadic records of the poet Li Bai in the West. Most of these records were made by missionaries, diplomats or sinologists. It is based on these early explorations that the translation and introduction of Li Bai's poems can be developed rapidly in the later stage. During this period, there appeared such representative figures as Herbert A. Giles, Joseph Edkins, W. A. P. Martin and John Francis. Among them, Giles was the first Western scholar who systematically translated Tang poetry as a monographic collection and introduced it to the world [23]. In his *Chinese Poetry in English Verse* (1898), he selected from 102 ancient Chinese poets and translated nearly 200 poems, of which 21 poems were written by Li Bai, occupying a considerable proportion [9].

2.2 From the 20th Century to the 1990s: the Flourishing Period

Since the beginning of the 20th century, the Imagist Movement in the West has attributed to the popularity of Sinology, which is embodied in the initiative of the great poets headed by Ezra Pound to seek the commonality from Chinese classical poetry and provide nutrition and impetus for the American New Poetry Movement. For example, in his *Cathay* (1915) [17], there are 19 Chinese poems, including 12 poems by Li Bai, such as "The River-Merchant's Wife: a Letter" (长干行), "Taking Leave of a Friend" (送友人), and "The Jewel Stairs' Grievance" (玉阶怨). In addition, Amy Lowell's *Fir-Flower Tablets* was published in 1921, which contained nearly 150 Chinese poems, among which more than 80 poems were written by Li Bai [3]. Arthur Waley, a

famous Sinologist of the same period, collected Li Bai's poems in his *The Poet Li Po* (1919) [21].

With the vigorous development of the English translation of Chinese poetry, Li Bai's poetry has attracted more attention of such scholars as W. J. B. Fletcher, Shigeyoshi Obata and Witter Bynner. In Fletcher's *Gems of Chinese Verse* (1919), there are 36 translations of Li Bai's poems [6]. In 1922, *The Works of Li Po, the Chinese Poet*, translated by a Japanese scholar, Shigeyoshi Obata, was published by E. P. Dutton & Co., including 124 Li Bai's poems [15]. It's the first collection of Li Bai's poems in English, which reflects the recognition of Li Bai's literary status in the English-speaking world and has great historical significance. Witter Bynner and Kiang Kanghu published *The Jade Mountain Being Three Hundred Poems of the Tang Dynasty* in 1929, including 27 poems by Li Bai [2]. In 1940 and 1944, Roger Soame Jenyns published *Selection from the Three Hundred Poems of the T'ang Dynasty* and *A Further Selection from the Three Hundred Poems of the T'ang Dynasty*, respectively collecting 11 poems and 9 poems written by Li Bai [26].

After World War II, the upsurge of translating Chinese poetry into English rose again in the English-speaking world. The study on the translation of Li Bai's poetry has shown a more diversified development. In addition to the translation of works, attention has also been paid to the analysis of works themselves and the study of the poet's life. In Waley's *The Poetry and Career of Li Po* (1950), quite a lot of Li Bai's poems are included, and his life and background are comprehensively described, which introduces the history of Tang Dynasty and Chinese culture to a great extent [22]. It can be regarded as the most important book about Li Bai's life in the English-speaking world. Since its publication in 1950, the book has been highly praised and reprinted continuously, which has greatly promoted the spread of Li Bai's poetry [8]. Arthur Cooper is the author of *Li Po and Tu Fu* (1973), which contains many poems of Li Bai [4]. During this period, many other influential works have appeared such as *The Great Age of Chinese Poetry: The High T'ang* by Stephen Owen (1981) [16], *Among the Flowers* by L. Fusek (1982) [7] and *New Songs from a Jade Terrace* by A. Birrel (1982) [1]. Moreover, many large authoritative literary translation anthologies published in the English-speaking world during this period have included Li Bai's poems: *The Columbia Book of Chinese Poetry (From Early Times to the Thirteenth Century)* compiled by Burton Watson was published in 1984 [30]; *The Indiana Companion to Traditional Chinese Literature* (1986) [14] compiled by William H. Nienhauser Jr., has been an authoritative reference book during this period. It gives a special

introduction to Li Bai's poems according to different classification standards. Xu Yuanchong, a Chinese translator, published *Selected Poems of Li Bai* (李白诗选) in 1987 [31], which was regarded by western scholars as "the most beautiful translation of ancient Chinese poetry", of which especially "Ballad of a Trader's Wife" (长干行) was highly praised in the West. Xu Zhongjie, a professor in many top universities in China published *Two Hundred Chinese Tang Poems in English Verse* in 1990, including 20 poems written by Li Bai [35]. *Three Chinese Poets: Translations of Poems by Wang Wei, Li Bai, and Du Fu* (1992) by the poet Vikram Seth has studied and analyzed Li Bai's life and the background of his times [18].

2.3 From the 21st Century to the Present: A New Period

The translation and introduction of Li Bai's poems from the initial exploration to the vigorous development of the 1990s have shown us the general context of how an excellent national literature attracts other nationalities to learn from and how it is promoted. In the 21st century, the situation of the English translation of Li Bai's poems seems to be different from before: there are relatively fewer new translations. For example, during this period, only several authoritative works or anthologies of Chinese literature were published.

However, Chinese scholars have increased their participation in the translation of Li Bai's poems, which has contributed greatly to the poems' dissemination. Xu Yuanchong's *Three Hundred Tang Poems* (唐诗三百首) was published in 2000 [32]. Yang Xianyi and Gladys Yang compiled *A Choice Selection of Ancient Poems (Chinese-English): Tang Poems* (古诗苑汉英译丛: 唐诗) (2001) [38]. Liu Junping compiled *New Versions of Old Gems* (2002) [13]. Wang Yushu published *Wang's Translation of 300 Tang poems* in 2004 [28] as well as *Selected Poems and Pictures of the Tang Dynasty* in 2005 [29]. Tang Yihe's *Three Hundred Tang Poems* was published in 2005 [19]. Xu Yuanchong published *Selected Poems of Li Bai* in 2005 [33]. Gong Jinghao published *A Bouquet of Poems from China's Tang Dynasty* in 2006 [10]. *Chinese Classical Poems with English Translations & Comments* was compiled by Liu Guoshan et al (2009) [12]. Zhuo Zhenying and Liu Xiaohua published *An Anthology of Chinese Classical Poetry* in 2010 [41]. *A Critical Anthology of Tang Poetry and their English Translations*, compiled by Wang Feng and Ma Yan, was published in 2011 [24]. Zhu Manhua published *Chinese Famous Poetry Translated by Manfield Zhu* in 2013 [40]. *Selected Poems of Li Bai Translated by Xu Yuanchong* (2014) is translated with the appreciation from Li Ming [34]. At the same time, some young scholars from universities in China have actively

devoted themselves to the study of Li Bai's poetry translation: some of them have made a critical study on Li Bai's representative poetry translation based on the Harmony-guided Three-Level translation theory [36] [39]. Others, starting from cultural self-confidence and selective adaptation, rethink and interpret the English translation of Tang poetry represented by Li Bai [11] [27].

2.4 The Characteristics of Translation in Different Periods

2.4.1 The Initial Stage: Indirect Translation and Low Accuracy

For religious and political reasons, the first people who translated Li Bai's poems were mainly missionaries, diplomats and sinologists. It is also because of the identities of these early translators that the relevant translation records of Li Bai's poems are sporadic. Looking at these records, it is not difficult to find that the greatest feature of translation at this time is mainly indirect translation. Li Bai's poems were first introduced to the Western world by a French Jesuit. In the 18th century, Britain lacked the ability to study China independently, but mainly through France. *Le Livre de Jade* (1867) translated by Judith Gantier, a French woman writer, translator and critic, was the most popular French translation of classical Chinese poetry, including 19 of Li Bai's poems [23]. It is also due to the fact that translators often translate indirectly, the versions of the translated poems are not uniform, and the translators' personal style and creative elements are inevitably added to the translations, so the accuracy of translating poems is not high.

2.4.2 The Flourishing Period: Direct Translation and Cooperative Translation; Concise and Understandable Language

One of the major events in this period is the Imagist Movement led by Pound in the English-speaking world, which has triggered a wave of learning from Chinese classical poetry in the West, especially Li Bai's poems. During this period, the translator's identity has become more diverse. There are missionaries, diplomats, poets, translators, critics, sinologists and so on. In addition, as far as the ways of translation are concerned, besides indirect translation, direct translation and cooperative translation are increasing. In terms of translation styles, translators tend to use concise and understandable language to translate and introduce Li Bai's poems. For example, Pound translated 12 poems of Li Bai in *Cathay*. The language he used was "the simplest in all his translations and the least influenced by ancient language" [20]. In addition to the poetry text, the study on the poet Li Bai himself has been greatly developed in this period. As mentioned above, in Waley's *The Poetry and Career of Li Po*, there are comprehensive descriptions of Li Bai's

life and historical background as well as in the poet Vikram Seth's *Three Chinese Poets: Translations of Poems by Wang Wei, Li Bai, and Du Fu*. Furthermore, Li Bai's poems were included in many large authoritative literary translation anthologies published in the English-speaking world at that time. For example, *The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth Century* was compiled and published by Burton Watson in 1984. *The Indiana Companion to Traditional Chinese Literature* (1986), compiled by William H. Nienhauser Jr., was an authoritative reference book during that period.

2.4.3 A New Period: Chinese Translators' Contributions

Compared with the previous two periods, in the context of the new era, translators in the English-speaking world have fewer new translations of Li Bai's poems, while Chinese translators have made great contributions to the translation and introduction of Li Bai's poems. First of all, among the few foreign translations, there are several authoritative works or anthologies of Chinese literature published in the English-speaking world: *The New Directions Anthology of Classical Chinese Poetry* (2003) compiled by Eliot Weinberger; *the Cambridge History of Chinese Literature* (Vol. 1), co-edited by Kang-I Sun Chang and Stephen Owen (2010). Secondly, after thoroughly reading the English translations of foreign translators, Chinese translators have carried out relevant reflections and research reviews, and thus have devoted themselves to the re-translations of Tang poetry represented by Li Bai's poems, such as the group of Chinese translators headed by Xu Yuanhong, Yang Xianyi, Sun Dayu and Wang Yushu, which are gradually recognized by the world.

III. THE CLAIMING OF WORLD LITERARY STATUS OF LI BAI'S POEMS

According to David Damrosch, world literature is the elliptical refraction of national literature, the result of translation, and a way of transcendental interpretation of the distant space-time world, rather than a set of classical texts [5]. And he repeatedly emphasized that world literature is always related to both the value and demand of the host culture and the source culture, which is a process of double refraction... Any world literary text is closely related to these two different cultures, not decided by either side alone [5]. Therefore, we can understand the inevitability of Li Bai's poetry moving towards world literature in the process of English translation. Has Li Bai's poetry become world literature? Wang Ning holds that five principles must be followed in judging whether a literary work belongs to world literature: (1) whether it grasps the spirit of the times; (2) whether its influence

exceeds the boundaries of its own country/nation or national language; (3) whether it is included in the anthology of literary classics compiled by later researchers; (4) whether it can enter the university classroom; and (5) whether it is criticized in another context [25]. Lived in the prosperous Tang Dynasty, Li Bai's powerful style and romantic feelings all reflected the humanistic style of the prosperous Tang Dynasty when many scholars were eager to make contributions, and Li Bai was no exception. He wrote his ideals and aspirations into his poems and spoke for himself and other aspiring people. Later, when his hopes failed, he sought solace in drinking, leaving a good impression of being free and easy. Although his career was bumpy, he was deeply concerned with society, so there were many descriptions of the images of the people at the bottom of society in his poems, such as his frontier fortress poems and boudoir-plaint poems, which expressed the misery of people's life and criticized the political situation of corruption. It can be said that Li Bai's poetry was the epitome of the society at that time. Since the initial translation of Li Bai's poems, Li Bai's poems have gone out of China and influenced other nations in the world. According to the statistics above, during the flourishing period, many large authoritative literary anthologies published in the English-speaking world included the English translations of Li Bai's poems; in the new period, there are also several authoritative English or bilingual literary works or anthologies which are often used as university textbooks. From the early stage to the flourishing stage of the English translation of Li Bai's poems, translators in the English-speaking world have made great contributions and published many excellent translations. In the new era, Chinese translators have found relevant problems in these previous translations, thus launching a critical study to push the translation of Li Bai's poems to a climax again, and enabling the world to have a more comprehensive understanding of Li Bai's poems.

IV. CONCLUSION

The successful translation and introduction of Li Bai's poems is the result of joint efforts. First of all, the artistic achievements of Li Bai's poetry are worthy of affirmation, and its influence transcends the boundaries of its own nation. Learners from other nationalities can draw nutrition from it, so translators are very active in translating, introducing and disseminating Li Bai's poems, which is reflected in the collection of Li Bai's poems in many authoritative books and the university textbooks. At the same time, Chinese scholars have been actively exploring and reflecting on the translation and introduction of Li Bai's poems in the English-speaking

world, further promoting the external dissemination of Li Bai's poetry from a new perspective, and creating opportunities for more excellent traditional Chinese culture to be well known in various languages and cultures.

V. ACKNOWLEDGEMENT

This work was supported by the Ministry of Education Humanities and Social Sciences 2015 Youth Fund under Grant [15YJC740078]; the National Social Science Fund of China under Grant [Key Project 17AZD040].

REFERENCES

- [1] Birrell, Anne (trans.). *New Songs from a Jade Terrace: An Anthology of Early Chinese Love Poetry*. London: George Allen & Unwin, 1982.
- [2] Bynner, Witter and Kiang Kang-hu. (trans.). *The Jade Mountain: A Chinese Anthology, Being Three Hundred Poems of the T'ang Dynasty, 618—906*. New York: Knopf, 1929.
- [3] Chen, Huaizhi. The Translation, Dissemination and Impact of Li Bai's Poems in the United States. *Journal of Xichang College (Social Sciences Edition)*, 2013, 25 (03): 21-24.
- [4] Cooper, Arthur. *Li Po and Tu Fu*. Harmondsworth: Penguin Books Ltd., 1973.
- [5] Damrosch, D. *What is World Literature?*. Princeton: Princeton University Press, 2003.
- [6] Fletcher, W.J.B. (trans.). *Gems of Chinese Verse*. Shanghai: The Commercial Press, 1919.
- [7] Fusek, Lois (trans.). *Among the Flowers: the Hua-chien chi*. Columbia University Press, 1982.
- [8] Gao, Hong, Zhan Xiaojuan. Translation of Li Bai's Poetry in Britain and its Characteristics. *Journal of Mianyang Normal University*, 2015, 34 (12): 18-23.
- [9] Giles, Herbert Allen. *Chinese Poetry in English Verse*. B. Quaritch, 1898.
- [10] Gong, Jinghao (trans.). *A Bouquet of Poems from China's Tang Dynasty*. Beijing: Commercial Press. 2006.
- [11] Huang, Shanshan, Wang Feng. On the English Translation of Culture-loaded Words in Qiang Jin Jiu. *Journal of Humanities and Education Development (JHED)* Vol-1, Issue-3, May–Jun 2019.
- [12] Liu, Guoshan et al (trans.). *Chinese Classical Poems with English Translations & Comments*. Beijing: Foreign Language Press. 2009.
- [13] Liu, Junping (trans.). *New Versions of Old Gems*. Beijing: Zhonghua Publishing House. 2002.
- [14] Nienhauser, William H. *The Indiana Companion to Traditional Chinese Literature*. Indiana University Press, 1986.
- [15] Obata, Shigeyoshi. *The Works of Li Po*, New York: Dutton, 1922.
- [16] Owen, Stephen. *The Great Age of Chinese Poetry: The High T'ang*. New Haven: Yale University Press, 1981.
- [17] Pound, Ezra. *Cathay*. London: Elkin Mathews, 1915.

- [18] Seth, Vikram. *Three Chinese Poets: Translations of Poems by Wang Wei, Li Bai and Du Fu*, London: Faber, and New York: Harper, 1992.
- [19] Tang, Yihe (trans.). *Three Hundred Tang Poems*. Tianjin: Tianjin People's Publishing House, 2005.
- [20] Twitcher, Jeff, Zhang Ziqing. Pound's Cathay and Imagist Poetry. *Foreign Literature Review*, 1992 (01): 86-91.
- [21] Waley, Arthur. *The Poet Li Po, AD 701-762*. East and West, Limited, 1919.
- [22] Waley, Arthur. *The Poetry and Career of Li Po, 701 –762 AD*. London: Allen and Unwin, 1950.
- [23] Wang, Feng. *A Comprehensive Study on the English Translation of Classical Tang Poetry*. Beijing: China Social Sciences Press, 2015.
- [24] Wang, Feng, Ma Yan. *A Critical Anthology of Tang Poetry and their English Translations*. Xi'an: Shanxi People's Publishing House, 2011.
- [25] Wang, Ning. "World Literature": From Utopian Imagination to Aesthetic Reality. *Exploration and Controversy*, 2010 (07): 3-9+83.
- [26] Wang, Wei. Li Bai's Research Towards the World. *Literary Heritage*, 2002 (03): 131-137.
- [27] Wang, Xu, Wang Feng, and Zeng Yan. The English Translation of Tang Poetry Based on Cultural Self-confidence and Selective Adaptation-Taking "Changgan Xing" as an Example. *English Literature and Language Review*, Vol. 5, Issue. 6, pp:75-81, 2019.
- [28] Wang, Yushu (trans.). *Wang's Translation of 300 Tang poems*. Beijing: Wuzhou Communication Publishing House, 2004.
- [29] Wang, Yushu (trans.). *Selected Poems and Pictures of the Tang Dynasty*. Beijing: Wuzhou Communication Publishing House, 2005.
- [30] Watson, Burton. *The Columbia Book of Chinese Poetry (from Early Times to the Thirteenth Century)*. New York: Columbia University Press, 1984.
- [31] Xu, Yuanchong (trans.). *Selected Poems of Li Bai*. Chengdu: Sichuan People's Publishing House, 1987.10.
- [32] Xu, Yuanchong (trans.). *Three Hundred Tang Poems*. Beijing: Higher Education Press, 2000.08.
- [33] Xu, Yuanchong (trans.). *Selected Poems of Li Bai*. Hebei People's Publishing House, 2005.
- [34] Xu, Yuanchong (trans.). *Selected Poems of Li Bai Translated by Xu Yuanchong*. Beijing: China Foreign Translation and Publishing Co., Ltd. 2014.
- [35] Xu, Zhongjie (trans.). *Two Hundred Chinese Tang Poems in English Verse*. Beijing: Beijing Language Institute Press, 1990.01.
- [36] Yan, Qian, Wang Feng. On the Translation of "Drinking Alone under the Moon" Based on the Harmony-Guided Criteria for Poetry Translation. *IRA-International Journal of Education & Multidisciplinary Studies*, 2019, (1):5-13.
- [37] Yang, Kai. Translation and Canonization of Li Bai's Poems in the English-speaking World. *Journal of the College of Literature, Nanjing Normal University*, 2017 (03): 100-104.
- [38] Yang, Xianyi, Yang Gladys (trans.). *A Choice Selection of Ancient Poems (Chinese-English): Tang Poems*. Beijing: Foreign Language Publishing House, 2001.
- [39] Yin, Rongrong, Wang Feng. A Study of English Translation of Li Bai's "Gu Lang Yue Xing" Based on the Harmony-Guided Criteria for Poetry Translation. *Translation and Cultural Studies*, 2019 (6).
- [40] Zhu, Manhua (trans.). *Chinese Famous Poetry Translated by Manfield Zhu*. Beijing: Business Press International Co., Ltd. 2013.
- [41] Zhuo, Zhenying, Liu Xiaohua (trans.). *An Anthology of Chinese Classical Poetry*. Guangzhou: Jinan University Press, 2010.

Understanding Tradition of American Jewish Writing Canon

Dr. Prerna Malhotra

Assistant Professor, Department of English, Ram Lal Anand College, University of Delhi

E-mail: prernamalhotra@yahoo.co.in

Abstract— *The much-eventful twentieth century is often termed as ‘the American Century’ due to the American pervasiveness in the global affairs. The Americanness is present through American arts, culture and literature written during the end of the 19th century to most part of the 20th century. The experience of two world wars, the cold war, the beginning of the nuclear arms race, the realisation of the struggle for national liberty by the colonised world and lack of socio-political consensus within nations everywhere have had a direct impact on the literature during this period. Phrases, like modernism, war literature, post-modernism, existentialism and surrealism, etc. have been used in view of the attributes assigned to various traditions of literature. Themes too have covered the breadth and depth of multiculturalism and diversity. Voices unheard till now started coming in the form of ethnic literature, Black literature and literature by natives. It is in this context that this article tries to analyse the tradition of American Jewish writings.*

Keywords— *Canon, Modern, Post-modern, American Literature, Jewish literature, Commonwealth literature, Genre, World cultures.*

I. INTRODUCTION

Humanity has gone through tremendous turmoils and transformation, specifically in the twentieth century. Such makeover in accepted wisdom has produced individuals who do not conform to collective sensibilities. The end result is that the narrative in English is no more a generalised trend or feature especially since World War II. It has become variegated and multifaceted, therefore, even broad generalizations as literary critics are accustomed to doing, like Modern, Post-modern; Structural, Post-structural; Colonial, Post-colonial seem to have narrow precincts and are unable to carry the width and variety of narration. In addition to that, the narration has been vitalized by international currents such as European existentialism, Latin American magical realism. Commonwealth literature and particularly the writers of Indian origin are incessantly trying to make a strong niche for themselves on the English literary scene. On the other hand, the electronic era has made the global village an actuality, the spoken word on television has given new life to oral belief and with the world-wide web, writing has become all the more universal as it instantly influences and is influenced. Translation has become a vital tool to reach the cultural, educational and literary interiors and by-lanes of the globe.

But by looking at such diversified patterns of English literature, one is not belittling or trivializing recent literature. Today writers in the world, especially in the

United States are asking grave questions, many of them related to the very existence of humanity, the positioning of humans in the universe. Metaphysical queries have become frequent occurring in literature. Writers have become highly inventive and novel and self-awareness has crept in their sensibilities. Many a times, they find traditional modes unproductive and seek liveliness in more widely trendy material. To put it another way, modernist restructurings of point of view no longer meet their requirements rather they are looking for special type of sensibilities which are termed as post-modern sensibilities.

Differentiating Post-modern from Modern, Richard Allen writes: “Perhaps the most significant feature of postmodernist thought concerns the limitations on human knowledge of truth and reality, and the realm of uncertainty into which those restrictions place us...Post-modernism distinguishes itself from modernism largely in terms of tone, audience and political orientation.”¹

If we talk of the 21st century English literary scenario, the literary critics have come forth with their logic and viewpoint that even the days of Post-modernism are over, i.e. post- *Post modernism* has paved its way in English literary criticism.

¹ Schwartz, Richard Allen. “Postmodernist Baseball,” in *Modern Fiction Studies*, Vol.33, No.1, Spring 1987, pp.135-36.

Now coming back to the World War II scene and the literature after that, the whole world and particularly the United States had come out of the Depression and the 1950s provided most Americans with time to get pleasure from welcomed material riches. Yet alienation and loss of belongingness were the foremost themes and the writers explored the pressures lurking in the shades of outward fulfillment.

Many outstanding works of the period like Arthur Miller's *Death of a Salesman*, John Osborne's *Look Back in Anger* and Samuel Becket's *Waiting for Godot* depict humans who fail in the struggle to succeed, who have secession from society, thus, have identity crisis. It is noteworthy that it has been a generation of writers who have behind them the destruction and the old order of things. When they look around themselves, the old order and traditional values have not yet given place to the new. They believe that man's identity and even masculinity has been eroded and he does not enjoy the status of the normative centre of the universe.

These are the basic themes which are, mainly or remotely, dealt in the writings of Ralph Ellison, Saul Bellow, John Updike, Norman Mailer, Philip Roth, Cynthia Ozick, John Hawks etc. Saul Bellow's *Henderson*, *The Rain King*, Percy's *Lancelot* and Malamud's *The Natural* and *A New Life* depict the quest of the contemporary man. Themes of man's dilemma and loneliness have been dealt exquisitely in their writings by incorporating new techniques and devices. Alienation, in one form or the other, has been creeping as an under-current. Subsequently it got manifested at all possible opportunities in the main current of English literature.

It was in those years that a new sub-genre of writing, American Jewish Writing, came up as a movement along with so many other ethnic and gender related movements. Writers like Saul Bellow, Bernard Malamud, Philip Roth, John Updike, Cynthia Ozick, Norman Mailer and Isaac Bashevis Singer belong to that sub-genre and are the prominent, worthy and compelling additions to the compendium of American literature. The output of these authors is best noted for its humour, ethical concern, and portraits of Jewish communities in the Old and New Worlds.

Along with Saul Bellow and Philip Roth, Malamud has remained a legendary charisma during the peak period of American Jewish renaissance, i.e. 1960s to 1970s. His stories found place in the acclaimed literary magazines and today his awards and honours make for an impressive paragraph on all major web search engines and literary encyclopedias. Even after their deaths, writers like Bellow and Malamud, continue to be read and enjoyed. In fact,

their reputation is steadily growing as students are introduced to their works and many of the degree holders in English literature owe their degrees to them. Moreover, the general interest in ethnicity draws readers to Jewish literature, where they discover that Bellow, Malamud, Ozick and Singer, to name a few, speak to all sensitive, intellectual readers.

Here the mention must be made to the fact that Cynthia Ozick presents a kind of contrast to her contemporaries like Bellow, Malamud or Roth. If these male Jewish writers are the advocates of assimilation and western humanism, Ozick is a promoter of the thought that Jewish heritage must be preserved in the prevailing Gentile culture.

In fact, many critics have been uncomfortable and confused with the 'clumsy' term itself— 'American-Jewish'. Sanford considers that it makes more sense to talk about literature in Hebrew or Yiddish but there should not be any such term like Jewish literature:

"Strictly speaking, there is no "Jewish" literature. Rather, the "Jewishness" is a matter of content: a commentary on the *Talmud* or homiletics about *Tanakh* would qualify, but not the stories of people like Bernard Malamud or Saul Bellow or even Isaac Bashevis Singer. Theirs is a writing which tends to distract— rather than enhance the study of sacred texts. And to the devoutly religious, this is called *bittel Torah*, a waste of time."²

Some other critics also believe that Malamud and Bellow are not Jewish writers per se, as expresses Schulz, "...Bernard Malamud and Saul Bellow, transcend the specific Jewish context of their tales. Ultimately their response is to man, rather than to Jew, to the human dilemma rather than to the Jewish paradox."³

In interviews, Malamud has credited his painstaking "Yiddish" parents and their Eastern European immigrant generation providing with models of morality but he has emphasized that humanity is his subject and he uses Jews to communicate the universal just as William Faulkner created a universe from a corner of the American South. In an interview in 1976 when Malamud was asked the question for whom did he write, his answer was: "I write

² Pinkser, Sanford. (1980). "The Rise and Fall of the American Jewish Novel," *Between Two Worlds-- The American Novel in the 1960s*. New York: Whitson Publishing Co. Troy. p.29.

³ Schulz, Max F. (1969). *Radical Sophistication: Studies in Contemporary Jewish American Novelists*. Ohio: Ohio Univ. Press, p. VIII of Preface.

for anyone who can read. I write for Indians, Japanese, Hungarians, British— any one who can read.”⁴

What is so peculiar and appealing about Malamud is that in spite of various influences on him, he is not just a follower or adherent of those thoughts. His appeal is very general as the questions he poses through his fiction are fundamental questions, related to mankind. They are questions posed since times immemorial— why should one follow goodness when righteousness goes unrewarded most of the time? How many times is it that love begets love and not violence and hatred? Then how can and why should one continue flowing with the milk of human love and kindness? Why a senior Morris Bober paves the way for a junior Morris?

Malamud's remarkable and monumental work is *The Fixer* for which he was awarded the Pulitzer Prize and National Book Award. First of all, this is the novel which deals directly with the theme of Jewishness and pogroms and anti-Semite activities. It is also different from other novels as it is set in Russia, not America and also it is based on an actual historical trial of a Jew around the turn of the 20th century. The infamous 1913 trial of Mendel Beliss is a blotch on modern history and one of the infamous incidents which led to the Revolution of 1917. In fact, through this novel Malamud has entered into a kind of dialogue with traditional Jewish resources. It is in this novel that Malamud seems to ask the fundamental question related to the survival of Jews in the Post-Holocaust period. The same question is put forward through Saul Bellow's *Mr. Sammler's planet* and Edward Lewis Wallant's *The Pawnbroker*— how can the teachings of Judaism help the Jews to confront the fundamental question related to their identity.

These are the fundamental questions which have persistently appeared in Malamud fiction. Throughout his life, as a human, a writer as well as a teacher, he has been fighting within himself to find an answer to these pertinent queries. Both as a novelist and a short story writer, Malamud, gifted as a genuine writer, has been unflaggingly dedicated to his craft but even his whole life has not been sufficient for this assignment, as he spoke about it at length in a talk:

“I don't regret the years I put into my work. Perhaps I regret the fact that I was not two men, one who could live a full life apart from writing; and one who lived in art, exploring all he had to experience and know how to make his work

right; yet not regretting that he had put his life into the art of perfecting the work”⁵

Perhaps Norman Podhoretz is very right when he sums up the author, “His work, when it is good— which sufficiently often it is— seems a kind of miracle, an act of spiritual autonomy, perfect enough to persuade us that the possibility of freedom from the determining of history and sociology still exists.”⁶

If Malamud is critical of the milieu, at the same time, he indicates towards the inane goodness of man and his desire to be better placed than his present lot but he can succeed only if he kills his enemy within in the form of greed and selfishness and then, of course, society can do little to thwart his goodness.

II. CONCLUSION

Cultural battles and diverse conflicts have been fought through ethnic American literature, the prominent among them being Jewish American literature. Yet, individualism and multiculturalism of writers have ensured that the canon is a part of the wider sea of world cultures and literatures.

REFERENCES

- [1] -----“Reflections of a Writer: Long Work, Short Life,” March 20, 1988, Sunday, Late City Final Edition Section 7; Page 15, Column 1; *Book Review Desk*. (Based on Bernard Malamud's talk at Bennington College on Oct. 30, 1984, as part of the Ben Belitt Lectureship Series.)
- [2] Bellow, Saul. (1963). *Recent American Fiction*, Washington. The Library of Congress, p.12.
- [3] Beym, N. (2008) *The Norton Anthology of American Literature*, shorter 7th Ed. Vol. 2, New York, NY:W.W.Norton & Co.
- [4] Chametzky, Jules. (2000) *Jewish American Literature: A Norton Anthology*, Ed. 1, New York, NY:W.W.Norton & Co.
- [5] Bluefarb, Sam. (1975). “The Syncretism of Bernard Malamud,” *Bernard Malamud: A Collection of Critical Essays*. Edited by Leslie A. Field and Joyce A. Feild. Englewood Cliffs, N.J.: Prentice-Hall, pp. 72-79.
- [6] Wershba, Joseph. “Not Horror but ‘Sadness’,” *New York Post*, Sept. 14, 1958, p.M2.

⁵ -----“Reflections of a Writer: Long Work, Short Life,” March 20, 1988, Sunday, Late City Final Edition Section 7; Page 15, Column 1; *Book Review Desk*. (Based on Bernard Malamud's talk at Bennington College on Oct. 30, 1984, as part of the Ben Belitt Lectureship Series.)

⁶ Podhoretz, Norman. “The New Nihilism in the American Novel,” *Partisan Review*, XXV (Fall, 1958), p. 590.

⁴ Masilamoni, Leelavathi E. H. “Bernard Malamud- An Interview,” *IJAS*, V.9, No.2, July 1979. p.33.

Holding on to the Past and the Fallacy of the Traditional Family in Anne Tyler's *Dinner at the Homesick Restaurant*

Anthony Salazar

Northern Illinois University, Illinois, USA
asalazar6@niu.edu

Abstract— While many writers during the mid-twentieth-century focused on the ideality of the traditional family, Anne Tyler, in *Dinner at the Homesick Restaurant*, challenged such ideality by focusing on a family in which the father abandons his role as the breadwinner. Because the mother must then fulfill the duties assigned to the father and mother, the children grow up reflecting negatively on their childhood. The siblings' perceptions of the past, however, stem from an inability to achieve the traditional family. This essay therefore examines the characters' negotiations with the past and exposes the fallacy of the perfect family, for, as Anne Tyler implies, such family structure is not achievable.

Keywords— memory, time, past, future, homesick, traditional family.

The concept of the traditional family was most relevant during the mid-twentieth-century with media and other mainstream outlets portraying such lifestyle as the expected norm. While living a modest, family-orientated life, the father must provide for the family, while the mother must take care of the house and children. This family, though unrealistic for many Americans, expands across various mediums. But in *Dinner at the Homesick Restaurant*, Anne Tyler challenges the notion of the ideal household by incorporating a father, Beck, who abandons the household. This then prevents the rest of the family from modeling such ideal structure as the mother, Pearl, must serve as both father and mother by raising the Tull children alone and working a full-time job. Because the novel's structure weaves between time, readers are provided with glimpses into the present (with the siblings as adults) and the past (with the siblings as children). From this structure, the children's differing memories and obsession with the past exposes the flaws of memory. Cody, an angry

and yet ambitious character, reflects poorly on his childhood and strives to avoid the family as an adult. Ezra, an eager and yet complacent character, reflects positively on his childhood and strives to recreate the perfect family as an adult. Jenny, who raises her daughter as a single mother, regrets some of the parental decisions she has made as a single parent and strives to parent better after she marries and has time to co-parent while working. As an aged woman, Pearl also reflects on her time as a mother with regret, for there are many unsettling parental decisions she would have done differently, should she have had more time to parent her children. When examining the Tull family, time and how they negotiate their past can correlate to gendered obligations. While Cody and Ezra focus on a past and present filled without contentment, the issues they grapple with pertain to power and their urge to achieve male authority. Pearl and Jenny, however, grapple with time differently. As single mothers, they are too busy enacting the duties of both father and mother to consider the past as a motivator for their current actions and life choices. These correlations, however, should not be read as a result to their gender. Rather, such reflections should instead correlate to the amount of time they are able to spend reflecting on the past.

Though all characters perceive the past differently, the brothers, especially Cody, consider their past to an obsessive degree, so much that it influences their present lives. "The past," according to David Lowenthal, "is every where. All around us lie features which, like ourselves and our thoughts, have more or less recognizable antecedents" (xv). With features such as past conversations, objects, and locations enticing specific memories, the Tull brothers regard the past not only as a means of escape (for Cody) or ideality (for Ezra), but as a burden on who they are as adults. The novel, which fixates each chapter on a different

member of the family, exposes the unreliability of memory as each sibling remembers the past differently. The issue, however, does not apply to which memories are most authentic to the past, but rather how each character responds to his/her memories. And though Caren Town justifiably argues that Tyler's intentions are not to "celebrate the triumph of the traditional family nor mourn its loss, but instead [to show] how each member of this particular family creates for her/himself a fictional family" (21), she fails to understand that the past does not provide the characters with "nostalgic and nourishing ...satiety" (21). Rather, memory and the siblings' perceptions of the past burden their adult selves. Though most characters are nostalgic to some degree, their fond memories of the past are not productive, for such memories prevent these characters from considering a future exempt from lingering regrets and past differences. Because of their inability to accept the flaws of their family, the siblings and mother are stuck in the past, unable to progress to a more fulfilling future. By centering the novel on the children's and Pearl's inability to accept the flaws of their past, Tyler exposes the fallacies of the traditional family. Looking towards the future therefore entails, as suggested by the novel's ending, the characters' ability to release the haunting and unfulfilling past that they hold during their present lives.

Haunted By the Past

While providing extensive attention on Cody and his inability to accept Pearl's flaws, Tyler portrays Cody as a disturbed heteronormative man. Unable to imitate the expectations required to achieve the perfect household, Cody responds negatively to his childhood. One of the leading issues with his past, however, entails his inability to overshadow Ezra. No matter how many times he attempts to please Pearl during his childhood, he always fails, for "Ezra was [Pearl's] favorite, her pet. The entire family knew it" (Tyler, 37). Mary Louisa Cappelli attests to this, observing, "Cody vies for his mother's love and attention always trying to sabotage his brother Ezra's reputation and place of affection in the family unit" (55). Because Cody's attempts at sabotaging Ezra fail, Ezra then appears even more perfect to Pearl. When Cody attempts to shoot an arrow at a family gathering, he fails miserably and is then overshadowed by Ezra's successful shot. Instead of providing words of encouragement, Beck scolds him, claiming, "This just goes to show that it pays to follow instructions....If you'd listened close like Ezra did, and not gone off half-cocked" (Tyler, 38). Though Beck merely provides Cody with a lesson on listening to instructions, Cody's determination to

excel past Ezra's abilities prohibits him from dismissing Beck's lesson. Cody then passive-aggressively attempts to shoot an arrow at Ezra—as if believing physical threats will provide Cody with the satisfaction of defeating Ezra.

Instead of accepting his flaws and inability to please Pearl, he further attempts at overshadowing Ezra by tarnishing Ezra's reputation in front of Pearl. Hiding magazines that feature "women in nightgowns, in bathing suits, in garter belts and black lace brassieres, in bath towels, in useless wisps of transparent drapery, or in nothing whatsoever" (Tyler, 46) exhibits merely one of Cody's many cynical responses to his anger-driven mentality. Upon finding these illicit magazines, Pearl responds with shock, for she would never suspect that her favorite child could possess such pornographic magazines. "Truly, Ezra," Pearl admits, "I never suspected that you would be such a person" (Tyler, 46). As a result, Cody and Ezra fight, resulting in victory for Cody and defeat for Ezra. No matter how many times Cody attempts to win Pearl's affection, his efforts always result in defeat. As Cody rationalizes, Pearl's love for Ezra will always overshadow her love for her other children. Because Cody never understands this throughout much of his life, he views his relationship with Ezra as a competition. For Ezra, however, such competition does not exist. What Cody perceives as competition is merely Ezra living his own life. Surely then, the competition that Cody always alludes to does not exist, for "one of the contestants didn't even know he *was* a contestant" (Tyler, 152).

Because of his competitive mindset, Cody's mental isolation from the family lingers throughout much of his childhood. Every time the family gets together, he thinks of other places he could be at instead, such as going to the movies with friends. "Cody would have given anything to be with them" (Tyler, 36), rather than his family. Such favoritism from Pearl clearly provides an understanding for Cody's removal from the family. By holding on to the concept of the perfect family, Cody understands Pearl's favoritism for Ezra as a flaw in the traditional family structure. With such flaw, Cody would much rather avoid the family entirely. Cody, like Beck, thus abandons the family when he starts college. And while Jenny also leaves for college a few years later, Cody never quite comes back home mentally throughout the novel. When he does return, he creates excuses that suggest his time could be spent on more pressing matters.

Cody's toxic mentality as a child persists into adulthood, forcing him to hold onto the past. His life,

however, is far from turmoil, for he ultimately claimed victory over Ezra by marrying Ruth, was hired by a successful company that shut down Beck's company, and he was finally able to achieve living a life based on the traditional family with Ruth and Luke. Even with all these accomplishments, Cody's desire to surpass his family, especially Ezra, persists and draws him back to his past. After the terrible work accident, Cody's only thoughts are to seek revenge on the girder that put him in the hospital. "This whole damn business," Cody claims, "has left me mad as hell. I felt that girder hit, you know that? I really felt it hit, and it hurt, and all the time I was flying through the air I wanted to hit it back, punch somebody; and now it seems I'm still waiting for the chance" (Tyler, 219). The machine that hit him cannot be at fault, for Cody was simply positioned in the wrong place at the wrong time. Though much like Pearl's love for Ezra, the accident was situated in a way that prevented Cody from being able to do anything about it. Instead of accepting the accident as a mere accident, he views the accident much like he views Pearl's love for Ezra: intentionally devised to make his life miserable. Though he could accept these issues on the premise of uncontrolled fate, he instead seeks revenge for situations he cannot control. In many ways, Cody's anger derives from an inability to contain power.

Instead of returning home like the other siblings, Cody creates dismal memories (whether intentional or unintentional) that prohibit him from reuniting with his family. Though his son, Luke, yearns for a stronger relationship with Pearl, Ezra, and Jenny, Cody repetitively reminds Luke of the terrible childhood he lived through as a means of keeping Luke away. In one instance, Cody reflects on a past Christmas in which he saved money for a train ticket so Pearl could visit her friend. Pearl's reaction, however, does not please Cody as she tells him that she cannot leave, for the vacation would prevent her from celebrating Ezra's birthday. Luke rationalizes Pearl's response, claiming Pearl would have responded the same way for the other children. That is, should the vacation fall on Cody's or Jenny's birthday, Pearl would have refused Cody's kind gesture so she can stay to celebrate their birthdays. Only, Cody's deep-rooted anger prohibits him from visualizing such scenario. Instead, he argues, "you're missing the point. She wouldn't leave Ezra, her favorite. Me or my sister, she would surely leave" (Tyler, 220). With such negative rationale, Cody can only fathom a scenario that places Ezra as Pearl's sole happiness and purpose in life. As he explains, "Everything I've ever wanted, Ezra got

it. Anything in life I wanted. Even things I thought I had won. Ezra won in the end. And he didn't even seem to be trying; that's the hell of it" (Tyler, 228). To him, nothing that he does can please Pearl, not even a train ticket for Pearl to reunite with a long lost friend. Ultimately, as Cody rationalizes, Ezra will always win in the end.

Despite Cody's supposed sibling rivalry, his understanding of home also draws him away from the family. To him, his childhood home does not only consist of being overshadowed by someone lesser than him, where he was abused by his angry mother, and where he felt disjointed from his siblings, but also where the environment lacked inviting décor. As he observes, "Not a single perfume bottle or china figure sat upon his mother's bureau. No pictures hung on the walls. Even the bedside tables were completely bare; and in all the drawers in this room, he knew, every object would be aligned and squared precisely" (Tyler, 42). By living in an evidently bland environment, Cody's depiction of home juxtaposes the ideal family home. Jenny even attests to these claims. Whenever she returns, "she [is] dampened almost instantly by the atmosphere of the house—by its lack of light, the cramped feeling of its papered rooms, a certain grim sparseness" (Tyler, 83). Their childhood home, therefore, does not resemble an inviting place where memories linger, for the house lacks signs of inviting and homely décor. As Cody questions, "Who *wouldn't* leave such a place?" (Tyler, 42). Though Cody spends his adult years away from home, his memories prohibit him from escaping his past. Instead of associating home with a place one would feel homesick for, Cody associates such uninviting environment in a haunting and burdening way. Although he believes he controls his present life, reflections such as these only attest otherwise. His escape, therefore, is merely physical, rather than mental.

By centering each chapter on a different member of the family, opposing memories emerge. Cody's motives for pursuing Ruth, for example, are written with much envy and jealousy. Instead of courting Ruth as an act of love, he courted her merely for competitive motives. During this time, "Cody had an impression of inertia and fritted lives. He felt charged with energy. It ought to be so easy to win her away from all this" (Tyler, 146-7). To win does not mean to obtain Ruth, but rather to validate his superiority over Ezra. As Cody's past girlfriend notes, "You ask me to the movies and I say yes and then you change your mind and ask me bowling instead and I say yes to that but you say wait, let's make it another night, as if anything you can

have is something it turns out you don't want" (Tyler, 165). Cody realizes too late, however, that he does not actually want to marry Ruth, but instead wants what he cannot control. As one would expect Ruth remembers this moment quite differently. Though she initially approaches Cody's attempts to court her simply as a means of seeking revenge on Ezra, she ultimately believes that Cody married her solely out of love. She utters, "He could have had anyone, any girl he liked, somebody beautiful even. Then I saw he meant it" (Tyler, 217). She even understands his courting as an exhibition of romantic gestures. Instead of understanding Cody's actions as a game, Ruth would rather understand them as responses to falling in love. With these conflicting memories, surely Ruth's memories are tampered through deceit. Though ultimately, these conflicting memories expose the faults of memory.

Cody's memories that differ from the other siblings' memories, however, are meaningless, likewise are the opposing memories exemplified by the other characters. "The fault is not with memory, but with our current balance of past and future" (Maier, 150). While memory should factor into an understanding of Cody's negotiations with the past, the authenticity of his memories fall short to his future as influenced from his past. The importance of memory should therefore pertain to what the characters do as a result of their past memories. Because Cody prefers to reflect so negatively on his childhood, he then uses his memories as a way of depicting his past self as a victim, always overshadowed by Ezra. Living with this mentality surely cannot proceed, for Cody's enjoyment seeing himself as a victim prevents him from moving on in life. By always holding onto the past, Cody's fascination with time exposes its very own contradiction. He claims, "Time is my obsession: not to waste it, not to lose it. It's like ... I don't know, an object, to me; something you can almost take hold of. If I could just collect enough of it in one clump" (Tyler, 223). Though time is unmanageable in terms of how Cody wants to use it, he could have a better grasp of time if he did not reflect so much on the past. He admits, "If they had a time machine, I'd go on it. It wouldn't much matter to me where. Past or future: just out of my time. Just someplace else" (Tyler, 223). Admitting this thus exposes his inability to fully control every situation. Being content therefore entails that which he cannot control. Mary Ellis Gibson even observes that "Cody tries with all his energies to have the world for himself; as an efficiency expert he is obsessed with the control of time" (54). Instead of grasping the present time, he occupies his time running from a past that

persists to haunt him. The time machine, which would provide him the opportunity to escape his past would serve very little purpose, for his fixation on the issues that have been bothering him his whole life persists even when living miles away from his family. During another conversation with Luke, Cody questions, "Isn't it just that time for once is stopped that makes you wistful? If only you could turn it back again, you think. If only you could change this or that, undo what you have done, if only you could roll the minutes the other way, for once" (Tyler, 256). Cody's problem throughout the novel does not pertain to changing the present, but rather the past. Of course, admitting defeat because one cannot change the past provides a much easier solution than facing personal insecurities. Should Cody seek change, he would then have to expand his definition of an ideal family. Because he holds unobtainable expectations of what an ideal family should entail, he cannot accept that his childhood was actually decent, for a decent childhood to him involves being equally loved by Pearl. Should he finally come to this realization, perhaps his present and future life would not be so dismal.

Yearning For the Past

Ezra, like Cody, also considers the past to an excessive degree throughout the novel. But instead of avoiding the past, Ezra embraces a past that never existed, a past that recreates the traditional family. Lowenthal notes, "We may fancy an exotic past that contrasts with a humdrum or unhappy present, but we forge it with modern tools. The past is a foreign country whose features are shaped by today's predilections, its strangeness domesticated by our own preservation of its vestiges" (xvii). Though the remembered past never quite happened, Ezra nonetheless strives to recreate such past. As a means of creating and preserving such a past, Ezra strives to food for and feed his family while sitting around the dinner table. And though he was robbed of the opportunity to marry Ruth—therefore missing the opportunity to have children—his determination to bring the whole family together around the dinner table still exhibits qualities that parallel the perfect, ideal family.

To create the traditional family, Ezra works for Mrs. Scarlatti, an Italian widow who wills him her restaurant before dying. To her, Ezra was practically the son she could not have due to her own son's death. Likewise, to Ezra, Mrs. Scarlatti was practically the mother he could not have due to Pearl's inability to properly raise her children. Even away at war, Ezra only mentions being homesick for the restaurant, rather than his childhood home and family.

He writes, “I think a lot about Scarlatti’s Restaurant and how nice the lettuce smelled when I tore it into the bowl” (Tyler, 71). Unlike Pearl’s dismal house, Ezra associates Mrs. Scarlatti’s restaurant with the fresh smell of food. It is this perfect scent which he wishes to create for his family, rather than the scents and environment associated with his childhood home. When he returns from war, Pearl tries to persuade him to go to college so he can become a teacher. Ezra refuses, for his happiest moments involve working at the restaurant. Therefore, instead of pleasing Pearl, he decides to please himself and Mrs. Scarlatti by continuing to work at her restaurant. Perhaps Mrs. Scarlatti’s favorite trait of Ezra is his yearning for a modest present and future. Together, they both live a life of “standing still” (Tyler, 114). Even Pearl reflects later in the novel that “He will probably never marry. He will never do anything but run that peculiar restaurant of his ... You could say, in a way, that Ezra has suffered a tragedy, although it’s a very small tragedy in the eyes of the world” (Tyler, 178).

While Pearl considers Ezra’s life a failure, Mrs. Scarlatti considers Ezra’s life a success, for she appreciates his ability to seek contentment in the past. Though their aspirations align with each other, their pasts differ in terms of the environment they associate most with the past. The old drapes, the male waiters, the hidden kitchen, all these qualities Mrs. Scarlatti loves about the restaurant pertain to her past. Even though the restaurant is failing, she refuses to adopt to the present times by updating the décor. Giving the restaurant to Ezra therefore comes with the expectation that he will remain “standing still” by not changing her past.

Ezra’s aspirations to create a restaurant that reflects his idea of the perfect family not only differs from Mrs. Scarlatti’s vision of the perfect past but is also not new to Ezra, for it has existed in his mind for quite some time. Josiah claims, “Ezra’s going to have him a place where people come just like to a family dinner. He’ll cook them one thing special each day and dish it out on their plates and everything will be solid and wholesome, really homelike” (Tyler, 75). Because Ezra’s childhood was consumed with low-quality meals due to Pearl’s busy schedule, he strives to create a life that was nonexistent for him, a life where “He’d cook what people felt homesick for” (Tyler, 122). And though eating at Mrs. Scarlatti’s restaurant before remodeling provides “a happy family dinner” (Tyler, 107), it is nonetheless not the type of restaurant he associates most with the past and his understanding of the traditional family.

As Mrs. Scarlatti slowly dies, Ezra creates the perfect past by remodeling the restaurant. To make these changes, he first destroys the wall that separates the kitchen and dining room. Because of this, customers can look into the kitchen while their meals are being prepared. Just like the traditional family setting (with eager children going into the kitchen to watch their mothers finish cooking), customers can also recreate such memories by looking into the restaurant’s kitchen, thus creating an open and friendly atmosphere. In terms of remodeling the restaurant, he then “raced around the windows and dragged down the stiff brocade draperies; he peeled up the carpeting and persuaded a brigade of workmen to sand and polish the floorboards” (Tyler, 126). By doing this, Ezra destroys the past that Mrs. Scarlatti assumed he would hold onto—a past that she dreams would exist after her death. To no surprise, her reaction to these changes is not a positive one. Not only does she refuse to speak to him but she also expresses her reluctant desire for Ezra to finalize the remodeling before she dies by changing the sign outside the restaurant. Replacing the sign— “Scarlatti’s Restaurant”—therefore entails removing the last artifact of the past that Mrs. Scarlatti has spent her whole life preserving. What replaces Mrs. Scarlatti’s sign is not necessarily something new, but rather something old, Ezra’s concept of an ideal family.

Though Ezra eventually achieves at creating the ideal restaurant, his attempts at creating the perfect family dinner fails, for every planned dinner results in arguments. The past he tries to create will therefore never exist, for each dinner consists of someone—mostly Pearl—refusing to stay until the end. For the other Tull siblings, the past that they try to avoid differs from the past that Ezra tries to create. Leaving mid-dinner therefore exposes their lack of empathy for Ezra’s present and future admirations. His determination to create the perfect meal, however, persists throughout the novel despite their stubbornness.

Unlike Cody, whose haunted past prevents him from embracing the family, Ezra’s nostalgic yearning for the past entails embracing the family. And though Ezra’s past never existed (assuming the characters’ memories are, to some degree, authentic representations of the past), a loving family sitting around the dinner table nonetheless represents a past that he strives to create. By associating the concept of the perfect family as sitting around the dinner table, Ezra persistently attempts to create such an event by always inviting his siblings and Pearl to his homesick restaurant. Despite the lack of success with his family, Ezra serves successful meals at the restaurant by providing

customers with “a taste of home, and he is giving himself a nourishing role as provider and an extended family of workers and customers” (Town, 17). Paula Eckard also notes Ezra’s satisfaction as a provider, claiming, “Unable to unite his family, Ezra finds a sense of family and belonging in his community. He has genuine affection and concern for his neighbors and co-workers” (42). Supplementing his family with strangers, however, only goes so far. Because he always invites his family to the restaurant to eat, it seems as though Ezra is unable to find contentment substituting his family with his customers and community. His focus throughout much of the novel therefore centers on creating a past structured around the dinner table, mirroring the traditional family.

Regretting The Past

Unlike Cody and Ezra, Pearl and Jenny have very little time to consider the past as they struggle to provide for their children as single parents. That is not to say that they are exempt from looking into the past. When Pearl nears death, she asks Ezra to help her look through her old diaries and photographs. While doing this, Ezra remarks not knowing Pearl’s younger self, thinking, “Why, that perky young girl was this old woman! This blind old woman sitting next to him! She had once been a whole different person, had a whole different life separate from his” (Tyler, 264). Pearl’s intentions are not to impress Ezra through these artifacts, however, but rather to reflect and consider the life she could have lived. To accomplish this, she asks Ezra to find a specific diary entry, detailing the “moment I am absolutely happy” (Tyler, 277). Reflecting on the past therefore allows Pearl to consider what life could have been, should she have refrained from seeking a traditional family.

Jenny, as well, holds onto past memories, particularly prior to going away to college. With Cody at school and Ezra at war, Jenny’s adolescence is haunted by the memories that the near empty house holds. With only Pearl and Jenny were living in the house at the time, “There were echoes of the others all around—wicked, funny Cody, peaceful Ezra, setting up a loaded silence as Jenny and her mother seated themselves at the table” (Tyler, 69). With the house being so empty, Jenny’s adolescent memories are clearly disturbed by the past. But, unlike Cody or Ezra, Jenny’s past reflects neither negatively nor positively. Instead, the past, as reflected by her adolescent self, merely reflects a past that no longer exists. Such past nonetheless haunts her as she spends her last years at home with only Pearl around. As a mother much later in life, however, she

does not have time to reflect on her adolescent years. Rather, like Pearl, Jenny can only consider the past during her adolescent years and after her most strenuous years of parenting.

Pearl’s inability to focus on the past while parenting alone is first exhibited upon her marriage. At this moment in her life, Pearl transitions from an individual who can focus on the past to an individual who cannot consider anything but ways to stay afloat. After married, “She didn’t have time to show off a single one of her trousseau dresses, or to flash her two gold rings.... Everything seemed so unsatisfying” (Tyler, 7). Instead of having the perfect wedding, honeymoon, and life as a mother, Pearl is instantly forced into the expectations required by mothers at the time. With Beck abandoning the family, her obligations amplify and provide her without any time to consider anything but the present time. “She dropped the effort of continually meeting new neighbors, and she stopped returning (freshly filled) cake tins they brought over when she arrived” (Tyler, 16). Her personality also shifts from a loveable mother to a tyrant caretaker. After returning home from an exhausting day at work, she physically attacks the children, calls them parasites, and claims, “I wish you’d all die, and let me go free. I wish I’d find you dead in your beds” (Tyler, 53). Though she of course does not actually mean this, the burden of caring for children alone hinders her opportunity to unwind and consider a brighter future. Because of Pearl’s vicious responses, the Tull children possess memories that haunt them in the present. Shortly after being abused by Pearl, they hear energetic children playing outside and wish they could also be happy like the outside children. But rather than wishing they could go outside at that particular moment, they instead yearn for a past that allowed them to have fun outside. These children, free from tyrant mothers “were like people from long ago, laughing and calling only in memory, or in one of those eerily lifelike dreams that begin on the edge of sleep” (Tyler, 53). Thus, even as children, they reflect their earlier selves with Beck still providing for them and Pearl more carefree, a past that supposedly allowed them to live like supposed traditional children.

Pearl cannot be entirely blamed for her negligence and abuse, however. Due to the way she was raised, she always expected to raise children with Beck supporting them. “Where she came from, a woman *expected* the men to provide” (Tyler, 21). With Beck gone, Pearl’s maternal expectations shift. Not only does she have to cook, clean, and make sure the children are behaving, but she must also

provide for the family by working many hours at a grocery store. Though her difficulty parenting as both father and mother was not the future she was expecting prior to meeting Beck, she cannot avoid parenthood, like him, for, as she believes, “When you have children, you’re obligated to live” (Tyler, 28). Her life, much like the life she reflects on Ezra, is a failure and a tragedy. Because of these combined obligations, she cannot fully consider the past, for her parental obligations consume her life.

Jenny also goes through a similar experience as she tries to raise her daughter, Becky, alone. Jenny, like Pearl, finds herself in a constant state of fatigue, anger, and frustration while attempting to simultaneously parent and work. At work, “She was so exhausted that the sight of her patients’ white pillows could mesmerize her. Sounds were thick, as if underwater. Words on a chart were meaningless” (Tyler, 209). When she gets off work, one would assume she never left, for she then has to care for Becky. Like Pearl, Jenny’s personality alters to extremes due to minor nuances. Before she knew it, Jenny “slammed Becky’s face into her Peter Rabbit dinner plate and gave her a bloody nose” (Tyler, 209). She then recalls her own childhood upon resorting to such abusive measures and remembers how Pearl acted the same way when confronted with minor problems in the household. “All of her childhood returned to her: her mother’s blows and slaps and curses, her mother’s pointed fingernails digging into Jenny’s arm, her mother shrieking ‘Guttersnipe! Ugly little rodent!’” (Tyler, 209). Jenny further recalls “some scrap of memory—she couldn’t quite place it—Cody catching hold of Pearl’s wrist and fending her off while Jenny shrank against the wall” (Tyler, 209). Lowenthal reminds us, “The past surrounds and saturates us; every scene, every statement, every action retains residual content from earlier times” (185). Because of Jenny’s actions, she cannot help but remember the past and the different, yet strikingly similar, actions that align her parenting to Pearl’s parenting. Even though this short glimpse into the past provides a momentary epiphany, she continues to let the stress and lack of time dictate the ways she nurtures Becky.

While Pearl raises her children during the height of the traditional family and Jenny raises her child during the time in which the traditional family was being questioned, both mothers’ parental actions parallel each other despite the time differences. When Pearl calls Jenny, asking for communication, Jenny considers responding negatively, confessing, “I remember all about you. It’s all come back. Write? Why should I write? You’ve damaged me; you’ve

injured me. Why would I want to write?” (Tyler, 210). Jenny’s resentment, unlike Cody’s resentment, applies strictly to the way she raises Becky. Because of the stress and lack of sleep, she cannot see herself as the issue. Rather, Jenny would much rather find solace in blaming Pearl for how she turned out. Of course, she refrains from actually responding so negatively to Pearl and instead “started ... not crying, exactly, but something worse. She was torn by dry, ragged sobs” (Tyler, 210). As a mother herself who understands the difficulties of raising children alone, Pearl then attends to Jenny and relieves her of her single-parent burdens. After Pearl’s visit, Jenny decides to move closer to Pearl so she can have the support she needs to simultaneously work and raise her daughter. Though Jenny’s ability to juggle multiple expectations remains challenging at times, she nonetheless feels slight relief from the additional help, the help mothers would expect from their husbands when modeling the traditional family.

Though juggling work and raising children singlehandedly prevent these women from considering the past, they seem to do just that before and after parenting. When Ezra considers Pearl’s past, he wonders why she never mentioned her life before she married Beck and raised children. “She had never been the type to gaze backward, had not filled his childhood with ‘When I was your age,’ as so many mothers did” (Tyler, 264). Sure, such admittance can reflect Pearl’s overall personae as an introverted character who would rather keep to herself. Her challenge to raising children and working, however, signify her inability to recover, rather than consider her past. As older Pearl reflects on her life, she concludes that “her family has failed. Neither of her sons is happy, and her daughter can’t seem to stay married. There is no one to accept the blame for this but Pearl herself, who raised these children single-handed and did make mistakes” (Tyler, 185). Jenny also reflects similarly to Pearl. Because she spends so many hours working at the hospital, she does not have time to reminisce and consider the ways she can change the present time. It is not until later, when she marries Joe, that she has the time to actually forego change, as influenced by her past. Thus, the past for these women occurs not at the same time (such as Cody and Ezra), but rather at different times in their lives—times that provide them the opportunity to reflect.

Living Beyond the Past

Though the novel primarily focuses on the Tull siblings and Pearl, the past also plays an important factor for the other characters who appear in brief moments throughout the novel. Slevin, Jenny's stepson, yearns for items that remind him of his mother. He claims, "you never think about a thing, or realize you remember it, and then all at once something will bring it all back" (Tyler, 207). Like Ezra and food, Slevin considers everyday objects, such as Pearl's vacuum, as conduits for the past. One of Mrs. Scarlatti's past customers also seeks his past and is therefore disappointed when learning that Ezra renovated the restaurant. The customer argues, "Used to be there was fine French cuisine, flamed at the tables and all. And chandeliers. And a hat-check girl. And waiters in black tie" (Tyler, 135). Because Ezra remodeled the restaurant, the past that the customer strives to recreate will remain unfulfilled. Luke's adventures carpooling to Baltimore further provide glimpses into the lives of others. From the school teacher (who spends his time looking for old girlfriends) to the mother (who drives away from her abusive daughter), both characters seek a part of the past that they consider to be better than the present. As the mother admits, "It's like I'm driving till I find [my daughter's] past self. You know? And *my* past self" (Tyler, 241). Though not always aligning with the Tull siblings and Pearl, these other characters consider the past as a better time than the present. For them, their purpose in life does not involve looking towards the future, but rather looking for and recreating the past.

By holding onto the past, all characters within the novel are ultimately stuck in time. Cody, who has issues with Pearl and his inability to please her, is haunted by his childhood. Ezra, who strives to replicate the ideal traditional family, attempts to create the perfect dinner for his whole family to enjoy. Pearl and Jenny, who are too busy to consider the past as single parents, reflect their years as mothers after having more free time and are haunted by what they have done wrong. Luke, however, seems to be the only character that rationalizes time and living for the future. Whenever Cody complains about his childhood, Luke always challenges Cody's memories and issues with the past. After hearing Cody's incessant rants, Luke responds to Cody, questioning, "How come you go on hanging on to these things, year after year after year?" (Tyler, 255). Because Cody does not have a clear answer, Luke interrogates Ruth, asking for clarification of the past. As one would expect, Ruth's memories differ from

Cody's dismal memories. If anything, the closest Luke gets to holding onto the past parallels Ezra's past, an unrealistic past consisting of a happy, traditional family. As Luke daydreams about possibly being Ezra's son, he creates an imagined scenario, detailing the perfect relatives who come together—so much so that "the memory homed in" instantly (Tyler, 229).

Because the novel incorporates such an extensive amount of attention to memory and the past, Tyler seems to suggest Americans, as represented by the Tull family and the other characters, are concerned with history, memory, and the past. "Memory," Lowenthal argues, "pervades life. We devote much of the present to getting or keeping in touch with some aspect of the past" (194). As a novel centering on a disrupted family, Tyler's focus on time does not specifically favor one character's negotiation with the past as opposed to another character's past, but rather to relay the different responses of the past that directly respond to the concept of the traditional family. Because these characters believe their lives should reflect the ideal household, they cannot find contentment in being outside the ideal structure. That is not to say that the novel ends with the characters still fully stuck in the past. As Beck notices, the family all together for Pearl's funeral mirrors "One of those great, big, jolly, noisy, rambling...why families" (Tyler, 294). Beck considers the Tull family as a clan, resembling "something on TV" (Tyler, 294). Cody disagrees, claiming, "You think we're a family. You think we're some jolly, situation-comedy family when we're in particles, torn apart, torn all over the place, and our mother was a witch" (Tyler, 295). Ezra, however, retorts to Cody and exposes the dismal memories that haunt him. "She wasn't always angry," claims Ezra. "Really, she was angry very seldom, only a few times, widely spaced, that happened to tick in your mind" (Tyler, 295). After a while, Cody begins to understand that his childhood was actually not as disturbed as he remembered. And though Cody finally learns to negotiate the past, present, and future by accepting the flaws of the past, his refusal to stay for dessert wine implies that his ability to change his mentality of the past will require a lot more work than one dinner with the family. Likewise, while Ezra finally achieves organizing a meal in which everyone stays, he must accept that the perfect dinner will not exist, that someone will always find something problematic and leave before the dinner ends.

Until this realization—that the perfect family is a fallacy—the only solution that they seem to follow involves yearning or escaping from their past. Because they all

conceptualize the perfect family as something they never achieved, they are incapable of accepting the flaws they succumb throughout their childhood (for the Tull siblings) and motherhood (for Pearl and Jenny). By incorporating other characters who also fixate their attention to the past and their inability to move on, Tyler ultimately suggest that the past and how one perceives it through memory will always exist. The only escape therefore entails accepting their past, present, and future lives as imperfect, yet content, deviations from the traditional family.

REFERENCES

- [1] Cappelli, M.L. (2019). The collapse of American dinner rituals in Anne Tyler's *Dinner at the Homesick Restaurant*. *International Journal of English Literature and Social Sciences*, 4(1), 50-57.
- [2] Eckard, P.G. (1990). Family and community in Anne Tyler's 'Dinner at the Homesick Restaurant.' *The Southern Literary Journal*, 22(2), 33-44.
- [3] Gibson, M.E. (1983). Family as fate: The novels of Anne Tyler. *The Southern Literary Journal*, 16(1), 47-58.
- [4] Lowenthal, D. (1993). *The Past is a Foreign Country*. Cambridge University Press.
- [5] Maier, C. (1993). A surfeit of memory? Reflections on history, melancholy, and denial. *History and Memory*, 5(2), 136-152.
- [6] Town, C. (1992). Rewriting the family during *Dinner at the Homesick Restaurant*. *Southern Quarterly*, 31(1), 14-23.
- [7] Tyler, A. (1982). *Dinner at the Homesick Restaurant*. Vintage Books.

Managing Early Detection of Mothers with High-Risk Pregnancy by Health Surveillance Workers for Maternal and Child Health in Declining Maternal Mortality in Semarang City

Nur Asia Hapsari Pratiwi, Sri Achadi Nugraheni, Apoina Kartini

Master of Public Health, Diponegoro University Semarang, Indonesia

Email: nurpratiwi2013@gmail.com

Abstract— Health Surveillance Workers for Mother and Child or Tenaga Surveilans Kesehatan (Gasurkes) KIA are mandated to decrease the number of maternal mortalities and increase the coverage for early detection of high-risk pregnancy. It was found that Gasurkes KIA can decline Maternal Mortality Rate and uplift the coverage for early detection of high-risk pregnancy in Semarang City. A good management practice may result in well-organized Gasurkes KIA. This study aimed to analyze the management of early detection conducted by Gasurkes KIA among mothers with high-risk pregnancy seen from the coverage for early detection practices. This study was a quantitative study using a cross-sectional design. The population is all Gasurkes KIAs in Semarang City, which then were retrieved to be 93 respondents as samples using total sampling technique. The inclusion criteria for the Gasurkes KIAs are that they have worked since 2008 and have not face validity test for questionnaires. Data from questionnaires were analyzed using Chi-Square test.

The findings explain that 66 Gasurkes KIA (71%) in the community village level have achieved the coverage for early detection of high-risk pregnancy. There is a relationship between early detection planning conducted by Gasurkes KIA among mothers with high-risk pregnancy and the coverage for early detection of high-risk pregnancy ($p=0.024$). Also, there is a relationship between organization and coverage for early detection of high-risk pregnancy ($p=0.010$). It was found that encouraging early detection of mothers with high-risk pregnancy conducted by Gasurkes KIA relates to the coverage for early detection for high-risk pregnancy ($p=0.008$). Furthermore, supervision on early detection of mothers with high-risk pregnancy and the coverage for early detection of high-risk pregnancy ($p=0.039$). Hence, Gasurkes KIA should improve the functions of management.

Keywords— Management, Gasurkes KIA, Coverage for Early Detection of High-Risk Pregnancy.

I. INTRODUCTION

The decline of Maternal Mortality Rate (MMR) is one of Sustainable Development Goals in Indonesia. The Semarang District Health Office mentioned in 2014, Semarang City still has high MMR of 33 cases, while 35 cases in 2015.¹

The maternal mortality usually occurs to mothers with high-risk pregnancy. High-risk pregnancy is pathology pregnancy, which can influence mother and infant condition. To face high-risk pregnancy, health workers and mothers should be proactive, have promotive and preventive actions as well as decide succinctly and quickly to save mothers and infants.² Seen from the coverage for early detection for high-

risk pregnancy as health workers observed around Semarang City is below national target at 20% and 10% in 2014.³ Health workers should put attention on what they have done for early detection of high-risk pregnancy.

In 2016, Semarang District Health Office recruited health surveillance workers for maternal and child health or Tenaga Surveilans Kesehatan KIA (Gasurkes KIA).⁴ The analysis of maternal and infant mortality data from Semarang District Health Office from 2016 to 2018 conclude that indicators for maternal and child health moderately achieved targets mainly because the MMR in Semarang City declined up to 32 cases in 2016, 23 cases in 2017, and 19 cases in 2018. Moreover, the coverage for high-risk pregnancy

achieved the national targets at 20% (25.8% in 2016, 28% in 2017, and 32% in 2018).^{5,6}In 2018, Semarang Government was awarded by indoHCF innovation Awards for Maternal and Child Health category since they initiated healthy mother and child movementor *Gerakan Ibu dan Anak Sehat* (GIAT) and *Gasurkes KIA* programs.⁷The decline of MMR and the improvement of coverage for early detection of mothers with high-risk pregnancy which exceed the national target (30%) raise questions on how *Gasurkes KIA* manages their activities to achieve the targets.

Early detection of pregnancy aims to identify mothers with risks and complications in labor.⁸The early detection of mothers with high-risk pregnancy is to discover abnormal condition and pregnancy complications that should be treated, so mothers will not get hurt or jeopardized.⁹ George R Terry mentions functions of management in four different manners, such as planning, organizing, encouraging, and supervising.¹⁰

To diminish the MMR, Semarang Government launched a recruitment for health surveillance workers (*Gasurkes*) by allocation a huge amount of Regional Development Budget II. Thus, it is expected that *Gasurkes KIA* as the motors for declining the MMR can perform optimally since their performance will determine the effectiveness of budget spent. In taking decisions and actions, *Gasurkes KIA* need a systematic work system which requires a good management.¹¹

Looking into other studies in this field, Triana Widiastuti conducted a study in 2014 about managing early detection of mothers with high-risk pregnancy in antenatal care provided by primary healthcare centers in Jepara. Triana's study concludes that managing early detection of mothers with high-risk pregnancy is influenced by the functions of management on how it is planned, guided, and supervised.¹²

This study aimed to analyze the management of early detection of mothers with high-risk pregnancy, which was conducted by *Gasurkes KIA* to pursue the coverage of early detection of mothers with high-risk pregnancy in Semarang.

II. METHOD

This quantitative study employs a cross-sectional design with independent variables, including planning, organizing, encouraging, and supervising. The dependent variable includes the coverage of early detection of mothers with high-risk pregnancy in Semarang. The population is 173 *Gasurkes KIA*s in Semarang City who have worked since

2018 in 177 community villages.¹¹As samples, only 93 respondents selected by using total sampling technique participated in this study and met the inclusion criteria. The respondents have worked since 2018 and not faced questionnaires for validity test.

Primary data were collected using valid and reliable structured questionnaires which were distributed to all respondents. Meanwhile, secondary data include data of early detection coverage for high-risk pregnancy in community village level and supporting reports from direct records of primary healthcare centers in Semarang and Semarang District Health Office. The primary data and secondary data were analyzed using chi-square test to identify the relationship among independent variables and dependent variable. This study was conducted in primary healthcare centers of Semarang in February 2019.

III. RESULTS AND DISCUSSION

3.1 Characteristics of *Gasurkes KIA*

Table 1 shows the analysis to describe respondent characteristics, which consist of age, latest education, and work period in *Gasurkes KIA*. There are three age categories, but most of the respondents (55.9%) are 21-25 years old. Most of them (91.4%) have diploma III degree, and nearly 50.5% of them have worked as *Gasurkes KIA* for 2-3 years. (Table 1).

Table 1. Frequency Distribution of Respondent Characteristics

Respondent Characteristics	N	%
Age Category:		
• 21-25 years	52	55.9
• 26-30 years	37	39.8
• >30 years	4	4.3
Latest Education:		
• D3 Nursing	85	91.4
• D4 Midwifery	8	8.6
• S1 Medical	0	0
• Doctor	0	0
Work Period:		
• 1 year	38	40.9
• 2-3 years	47	50.5
• >3 years	8	8.6

Source: Primary Data, 2018

1. Frequency of Respondents based on Achieved Coverage for Early Detection of High-Risk Pregnancy in Community Village Level

It can be seen from Table 2 that the achieved coverage of early detection for high-risk pregnancy occurs in

66 Community Villages (71%), but there are 27 Community Villages that did not achieve the target coverage (29%). (Tabel 2).

Table 2. Frequency of Respondents based on Achieved Coverage for Early Detection of High-Risk Pregnancy in Community Village Level

No		Achieved Coverage	
		F	%
1	Fulfilled	66	71,0
2	Not Fulfilled	27	29,0
Total		93	100

Source: Primary Data, 2018

Chi-Square Test on the Relationship between Management of Early Detection of Mothers with High-Risk Pregnancy in Semarang

In Table 3, 45 respondents (100%) said that the relationship between planning and coverage for high-risk pregnancy in community level is deficient. There are 18 respondents (40%) who stated that the coverage target has not been achieved, but 27 respondents (60%) mentioned the opposite. In terms of planning for early detection of high-risk, 48 respondents (100%) argued that early detection planning has been run well. According to 9 respondents (18.75%), the coverage for early detection of high-risk pregnancy has not met targets, but 39 respondents (81.25%) stated that the coverage is achieved. The square test shows p-value of 0.024, which is less than α value (0.05), meaning there is a relationship between plan made by the *Gasurkes KIA* and the coverage for early detection of high-risk pregnancy (Table 3).

Moreover, 50 respondents (100%) thought that the relationship of organization and coverage for early detection of high-risk pregnancy is not good in community village level. There are 21 respondents (42%) who have not met the target of coverage for early detection of high-risk pregnancy in community village level while 29 respondents (58%) have achieved the target. Out of 43 respondents (100%) who gave good response about the organization of early detection of high-risk pregnancy, there are 6 respondents (13.95%) who have not attained the target coverage in the community village level, but 37 respondents (86.05%) achieved the target. The square test finds p-value of 0.10, which is less than α value (0.05), meaning that there is a relationship between organization and coverage for early detection of high-risk pregnancy (Table 3).

In terms of organizing function, there are 46 respondents (100%) who stated that the *Gasurkes KIA* did not organize early detection of high-risk pregnancy well. There are 19 respondents (41.3%) who have not completed the coverage target, but 27 respondents (58.7%) attained the target. Out of 47 respondents (100%) who mentioned good organization done by the *Gasurkes KIA* in early detection of high-risk pregnancy, 8 respondents (17.0%) have not achieved the coverage target while 39 respondents (83.0%) have already fulfilled the target. From the square test, it was found that p-value is 0.008 which is less than α value (0.05), meaning there is a relationship between encouraging and coverage for early detection of high-risk pregnancy (Table 3).

In terms of supervision, 43 respondents (100%) thought that the *Gasurkes KIA* did not supervise early detection of high-risk pregnancy well. There are 17 respondents (39.53%) who did not fulfill the target. Whereas 26 respondents (60.47%) had good coverage. On the other hand, 50 respondents (100%) mentioned good supervision done by the *Gasurkes KIA*. Out of this total, only 10 respondents (20%) who have not completed the coverage target, but 40 of them (80%) gave good coverage. The square test also mentions p-value of 0.039, which is less than α value (0.05). It means supervision has a relation with the coverage for early detection of high-risk pregnancy (Table 3).

Table.3: Bivariate Analysis of the Relationship among Independent Variables and Dependent Variable

Independent Variables	Coverage Target				Total	P-Value
	Not Achieved		Achieved			
	N	%	n	%		
A. Planning						
Not Good	18	40	27	60	45	0.024
Good	9	18.75	39	81.25	48	
B. Organizing						
Not Good	19	41.3	27	58.7	46	0.010
Good	8	17.0	39	83.0	47	
C. Encouraging						
Not Good						0.008
Good	18	42.86	24	57.14	42	
	9	17.65	42	82.35	51	
D. Supervising						
Not Good						0.039
Good	17	39.53	26	60.47	43	
	10	20	40	80	50	

Source: Primary data, 2018

3.1.1 Planning

The results show that planning has a good relationship with coverage for early detection of high-risk pregnancy in community village level of Semarang City. It happens because the respondents have planned the number of target society, target coverage, and supporting resources for the first time.

These findings are relevant to the previous qualitative research which found the relationship between planning as the functions of management and coverage for early detection of high-risk pregnancy. Planning contributes vitally to the management because it becomes a basic fundamental function for other functions of management.⁴

Effective planning needs experience, creative thinking, understanding, and feeling on activities that the health surveillance workers have planned. They need to concern about tangible (concrete) and intangible (unconcreted) factors which affect the planning. Planning helps them to make a decision on actions for now and future.¹⁰ It also supports program to achieve effective and efficient goals.¹³

Planning for early detection of high-risk pregnancy attempts to determine the number of target society, target coverage, and resources (work, funding, and time) efficiently, so the target coverage can be achieved gradually. In 2018, the target coverage for early detection of high-risk pregnancy per community village should be fully fulfilled as primary healthcare centers and District Health Office have determined in a year program. As expected that this target can identify the minimum intensity of optimal maternal class in periodically controlling maternal condition at least four times classes. The implementation of optimal maternal class can decrease the MMR as the 5N program and the SDGs target.

In planning early detection of high-risk pregnancy, the *Gasurkes KIA* perform and form functions of management well, such as determining the number of target society, target coverage, and resources. Nevertheless, it was still found that some of them do not have proper functions of management.

3.1.2 Organizing

The relationship between organization and coverage for early detection of high-risk pregnancy shows that 46 respondents thought that organizing function carried out by the *Gasurkes KIA* is not good. There are 19 respondents (41.3%) who did not meet the coverage target for community village level, but 27 respondents (58.7%) achieved the target. Out of 47 respondents (100%) who gave good evaluation on

organizing function, there are 8 respondents (17.0%) who did not achieve the targeted coverage. Instead, 39 respondents (83.0%) fulfilled the target.

Organizing early detection of high-risk pregnancy is done by collecting primary resources effectively and efficiently and manage people in a system to execute planned activities and achieve goals. Organization can connect people whose tasks are interrelated.^{10,14} Organizing is defined as involving variety of work and activities as efficiently as possible, so they can cooperate in doing tasks in a particular environment to achieve specific goals. In other words, organizing tunes different groups and various visions, as well as lead them to the same goal.¹⁰

Organization can give positive effects in encouraging and supervising early detection of high-risk pregnancy. Several hindering factors in achieving the target are that *Gasurkes KIA* rarely communicate each other, cooperate with regional cadres and village stakeholders, and lack of knowledge and attitude. External hindering factors are the far and elite domicile, lack of information, and reluctance of maternal check. If mothers live in elite housing area, *Gasurkes KIA* often get difficulties to visit them. Sometimes, some cadres lack of information about new laboring mother. If mothers live far away and cannot access where antenatal care is conducted. Also, mothers never do maternal check-up in primary healthcare centers or the nearest hospital. The previous study also shows the same that there is a relationship between knowledge and encouragement from the health workers towards early detection of high-risk pregnancy.⁸

The success of early detection of high-risk pregnancy is influenced by mother's behavior, individual willingness to health objects, family support, availability of information about health, freedom for decision-making, and situation that makes them act or not. A mother does not want to undergo early pregnancy detection because maybe they do not have intention and expect them pregnant (behavior intention). It happens because there is no family support nor social support. The third reason is lack of accessibility of information.¹⁵

The findings of this study show that the *Gasurkes KIA* who manage early detection of high-risk pregnancy makes the function of organization run better. It can be seen that the *Gasurkes KIA*, and other people in the program have known the goals of early detection of mothers with high-risk pregnancy. One of the goals is to prevent maternal complications and mortality which have unknown causes by having contact and visit mothers at least four times in a

month. Hence, the coverage for early detection of high-risk pregnancy is achieved.

Besides, the *Gasurkes KIA* have job division for themselves, cadres, other healthworkers, and village stakeholders in implementing early detection of mothers with high-risk pregnancy. The *Gasurkes KIA* delegate necessary authority to decide because the process of early detection passes several steps that different people get involved.

3.1.3 Encouraging

In this encouraging function, 42 respondents (100%) mentioned that the *Gasurkes KIA* have not encouraged early detection of high-risk pregnancy well. There are 18 respondents (42.86%) who have not achieved the targeted coverage, but 24 respondents (57.14%) have completed the target. Whereas, out of 51 respondents (100%) who have good response on their encouragement, 9 respondents (17.65%) did not achieve the target, but 42 respondents (82.35%) fulfilled it.

Encouragement is action to encourage team members to achieve a target. Encouragement comes from self-motivation to cooperate in the same line and harmony with other stakeholders so that they can develop and achieve goals.¹⁴ Encouragement is expected to make team members cooperate efficiently, be keen on their work, develop skills and abilities to be good team member so that team goals can be achieved.¹⁶¹⁷

Encouragement in health sector nowadays applies to internal organization environment, but also cross-sectoral stakeholders to support health programs. Early detection of high-risk pregnancy requires team to collaborate with other stakeholders. The *Gasurkes KIA* need to maintain team motivation to do their task wholeheartedly and have strong responsibility to achieve the goals.

The results in this study show that the *Gasurkes KIA* have encouraged the team members well. They have been able to cooperate with cadres, village stakeholders, and other sectors efficiently and effectively in implementing early detection.

Function of management is related to the functions of planning and encouraging, which also are associated with the coverage target for early detection of high-risk pregnancy. Poor organization may result in weak coverage for early detection of high-risk pregnancy.¹⁸

3.1.4 Supervising

The supervision on early detection of high-risk pregnancy is considered bad by 43 respondents (100%). Out

of this total, there are 17 respondents (39.53%) who did not complete the coverage for early detection of high-risk pregnancy while 26 respondents (60.47%) achieved it. Out of 50 respondents (100%) who give good evaluation on the health workers' supervision, 10 of them (20%) did not achieve the target, but 40 of them (80%) mostly achieved it.

Supervision is interrelated with other functions of management, especially planning. Supervision ensures that planning is carried out well to perform the expected results.¹⁰

Supervision generally ascertains the execution of what have been planned. Besides, it also can identify various hindering factors and rectify the process to achieve the goals. Failure and ineffective as well as inefficient performance are normal in the process, so deviation might occur along the process of achieving the goals.¹⁴

The *Gasurkes KIA* have several supervising steps, such as supervision, monitoring, and evaluation. Without supervision, problems might still occur. For example, mothers with high-risk pregnancy (HBSag(+), HIV cases) do not get proper treatment during labor. Pregnant mothers have no contact with health workers because they do not go for antenatal care provided by primary healthcare centers or other health facilities, or they live in elite housing area. Another problem is lack of socialization and contact because the *Gasurkes KIA* do not conduct the program of early maternal detection in all areas. Moreover, pregnant mothers sometimes do not get blood test during pregnancy, or there is late identification of complication and late decision for treatment.

The results of this study explain that the *Gasurkes KIA* have executed early detection of high-risk pregnancy well by regularly and continuously supervising, socializing, and solving a problem for example for HBSag(+) cases. According to the *Gasurkes KIA*, this case will be under supervised by primary healthcare centers and District Health Office during labor, and mothers with HBSag(+) should get referred to proper hospital which provide complete facilities. Moreover, born baby has to receive vaccine which the District Health Office send to primary healthcare centers. Since early detection of high-risk pregnancy is targeted to cover most cases, supervision is required to improve its quality.¹⁹

Despite supervision, the *Gasurkes KIA* also monitor early detection of high-risk pregnancy based on the procedures. They routinely evaluate it to find out implementation results and process and compare it with targets, and send all reports to regional coordinator, primary

healthcare centers, and District Health Office daily, weekly, monthly, quarterly, and annually.

The other research found that supervision is the main function of management in achieving targeted coverage for a program.²⁰If other three functions of management, including planning, organizing, and encouraging, is properly done, the health workers need little supervision.

IV. CONCLUSION

There is a relationship among functions of management, including planning (p -value= 0.024), organizing (p -value= 0.010), encouraging (p -value= 0.008), and supervising (p -value= 0.039) early detection of high-risk pregnancy done by the *Gasurkes KIA* in order to improve the coverage in Semarang City.

ACKNOWLEDGEMENT

The researchers want to thank the Head of District Health Office, Head of Primary Healthcare Centers, and the *Gasurkes KIA*, and others who participated in this study. The researchers also thank to all partners who gave suggestions and helped in conducting this study.

REFERENCES

- [1] Dinas Kesehatan Kota Semarang. Profil Kesehatan Kota Semarang 2015. Dinkes Kota Semarang. 2015.
- [2] Departemen Kesehatan RI. Pedoman Pengenalan Tanda Bahaya Pada Kehamilan dan Nifas. Jakarta: DepKes RI; 2008.
- [3] Dinas Kesehatan Kota Semarang. Laporan Tahunan Bidang Kesehatan Kota Semarang. Semarang: Dinkes Kota Semarang; 2015.
- [4] Armaya P, Sriatmi A, Arso SP, Masyarakat FK, Diponegoro U. Analisis Kinerja Tenaga Surveilans Kesehatan (Gasurkes) Program Kesehatan Ibu dan Anak di Kota Semarang. *J Kesehat Masy*. 2016; Volume 4(KIA, Surveillance Worker, Performance):hal 112-121.
- [5] Dinas Kesehatan Kota Semarang. Profil Kesehatan Kota Semarang 2018. Dinkes Kota Semarang. Semarang: Dinkes Kota Semarang; 2018. p. hal 15-17.
- [6] Dinas Kesehatan Kota Semarang. Laporan Tahunan Bidang Kesehatan Kota Semarang 2018. Semarang: Dinkes Kota Semarang; 2018.
- [7] Dinkes Kota Semarang. GIAT (Gerakan Ibu Anak Sehat) bersama *Gasurkes KIA* Raih IndoHCF Innovation Award 2018 sebagai Inovasi Terbaik Program KIA [Internet]. 04-05-2018. 2018 [cited 2018 Oct 25]. Available from: <http://dinkes.semarangkota.go.id>
- [8] Khadijah S. Upaya Deteksi Dini Resiko Tinggi Kehamilan Ditentukan oleh Pengetahuan dan Dukungan Tenaga Kesehatan. *J Sehat Mandiri* [Internet]. 2018 Mar 6 [cited 2018 Dec 5]; Volume 13(Issue 1):Hal 27-34. Available from: <http://jurnal.poltekkespadang.ac.id>
- [9] Rita Yulifah Tri Johan Agus. *Asuhan Kebidanan Komunitas*. Edisi 2. Jakarta: Salemba Medika; 2014.
- [10] Terry GR. *Asas-Asas Manajemen*. Cetakan 7. Bandung: PT. Alumni; 2012.
- [11] Dinkes Kota Semarang. Program Tenaga Surveilans Kesehatan (Gasurkes) KIA Kota Semarang. Semarang: Dinkes Kota Semarang; 2018.
- [12] Widiastuti T. Manajemen Deteksi Dini Ibu Hamil Risiko Tinggi pada Pelayanan Antenatal di Tingkat Puskesmas Kabupaten Jepara. *J Manaj Kesehat*. 2014; Volume 02(3):261-7.
- [13] Wuryani Murti, Suhartono, Mawarni A. Analisis Manajemen Pelaksanaan Imunisasi oleh Bidan Desa Kaitannya dengan Pencapaian Universal Child Immunization (UCI) di Kabupaten Batang. *J Manaj Kesehat Indones*. 2013;
- [14] Erni Trisnawati. *Pengantar Manajemen*. Edisi Ke-1. Jakarta: PT. Kencana; 2010.
- [15] Sugiarti, Soedirham O, Mochny IS. Upaya pemberdayaan ibu hamil untuk deteksi dini risiko tinggi kehamilan trimester satu. *Indones J Public Heal*. 2012; Volume 9(Issue 1):Hal 27-36.
- [16] Hasibuan M. *Manajemen Dasar, Pengertian dan Masalah*. Cetakan I. Jakarta: PT. Bumi Aksara; 2005.
- [17] Budiyo H. *Pengantar Manajemen*. Edisi II, c. Yogyakarta: Graha Ilmu; 2004.
- [18] Isroyati S, Suwitri S, Jati SP. Hubungan Fungsi Manajemen Program P2 ISPA dengan Ketercapaian Target Angka Cakupan Pneumonia Balita di Puskesmas Kota Semarang. *J Manaj Kesehat Indones*. 2015;3(3).
- [19] Dian Hasanah ramli. Faktor-Faktor Yang Berhubungan Dengan Kinerja *Gasurkes KIA* dalam Pendampingan Ibu Hamil di Kota Semarang. *J Kesehat Masy* [Internet]. 2018; Volume 6(Issue 1):Hal 8-16. Available from: <http://ejournal3.undip.ac.id>
- [20] Astuti MA, Indrawati F. Fungsi Manajemen Program ASI Eksklusif dengan Ketercapaian Target Cakupan ASI Eksklusif. *Higeia J Public Heal Res Dev*. 2019;3(1).

Understanding Skill as the tools for evaluation through arts

Huidrom Rakesh Singh

Research Scholar, Dept. Of Dance & Music, Manipur University, Manipur, India

Email: rakesh_huidrom@ymail.com

Abstract— The main aim of this paper is to point out the skills as a tools for evaluation through arts help in teaching method. To evaluate the various art form teacher must have the knowledge of the different tools which are discussed in this paper: tools of drawing, tools of dance, drama tools, project, portfolios, checklist, rating scale display.

Keywords— Evaluation, Tools of Arts, Skills.

I. INTRODUCTION

The various art forms activities lead to various changes in the student the changes may be in the intellectual, cognitive, reasoning, psychomotor etc and evaluation of these changes is very much needed. For students to show their talents and skills an opportunity or platform must be provided so that through these platforms the talented and skill students are identified.

Evaluation in art education is under taken to recognize progress of children in Various areas and identify areas which need further learning. At the elementary Level a teacher need not focus on the fine skills and knowledge of any art form. Children are supposed to express them according to their capacity and thinking. Freedom should be given to them to imagine, explore, innovate and then express.

One has to look at evaluation with the perspective of;

- Individual creativity
- Expression and the feeling that it conveys to us.
- Child's intention behind the art work
- Whether the purpose of the activity has achieved its goal
- To which scale
- Did the activity make any difference to the child's thinking?
- How is the art work fulfilling to the need of a child?
- How can he/she improve the work quality?

Evaluation is the systematic assessment of the worth or merit of a child's task. Everything the child thinks, expresses needs to be evaluated. It is the process of finding

out the extent to which the desired changes have taken place. It is a part and parcel of teaching learning process. According to 'Vygotsky': "the job of an educator is to take the child from her 'present level' to 'potential level'." Periodic evaluation of children is important to determine whether the students are getting the benefits from the art activities. At the end of an art activity a teacher needs to get the feedback.

Hence the purpose of evaluation is:

To find out the progress the child has made over a period of time like:

- Knowledge of a particular subject.
- Creative experience of visual/performing art.
- Creative expression of one's perception of concepts.
- To assess the change that occurred in the child's personality.
- To identify individual and special needs and requirements in a child's being.
- To support & improve children by making them release their potential.
- To provide suitable environment to help them develop their creativity.
- To enhance confidence of the children by appreciating their achievement & communicate the same to their parents.
- To plan teaching learning situations in a more suitable way.
- To understand the child in terms of their social and emotional behaviour, their attitude & values.

Diagnosis exercise plays an important role in evaluation. It is evaluation through which the main problems are identified and areas or focus groups that need attention are known. The data in its original form cannot be used to draw inferences. It needs to be converted in the form of indicators, so that meaningful conclusion is drawn. Indicator answers a variety of questions. "An instrument which gives you information" is called indicator. Indicator is a qualitative or quantitative variable that provides a simple and reliable means to measure achievement, to reflect changes connected to an intervention, or to help assess the performance. Indicators are about achievements but are never an end in itself.

Comprehensively the Development Indicators Are

Physical and Motor Development

- Stamina, and activity level
- Grace,
- Alertness,
- Eye – hand coordination
- Gross motor development,
- Fine motor development,

Mental Development

- Observation
- Memory
- Clarity of Concepts
- Problem – Solving
- Making sense of information
- Language development
- Creativity
- Logical Thinking
- Perceiving things, events etc.

Socio-emotional Development

- Relating to adults and peers
- Sharing with others
- Cooperation

Some of the skills that can be evaluated in visual arts are

Artistic

- Seeing, drawing, and understanding form
- Mastering the use of colour, space and line
- Relating abstract ideas and visual forms
- Visualizing shapes and spatial relationships
- Utilizing theories of composition

Technical

- Knowing the qualities and limitations of each medium
- Working with a variety of media
- Attaining a high level of Craftsmanship
- Good finger and manual dexterity
- Working independently
- Communication
- Criticizing, evaluating, and explaining works of art file

Problem Solving and Critical Analysis

- Use critical thinking skills to evaluate and solve problems, demonstrate the ability to be creative and innovative in identifying solutions
- Analyse complex textual and cultural phenomenon
- Develop critical observations and attention to detail
- Pursue innovative and unconventional solutions: ability to take multiple approaches to problems
- Utilize available resources
- Demonstrate leadership
- Monitor the success of a project and identify ways to improve it

Interpersonal Abilities and Teamwork

- Establish good relations with the people you work with as well as respecting individual differences
- Work well with people from diverse backgrounds
- Work effectively within a group, demonstrating leadership
- Monitoring the success of a project and identifying ways to improve it

Organization

- Organize ideas and materials in an effective way
- Design, plan, organize and implement projects and tasks within an allotted timeframe

Citizenship and Global Perspective

- Integrates an awareness of how social, organizational, and global issues are inter-related with individual and local concerns

Creativity

- Think and write creatively
- Lead and participate in discussions

- Effectively convey arguments and opinions and encourage independent and creative thought

-

Some of the skills of performing art are

Teamwork

You'll need to be able to listen to other team members and take on board each other's opinions and ideas.

Technical ability

You may need particular technical skills and specialist knowledge of how things work or need to be designed and built.

Physical fitness

You'll need to be physically fit, agile, and strong.

Time management

You'll need to be able to manage your time efficiently and make deadlines.

Organisation

You'll need to be able to plan and schedule work. This could include being able to prioritise what needs to be done and by when.

Communication

If your job requires verbal communication, you may need to write or give speeches and presentations. For jobs which require written communication skills, you will need to write clearly and convincingly – you could be producing or dealing with legal documents or writing articles for a newspaper. You may also require good listening skills, the ability to negotiate, or to be persuasive.

Creativity

You may need specific artistic or design skills for a job, or you may need to draw on a good imagination to come up with creative solutions to business challenges.

Attention to detail

You'll need to be thorough and focused on details of a task. You'll monitor and check work, information, or plans.

Discipline

You need to know and do what is expected of you. This ranges from organising yourself, being on time, to being responsible. Some jobs need particular discipline skills such

as being able to persevere with the task and plans until you accomplish them, or following strict procedures.

II. CONCLUSION

All of us are familiar with the fact that the role of a teacher is not complete merely with organization and facilitation of art activity. Evaluation is an integral part of teaching learning process. The teachers must take a serious note of it. As we realize we can no longer afford to ignore the importance of art and hence evaluation process in art for supporting the child's development is extremely important. A teacher should observe student's struggle with creative problem solving, their willingness to try new things and their application of critical thinking. Final product of Art Work will give only a partial view of the child's experiences, understanding and development in the art. Ongoing observation is essential to achieve a complete and balanced assessment. While assessing products or performance in the art, the teacher may determine the extent to which students are achieving the learning objectives by observing the Individual art work, Portfolios, Audio Visual and displays. Teacher should interact with their children frequently

REFERENCES

- [1] Blanche Jefferson (1963), *Teaching Art to Children*, United States of America Devi Prasad (1998), *Art: The Basis of Education*. National Book Trust, New Delhi.
- [2] Jane Sahi & Roshan Sahi, (2008), *Learning Through Art*, Ekalavya, Banglore. Manfred L. Keiler, (1955), *art in the Schoolroom*, University of Nebraska Press. Santidev Ghosh (1978), *Music and Dance in Rabindranath Tagore's Education Philosophy*, sangeet Natak Academi, New Delhi.
- [3] Terence Wooff (1976), *Development in Art Teaching*, Open Book London.

Kindred Group as the Prototype of Modern Co-Operative Societies: A Study of Igbo Proverbs

Aloy Nnamdi Obika, PhD; Grace Ifeoma Ikechukwu

Department of English, Madonna University Nigeria, Okija Campus, Anambra State, Nigeria

aloyobika@yahoo.com

Department of English, Madonna University Nigeria, Okija Campus, Anambra State, Nigeria

graceifyikechukwu@gmail.com

Abstract— In 1833, a group of twenty-eight poor but intelligent weavers of Rochdale, England were said to have joined together to source for funds that enabled them to buy goods in bulk, thereby benefiting by cutting off the gain which the retailers would have made from them. This move is said to be the origin of co-operative societies. From their activities, the International Co-operative Alliance coined the seven principles which guide the activities of co-operative societies the world over. However, if these principles are studied and are made to be used in analyzing the activities of some formations even in the prehistoric era, it can be seen that the Rochdale society is not the first organization that utilized the seven principles. In order to prove this fact, the present researchers had to collect some Igbo proverbs that have as part of their content, the umunna (kindred) formation. The content of these proverbs when matched with personal interviews, Internet and hard copy studies of the umunna formation show that indeed, the Rochdale pioneers cannot be said to be the first group that articulated the principles on which co-operative societies are based. As it is in this formation of the Igbo people of south-eastern Nigeria, so it is in many primitive formations.

Keywords— Umunna, Co-operative societies, Co-operative principles, Rochdale pioneers, Igbo proverbs.

I. INTRODUCTION

In the year 1833, James Smithes discussed with his colleagues what he got from *King's Co-operative Magazine*. These people were twenty-eight in number, poor but “intelligent weavers of Rochdale [who were] determined to ... improve their lot” (Gartside 1979, p.251). These factory hands realized that there was no way that their life styles could be improved by increasing their earnings. Therefore, they decided to see how they could use their small salaries to buy more and better provisions. In this way, what the retailers would have gotten from them was gained back because of their bulk purchase.

For them to achieve this, they contributed the much they could and in 1844, they rented a room:

... in Toad Lane as a store and from this small beginning a society gradually developed which now numbers its members by thousands and its annual business by hundreds of thousands of pounds, while in place of the humble room is a huge central warehouse with numbers of branch stories (Gartside, 1979, p. 252).

This was how the first co-operative society was established in England. However, it must be pointed out that it was not all that smooth sailing since their first effort collapsed just two years later. It was only later that these twenty-eight pioneers were able to create the prototypical co-operative model with the establishment of their Toad Lane shop in 1844. Today, many co-operative societies scattered all over the world bear the imprint of these Rochdale workers. That can explain why Kimberly A. Zeuli and Robert Cropp (2019) in an online article observe that: “Rochdale became the co-operative beacon for others to follow. It provided the organizational pattern that became the prototype for other co-operatives and spurred on the co-operative movement in Europe and North America” (n.p.). The article further points out that this co-operative model can be seen in such countries like India, Korea and Uganda. That it is so is the evidence of its universal adaptability and diversity.

But who streamlined their activities and channeled the efforts of all co-operative societies were the members of the International Co-operative Alliance. According to the online article of America's Electric Co-operatives (2019),

no matter the additions, co-operatives “trace the roots of these principles to the first co-operative founded in Rochdale, England in 1844” (n.p.).

But then, it is the International Co-operative Alliance (2016) that formulated the seven co-operative principles that delineate a standard for all these co-operative societies. It is this organization that formulated a standard for evaluating all co-operative societies. In an online article titled “Co-operative identity value and principles,” the organization states that: “A co-operative is an autonomous association of persons united voluntarily to meet their common economic, social and cultural needs and aspirations through a jointly owned and democratically controlled enterprise” (n.p.). After this observation, the paper goes on to enumerate and explain the seven identification marks of a standard co-operative society.

However, these principles no matter how eruditely stated and credited to the Rochdale pioneers can be seen in many organizations that started long before 1833. Therefore, these pioneers cannot be said to be too original since before then, England had been embarking on her voyages of discoveries. Who knows whether the people that produced *Kings Co-operative Magazine* got in contact with such an organization and wrote what inspired James Smithies. But no matter what transpired in those days, Zeuli and Cropp (2019) whose article was earlier cited are unequivocal in stating that:

Groups of individuals around the world and throughout time have worked together in pursuit of common goals. Examples of co-operation of collective action can be traced back to our prehistoric predecessors who recognized the advantages of hunting, gathering and living in groups rather than on their own (n.p.).

It is in view of this that the current researchers are of the view that the *umunna* kindred groups which exist among the Igbo of south-eastern Nigeria is also guided by the seven co-operative principles formulated by the International Co-operative Alliance. This *umunna* organization is a body that controls all the male descendants of a particular place. Normally, the members are from different families. As it is defined by Ngozi Ezenagu (2017), in the online edition of *African Journals Online*:

The *umunna* can be seen as one of the most important pillars of Igbo society following their allegiance in ensuring the longevity and continuity of family traditions. The leadership role of this group as caretakers of the family traditions,

promotes the preservation of Igbo cultural heritage (n.d. p.33).

When the two are compared, the *umunna* set-up can be seen to be more diversified in its methods of social control than co-operative societies. In this aspect, co-operative societies just like the *umunna* have the following benefits:

...may include better prices for goods and services, improved services and dependable sources of inputs and markets for outputs. Most co-operatives also realize annual profits, all or part of which are returned to members in proportion to their patronage. (Thus, they are aptly called patronage refunds) (Zeuli and Cropp p.2).

In addition to the above, the *umunna* organization helps in the social training of the children of the members, spiritual training and other areas that make life worth living in this African society. However, the current researchers will limit their enquiry only on the seven co-operative principles as seen through the prism of Igbo proverbs for in these proverbs are encoded anything worthwhile among this people. If that is the case, one can garner a lot about the *umunna* social organization of the Igbo people.

Proverbs in the Traditional Igbo Society

The proverbs of a people are the codified and calcified wisdom of the people. Inside these proverbs can be found all that is dear and useful to them. These proverbs are structured in such a way that they can easily be recalled and applied to different occasions or circumstances. They are so useful that in Igbo land, they are entrusted mainly to the elders who use them to train the young ones.

To Ifeyinwa Cordelia Isidienu (2015), proverbs:

... are the accumulated treasure of Igbo philosophy throughout the ages. [They] contain the observation, knowledge, wisdom of the forefathers who, not having developed the art of writing were compelled to condense what they would have put down in writing into a short form that could be easily remembered and passed from generation to generation (2016, p.69).

However, it does not contain only the wisdom of the forefathers alone. New proverbs can come up at any time. What it requires is for the saying to contain some cultural and historical wisdom and be so adaptable as to be applied to explain man's interaction with his environment and fellow man. Even in this era with people having the ability to read and write, new proverbs do come up from time to time as far as they contain what can be used to

evaluate and analyze man's life -- his joyful and sorrowful moments, accomplishments and frustrations, successes and failures and so on.

A thought like this would have motivated Jasper Ahaoma Onuekwusi (2015) in his observation that:

The proverb is about man as he interacts with his fellow man, with objects, animals and plants in his environment. It is a truth derived initially from some observed relationship between man and all phenomena in his environment and indeed between the various elements in the environment and themselves (p.26).

Another scholar, Nkem Okoh (2008) in his study observes that of all the genres of literature, it is in proverbs that the facts of the life of a people and their circumstances are best encapsulated (p. 124). Going further, this scholar states that: "In terms of their subject matter ... proverbs cover virtually every known aspect of life ranging from animals and birds to human activities and affairs, natural phenomena, supernatural beings, abstract or metaphysical ideas" (p.125).

In this way, proverbs can be used to analyze many situations of a people, both their physical and metaphysical existence. Its shortness makes it possible for people to use them easily. This can account for its frequent usages in conversations. In fact, it is so useful that in traditional court sessions, whoever is not capable of making use of them is looked down upon. In such a situation, these proverbs are seen as edicts, by-laws, and whoever fails to make use of them may likely lose the case. It is then understood that the Igbo people define that literary composition as the palm oil with which words are eaten.

From Ruth Finnegan (1998), one can understand that: "... proverbs often imply some general comment on the way people do or should not behave. It is clear that the conveying of a people's experience and expectations can be performed in a particularly effective way through the use of proverbs" (p. 413).

The summary of the whole thing is that proverbs are so important that they can be used to understand, analyze and highlight all social issues. Since some of them descended from the era of the forefathers of the race, one can get the wisdom of those days from these short sayings. In this way, they can serve in studying the *umunna* organization, its usefulness to the Igbo people and its ability to channel the people's interest towards a co-operative end. It is in view of this that this paper intends to prove that the seven co-operative principles as formulated by the

International Cooperative Alliance had been in an African society before James Smithes was inspired by *King's Co-operative Magazine* and before the twenty-eight Rochdale weavers went into action in 1833. In this case, one can see the observation of Zeuli and Cropp that co-operative or "collective action can be traced back to our prehistoric predecessors" to be an undiluted truth.

Umunna as an Igbo Social Organization

Every person in Igbo land belongs to one family or another. Those that belong to the same family refer to themselves as *umunne* which literally translated means those from the same mother although they may not be. Such is used to show the intimacy, oneness and love between them. A cluster of these *umunne* form the *umunna*, when a cluster of families bearing different surnames are put together.

The importance of this formation which has been helping society in different ways, range from training the younger ones to organizing the members so as to maintain law and order, to disseminating information amongst the members, to organizing members' participation in both sorrowful and joyful occasions and so on. In ways like this, such local formations among the Igbo nation keep the people moving frictionless.

According to Chinyere Ukpokolo (2010):

The villages are segmented into *umunna* (patrilineage or literally children of the same father). The *umunna* is the central and the most influential and the basic socio-political unit of the Igbo indigenous society. It comprises of the descendents in the male line of the founder ancestor by whose name the patrilineage is sometimes called (p.178).

In short, members of different *umunne* form the *umunna*. Different *umunna* form the village and different villages form the town. The essence of these social formations is for the harmonious working of disparate entities.

For Mary Gloria C. Njoku (2019) in an online article:

The principal political organization among the Igbo is the *umunna*, the agnates, comprising a number of families with a common or related ancestry. A number of *umunna* comprise the village [which is] also supposed to be linked by a common ancestry (n.p.).

Any critical comparison of this *umunna* with co-operative societies can easily reveal that the two are geared

towards uniting different people for them to work harmoniously together, gather what they can and in this way, achieve something worthwhile. That the two mean almost the same thing but differ only in nomenclatures and the levels of societies involved can be seen, although there are differences in the emphasis laid on the points due to differences in societal aims and values. This can be clear when an analysis is made using the seven core principles of the International Co-operative Alliance. But in what follows, much use will be made of Igbo proverbs which for ages have been used to record the people's experiences, culture, history, achievements and failures. Also, oral interviews would be conducted among some people. These coupled with researches in books and the Internet will reveal much about the people and how the *umunna* formation helps the people to achieve their aims and survive adversities.

This formation has been in existence since time immemorial. The Igbo nation cannot do without it if one is to go by the references made about it in numerous genres of folklore. A study the researchers carried out in one kindred of Nnobi in Idemili South Local Government Area of Anambra State revealed two vital objects owned by the people. These objects can help in guessing the number of years the kindred has lasted. These objects are called *onyima* and *ofo*. The former was vital during the era of inter-town wars. The people carried it into the battle fields believing that it would emasculate their enemies, thereby assuring them of victory. The latter is a staff of authority which was used to swear in people for them to carry out certain duties.

The usefulness of these two objects has so diminished that they are no longer more important than artifacts in a museum. For one, the British government stopped inter-town wars and for the other, the Christian church placed the latter in the realm of devil worship. That the imperial government and the church silenced them shows the probable years that they have lasted.

The first of the seven principles with which the *umunna* runs and which can be seen in co-operative societies as recorded by America's Electric Co-operatives (2019) in their online paper is: "*Membership in a co-operative is open to all persons who can reasonably use its services and stand willing to accept the responsibilities of membership of race, religion, gender or economic circumstances.*"

However, to the Igbo people, once anybody is born into that *umunna*, he is automatically a member. He has to

participate in all activities relating to that group, depending on his age but the rule according to Clement Osunwokeh (2015) is that: "The various attributes of membership of *umunna* very well portray Igbo value of human dignity. One can identify in them respect for fundamental human rights, human liberty and freedom, justice, freewill, personal judgment, etc" (p.4).

It is without any argument that the people are of the view that "*A dighi akoro akpiri na ya n'utara bu nwanne* -- The gullet is not to be told that he and *fufu* (pounded cassava, yam, flour, etc,) are kinsmen". The two have some filial relationships which cannot be disputed and that can explain why the *fufu* ball passes effortlessly down the gullet to the stomach. No matter the type of *fufu*, whether of yam, flour, cassava and so on, it can slide down the throat as far as there is no bone in it.

Just as membership of a co-operative society is open to all so far as the individual will "accept the responsibilities of membership of race, religion, gender or economic circumstances," so also can anybody born into any *umunna* comply with whatever the group wants to do. After all, "*Nke-m-di-iche bu ajo afo* -- Mine-is-different is a bad name". Therefore, when nobody wants to be referred to as *Nke-m-di-iche*, everybody will accept the responsibilities of membership no matter what it entails. Only rarely are some people "ostracized from the community for breaking certain taboos ... committing certain sins considered grave in the community or disobeying important laws or orders of the community" (Osunwokeh, 2015, p.4).

When such happens, let it be seen that nothing is permanent in existence just as some may opt out of any co-operative society when they feel that the gain is no longer there. Such happened in Rochdale when just after two years of its existence, it failed, leaving only the twenty-eight pioneers to continue in the struggle.

The second of the seven principles is stated thus:

Cooperatives are democratic organizations controlled by their members who actively participate in setting policies and making decisions. Elected representatives ... are elected from among the membership and are accountable to the membership. In primary co-operatives, members have equal rights (one member, one vote).

Democratic process is by no means alien to the Igbo people. According to them, "*Nwa muo emegbuna nwa mmadu, ma nwa mmadu emegbuna nwa muo* – Let not the child of the spirit victimize the human child but let not the human child victimize that of the spirit." Everybody should

be taken and treated fairly well. In this case, everybody's interest is well taken care of.

In P. O. Opone's (2013) work where he cites Onwuegogwu, it is on record that: "Within the *umunna* system, political power was diffused and highly democratized. The *umunna* system 'encouraged political dialogue, equality, communalism and egalitarianism at all levels or lineage segments ...'" (p.59).

From all ramifications, whatever transaction that occurs will be supported by the majority – not necessarily by everybody. But in spite of that, not all the decisions are said to be *oha-zulu-kwu* (the-people-collectively-said). This can account for the online statement of Ekwe Nche Organization:

During the *Izu* (meeting), the *umunna* does not usually strive for unanimous agreement on the issues. Rather, they seek to establish an acceptable majority. And once this majority has been established, it becomes the consensus and all opposition ceases as everyone is expected to stand with the group. This is why Ndigbo [Igbo people] have the saying; "*Onye umunna ya gburu adi agba mei*" (Whoever is killed by his *umunna* does not shed any blood) (n.p.)

To show the power in having the majority vote, the people coined a proverb which says: "*Umunna bu ike – Umunna is strength*". This proverb can also be rendered in other ways as "*Igwe bu ike -- The majority is strength*". The majority or the *umunna* stands behind the person that is being supported and can be available when needed in "setting policies and making decisions".

Therefore, one can hear that "*Otu onye anaghi emeriri umunna ya – One person alone cannot subdue the members of his umunna*". This is because the collective will is greater than the will of just one person. Even if the person is the elected chairman, there is nothing he can achieve without the support of those that elected him, for the control comes from them. If he fails in his duties, he is immediately dethroned if the majority wants it so. Herein lies part of western idea which controls the democracy being referred to by the International Co-operation Alliance and Igbo Democracy.

In further differentiation of the two types of democracy, Ekwe Nche Organization states that:

It is important to emphasize that unlike what happens in Western democracy where money and affluence seem to be determining characteristics for elections to

representative offices, in Igbo culture, the value or quality of a person is not determined in dollar and cents or naira and kobo. It is determined by the individual performance on the assigned task. Therefore, money and material possession do not constitute supreme parameters in selecting an individual to represent his *umunna* or village (n.p.).

This stand is supported by one Igbo proverb which states that "*Otu onye anaghi akari umunna ya -- One person cannot be greater than his umunna. Umunna* which was earlier stated to be strength cannot be easily subdued by one person.

Concerning the qualifications that can enable one to be the leader of *umunna*, a lot is taken into consideration nowadays. Western incursion into the Igbo terrain has changed a lot of things. Initially, the eldest man used to be the leader of the *umunna*. Then, the Igbo firmly believed that elders must be fair in all their dealings and must always tell the truth and be associated with all life-affirming virtues. In those days as can be seen in the online paper of the Ekwe Nche Organization:

... leadership of the *umunna* is vested in the eldest male in the *umunna* who is called *okpara*, *opara*, *onye ishi*, *diokpa*, etc. [depending on the dialect]. The *diokpa* keeps the custody of the *ofo*, the sacred stick which symbolizes [something] in all decisions and rulings. The authority of the *diokpa* is not imbued with dictatorial power as he must consult with all the family and possibly obtain consensus on the issue at hand before making a ruling (n.p.).

The above situation is now obtainable only in few places. But in most areas today, what is considered is the worth of the individual. Is he honest and hard working? Does he have the interest of the village at heart and can he go an extra mile to elevate the status of the people? But no matter the issues at stake, the current researchers have not seen or heard of any person canvassing or campaigning to be elected the leader of the *umunna*. What happens is that any time that there would be a change of leadership, the members would nominate those that they think could do well. Either the persons accept or reject the nomination. Those who finally accept will be voted for by people raising their hands. He who has the highest number of votes will be the leader. Here, as it is in the second principle, "members have equal rights (one member, one vote)".

Concerning the statement in the second principles that "elected representatives ... are elected from among the membership and are accountable to the membership,"

among the *umunna*, it is never possible that an outsider will hold any elective position. That situation has never occurred before. For one thing, any person outside the *umunna* is a total stranger. For the other, the person can never be at the scene where the voting is taking place. To the people, “*Okuko o na-akpanye n’ afo ewu?* Does the fowl eat for the food to enter into the stomach of the goat? In other words, orderliness should always be in the happenings of the *umunna*.

The summary so far is that refined democracy is today being practiced among the *umunna* irrespective of the state of this country where money is the determinant in every issue. Money politics has not seeped in to corrupt the system. Money is the canker worm that has corrupted a lot of things in Nigeria. Concerning the political scene, the Ekwe Nche Organization in the same online paper already cited, notes that “Those who invest heavily in order to clinch an elective post must amass or embezzle heavily in order to recoup their expenditures. This, in other words, breeds corruption” as it is in Nigerian national politics and leadership (n.p.).

The third of the principles states that: “*Members contribute equitably, and democratically control the capital of their co-operative. At least, part of that capital remains the common property of the co-operative.*”

Among the *umunna*, there is what is called *utu umunna* (*umunna* levy). Any person who is of age must contribute. School boys and those who are incapacitated are exempted. The money is used for diverse purposes -- like during funeral ceremonies in order to console the bereaved, helping out some families who are facing adversities, and so on. One of the present researchers was in his village, where he attended the *umunna* meeting. The chairman enumerated two vital issues that were challenging the organization. One of them was that the *umunna* would contribute a large sum of money toward the building of the village hall which for some time was stalled after the completion of the second floor. Also, in the market place, the *umunna* was allocated a portion of land for the construction of stalls.

In this way, the *umunna* has sources of revenue and at the same time, has places that demand for expenditure. Like modern co-operative societies “members contribute equitably” Also, because of the sort of persons the group elected to lead them, embezzlement is minimized for the purse is democratically controlled.

Among the *umunna*, it is a thing of joke if somebody is said to be incapable of paying his own levy. To the relatives of the person, it is a thing of shame for it

can be seen as a kind of wickedness on their part. Others help their relatives who are faced with adverse conditions. In their own case, they neglect their brother and in this way, forgetting or even neglecting the proverb of the people which is: “*Umunna na-eme ka obi sie madu ike* – The *umunna* helps to embolden somebody’s heart.” Under this condition, instead of emboldening their brother’s heart who is in adversity, they want him to die. Some may ask: Does it mean that the entire family cannot put resources together and help their brother? Are you sure that they are not targeting his piece of hand? In ways like this, unsavory stories may originate.

But why will such stories not originate when it is the saying of the people that “*Onye Chukwu goziri kwesiri ime umunna ya obi uto* -- Whoever God blesses ought to make glad the hearts of the members of the *umunna* (kindred)”.

Since the Igbo nation practices extended family system, there is no person who exists without relatives. These relatives have unwittingly annoyed the members of *umunna* in their failure to help their kinsman who is in distress. But the truth is that such a situation has never been heard to have occurred within living memory. That can explain why it is said: *Okoko kobo anu ohia, o gaa chie ahu ya n’ osisi ma okoba mmadu, o gaa mmadu ibe yo a koo ya* -- When an animal is itching, it goes and rubs its body on a tree but if it is a human being that is itching he goes to another human being to scratch it for him. But to whom will the person go to? Definitely to his direct relatives or friends or to the members of his *umunna*. Why them? This is because, *Obara siri ike* -- Blood is strong.

The fourth principle is rendered as follows:

Co-operatives are autonomous self-help organizations controlled by their members. If they enter into agreements with other organizations including governments or raise capital from external sources, they do so on terms that ensure democratic control as well as their unique identity.

In this, one can see from the discourse so far that just as the co-operative societies are autonomous self-help organizations, so are different *umunna* organizations. None is an appendage of another except that of the village which it is a part of. In short, if one, in the course of discussing with another refers to the other’s village as being a vassal of one’s *umunna*, it will be violently resisted. A likely reply will be: How? *Obu umunna m suchaa utala, umunna gi ekunyere anyi ofe?* Does it mean that after my *umunna* has pounded *fufu*, your *umunna* will give us soup? To say that

one *umunna* is subservient to another is an insult that may result into a fight or sharp exchange of words, if care is not taken.

As for entering into agreements with other organizations especially with the village or town, nothing will make the people to deviate from their democratic set-up. After all, will the *umunna* instead of “*lme omenani, e emee omenenu?*” -- Acting out what is practiced on the land, practice what is in the sky?”

No leader of any *umunna* will, in any agreement with external bodies, fail to “ensure democratic control.” If he fails to do so, he will surely be misunderstood by his own people who will now start suspecting him of duplicity. If such were to happen, one can easily see a member who will say: “*Ndi be anyi, umunna anyi bu n’ isi ukpolo* -- Our people, our *umunna* is carrying a load on a bare head (without a pad). Another may observe: “*Ewu ataa umunna anyi igu n’ isi* --Goat has eaten the palm frond on the head of our *umunna*.” Both proverbs depict utmost betrayal and lack of trustworthy people.

In the case of raising money or going into agreement with the government, such a situation may not arise because the *umunna* can, in rare cases, interact with the town leadership thereby bypassing the village level and the ward, where the latter is available since “*Umunna agaghi ahapu isi aka gbaa uriom* -- The *umunna* will not bypass the thumb in order to snap its fingers”. The meaning is that there are certain situations which must be obtained for orderliness and success to reign.

The fifth principle goes like this: “*Education and training for members, elected representatives ... CEOs, employees help them effectively contribute to the development of their co-operatives.*”

While co-operative societies educate, train and inform the members about the things that will push them along, the *umunna* people do so on the things that will help them. The methods are different. In the course of investigating this, one of the researchers of this paper was in Umuobi, Eziehulu, Awuda Nnobi which is in Idemili South Local Government Area of Anambra State. One man, Anthony Agudosi revealed to him how the young ones in some decades before, were monitored and punished when they went astray. Any erring child would be taken to the house of one Felix Nwachukwu Okagbue where he would be laid on a table for scores of strokes of sticks to be administered on his buttocks.

Also, it is still the work of the elders to be making themselves available to the youngsters whom they teach the

ways of the people using tales, myths, legends, proverbs and so on. The essence is to make them not only to be abreast of the norms of their people but be successful in life.

To the people: *Umunna nwezue aku, nsogbu agaghi adi* -- When every member of *umunna* is well to do, there will not be any problem. This is born out of the experience that an untrained person is a problem and a nuisance to society. In short, such a person is a social menace. From such people, you get such social misfits like pilferers or robbers, ritualists, envious people who can go as far as poisoning others and so on.

For the members of the *umunna* to curtail such excesses, they help others to stand on their feet. The following is from a paper presented by Damian Mbaegbu and Ehijiele Ekiabor (2018) who quote Onwuejeogwu’s observation that:

A successful entrepreneur picks up a nephew or a young cousin and puts him under internship in his own line of business for some years until he is able to freelance on his own with the seed or endowment capital the “master” will give him. While on his own, the young fellow also tries to mentor another relation and the group develops entrepreneurially (p.54).

Most members of *umunna* want it so that their place will develop. According to one proverb, “*Umunna nwezue aku, o na-ada di ayi di ayi* -- When every member of *umunna* is affluent, there will be the sounding of the greeting: My eminent colleague, my eminent colleague.” In other words, camaraderie exists where none is a pauper and everybody is affluent. Under such a situation, members of other *umunna* will respect them. Such will auger well for the people.

That this is the traditional desire among Igbo people can be seen in the work of Chinua Achebe (1976) where the entire town of Umuofia has to cough out some money in order to send their son, Obi Okonkwo to England for him to study law. The novel states that:

Six or seven years ago, Umuofians abroad had formed their union with the aim of collecting money to send some of their brighter young men to study in England. They taxed themselves mercilessly. The first scholarship under this scheme was awarded to Obi Okonkwo five years ago almost to the day (p.41).

When he got there, instead of studying law, he studied the English language. On returning to the country, he got a job in the Federal Civil Service Commission and

landed into a law suit when he was caught taking bribe. Yet, his people never despair. They have to tax themselves again. As the president of the union points out, “a kinsman in trouble had to be saved, not blamed; anger against a brother was felt in the flesh, not in the bone” (1996, p.40/41).

In summary, the members of the *umunna* join together to train the younger ones both morally and entrepreneurially. This is because to the Igbo man, “*Nwa abughi nwa otu onye; nwa bu nwa oha nile* -- The child is not just the child of one person; the child belongs to everybody”. Therefore, if the extended family cannot train a child, the *umunna* comes in or even the town can take up the responsibility as in the case of Obi Okonkwo above.

The sixth principle of co-operatives as itemized by the International Co-operative Alliance (2016) is as follows: “*By working together through local, national, regional and international co-operatives improve services, bolster local economies and deal more effectively with social and community needs.*”

The *umunna* has to do with local folks in the countryside. So, their working like co-operatives through national, regional and international co-operatives is cancelled because there is nothing like national, regional and international *umunna*. One *umunna* can only work together with another *umunna* or the village itself. That is how Umuobi Eziehulu teamed up with Umuokpala Eziehulu in order to construct a village hall which is a three-storey building. These mentioned kindred have market stalls and other establishments as their possessions.

Not working together has never been part of the experiences of the people. To them, *Umunna nyukoo amiri onu, o gboo ufufu* -- When the members of the *umunna* urinate at a particular spot, the urine foams. This means that anything collectively or jointly embarked on has a marvelous result and can be easily accomplished. Under that condition, their working together “improves services, bolsters local economies and [can] deal more effectively with social and community needs.”

For the people to cancel the idea of individual endeavours and to show that such cannot result in a tremendous achievement, here is another proverb: *O bu mgbasa mgbasa mere n’ agwo enweghi umunna* -- It is separation that makes the snakes not to have a kindred group. The Igbo know and enjoy their different kindred groups. If snakes as dangerous as they are have such a formation, who can dare enter into any bush where they are? They can achieve much but with their separating

themselves from each other, a person can finish cutting a bush where there are many snakes without their attacking him. Kill one snake, the others cannot challenge him. Therefore, the *umunna* kindred group helps to foster unity and satisfies “social and community needs.”

This idea of unity that promotes tremendous achievements can be seen in Osunwoke’s study of the *umunna* solidarity on Igbo land. After looking at a popular proverb: *Aka nri kwoo aka ekpe, aka ekpe akwoo aka nri, ha abua adi ocha*, he goes on to translate it. According to him: “A popular Igbo adage, “When the right hand washes the left hand and the left hand washes the right hand, the two will be clean,” expresses fully the Igbo value of co-operation as a moral principle of dignified life” (2015, p.5).

The snakes lack this knowledge and that explains why men kill them and lord it over them. These snakes which can be used to represent those who quarrel amongst themselves and try to accomplish everything individually do not know that: *Onye umunna ya kwu n’azu, egwu anaghi atu ya* -- Whoever that is backed by his *umunna* is never afraid. But why should such a person be afraid when solidly behind him are all his people each contributing what he knows best? Under this condition, the *umunna*, since almost all the people are involved, will have more improved services, more bolstering of local economies and better handling of social and community needs than the best co-operative society in existence.

Finally, the seventh principle of co-operation says that: “*Co-operatives work for the sustainable development of their communities through policies supported by the membership.*” Among the *umunna*, the prime issue is that all must garner resources so as to move their place forward. Already, it has been pointed out how the people were helping to take the younger ones, train them for these younger ones to learn their line of business. It used to be more in practice before now when most people want their children to acquire university degrees. What the people do is that whoever sees anybody whose business seems to be booming is to approach the owner for him to train his child for him. The approached person can hardly refuse to take the child except when there is no vacancy in his establishment, for as the people say in one of their proverbs: *Onye huru igwurube ma ghara ikpo umunna ya, ndi bara ohia, obu onye nweh ha?* -- Whoever sees a swarm of locusts and does not tell his *umunna*, who owns the locusts that at the end enter into the forest (after he has collected all that he could).

For the people to keep on improving, it is on record according to Victor C. Uchendu (1965) that: “The *umu-nna* collects taxes, helps in recovering levies as and when imposed by the government and towns, settles problems among themselves, reprimands and forestalls behaviour that are inimical to the well being of kindred” (p.56). In this way, there is less acrimony among the members thereby creating less conflicting situations. Under this condition, there is progress.

As for settling conflicts among them, it has been witnessed severally that the *umunna* helps the young man by showing solidarity on the day he goes to marry a wife. If at a point it becomes clear that he cannot financially do all that is required, any member of the *umunna* can help out, voluntarily.

As it is commonly known to everybody -- *Akpataghi aku bu n'akpatalu, umunna richaa*. Literarily translated, it can be rendered thus: It is being unable to acquire wealth that results into its being finished by the kindred. The meaning is that one should help out his kindred if he can afford it. But if in the process of one's helping others and his wealth finishes, it means that one's wealth initially was small. In all, what these efforts amount to is that the community is being developed and these moves are supported by the members of the kindred.

That such is the case can be seen in the publication of Ifeyinwa Cordelia Isidienu (2016) where she states that: “... any male child of the *umunna* that is ready to erect a house will be allotted an agreed portion of land. He will immediately start his building with the help and encouragements of other members of the family” (p.4/5). That the *umunna* is referred to as a family in this citation shows the conviviality and oneness obtained among the group. One of the current researchers was in the house of Obi of Oduda, Nnewichi, Nnewi some years ago in the house of his grandmother. The old woman had no surviving male child and her roof was leaking. The *umunna* had to source money amongst themselves and some, who could not contribute financially had to put in manual contributions for the old widow to have a house with no leaking roof. In this way, the *umunna* like “co-operatives work for the sustainable development of their communities through polices supported by the membership.”

II. CONCLUSION

The first co-operative society was traced to the efforts of twenty-eight poor and intelligent weavers of Rochdale, England. From there, many societies originated.

As time went on, the International Co-operative Alliance collected data and after some analysis, came up with a set of principles that lie behind successful co-operatives. That is what the world today knows about co-operative societies. Praises are then showered on those twenty-eight weavers for forming an organization that was hitherto inexistent.

However, Zeuli and Cropp are of a contrary view that these weavers created something new. Instead of associating the formation of such a noble venture to the Rochdale workers, these scholars are of the view that prehistoric people did such a thing and so should be given the credit. It is in view of such an assertion that the current researchers looked at the Igbo formation, *umunna* which consists of the male members of a particular place. Such people can trace their descent to a particular person whose name the organization sometimes bears.

On analyzing the activities of such a kindred formation using Igbo proverbs since these proverbs are one of the few records of the activities of people whose only records of the past before being exposed to Western civilization are in oral narratives, it was discovered that the entire seven principles on which co-operative societies operate can be seen in Igbo kindred formation, *umunna*. It has existed from time immemorial and has been adjusting gradually to the forces of modernism but not to the extent that it has been distorted out of its original emphasis.

Therefore, the *umunna* kindred formation is one of those prehistoric formations to be credited as the first co-operative societies or one of those societies that predated the Rochdale Co-operative Society of England.

REFERENCES

- [1] Achebe, Chinua. (1970). No longer at ease. London: Heinemann Educational Books Ltd.
- [2] America's Electric Co-operatives. (2019). Understanding the seven co-operative principles. [online] Available: <https://www.electric.coop/seven-cooperative-principles>.
- [3] Ekwe Nche Organization. (n.d.). Leadership in Igbo society: analysis, challenges and solutions. [online] Available: www.biafraland.com/leadership-intro.htm.
- [4] Ezenagu, Ngozi. (2017). Leadership styles in the management of Igbo cultural heritage in pre-European era. [online] Available: <https://www.ajol.info/index.php/org/article/view/Five/6/153/150714>. pp.22-45.
- [5] Finnegan, Ruth. (1998). Oral literature in Africa. Nariobi: Oxford University Press.
- [6] Gartside, L. (1979). English for business studies. Plymouth: Macdonald and Evans Ltd.

- [7] International Cooperative Alliance. (2017). Co-operative Identity, Values and Principles. [online] Available: <https://www.ca.coop/en/cooperatives/identity>.
- [8] Isidienu, Ifeyinwa Cordelia. (2015). Philosophy of Igbo proverbs: the logic, ethics and esthetics in Igbo culture. *Journal of Religion and Human Relations* 8(1). [online]. Available: <https://www.ajol.info/index.php/jrhr/article/view/149078>.
- [9] Mbaegbu, Damian and Ekienabor, Ehijiele. (2018). Driver of entrepreneurship among the Igbos of the south eastern geopolitical zone of Nigeria. *International Journal of Advanced Studies in Economics and Public Management* 6(1). pp. 49-62.
- [10] Njoku, Mary Gloria C., Anieke, Christian C., Okafor, Richard C., Isiwu, Prisca and Adeyinka, Babajide Gideon. (2019). Traditional methods of promoting peace in southeast Nigeria. [online]. Available: www.christiananike.net/speech/phpdf.
- [11] Ogbukagu, IK. N. T. (1997). Traditional Igbo beliefs and practices: a study on the culture and people of Adazi-Nnukwu. Owerri: Novelty Industrial Enterprises Ltd.
- [12] Okoh, Nkem. (2008). Preface to oral literature. Onitsha: Africana First Publisher Limited.
- [13] Onuekwusi, Jasper Ahaoma. (2015). Fundamentals of African oral literature (revised edition). Owerri: Alphabet Nigeria Publishers.
- [14] Opone, P. O. (2012). Traditional socio political organization of the Enuani Igbo of south central Nigeria. *Stud Tribes Tribals* 10(1). pp. 57-64.
- [15] Osunwokeh, Clement I. (2015). Human dignity stance of *umunna* solidarity in Igbo traditional society: a challenge to African Christianity. *Journal of Scientific Research and Reports* 8(2). pp. 1-11.
- [16] Ukpokolo, Chinyere. (2010). Gender, space and power in the indigenous Igbo socio-political organization. *Pakistan Journal of Social Sciences* 7(2). pp.177-186.
- [17] Zeuli, Kimberly A. and Cropp, Robert. (2019). Co-operative: principles and practices in the 21st century. [online] Available: uwex.edu/assets/pdfs/A/457PDF.

Competencies of Science Teachers in Teaching Science Subjects in the K to 12 Curriculum

Jennyfer B. Nipales

Abstract— This study was conducted to determine the competencies of the Science teachers in teaching Science in the K to 12 curriculum in Palayan City District, Nueva Ecija, Philippines.

The study found out that the respondents were very competent in teaching Science subjects in the K-12 curriculum. However, they need to improve on the following areas: in communicating effectively to parents, business industries and community to gain support to increase the learning of their students; in introducing advanced technology and its application to enhance the learning of students; in teaching the students to communicate effectively and work cooperatively in a Science project; in improving their attitude especially in reading newspapers and magazines to enhance their knowledge in Science; and in loving to watch science programs on Television to utilized in their teaching. The study also found out that the higher the educational attainment and numbers of seminars attended related to the K-12 curriculum, the higher the competence of a teacher in teaching Science subjects.

Keywords— Competencies, K to 12 curriculum, Science subjects, Teachers.

I. INTRODUCTION

“The concept of professional competence may offer a third route to understanding teacher success. Based on definitions from several domains, competence can be defined as the skills, knowledge, attitudes, and other variables that form the basis for mastery of specific situations [1] & [2]”. According to this approach, skills, knowledge and attitudes are not innate, but learnable and thus, teachable.

The author in [3] pointed out that “the previous era had required education for stability, the coming era requires education for instability”. Kress' ideas can explain why teachers' professional development should be redefined for sustainability. The aims of education change very quickly depending on the demands of the era requiring more capability. These demands directly affect the educational system. Teachers are responsible for operating the educational system and they need strong and efficient professional competencies [3].

The definition of science teacher's competencies and their taxonomy are very important in understanding the educational reform in the Philippine context, specifically, the K-12 Science curriculum. Although Science teachers are equipped with necessary competencies there is a need to improve those competencies in terms of their knowledge, attitude and skills to enhance, improve and explore their teaching practices especially in handling today's 21st-century learners.

Based on the above premises, this study was conceptualized. The researcher wanted to describe the level of competencies of the Science teachers as to their knowledge, skills and attitude. She aimed to find out weakness in the competencies to device an action plan that will strengthen the flaws of the Science teachers. Thus, this study finds meaning and significance.

II. METHODOLOGY

The researcher used the descriptive research design in presenting the competencies of Science Teachers in public high schools in the District of Palayan City. Descriptive research design is generally defined as an “attempt to describe systematically a situation, problem, phenomenon, service or program or provides information about, say, the living condition of a community, or **describes** attitudes towards an issue” [4] as cited by [5].

The 27 respondents of this study were teachers who were chosen purposively based on the following criteria [6]: must be a Science teacher; teaching at Palayan District; and handling Science subjects for more than 2 years.

The researcher-made questionnaire was the instrument utilized in this study. The questionnaire was conceptualized and constructed based on the concept of learning outcome typology by [7] that in a learning environment, KSA's counterpart is the *cognitive, psychomotor, & affective* domains that identify end states of training (objectives). The knowledge(cognitive) is about how

information and concepts are mentally arranged by an individual while skill (psychomotor) refers to routine development and procedure linkage and the ability to perform a task of an individual and lastly, attitude (affective), is about one's perception regarding ability to perform, attain goal and perception regarding an individual's motivational disposition. The respondents used the five-point Likert scale in responding to the items of the questionnaire:

5 (Strongly Agree)- The competency is Very Good; 4 (Agree) - The competency is Good

3 (Moderately Agree) – The competency is Fair; 2 (Disagree) - The competency is Poor

1 (Strongly Disagree) - The competency is Very Poor

The researcher utilized the following statistical tools in treating the data that were gathered in this study: frequency distribution, percentage, weighted mean and Pearson's r. All computations were done using Microsoft Excel and Statistical Package for Social Sciences (SPSS).

III. RESULTS AND DISCUSSION

1. Competencies of Science Teachers

1.1. Knowledge;

The data revealed that the respondents strongly agreed that Science teachers have very good knowledge in teaching Science subjects in the new curriculum. They were very good and knowledgeable in the areas of “operating science facilities and laboratory equipment (WM=4.81)”, “reflecting on professional practices and continuous efforts in increasing the quality of teaching Science (WM=4.70)” and “using prior conceptions and students' interests to promote new learning (WM=4.62)”.

Although the teachers were knowledgeable in teaching Science in the K-12 curriculum, they need to improve in the areas where “they have to apply advance technology towards practical work sessions (WM=3.39)” and “in communicating effectively to parents, business industry and community to gain support to increase the learning of their students (WM=3.26)”.

This means that the teachers should focus on achieving strong collaboration to all stakeholders of their school and in using Information Communication Technology (ICT) for the purpose of achieving optimum learning of Science by their students.

1.2. Skills;

The result of the study shows that the respondents strongly agreed that Science teachers have very good skills in

teaching Science subjects in the K-12 curriculum. They were very skilled especially in the areas of “teaching their students to draw appropriate conclusions to Science activities(WM=4.85)”, “teaching the students to collect, record and report data accurately (WM=4.85)” and “using strategies and methodologies in teaching Science subjects (WM=4.59)”.

The skills of Science teachers that need improvement are in “introducing advanced technology and its application to enhance the learning of students (WM=3.37)” and “in teaching the students to communicate effectively and work cooperatively in a Science project (WM=3.33)”. The finding implies that Science teachers were very skilled in teaching their students to be critical thinker, empirical and logical. Likewise, the result tends to convey that the respondent teachers were skilled in terms of different teaching approaches in Science.

1.3. Attitudes;

It can be noted from the table that overall, the respondents have a very good attitude towards teaching Science in the new curriculum. They have desirable attitude especially “in wanting to make their students excited in learning Science subjects (WM=4.92)” and “in encouraging to do more Scientific activities (WMST=4.96)”.

Nonetheless, the Science teachers should improve their attitude especially in “reading newspapers and magazines to enhance their knowledge in Science (WM=3.29)” and “in loving to watch science programs on Television to utilized in their teaching (WM=3.37)”.

2. Relationship between the Profile of the Respondents and their Competencies.

The data revealed that age ($r=.571$), sex ($-.065$) and civil status ($r=-.026$) were not significantly related to the competencies of the Science teachers. The finding suggests that the respondents have similar competencies regardless of their age, sex and civil status.

On the other hand, highest educational attainment ($r=.777^{**}$) and a number of seminars attended related to Science teaching in the K-12 curriculum ($r=.701^{**}$) were significantly related to the competencies of the teachers as to knowledge, skills and attitudes. This means that the higher the educational attainment and numbers of seminars attended, the higher the competency of a respondent.

The finding implies that competent Science teachers were those continuously attending higher graduate education and

those who are frequently attending seminars related to Science teaching.

The result of the current study has a resemblance in the research done by [8]. It was noted that one might reasonably expect to find a positive relationship between higher levels of subject matter knowledge and expressed willingness to teach Science, and a negative relationship between the lower level of science subject-matter knowledge and a decreased confidence in ability to teach science [8].

According to the authors in [9], "the competence to teach is defined in terms of possession of two kinds of knowledge, knowledge of subject matter and professional knowledge." Thus, in their opinion "teacher competence refers to the abilities, beliefs and knowledge a teacher possesses and brings to the teaching situation [9]"

IV. CONCLUSIONS AND RECOMMENDATIONS

Based on the findings of this study, the following were concluded:

The respondents were very competent in teaching Science subjects in the K-12 curriculum. However, they need to improve on the following areas: where they should have adequate knowledge to apply advance technology towards practical work sessions; in communicating effectively to parents, business industries and community to gain support to increase the learning of their students; in introducing advanced technology and its application to enhance the learning of students; in teaching the students to communicate effectively and work cooperatively in a Science project; in improving their attitude especially in reading newspapers and magazines to enhance their knowledge in Science; and in loving to watch science programs on Television to utilized in their teaching. Lastly, the higher the educational attainment and numbers of seminars attended related to the K-12 curriculum, the higher the competency of a respondent in teaching Science subjects. Based on the above conclusions, the following are recommended: Science teachers should attend different pieces of training and seminars related to ICT integration in teaching Science subjects. Teaching strategy such as collaborative approach should be employed by Science teachers to develop teamwork among their student learners and to train the learners for increasing their analytical skills in situational settings [10]. School heads may establish linkage regarding subscriptions of their different schools to the Science publication journals and magazines. Likewise, parents and other stakeholders should be encouraged by administrators and teacher advisers to help the schools in

providing Televisions and Computers that will help in increasing the learning of their children, especially in Science.

REFERENCES

- [1] Epstein, R. M., & Hundert, E. M. (2002). Defining and assessing professional competence. *JAMA: Journal of the American Medical Association*, 287, 226 –235. doi:10.1001/jama.287.2.22.
- [2] Klieme, E., Hartig, J., & Rauch, D. (2008). The concept of competence in educational contexts. In J. Hartig, E.
- [3] Kress (2013) *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Abingdon, Oxon: Routledge.
- [4] Kumar, R. (2005). *Research Methodology -A Step-by-Step Guide for Beginners*, (2nd.ed.) Singapore, Pearson Education. Retrieved from: http://www.ihmctan.edu/PDF/notes/Research_Methodology.pdf. Date Accessed: February 17, 2014.
- [5] Subia, Gener S., Mones, Erlinda C. and Alfonso, Apolinar A. (2017). Existing and Preferred Organizational Culture at Wesleyan University – Philippines. *International Journal of Management and Commerce Innovations* ISSN 2348-7585 (Online) Vol. 5, Issue 2, pp: (796-801), Month: October 2017 - March 2018, Available at: www.researchpublish.com
- [6] Subia, G. (2018) Comprehensible Technique in Solving Consecutive Number Problems in Algebra. *Journal of Applied Mathematics and Physics*, 6, 447-457. doi: 10.4236/jamp.2018.63041.
- [7] Kraiger, K., Ford, J., Salas, E. (1993). Application of cognitive, skill-based, and affective theories of learning outcomes to new methods of training evaluation. *Journal of Applied Psychology*, 78, 311-328.
- [8] Stevens & Wenner (2006). Beliefs and achievement: A study of Black, White, and Hispanic children. *Child Development*, 61, 508-523.
- [9] Medley and Shannon (2014). Student/teacher relations and attitudes toward mathematics before and after the transition to junior high school. *Child Development*, 60, 981-992.
- [10] Subia, Gener S. (2018). Think Like My Teacher (TLMT): A New Method in Assessing Millennial Learners. *International Journal of Arts, Humanities and Social Sciences*. Volume 3. Issue 1. www.ijahss.com

Trainers' Feedback on the Performance of Bachelor of Science in Criminology during their On-The-Job Training in the Tri-Bureau in the Province of Nueva Ecija

Jennilyn C. Mina, Ph.D. and Januaryn Jose B. Aydinan, RC, MSCJE

zedka_jen27@yahoo.com and noneaydi@yahoo.com

Abstract— This study was conducted to identify the feedback of the trainers from the Philippine National Police (PNP), Bureau of Jail Management and Penology (BJMP) and the Bureau of Fire Protection (BFP) where the student-trainees who were enrolled in the Internship Program of the College of Criminology undertook their On-the-Job Training. A total of one hundred thirteen (113) students were evaluated based on their performance in terms of their personal characteristics, attitude towards the job, job performance and job competence. Feedback from their trainers indicated that they exceptionally exhibited skills during their On-the-Job Training which resulted in a very satisfactory response from their trainers. The trainers noticed that the students were well-equipped and trained to the jobs related to the different areas in the field of Criminology. It was also recognized by their supervisors that the students were very enthusiastic to learn new skills. However, some recommendations were also proposed by the researchers and that include the revisiting of the existing curriculum of the program to ensure that it is aligned with the skills needed in the industry.

Keywords— *criminology, jail, on-the-job training, Philippine National Police, trainers.*

I. INTRODUCTION

The Nueva Ecija University of Science and Technology (NEUST) requires all students enrolled in various programs with different fields of specialization to undergo an On-the-Job Training (OJT) or Internship Program. On-The-Job Training (OJT) programs expose the students to work in the field they have chosen and prepare them once they get out of the university or college they have attended [1]. Moreover, an internship is a vital part of an academic curriculum in higher education institutions just like the NEUST for the reason that it is an opportunity for undergraduate students to incorporate work-related experience and knowledge into their formal education in a university by taking part in supervised and planned work in real-world professional environment [2]. Due to the fact that the internship programs will help the students to explore the relationships between the knowledge and skills acquired in college with those required in the working situations, the Commission on Higher Education mandates the different programs to undergo their internship. In fact, the department is

continuously updating its guidelines and policies for a student internship program in the Philippines [3].

The NEUST, as an academic institution offers different programs, which includes Bachelor of Science in Criminology aims to provide its graduates better training before they face the real battlefield. Thus, the Internship or the On-the-Job Training and Community Immersion requirement for Bachelor of Science in Criminology students is a component of the new curriculum for the Criminology program as contained under the CHED Memorandum Order No. 21 Series of 2005. This is a training course designed to provide practical experiences to BS in Criminology students in police works especially in the conduct of investigation, office duties and the whole operations of the police organization, operations of the jail and penal institutions and operations of the fire departments, security and investigation that are the agencies of the Philippine Criminal Justice System [4]. The trainees on the other hand also expect to acquire much practical knowledge, gain experiences, job skills from the training; the institution expects the organization to provide training opportunities

and also hopes that trainees acquire as many skills and knowledge in the training. The internship program provides the activities, the context and culture of the organization for practical learning in real situations [5] & [6]. Thus, it strengthens the knowledge the students have acquired in the four corners of the room into the real application of the different sciences in crime detection and investigation and criminalistics.

Since the practicum training involves three main parties; firstly, the trainee undergoing the practicum, secondly, the facilitator from the host organization, and thirdly, the institution that requires practicum requirements [8], it is necessary to understand the performance of the students during their training from the host organization through their facilitators so that areas to be improved by the institution would be clearly identified. In order to identify whether the BS in Criminology pool of experts of the said State University in the province of Nueva Ecija has been bringing to the students the quality of education they deserve and that if the students are already well-equipped with the right knowledge and training in the said field, it is important that the university listens to the feedback of some of their stakeholders in the above-mentioned field. One of the stakeholders of the institution is the Host Training Establishment where Criminology students are being sent for training. Because there is a concern for the institution to improve on their roles and managing the training program of the course, as well as strengthen the said program from the academic and learning perspectives [9] of the university, this research is found to be significant.

This study aimed to describe the assessment of the Host Training Establishments on the On-the-Job Training performances of the student-trainees in the Bachelor of Science in Criminology at NEUST for the 2nd Semester of the A.Y. 2018–2019. Specifically, it attempted to describe the On-the-Job Training Performance of the BS in Criminology students in terms of personal characteristics; attitudes towards job; job performance; and job competencies.

II. METHODOLOGY

The researchers used the descriptive design to describe the condition of the Bachelor of Science in Criminology

students during their internship by finding out the trainers' feedback on their performance during their practicum. According to [10], descriptive research is “aimed at casting light on current issues or problems through a process of data collection that enables them to describe the situation more completely than was possible without employing this method.” This study employed a survey questionnaire, interview guide and by means of observation as data-gathering procedures to collect the accurate data needed for the study.

The respondents of the study were the trainers of the one hundred and thirteen (113) Bachelor of Science in Criminology students who were enrolled with Practicum or the OJT and Community Immersion subject during the 2nd semester for the A.Y. 2018–2019 corresponding to a 100% utilizing total sampling of the population. Each trainer of the students from the Philippine National Police, Bureau of Fire Protection and Bureau of Jail and Management Penology was asked about their feedback on the performance of the student-trainees during their training.

A modified Likert-type questionnaire was used by the researchers answerable by (4)–exceptional (3)–exceeds expectation (2)–improvement needed (1)–unsatisfactory. This is composed of two parts. The study deals with the trainers' feedback on the performance of the student-trainees in terms of their personal characteristics; attitudes towards the job; job performance; and job competencies.

Scoring: Each response to every item was evaluated based on the following scale and verbal description:

Scale of Values	Scale of Range	Verbal Description
4.00	3.26–4.00	Exceptional
3.00	2.51–3.25	Exceeds Expectation
2.00	1.76–2.50	Improvement Needed
1.00	1.00–1.75	Unsatisfactory

Weighted Mean was the statistical tool used to interpret the result of the survey.

III. RESULTS AND DISCUSSION

1. Personal Characteristics

Table.1: Trainers' Feedback on the Student–Trainees of BS in Criminology in terms of Personal Characteristics

Personal Characteristics	Weighted Mean	Verbal Interpretation
1. Makes use of the prescribed uniform	3.93	Exceptional
2. Typically shows a sense of compliance in the performance of duty	3.25	Exceeds Expectation
3. Demonstrates respect in the workplace by the way he interacts with the management and co–trainees	3.26	Exceptional
4. Has a pleasing personality, is cheerful and good-humored	3.43	Exceptional
5. Exhibits strong work ethics through completion of an assigned task	3.59	Exceptional
6. Enjoys learning their jobs and participating in any assigned task	3.56	Exceptional
7. Renders willingness in doing any assigned task	3.59	Exceptional
8. Possesses above average oral and written communication skills	3.13	Exceeds Expectation
9. Projects self–confidence and enthusiasm	3.31	Exceptional
10. Demonstrates leadership potential in the workplace	3.23	Exceeds Expectation
11. Passionate about their work and their training ground	3.38	Exceptional
Average Weighted Mean	3.42	Exceptional

The table above shows the rating of the BS in Criminology students from their trainers on their personal characteristics. It can be noticed that the student–trainees were rated exceptional in terms of using their prescribed uniform regularly during their training. Students of this course were oriented by their instructors in the university on what specific uniform is to be worn during their scheduled training. Also, the students were rated exceptional for the reason that they exhibited strong work ethics through the completion of their tasks and their willingness in doing any assigned tasks to them by their trainers. Since trainers also noticed that their student–trainees found enjoyment in learning their jobs and participating in any assigned tasks plus having a pleasing personality, always cheerful at work and were good-humored, they also gave an exceptional rating to their trainees in these areas. Likewise, students were rated exceptional in terms of demonstrating respect in the workplace by the way they interact with the management and co–trainees, projecting self–confidence and enthusiasm and being passionate about their work and their training ground. On the other hand, these students were

observed to exceed expectations in terms of typically showing a sense of compliance in the performance of duty, possessing above average oral and written communication skills and demonstrating leadership potential in the workplace. In totality, the students exhibited exceptional performance in terms of their personal characteristics with an average weighted mean of 3.42.

Students were given proper orientation before they were allowed to undergo ontheir On–the–Job Training. In fact, the On–the–Job Training and Career Development Center is mandated that the students should undergo a Pre–Deployment Orientation Seminar (CHED Memo No. 104 Series 2017). One of the reminders provided to them is the proper wearing of corporate or business attire most appropriate to their respective field [11].

The previous study [12] done on practicum students' acquisition of job knowledge, skills and attitudes that indicated that these trainees had the desire and motivation to learn and they had obtained much knowledge about their host organizations.

2. Attitudes towards the Job

Table.2: Trainers' Feedback on the Student–Trainees of BS in Criminology in terms of Attitudes towards the Job

Attitude towards the Job	Weighted Mean	Verbal Interpretation
1. Shows interest in performing his/her responsibilities	3.59	Exceptional
2. Arrives at work on time and shows reliability	3.52	Exceptional

3. He/she can be trusted in a satisfactory complying assigned task	3.43	Exceptional
4. Collaborates voluntarily and fits easily to the group	3.23	Exceeds Expectation
5. Is familiar with command responsibility and offer necessary support to accomplish the assigned task	3.20	Exceeds Expectation
6. Helps in updating one's technical and/or non-technical knowledge and skills	3.15	Exceeds Expectation
7. Demonstrates respectful attitude when interacting with clients and customers as well as co-workers and superiors	3.64	Exceptional
8. Radiates positive energy that rubs off on everyone around her	3.15	Exceeds Expectation
9. Dives into every project with interest eagerly learns new skills and ideas and quickly applies them to his work	3.18	Exceeds Expectation
10. Projects a committed attitude by showing a willingness to do whatever it takes to fulfill the duties of their positions	3.16	Exceeds Expectation
11. Portrays a helpful attitude at work	3.30	Exceptional
Average Weighted Mean	3.32	Exceptional

The table above shows the rating of the BS in Criminology students from their trainers in terms of their attitude towards the job. The students received an average weighted mean of 3.32 which is exceptional. Students were also rated exceptional due to showing interest in performing their responsibilities, arriving at work on time and by showing reliability, being trustworthy especially in complying their assigned task satisfactory and through portraying a helpful attitude at work. Obedience of the students to their professors helped them build a strong character of complying with the requirements and demands of their immediate superiors during their training [13].

On the other hand, trainers rated the students as exceeding their expectations to attitudes related to collaborating voluntarily and fitting easily to the group, being familiar with command responsibility and offering necessary support to accomplish assigned task, helping them in updating one's technical and/or non-technical knowledge and skills, diving

into every project with interest, eagerly learning new skills and ideas and quickly applying them to their work. The host organization must recognize that the student-trainees are capable of accomplishing and achieving what may be beyond their capabilities [14].

On the part of the university, it is essential that they are committed to their students in order to shape them to possess vibrant attitudes needed when they graduate. These are being taught and practiced through conducting institutional and college-based activities and programs wherein they were assigned in a certain task and duty in the committee to accomplish [11].

Therefore, allowing the graduating students to apply what they have learned from books in a work environment through On-the-Job Training would develop their work values and attitude necessary to achieve the ultimate goal of producing efficient and effective leaders and professionals in cross-cultural and multidisciplinary undertakings [14].

3. Job Performance

Table.3: Trainers' Feedback on the Student-Trainees of BS in Criminology in terms of Job Performance

Job Performance	Weighted Mean	Verbal Interpretation
1. Delivers promptly the assigned task or responsibility	3.41	Exceptional
2. Performs assigned task with minimum supervision by the Trainor	3.13	Exceeds Expectation
3. Willingly accepts work assignments or responsibility without complains	3.56	Exceptional
4. Delivers assigned task within an acceptable level of quality	3.36	Exceptional
5. Performed assigned tasks in an organized and orderly manner	3.52	Exceptional
6. Able to finish the assigned task even under pressure	3.70	Exceptional
7. Participates in group activities by sharing the workload, contributing ideas and meeting established performance parameters	3.46	Exceptional
8. Can innovate new ways to accomplish existing tasks	3.39	Exceptional

Average Weighted Mean	3.44	Exceptional
------------------------------	-------------	--------------------

The table above shows the rating of the BS in Criminology students from their trainers in terms of their job performance. Job performance is defined as the total expected value to the organization of the discrete behavioral episodes that an individual carries out over a standard period of time in their work [16]. It can be observed that the students were ranked exceptional in all of the parameters especially on their performance on being able to finish their assigned task even under pressure. In totality, it has an average weighted mean of 3.44 which is rated as exceptional.

Similarly, they were able to perform exceptionally in delivering promptly the assigned task or responsibility, willingly accepting work assignments or responsibility without complains, delivering assigned task within acceptable level of quality, performing assigned tasks in an organized and orderly manner, participating in group activities by sharing the workload, contributing ideas and meeting established performance parameters and by being

able to innovate new ways to accomplish existing tasks. Unity of their ideas to keep their team working is another mind-setting which let the students of BS in Criminology prove that they are really formed to be qualified students while their creativity and innovativeness brought them up to stand out among the other trainees who have the necessary skills but never discovered their talents, ingenuity and resourcefulness [13].

Then again, the students were perceived to exceed expectation in performing their assigned task with minimum supervision by the trainers. On-the-Job Training is indeed one of the mechanics of the Higher Education industries in developing the needed competencies of its graduates. Its goals and objectives served as a guide in developing the needed competencies for a particular job, and translating the training into a gainful working experience [17] that's why the supervision of the trainers during training is found necessary.

4. Job Competence in the PNP

Table.4: Trainers' Feedback on the Student-Trainees of BS in Criminology in terms of Job Competence in the Philippine National Police (PNP)

Job Competence in the Philippine National Police (PNP)	Weighted Mean	Verbal Interpretation
1. Able to write blotter entry without errors	3.00	Exceeds Expectation
2. Efficient and effective in issuing Police Clearance	3.23	Exceeds Expectation
3. Knowledgeable in taking fingerprints of an arrested person	3.23	Exceeds Expectation
4. Familiar with the Standard Operating Procedures on effecting an arrest	3.13	Exceeds Expectation
5. Has the ability to direct the flow of traffic correctly	3.17	Exceeds Expectation
6. Able to issue traffic citation ticket in appropriate manner	3.33	Exceptional
7. Deals with clients in a polite manner	3.67	Exceptional
8. Able to compose him/herself in the performance of duty	3.67	Exceptional
9. Is physically fit in the performance of duty	3.33	Exceptional
10. Exhibits good observational skills while in the performance of duty	3.43	Exceptional
Average Weighted Mean	3.32	Exceptional

Among the one hundred thirteen (113) student-trainees, there were fifty-five (55) who have undergone their On-the-Job Training at the Philippine National Police (PNP). The PNP shall enforce the law, prevents and controls crimes, maintains peace and order, and ensures public safety and internal security with the active support of the community, prevents and investigates crimes and bring offenders to justice and exercises the vested powers from the Philippine

Constitution and pertinent laws [18]. The trainers from this agency in Cabanatuan City and Gapan City rated the students exceptional and very much competent on being able to issue traffic citation ticket in appropriate manner, in dealing with clients in a polite manner, on being able to compose themselves in the performance of duty, on being physically fit in the performance of duty and in exhibiting good observational skills while they are in the performance

of duty. It is important that the university and the specific college understands the nature of the internship where the students would be sent [11]. Contacts and supervisors within the host organization also need to understand student abilities and competencies. Whereas students likely have some valuable capabilities, they typically lack experience, which is the primary reason they are completing the internship [14]. These findings denote that the facilitators of the university were capable enough to prepare their students on the jobs awaiting them during their training that's why the trainers were exceptionally satisfied on the performance of their student-trainees.

Correspondingly, the trainers remarked the students exceeding their expectations on the tasks including their

ability to write blotter entry without errors, being efficient and effective in issuing Police Clearance, being knowledgeable in taking fingerprints of arrested person, being familiar with the Standard Operating Procedures on effecting arrest and having the ability to direct the flow of traffic correctly. The students who had their training at the Philippine National Police got an average weighted mean of 3.32 which is exceptional. The author in [19] moreover asserted that the most effective method to develop the competence and skills of students is through hands-on training, the On-the-Job Training wherein productivity, and professionalism will normally be high in those individuals that employ a sound OJT program for the college.

5. Job Competence in the BJMP

Table.5: Trainers' Feedback on the Student-Trainees of BS in Criminology in terms of Job Competence in the Bureau of Jail Management and Penology (BJMP)

Job Competence in the Bureau of Jail Management and Penology (BJMP)	Weighted Mean	Verbal Interpretation
1. Knowledgeable in receiving and docketing inmates	3.00	Exceeds Expectation
2. Efficient and effective in searching contrabands	3.10	Exceeds Expectation
3. Knowledgeable in taking fingerprints of committed inmates	2.95	Exceeds Expectation
4. Familiar with the SOP on effecting greyhound	3.10	Exceeds Expectation
5. Knowledgeable on the SOP on Escort Duty	3.10	Exceeds Expectation
6. Effective in handcuffing of inmates	3.67	Exceptional
7. Deals with visitors in a polite manner	3.67	Exceptional
8. Able to compose himself/herself in the performance of duty	3.48	Exceptional
9. Is physically fit in the performance of duty	3.62	Exceptional
10. Exhibits good observational skills while in the performance of duty	3.38	Exceptional
Average Weighted Mean	3.30	Exceptional

Among the one hundred thirteen (113) student-trainees, there were thirty-eight (38) who have undergone their On-the-Job Training at the Bureau of Jail Management and Penology (BJMP). The BJMP is mandated to direct, supervise and control the administration and operation of all district, city and municipal jails nationwide with pronged tasks of safekeeping and development of inmates [20]. The trainers from the agency rated the students exceptional and very much competent in being effective in handcuffing of inmates, in dealing with visitors in a polite manner, on being composed in the performance of duty, on being physically fit in the performance of duty and in exhibiting good observational skills while in the performance of duty. Both the Host Training Establishments and the University can work together to develop a comprehensive internship

program that would provide relevant practical experience and knowledge to the students [2] so that they can prepare the trainees in the real battlefield.

Moreover, the student-trainees were seen to perform exceeding expectation of the trainers in being knowledgeable in receiving and docketing inmates, in showing efficiency and effectiveness in searching contrabands, displaying knowledgeable in taking fingerprints of committed inmates, demonstrating familiarity with the Standard Operating Procedure on effecting greyhound and portraying knowledgeable on the Standard Operating Procedure on Escort Duty. Employers or host organizations should ensure that these students or trainees are adequately trained and progressively developed [21].

6. Job Competence in the BFP

Table.6: Trainers' Feedback on the Student–Trainees of BS in Criminology in terms of Job Competence in the Bureau of Fire Protection (BFP)

Job Competence in the Bureau of Fire Protection (BFP)	Weighted Mean	Verbal Interpretation
1. Capable of raising rescue ladders	3.00	Exceeds Expectation
2. Capable of applying a bandage to injured persons	3.00	Exceeds Expectation
3. Capable in hose laying	3.09	Exceeds Expectation
4. Capable of performing the different rescue carries	3.00	Exceeds Expectation
5. Capable of water rescue and survival	2.64	Exceeds Expectation
6. Knowledgeable in using the spine board	3.00	Exceeds Expectation
7. Knowledgeable in cardiopulmonary resuscitation	3.00	Exceeds Expectation
8. Knowledgeable in fire extinguisher operation	3.00	Exceeds Expectation
9. Knowledgeable in fire safety inspection	3.00	Exceeds Expectation
10. Knowledgeable in the issuance of a fire safety certificate	3.09	Exceeds Expectation
Average Weighted Mean	2.98	Exceeds Expectation

Among the one hundred thirteen (113) student–trainees, there were twenty–one (21) who have undergone their On–the–Job Training at the Bureau of Fire Protection (BFP). The BFP is responsible for the prevention and suppression of all destructive fires on buildings, houses and other structures; land transportation vehicles and equipment; ships or vessels docked at piers or wharves anchored in major seaports; petroleum industry installations; plane crashes and other similar incidents [22]. The trainers from the agency rated the students exceeding expectation and considered as competent in all the necessary skills needed in the BFP. It is very apparent that nothing from the parameters was evaluated exceptional from the trainers in the BFP but they still found their trainers competent.

Ensuring a successful internship requires a marriage of student abilities with appropriate supervision from the trainers and finding appropriate host organization for internships presents unique challenges [11]. Securing organizational project or assignments that can be completed within a relatedly short time frame given by the university and that provide suitable experiences for the student's level of training is serious. The internship must require meaningful responsibilities that would contribute to a true learning experience, not just menial tasks [14].

IV. CONCLUSION AND RECOMMENDATION

The student–trainees from the College of Criminology received an exceptional rating from their trainers in terms of their personal characteristics, attitude towards the job, job

performance and job competence both for those who had their training in the Philippine National Police (PNP) and Bureau of Jail Management and Penology (BJMP). The student–trainees from the Bureau of Fire Protection (BFP) were remarked as exceeding the expectation of the trainers in terms of their job competence. The trainers noticed that the students were well–equipped and trained to the jobs related to the different areas in the field of Criminology. It was also recognized by their supervisors that the students were very enthusiastic to learn new skills.

The university in general and the College of Criminology in specific must strengthen the functions of the existing student organizations to boost student's participation and cooperation in taking the lead to plan, organize, direct and implement programs that are indispensable for the growth and development of the students. Likewise, the faculty members should also instigate the students to join both curricular and extracurricular activities to shape and train them in increasing their analytical skills in situational settings [23] and become more competitive and confident of their given and acquired skills. Giving learning opportunities to students helps them to expand their knowledge, cultivate their abilities and discover new skills and talents [24] which can be found useful during their On–the–Job Training. Also, the university should ensure the implementation of the Outcomes–Based Education to continuously nourish their students' capability, reduce their difficulties [25], enhance their thinking skills [26] and prepare them to be locally responsive and globally

competitive as indicated in the University Vision. Moreover, the administrators must revisit the existing curriculum of the Bachelor of Science in Criminology to ensure that the skills that would be taught to the students are still aligned with the needs of their partnered agencies. Lastly, the On-the-Job Training and Career Development must coordinate to this Tri-Bureau to get updated on the skills needed to exceptionally perform in these agencies. Additionally, the OJT Manual should also be reconsidered for any revision to further improve the program that is being extended to the students.

REFERENCES

- [1] An, Imelda L. and Mauhay Romana Celeste A. (2016). Interns' Feedback on Industry Partners: Inputs for an Enhanced Internship Program. *Asia Pacific Journal of Education, Arts and Sciences* Vol. 3 No. 2, 74–81
- [2] Sumathi, Renganathan, Zainal Ambri Bin Abdul Karim, Chong Su Li, (2012) "Students' perception of industrial internship programme", *Education + Training*, Vol. 54 Issue: 2/3, pp.180–191
- [3] Commission on Higher Education. (2017). Retrieved from: <https://ched.gov.ph/wp-content/uploads/2018/03/CMO-NO.-104-S.-2017.pdf>
- [4] Pajarillo-Guadamor, Maita L. (2016). A Proposed Internship Manual for Criminology Students of Olivarez College, Paranaque City. *International Journal of Advanced Research Management and Social Sciences*, Vol. 5 No. 3, Page 204–229
- [5] Maistre, C.L., and Pare, A. (2004). Learning in two communities : the challenge for universities and workplaces. *Journal of Workplace Learning*, Vol. 16, no.1/2, pp.44–52.
- [6] Merriam S. B. (2001). *The New Update on Adult Learning Theory*. San Francisco: Jossey Bass Publishers.
- [7] Nowlen, P. M. (1988). *A new approach to continuing education for business and the professions: The performance model*. New York: ACE/Macmillan.
- [8] Shariff, S. et al (2008). *Industrial Practicum Training Among Operations Management Students: A Case Study in Malaysia*. An unpublished doctoral dissertation. Universiti PUTRA Malaysia.
- [9] Noe, R.A. (2003). *Employee Training and Development*. McGraw Hill International Ed.
- [10] Fox, W. & Bayat, M.S. (2007) "A Guide to Managing Research" Juta Publications, p.45
- [11] Bernardo, A., Landicho, A. and Laguardor, J. (2014). On-the-Job Training Performance of Students from AB Paralegal Studies for SY 2013–2014. *Studies in Social Sciences and Humanities*, Research Academy of Social Sciences, vol. 1(4), pages 122–129.
- [12] Shariff, S. (2007) et. al. *Guidelines for Effective Industrial Practicum Training and Project Paper*. UPENA, Universiti Teknologi MARA. Malaysia.
- [13] Laguardor, J.M., Dotong, C.I., (2013). Tracer Study of BS Computer Engineering Graduates of Lyceum of the Philippines University, *International Journal of Management, IT and Engineering*, 3(8): 387–401
- [14] Shoenfelt, E. L., Kottke, J. L., Stone, N. J., (2012). Master's and Undergraduate Industrial/Organizational Internships: Data-Based Recommendations for Successful Experiences, *Teaching of Psychology*, 39(2), 100–106.
- [15] Laguardor, J.M. (2013). Engineering Students' Academic and on-the-Job Training Performance Appraisal Analysis, *International Journal of e-Education, e-Business, e-Management and e-Learning*, 3(4): 301–305
- [16] Motowidlo, S. J., Borman, W. C., & Schmit, M. J. (1997). A theory of individual differences in task and contextual performance. *Human Performance*, 10, 71–83.
- [17] Ylagan, A. P. (2013). Intensifying the OJT Program of the College of Business Administration, Lyceum of the Philippines University–Batangas, *E-International Scientific Research Journal*, 5(1): 220–220
- [18] Philippine National Police Official Website. (2019). Retrieved from: <http://www.pnp.gov.ph/about-us>
- [19] Taladtad, Sunjay G., Bala, Maria Katrina R., Rodelas, Manilyn, and Teope, Rodolfo John. (2010). Factors that Affect the On-the-Job Training of BSBA Practicumers of the University of Manila: An Assessment.
- [20] Bureau of Jail Management and Penology Official Website. (2019). Retrieved from: <https://www.bjmp.gov.ph/about.html>
- [21] Shariff, S., Ahmad, N., Mohamed Esa, M. (2011). OBE–SCL Design in Business Management Programs: A Case Study. *Proceedings in ICBEIA*. June 2011. Malaysia.
- [22] Bureau of Fire Protection Official Website. (2019). Retrieved from: <https://www.bfp.gov.ph/about.html>
- [23] Subia, Gener S.(2018). Think Like My Teacher (TLMT): A New Method in Assessing Millennial Learners. *International Journal of Arts, Humanities and Social Sciences*. Volume 3. Issue 1. www.ijahss.com.
- [24] Britiller, M. C., Ramirez, L. Q., Ramos, F. M. C., Reyes, D. M. C., Salazar, K. D., Sandoval, J. A. M. (2014). Nurse Educator's Affective Teaching Strategies, *Asia Pacific Journal of Multidisciplinary Research*, 2(1), 6–13
- [25] Subia, G.(2018). Comprehensible Technique in Solving Consecutive Number Problems in Algebra. *Journal of Applied Mathematics and Physics*, 6,447-457. doi:10.4236/jamp.2018.63041.
- [26] Subia, G.,Amaranto, J., Amaranto, J., Bustamante, J. and Damaso, I. (2019). Chess and Mathematics Performance of College Players: An Exploratory Analysis. *Open Access Library Journal*, 6,1-7. doi:10.4236/oalib.1105195.

Nation-State and its Body-Politics in Kashmir: Representation of State and its Structural violence in Shahnaz Bashir's *The Half Mother*

Somnath Bandoghati

Junior Research Fellow, Department of English, Banaras Hindu University, Varanasi, Uttar Pradesh, India

Email: bdgsomnath@gmail.com

Abstract— In modern day scenario, State has evolved into nation-state. The sense of belonging to a particular nation makes a particular territory to be governed by a single state. To normalize the governance nation-state strives to create nationalist subject which will do anything but question the sovereignty of the state over the territory. And state's blanket monopoly over the armed forces works as a deterrent for the rebel population. It uses different form of tactics to both exert power and govern. This paper seeks to contextualize state violence in a contemporary award-winning Kashmiri novel *The Half Mother: a novel with the critical perspectives of Foucault's 'bio-politic' and 'disciplinary society' and also of Agamben's concept of 'bare life'. 'Bio-politics' is a mechanism through which ordinary human lives are managed and regulated by the existing power system. Agamben further develops the concept and contextualizes it in modern nation-state scenario. This paper closely examines the motifs and symbols deployed in the novel to portray the functioning of state-power during the armed insurgence against which the plot of the novel is set. The paper also argues that the novel is a conscious attempt on the part of the novelist to drive home a specific purpose i.e. building up of a discourse against state-occupation in the valley. Being true to the convention of 'Resistance literature' in *The Half Mother* also, the story is relegated to the periphery giving that discourse-formation the centre state, the characters remain flat and static and serve as puppet in the hands of its creator.*

Keywords— Kashmir, *The Half Mother*, Violence, Nation-State, Resistance. Bio-politics.

I. INTRODUCTION

The modern Nation state has undoubtedly emerged as the only rationality in terms of democratic governance. Originating in North-western Europe, undergoing through a series of societal and political transformation, it has evolved into its present form. Though with the expansion of neo-liberal economy, the capacity of its functioning is increasingly shrinking, State manages to exist in the very psyche of its people through its cunning manoeuvring of state apparatus. The legitimacy of Nation State rests primarily on its claim to minimize violence among the people. The formation of State started with the aim of minimizing violence in everyday life. (Elias 1982). It establishes its legitimacy by disarming the people under its governance. The state-sanctioned agencies only gain the legitimacy to have access to violence to settle the issues. There exists a mutual agreement between the people and the state which govern them. It willingly surrenders before the State's sovereignty with the condition of protection from any kind of violence. Voluntary surrender of its subject establishes the moral legitimacy of the State to rule over

them, to decide their well-being. Max Weber famously argued that a State might for the time being achieve compliance from 'the motives of pure expediency' or "on a purely customary basis through the fact that the corresponding behaviour has become habitual," but these are "much less stable than which enjoys the prestige of being considered binding, or, as it may be expressed, the prestige of 'legitimacy.'" (Weber 31) "It is . . . the capacity of the state to command loyalty—the right to rule—to extract the resources necessary to rule and provide services, to maintain that essential element of sovereignty, a monopoly over the legitimate use of force within defined territorial limits, and to operate within the context of a consensus-based political community." (Holsti) So the conflict originates at the moment of seeking legitimacy. "It is a characteristic feature of territorial states, for example, that they claim to enjoy a certain set of moral rights (such as the right to be obeyed or the right to enforce the law) over those residing inside their jurisdictions and claim a separate set of moral rights (such as the right to be free from certain forms of interference) over those residing outside their political boundaries."

(Leviator3) Though theoretically the state must possess the consent to rule over the subject, in modern Nation-State phenomenon it is the territory which decides the legitimacy of the state. The territory happens to be the real subject, and the people residing in it left as mere variable. The notion of the tacit consent to the authority of a particular State simply by residing in its territory got intellectual currency mainly in the celebrated essay of David Hume “Of the Original Contracts”. ‘We may well assert’ Hume contends “that a man, by remaining in a vessel, freely consent to the dominion of the master; though he was carried on board while asleep, and must leap into the ocean, and perish, the moment he leaves her” (Hume193). A person born into a territory by default becomes the subject of the state authority of that territory. The territorial claim by the state leads it to resort to various means in order to get consent from the inhabitants of that territory sometimes by skilful use of state apparatus and sometimes by coarse means. Hence the genesis of state violence lies mostly in its fear of losing legitimacy to rule which poses a serious threat to its sovereignty over the territory. The centrifugal force which binds the population together is the sense of belonging to the land, a sense of shared brotherhood among the people living in a particular territory. This feeling of brotherhood, i.e. nationalism is the basic condition of formation of any Nation. Benedict Anderson in his path breaking book *Imagined Communities* has traced how this sense of belonging comes into play. He has shown the historical process of nation formation. Though the concept of nation is a political one, nationalism which creates the foundational stone of nation is mostly socio-cultural. The state automatically achieves its legitimacy over the territory if it can create a sense of ‘imagined communities’ (Anderson 7) among its people. Thus in modern day scenario, State has evolved into nation-state. The sense of belonging to a particular nation makes a particular territory to be governed by a single state. To normalize the governance nation-state strives to create nationalist subject which will do anything but question the sovereignty of the state over the territory. And state’s blanket monopoly over the armed forces works as a deterrent for the rebel population. Nation-state uses different form of tactics to both exert power and govern: political murder and terror orchestrated by its agents, disappearance and torture as terror tactics, genocide, legal erasure, and the purposeful entrenchment of structural inequalities.

Kashmir: An ‘Othered’ Space within Post-Colonial Nation-State

As already been discussed it is the sense of belonging which binds the entire territory intact and makes a powerful nation-state. But in several occasions, a part of the ‘geo-body’ of a particular nation-state pops up as a contested land as the people belonging to that particular part of the territory does not feel oneness with the larger part and denies to be ruled by the existing nation-state or more than one nation-state stake claim to that land. With the birth of two nation-states across religious lines through the gruesome human catastrophe called Partition: India and Pakistan, one such contested land came into existence in South-Asian cartographic horizon, the formerly princely state -Jammu and Kashmir, a place where three nationalist sentiments collide – Indian nationalism with its rallying cry- ‘Kashmir is an integral part of India’, Pakistani nationalism with its claim for ‘Kashmir as an unfinished project’ and Kashmiri nationalism often referred to as ‘*Kashmiriyat*’. Competing claims, longings, histories and narratives have turned the once ‘Paradise on Earth’ into the most militarized zone over the earth. ‘A nation is a soul, a spiritual principle’. (Anderson 12) Post-colonial Indian nation-state’s all-round attempt to incorporate Kashmir into its nation-state has proved futile because Kashmiris never feel inclined either towards its soul or its principle. Kashmir’s repeated resistance to the Indian-nation state and its arch-enemy Pakistan’s claim over the territory has turned the land into an obsession. “The post-colonial India’s obsession with its territory of desire makes the Valley a fetish for the Nation-State.” (Kabir 7) As a result Kashmir has turned into an ‘other space’ in the true sense of the Foucaultian term. Foucault in his essay “Of Other Space” has spoken of ‘counter-sites’ in which “all the other real sites that can be found within the culture, are simultaneously represented, contested and inverted.” (Foucault 3) The fetish existence of the Valley in the collective psyche of post-colonial India has yielded the land into that ‘counter-site’, a ‘heterotopia’, a kind of virtual place with real existence. The persistent elusiveness of the object of collective desire puts question mark on the face of the power of nation-state and the state in turn fantasises its existence only over the occupation of the Valley. Territorial existence of the Valley assumes the foreground eliminating the people living in it. Sovereign power establishes itself through the creation of a political order with the exclusion of bare, human life.¹ If Kashmir turns to be a fetish to the nation-state, Kashmiris in turn grow a kind of counter-fetish towards the state. The conflict which engulfs the valley frequently is mostly the

outcome of the nation-state's obsessive desire to occupy the land and resultant collective resistance to this forceful occupation. Sovereign state reserves the power to decide the state of exception where the natural course of law is suspended and State starts exercising its power arbitrarily. That collective resistance by Kashmiris against State-occupation which often militant in nature makes the situation close to the 'state of exception', "a kinematic state, an emptiness of law", a kind of Hobbesian state of war where nothing is unjust, people live in constant fear of violent death. In that state of exception, the lives of the people seem to be in the state of Zoe², exposed completely to the whims of state.

The Half Mother: A Textual enactment of Structural violence

Set against the turbulent decade of 1990 when an armed insurgency rocked the Valley, Sahanzar Bashir's *The Half Mother* aptly epitomizes Agamben's 'the State of exception.' Born and brought up in Kashmir, Bashir had witnessed the gross horrendous reality which entangled the common Kashmiris, robbed them off their minimum natural life. During 1990's a guerrilla war against Indian government spearheaded by Jammu Kashmir Liberation Front (JKLF) broke out in the Valley throwing the national integrity of India into stake. Many a Kashmiri youth joined JKLF and turned into rebels or terrorists. As happens to every sovereign state, India also came heavily on its insurgents. State resorts to every means to eliminate every single threat to its existence. The last and most dreadful way to do so is unrelenting of systematic violence which functions in creating a fear-psychosis among the rebel citizens. To suppress the insurgents, it responds by employing a familiar mix of overt application of armed force against crowds and protesters and administrative, policing, and profiling techniques such as nocturnal raids, mass arrests and widespread preventive detention. CRPF, a federal force assisted by its local counterpart, Kashmir police started widespread searches across the valley. During the search operation, the military force allegedly resorted to severe abuses including rape, murder, theft, unwarranted arrest and forced disappearance of innocent youth. *The Half Mother* is the creative recreation of the bleak darkness which descended over the common Kashmiri people during that era of darkness. Natipura is the place where the narrative of the novel is set. It is like any other Kashmiri village where life goes on with its usual slow pace, males busy in earning their livelihood, women with domestic chores and the children with their study and playing. But in the wake of 1987, with the failed assembly

election of Kashmir, the situation took a drastic turn. The places which were so far favourite for the local children for playing secret games became the hiding place for local political fugitives, the orchards which so far bloomed with only beautiful seasonal flowers turned into the safe harbour for armed militants. All these hidings were accompanied by their resultant hide-outs. The natural easy-going life of Natipura came to a halt with the end of the second chapter of the novel. The rest of the novel is the spectacular representation of structural state violence. Ab Jaan's rhetorical premonition "The war has begun" (Bashir 23) alludes to Hobbesian 'state of war' where "there is so little security of life and property, that all live in constant fear and productive work is pointless" (Hobbes, 110). In Hobbes's *Leviathan* 'state of war' is akin to state of nature which can be minimized only by establishing a sovereign state but here the case is reversed with the nation-state deploying wide-spread violence to secure its sovereignty. The tussle between the government and the insurgents which engulfed the valley during the 1990s and still an everyday reality is depicted in the novel "... two masked men had shot a police constable at point-blank range and run away on their scooter... young boys had begun sneaking into Pakistan to fetch arms and rebel against the government." (Bashir 23) A state can tolerate anything but rebel against its sovereignty. Army is deployed in the locality. Foucault in his *Discipline and Punish* has elucidated the evolution of military power with the arrival of disciplinary society. In the early seventeenth century, the army signified 'a bodily rhetoric of honour', represented military virtues of pride, strength and valour; but with the development of disciplinary society with state as the main functionary army became an instrumentally regulated 'docile body' which would work as a tool to exert the disciplinary power. The intrusion of military into Natipura threatens the domestic-space of the village. "The children stopped and watched the men (army men) do their strange exercise- no one (in the village) had ever seen bunkers inside the valley". (Bashir 24) The bunker is a signifier for state-power, a symbolic manifestation of state-surveillance. The bunker 'nearly blocking' the door of the Joo family to the shrine, and making it almost 'invisible' underlines the encroachment of modern state into the private space of its citizens, it obliquely refers to Foucault's bio-power, the authority of the state to regulate the daily lives of its subjects. The link between the bunker and a surveillance-machine becomes more transparent when the novelist says "the bunker was constructed at an angle that allowed its small window a straight view of the Joe family." (24) The self-respectful, freedom-loving and

a true patriarch of the Joe family Ab Jaan could make out the far-reaching effect of the newly entered bunker, he was “confused and shivering with both rage and fear.”(26) His utter disagreement to the occupation of the private space by the outsider army and the eventual realization of his own helplessness evoked in him simultaneously rage and fear. Ab Jaan, though conscious enough of his own powerlessness could not but protest - “the bunker will be a nuisance – you will always be intruding into our homes.”(26) With the insurgency intensified, situation deteriorated very fast. “Tears, blood, death and war followed, as did curfews, crackdowns, raids, encounters, killings, bunkers, an exodus of people, burning markets, schools and buildings.”(32) In the chapter 5 named “Tempest” hell is let loose by the novelist as it abounds with the organised violence committed by army. Young boys are falling to army bullets, women are beaten up and stripped by the trooper, ripe paddy field is set on fire, houses and shops set ablaze and what not. The rules “governing which human lives count as human and as living, and which do not ... are determined to some degree by the question of when and where a life is grievable, and correctively, when and where the loss of a life remains ungrievable and unrepresentable”(Butler2006). Kashmiris in the period of insurgency stood ungrievable and thereby did not count as human. They were brutally tortured, thrashed, vanished and killed without any explanation. “It is the pro-azadi Kashmiri whose humanity poses a serious threat and must therefore be disappeared from the view.”(Misri 3) State seeks to ‘criminalize their thoughts and bodies, and show them as existing beyond the pale of society and humanity’. Ab Jaan’s protest –“what is this? You beat everyone...you burn down our shops, you snatch away our living and now you are torturing us. Don’t you have any shame?”(48) poses threat to the state-power and it criminalizes Ab Jaan’s thought first and eliminates his body next. ‘Shut up or I will kill you!’ Kushwaha threatened.”(48) When Ab Jaan dared not to shut up “three bullets were pumped into Ab Jaan. One in the neck. One in the heart. One in the stomach.”The army captain’s boastful declaration “See what happens when you rebel against us” manifests state’s intention of ritualizing punishment.

“Punishment is a ceremonial of Sovereignty; it uses the ritual mark of the vengeance that it applies to the body of the condemned man (le corps du condamne); and it deploys before the eyes of the spectators an effect of terror as intense as it is discontinuous, irregular and always above its own laws,

the physical presence of the sovereign and of his power.”(Foucault 130)

Apart from the overt manifestation of terror, state often takes recourse to clandestine form of repression because of its strategic advantage. Enforced disappearance happens to be one such potential tool which simultaneously creates insecurity and fear-psychosis among the disturbing community and conceals or denies the crime to avoid domestic unrest and international scrutiny. Haleema’s only son Imran was one of the many victims of forced disappearance during the period of insurgency. Haleema pleaded innocence of her son and begged frantically before the army captain to leave her someone to leave with, but her pleading fell on deaf ear and Imran was picked up. Haleema’s journey in search of her son gave the novelist ample chance to lead his readers into the plethora of violence state indulged in during the insurgency. The intensity of it can be grasped from the blatant confession of the police constable “our job is now confined to identifying, carrying, delivering dead-bodies to the families. That is the job of the police now.”(63) Haleema ran from one camp to another to get a trace of her son. Hallema epitomises thousands of hapless women who lost their near and dear ones in the whirlwind. “The women of Kashmir are in the tens of thousands of widows and half-widows; wives of killed and disappeared men; as well as mothers and grandmothers of missing children.”(Shah,253). As Hallema started visiting the detention camps, she witnessed the corporeal torture which the state inflicted upon the young Kashmiri people, it sent a tremor down to her spine. The young boys who were coming out of Badami Bagh cantonment were bearing on their bodies the visible symbol of state violence. The novelist writes “limbless, fingerless, nail less, hairless, toothless, eyeless, earless, detainees- a variety of wriggling, howling, yowling amputated souls.”(80) The ‘bare’ existence of these “yowling amputated souls” pushes them into “a threshold of in distinction and of passage between animal and man, physis and nomos, exclusion and inclusion” (Agamben105). They are reduced to in Agamben’s term ‘homo sacer’(sacred man), “who may be killed and yet not sacrificed” (Agamben 8). Identified as ‘terrorist’ in the eyes of the state, they are robbed of their legal status and they are tortured and, killed yet go unlamented. Agamben suggests that in modern democratic set-up, the political prisoners or the suspected terrorists are placed outside the rule of penal and prison law, in ‘camps.’ Camp is, Agamben writes, “The most absolute biopolitical space ever to have been realized, in which power confronts nothing but pure life, without any

mediation. This is why the camp is the very paradigm of political space at the point of which politics becomes biopolitics and *homo sacer* is virtually confused with the citizen.” (171)

II. CONCLUSION

The Half-Mother is an ambitious project on the part of the novelist to relive the harrowing darkness which engulfed the valley during the insurgency movement in the previous century. But while writing the novel, Bashir consciously set his goal i.e. unravelling the military violence upon the innocent Kashmiris and he used his novel as a means to achieve the end. He has achieved his end at the expense of ambivalence and subtlety which constitute the sole of fiction. While speaking about the role of intellectuals to “... challenge and defeat both an imposed silence and the normalized quite of unseen power...”, Edward Said has warned that “...he(the intellectual) is neither a pacifier nor a consensus-builder but someone who is staked on a critical sense of being unwilling to accept easy formulas or readymade clichés...”(Said31) But Bashir resorted to that ‘easy-formulas or ready-made clichés’, the popular narrative of brutal torture. Notwithstanding the tangible reality of army brutality, the relentless state oppression, the story seems to be stale and lifeless, characters throughout the novel remain static and flat. The representation of state-violence is clichéd and one-sided. In Kashmir, army personals and the insurgents both sin and are sinned, both kill and are killed. The novel lacks this ambivalence and trades on easy and conventional path of black-brushing the army. From the very beginning of the novel, an imposed binary between Indian State with its mainland Indians and Kashmir with its Kashmiris is created and the novelist leaves no stone unturned to widen the schism. Imran wears the badge of ‘I ♥ Kashmir’, AB Jaan informs Haleema that government censoring the BBC, ‘Azaadi’ is the only sound in the air, the entire valley is put under curfew to unfurl the national flag on independence day, Haleema faces ill-treatment in Delhi: all are the novelist’s conscious attempt to materialize the binary between ‘we’ & ‘they’. Barbara Harlow in her critically acclaimed book *Resistance Literature*, while examining the literary creation, coming out of political and cultural conflict, notes in most cases the creators resisting the controlling agency ‘take side’, as resistance narrative is “a part of historical process, one which requires ‘taking sides.’”(Harlow 203) *The Half Mother* can rightly be claimed as a resistance narrative where Bashir does not pretend to be neutral, for him art is not a transcendent means of expression but “an integral part of

the ideological foundations of new social order.” (Harlow 204)

Notes:

1. Italian philosopher Giorgio Agamben in his *Home Sacer: Sovereign Power and Bare Life* theorizes the concept of bare, human life which is produced in the *state of exception*, a situation when the normal law functioning in a sovereign state remains suspended. Bare life is not simply outside the law, but in the threshold of exclusion and inclusion.
2. *State of Zoe* is another concept introduced by Agamben in the same book. Etymologically, the Greek word *Zoe* means natural reproductive life, opposed to *Bios* which means ‘a qualified form of life’, political life. In *State of Exception*, human beings are considered only as *Zoe*, i.e. biological beings, devoid of their political status.

REFERENCES

- [1] Agamben, G. *Homo sacer: Sovereign power and bare life* (D. Heller-Roazen, Trans.): Stanford University Press. 1998
- [2] Anderson Benedict. *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. Revised edition. Verso, 1991
- [3] Bashir, Shahnaz. *The Half Mother*. Hachette, 2014.
- [4] Foucault Michel. *Discipline and Punish: The Birth of Prison*. Trans. Alan Sheridan. Vintage Books. 1979.
- [5] Butler, J.. *Precarious Life: the powers of mourning and violence*. Verso 2006
- [6] Foucault, Michael, “Of Other Spaces”. *Diacritics* No.16,22-27
- [7] Harlow, Barbara. *Resistance Literature*. Methuen & co., 1987.
- [8] Hume, D.. “Of the Original Contract.” In *Political Essays*, edited by K.
- [9] Hakkonsen, Cambridge University Press. 1994
- [10] Kabir, Jahanara. *territory of Desire*. University of Minnesota Press, 2009
- [11] Leviator, Alex. *Normative Legitimacy and the State*. Oxford Handbook Online. 10.1093/oxfordhb/9780199935307.013.131. (Accessed 08 July, 2019)
- [12] Misri, Deepti. Showing humanity: violence and visuality in Kashmir, *Cultural Studies*, 2019.
- [13] Said, Edward. The Public Role of Writers and Intellectuals.” *The Public Intellectual*, edited by Helen Small, Blackwell Publishing. 2002
- [14] Shah, Fahad. *Of Occupation and Resistance: Writings from Kashmir*. Chennai Tranquebar, 2013
- [15] Weber, M. “Politics as a Vocation.” In *From Max Weber: Essays in Sociology*,
- [16] edited by H. H. Gerth and C. W. Mills, Oxford University Press. 1946

Arab Women Reaching Out for the Forbidden Tree

Zeynep Karaosman

Department of English Language and Literature, İstanbul Aydın University, İstanbul, Turkey
Email: zeynepkaraosman@gmail.com

Abstract—*In the light of Joumana Haddad's I Killed Scheherazade: Confessions of an Angry Arab Woman, this paper aims to draw attention not only to the social identities and living conditions of today's Arab women but also to their struggle against the male oppression and gender inequality existing in every field of daily life. The article discusses Haddad's approach of metaphorically killing Scheherazade and possible alternatives. Throughout history women have been despised and made to live according to the roles that are designed and attached to them by the males. Although we have come a long way in the struggle of disposing the impositions, male-based values and recreating the social and personal identity of women, there are still millions of Arab women who are being deprived and restricted of their human rights in every field of life such as family, education and career.*

Keywords— *Anger, Arab Women, Identity, Patriarchy, Struggle.*

I. INTRODUCTION

I've never been myself
I've never had a name
But I ran to my body and I named it
And from the border of perdition I cried:
Save me oh my 'I'...

(Maysoun Saqr Al Qasimi, qtd. in Haddad p.79)

This poem written by Emirati poet Maysoun Saqr Al Qasimi helps us visualize the subaltern positioning of today's Arab women. In spite of the remarkable diversity among its people, ranging from the Berber hill tribes to the Dubai city dwellers, a mix of social classes, ethnic groups, different religions, nationalities and linguistic communities, the gender system in the whole region is shaped by and works through the institutions of patriarchy which determine much of the social order. In other words, men's putative superiority to women is a tenet accepted in the society and woman is portrayed as naturally deficient and weak. In such a male-dominated society, what is harder than being a woman is being a rebellious woman, fighting against the oppression and trying to make herself heard. Amongst these women Joumana Haddad, an unapologetic feminist author from Lebanon, decides to "kill" Scheherazade, the heroine of literary fiction rooted in the famous Persian tales of *1001 Arabian Nights*. This appears to be an extremely radical move, since Scheherazade is considered to be a feminist icon and a provocative role model representing not only a beautiful,

charming and intellectual woman, but also a woman of great courage and willingness to save others. In her book, *I Killed Scheherazade: Confessions of an Angry Arab Woman*, Haddad kills one of the most admired literary characters in Arab culture because she believes that Scheherazade teaches women how to make concessions to their rights rather than teaching them resistance or rebellion.

Before reaching the point of killing Scheherazade, Haddad confesses that the stereotype of Arab woman, who is often imagined and portrayed as submissive, powerless, humiliated and ignored does apply, and sadly she is the ruling model of Arab women these days. However, in spite of this harsh reality, Haddad emphasizes that the 'other', self-sufficient Arab woman also does exist, and she needs and most importantly deserves to be noticed. Therefore, Haddad begins telling her stories as one of those atypical Arab women so as to show that the prevalent image of the typical Arab woman is not all wrong but rather incomplete.

II. WOMEN'S POSITION IN THE ARAB SOCIETY

Family lies at the core of both traditional and contemporary Arab society and in this basic unit, the place of woman is determined and restricted since the priority is given to the males. This hierarchical structure is justified in kinship terms. A woman becomes a part of the man's kin group through marriage which is symbolized by the adoption of his

surname. In patrilineal tradition also their children take the father's surname. The wife is expected to respect and not to question his instructions. This position is complementary to that of the man, who is given all the authority over his kin, as well as the title of *rabb al-ursa* (lord of the family). The woman's position is also reflected in her title. Since the role reserved for women is that of mother and housewife, she gets the titles of *aqila* (tied), *qarina* (linked), and *hirma* (prohibited) (Rashad, Osman, & Roudi-Fahimi, 2005). In the traditional Arab family, the accepted authority figure at the top of the pyramidal family structure is the provider of material goods, the breadwinner. This role, traditionally reserved for men often provides him with an unquestioning compliance with his instructions within the realm of family and respect from all family members and society (Barakat, 1993).

Working in and/or having a larger sphere of interaction than the immediate family, the father could be considered an intermediary between society and the family. The mother, on the other hand, takes on the role of the housewife, with the full responsibility of raising her kids in compliance with the norms of existing patriarchy. Within this patriarchal institution, male offspring is favoured, therefore; infertility of the wife or bearing a son is considered to be a "failure" and both of these so-called failures gives the man the right to get married to another woman.

It is important to note that the values of people also in the Arab world differ considerably between families or even between members of one family. But it is equally important to see that certain patterns are very widely shared. These patterns are reproduced through family practices as well as by heading down concepts. Honour is the gravest one among these concepts, as it defines one individual's sense of dignity, identity, and status in the community. The idea of family honour not only enhances the male power but also justifies it. By tying men's honour to women's behavior, having control over woman's sexuality and restricting her place in society and to some extent in working areas, becomes not only the man's right, but also his duty.

Working women in the Arab society suffer from a huge gap between men and women in terms of pay and participation rates. Traditional and conservative pressure restrain women from participating in the labour force. According to a survey conducted by Gallup (2012), about 67% of young Arab women stay out of the workforce, while it is 20% for men. This gender gap is generally consistent across all Arab countries. Moreover, because women are considered to be less powerful and influential

in their social interaction, they mostly work in lower positions with lower payments as well as being over-observed. Therefore, women in the working area have less psychological safety than men do. The traditional perception in Arab countries, which asks women to merely devote themselves to the family as wives and mothers, not only affects their place in business life, but also limits their career opportunities and development (Metcalf, 2007). Due to the high possibility of women quitting work when they get married or have children, investing in women's development is considered to be a waste of time and capital, which makes employers offer more opportunities of career development to men than to women (Doumato & Posusney, 2003). Furthermore, in some Arab countries, women's working hours and the type of jobs that are suitable for women are not only determined by the social norms but also by law. Most Arab countries do not allow women to work at night and many restrict women from working in places where gender segregation may be violated (Sullivan, 2012). In Saudi Arabia, women are restricted from being appointed as judges (Saliba, 2014). In Jordan, Article 69 of the Labor Law specifies the works which are prohibited to women as well as the times during which women can work. Women are not allowed to work in dangerous environments and cannot work between the hours of eight at night and six in the morning, with minor exceptions (Peebles, Darwazeh, Ghosheh, & Sabbagh, 2007). Mobility is another important factor affecting Arab women's work engagement. Whereas working abroad or in other cities is possible for men, it appears to be unreachable for most of the Arab women. As a result, they have to restrict their job search and career development to the places within walking or short commuting distance.

Due to all these imperious restrictions, many Arab women are pessimistic about building a career, which affects the ranking of women's education at all levels and fields of study. Even if laws and decrees in most of the Arab states provide educational opportunities for both sexes, coeducational schools are few in numbers and the majority of the schools are only for boys. It must also be noted that the education that girls receive is generally different from their male counterparts. Textbooks and the curriculums are mostly prepared to reinforce the gender roles determined by patriarchy, which teach women to fit in the domestic roles or the "accepted" professions. (Arab Human Development Report, 2005). There is also inequality between the two sexes on extra-curricular education like technical training, physical education, music and professional training. It can be seen that the

participation of female students in those classes are neglected, particularly in coeducational schools. Likewise, most of the boys are seen to avoid participating in the home economics or sewing classes (Arab Human Development Report, 2005). The situation in higher education is not different either. Even if there is an increase in the number of female students at universities, most of the women are encouraged to study in departments such as literature, social sciences and the humanities, which are in low demand on the job market. On the other hand, the number of female students in the fields of engineering and industry is notably lower since such jobs are considered to be inappropriate for women. Moreover, the acceptance criterias of some universities are extremely biased against women. At the University of Kuwait, for instance, males are accepted in the engineering and petroleum departments on the basis of a grade point average of 69,9 out of 100, while female students have to get an average of 83,5 for being accepted in the same departments (Arab Human Development Reports, 2003). In a nutshell, the issue of women's education in the Arab world is mostly about providing the "right" and "appropriate" kind of education in accordance with what is considered to be the needs of the society. Many governments and most of the intellectuals support the education of women, because from their point of view; an educated woman means an ideal wife, home keeper and mother. It is clear that her individual needs are not acknowledged since she is not even considered to be an individual.

Marriage also plays a central role in the consolidation of male in the Arab world. A woman is usually seen as an inferior being which is not only reflected but fixed in her legal position. Her rights are far more limited compared to man's rights. In most Arab countries, women other than man can only get married after getting the consent of a male relative or a judge. On the other hand, man can end the marriage contract even without the presence or without the knowledge of the woman herself (Würth, 2008). Under many contemporary legislations, such as Saudi Arabia (HRW 2019) there is no obligation for husbands to provide reasons for divorce while wives have to back their divorce files with legal grounds to get a divorce. Moreover, the husband gets exclusive rights such as demanding obedience from his wife. Interestingly, this legislation parallels the French civil code in place until 1938, where the husband had the legal obligation to protect his wife, while she legally owed him obedience in return. In Lebanon, there is even a law that includes a right of the husband to ask the police to force his wife

back to their marital home (Würth, 2008). Furthermore, different non-conventional marriage forms, which are known as *urfi*, *muta'a* and *messyar*, still exist to satisfy men and have more control over women's lives. These marriages are undertaken to avoid legal issues, high costs related to the wedding and dower or just to give an existing or planned sexual relationship the appearance of legitimacy in the realm of Islamic Law. Some families, especially in rural villages, opt for *urfi* marriages when the bride is too young to be legally married. In *Muta'a*, which is known as temporary marriage, the date upon which the marriage ends is specified on the marriage contract. *Messyar*, mainly practiced in Gulf countries, is an arrangement in which a man marries a woman without having any of the housing or financial responsibilities that a standard marriage would ask of him. This form of marriage is generally practiced by men who are marrying a second, third or fourth wife (Rashad, Osman, & Roudi-Fahimi, 2005).

III. ARAB WOMEN REACHING OUT FOR THE FORBIDDEN TREE

Badreya whispered in her ear, "The price of freedom is high, Bodour, and there is no writing without freedom. Break your chains, Bodour, break free of your prison and reach out for the forbidden tree. If you eat from it, you will not die, for knowledge leads you to life and not to death. You will live forever (Nawal El Saadawi, Zeina p.162).

The quote emphasizes the role of struggle on the road to empowerment. Breaking chains and eating the forbidden apple stand metaphorically for becoming an agent in their own lives. To become a subject, one must become a rebel. Egyptian feminist writer Nawal El Saadawi, the author of this quote, is just one of many courageous Arab women raising their voices without making any concessions to their freedom, desires, struggles and dreams despite the high price they have to pay for it in the societies described in the last paragraph. Another one of these angry, passionate, strong and fearless women Joumana Haddad. Nourished by the fruit of knowledge, she expresses the urgent need of breaking loose from the control of oppressive patriarchy. In her autobiographical essay *I Killed Scheherazade*, Haddad rejects the norms of patriarchal Arab and more specifically Lebanese societies. All the more surprising is the fact that she gives her essay the title of a murder, not just any murder, but the murder of a

feminist ikon. This radical fictional move can only be understood in terms of her literary criticism. She sharply criticizes the idea of the fictional character Scheherazade being a role model for Arab women, therefore; instead of lining up to praise her as many did before her, she thinks that it is time to “kill” Scheherazade, to make room for *real* heroines.

Joumana Haddad is an award-winning poet who writes sexually explicit poetry and the publisher of an erotic magazine called *Jasad* (meaning ‘body’), which is absolutely out of ordinary in an Arab country. The first year she took her magazine to the Beirut book fair, she was threatened with rape, murder and stoning as well as being called debauched and immoral. Being a publisher of such a controversial erotic magazine in the Arabic language is not only startling the Arab world, but also surprises non-Arabs. One foreign journalist, who asked her how she had reached the point of publishing *Jasad*, revealed his presuppositions about Arab Women to be stereotypical and overgeneralizing, when he said that the reason for his question was that most of the West assumed that liberated women like her did not exist in Arab countries. Haddad states that she felt quite provoked by the journalist’s question, but also could not immediately grasp the reasons for feeling this way. She turned these conflicting feelings and her initial irritation into words, words into stories that marked the beginning of a book full of confessions and a sharp criticism.

As an Arab woman, born and raised in Beirut, Haddad wants to clarify that unlike the generalizing assumptions of many people raised in the West, there are also Arab women wearing whatever they like to wear, going wherever they wish to go and not afraid to say whatever they want to say. With this clear initial clarification, Haddad tries to confute the general opinion she Westerners appear to have about Arab women and wishes to offer a testimony on what being an Arab woman does and could mean today. This in mind one could expect a reactionary rectification of Western stereotypes of Arab women. Quite the contrary, Haddad underlines the fact that her book is actually an effort of self-criticism and it is mainly addressed to her fellow Arab citizens.

In the chapter, titled *An Arab Woman Not Belonging Anywhere*, Haddad tells us about her relationship with the city she was born in and grew up in. Haddad was only four and a half years old when the Lebanese civil war broke out. She describes that time as heavy and thick, almost like mud, during which the best years of

her childhood and adolescence had been consumed. She accepts herself as a war-broken woman, yet she also adds that the war did not succeed in destroying her. On the contrary, it turned her into a fierce fighter, with an endless desire to live in joy and progress. Nevertheless, she cannot help thinking how different Arabs, especially women would be if they had not experienced all these horrible men-made wars;

War is men’s business, they say. So losing loved ones must be women’s, I assume. How much more serene, more concentrated on her own personal fights, would the Arab woman be today if she had not been forced, in so many countries, to occupy the position of the widowed wife or the orphaned daughter or the distressed mother and sister? (Haddad 2010, p.51).

Not only in Lebanon but also in most of the Arab countries such as Palestine, Iraq, Egypt, Syria, and Tunisia, women have been suffering from the men-made wars besides their personal fights and inequality. The wars which took lives, destroyed homes and families, turned the countries into a “factory of widows and orphans” (Haddad 2010, p.52). Haddad thinks that this is the reason why she does not feel she belongs to the city she was born in and she describes the city of Beirut as a woman who got lost and torn apart. By depicting Beirut as a woman, Haddad lets the city come to life. She gives her a female body that has suffered from wars and patriarchy and thereby reflects the experiences of the women living within it. Beirut has had her share of patriarchy just as every woman has. She satisfies the ego of a patriarchal society and comforts its needs during the daytime, while she turns to herself and feels her essence only when she is alone at nights. Therefore, the writer names her “the queen of contradictions” (Haddad 2010, p.56).

Where women don’t even enjoy the right to pass their nationality on to their children, if they are married to a foreigner, among many other discriminative regulations, but do benefit from a special bank loan to get their boobs blown up and their noses sized down; Where girls from ‘good families’ are still expected to be virgins on their wedding night. Where guys are still looking for virgin girls from ‘good

families' to marry (Haddad 2010, p.57-58).

The negation of basic rights based on a person's gender and the double standard and contradictions become tangible in the quote. Nawal El Saadawi even goes as far as to say that to erase these extreme inequalities, women or rather the concept of women would have to be erased entirely. "A better world is not possible without freeing the minds, bodies and most of all language of women" (El Saadawi 1931 as quoted by Haddad 2010, p.33)

In the next chapter, titled *An Arab Woman Writing Erotic Poetry*, Haddad, as the writer of sexually explicit poetry, says she had been in her mid-twenties when she used the word 'penis' in an Arabic poem for the first time. The reaction of her father – the same father who didn't let her out of the house alone and had hidden all the books that he thought to be dangerous on the highest shelves of his library, but had also been her number one fan up to then – was between disbelief and irritation. He would have preferred her using the word 'column' instead. However, Haddad had enough of using metaphors instead of the word itself while writing a prose poem about penis for a poetry magazine. Her dad opted for hiding the magazine away and praying that no one of the family would see it as could be perceived as revealing his daughter's 'scandalous hallucinations' (Haddad 2010, p.64).

Haddad does not give this anecdote because the penis is a must and great topic to write about or because she does not like metaphors, actually she loves images and knows well that they are a significant part of the poetic game. Her aim is to show her progress from freedom of thought to the freedom of expression and how hard it was for her. She began writing at the age of eleven, but only more than fifteen years later she dared to express her real ideas and convictions in Arabic. Her restraints on writing in Arabic are also reflected in the fact that she wrote her first book of poetry in French instead of Arabic. She gave this time of her writing career the title 'pre-penis era'.

In fact, when now I read my poetry from the 'pre-penis' era, I feel angry, ashamed and nauseated, because that era reminds me of how women have been deprived of expressing their bodies for so long in our culture. I feel angry because of the malicious castration that has been unjustly carried out on the Arabic language, and, consequently, on

my use of it. And ashamed, and nauseated, by the number of sugary terms and metaphors I used to employ in order to hide my real self. It is not a coincidence that my first book of poetry was in French. I started by cowardly hiding in French in order to avoid confronting Arabic (Haddad 2010, p.64-65).

Ever since Haddad decided to free herself from the social boundaries and began to write explicitly about the body in Arabic, she has been asked and judged about why she chooses eroticism and the body as topics. Haddad explains it by saying that she writes about the body and sex, about her desires and needs, not because she wants to titillate her readers, as she is being accused of doing by some Arab critics, but simply because she does not separate her life from her writing. The need of explanations and justifications for such ridiculous questions is what irritates her the most. While that kind of polemic might sound pointless and superfluous in the West, the case is unfortunately so different in the Arab world. Arab writers, especially women, are deprived of freedom of expression. Censorship, which is ruthlessly applied is defined as 'an act of rape' by Haddad (2010, p.69).

All the double standards, all the deprivation, frustration and boundaries that I, and many other Arab writers, have witnessed and keep on witnessing, apply to women, as I've mentioned above, much more tyrannically than they apply to men. In many cases, they do not even apply to men at all. For in our dear old Arab world, men are allowed to talk rather unreservedly about their genitalia (not to mention using them unreservedly as well). They are allowed to talk about woman's genitalia too, as a free bonus. As for the woman, she has to content herself with being the blessed 'receiver' of male words, the passive subject of the male texts. For she was not born to express. Rather to BE expressed (Haddad, p.69-70).

The act of rape is therefore constituted by the unilateral invasion of the female body and soul by men through words. Words that establish dominance in the discursive field and thereby limit the perception of the female body, phantasies and sexuality.

The pursuit of knowledge and the appropriation of one's language are, as can be seen in the afore argument, central aspects of women's struggles in the Arab world. To more accurately get an idea of these struggles it is important to ask what it means to be a woman writer in the Arab world. The Arab world is where literary critics use the word of 'daring' to describe a woman writer who transgresses or writes about sex, while it is counted as completely normal for a man to write about the same subjects. Being a woman writer who writes without compromise in an Arab country is like facing the monster of prejudice, which is not easy at all. Haddad describes this situation as being swamped by 'a slew of patriarchal accusations' (Haddad 2010, p.73). These 'daring' women writers do deserve to be noticed, heard and acknowledged by the world for these women consider freedom as a vital necessity not as a luxury and they refuse to concede their right to choose to patriarchy. In 2006, Haddad started thinking about establishing a small publishing house of her own and editing a cultural magazine in Arabic. Of course, that magazine was not going to be a typical one, but a but rather different, strong and needed one. Haddad sees the body as the universe in which her own poetic language chose to express itself. On the other hand, most themes relating to the body are considered to be taboos in the Arab world, and accordingly the Arabic language has been unfairly deprived of the related words. Therefore, choosing the Body as topic and naming her magazine as JASAD didn't take her a long time. Haddad knew that the general public would not embrace the idea of her magazine as she knows well the Arab culture and its institutions which consider censorship to be a protector of values. Haddad claims that the Arab mind is in crisis and it wants everyone to be in crisis with it. She adds that questions are its worst enemy and people rather relied on the illusion of truth. The mind that applauds nudes by Westerners but calls the similar erotic art by Arab artists pornography or praises the Western writers that broke taboos in their works, but calls it decadence when an Arab cultural magazine publishes erotic poems, stories and texts. Haddad summarizes this double standard by saying; "We constantly and obsessively think about sex, but dare not talk about it" (Haddad 2010, p.91).

Haddad clearly encourages women to sustain who they really are without expecting any approval from men and without caring about internal or social obstacles. They are to be their own guide of their

body, spirit and their essence. Neither the religious radicals nor the 'superficially radicals' (Haddad 2010, p.100), who consider women to be objects in a store window, should have a right to say a word on how women should live. In the Arab world, including Lebanon, the female stereotype dictated by patriarchal society, which expects woman to only do housework, take care of her husband and kids, still commonly exists. Haddad states that it hasn't been a long time since they got rid of single-sex schools. On the other hand, a female-only pink taxi service has been established in Lebanon, which she finds quite embarrassing. Just like the 'Barbie generation' (ibid.), this 'segregating girls'-taxi generation' (ibid.) represents the conditioned mode of behaviour in the Arab world, she claims. She also adds that the choice of the toy for a little girl and the boy has the same aim. While the girls are surrounded with dolls, the boys are surrounded with cars, soldiers, tanks and guns. Haddad gives an anecdote about experiencing such thing when she was little. Her uncle bought her a miniature kitchen including a washing machine and an iron for her birthday. She describes the feeling she had that moment as 'insulting' even if she was just eight years old. She was expected to conform to that female stereotype. Having shared this anecdote, Haddad wants to make it clear that being a housewife, taking care of her family is not 'insulting' for a woman as long as it is her choice. "I am all for a woman cooking, if cooking is her wish and decision. I am against a woman cooking if cooking is expected of her, and imposed on her, for the sole reason that she is a woman" (Haddad 2010, p.105).

Living in a society of stereotypes, Haddad is angry not only with men but also with women who admit the oppression and surrender. She harshly criticises these women for doing nothing to change this dark situation except complaining about it. While doing so, Haddad underlines that she is not generalising or being unfair to her sex as she is well aware of the fact that there are a lot of women experiencing horrible things in some radical parts of the Arab-Muslim world. One of these practices, for Haddad the most horrific one, is what they dare to name 'honour killings' (Haddad 2010, p.108). There are many women in Arab countries that are killed for engaging in pre-marital sex, for being raped, for asking for a divorce or to get married against their families' wishes. All these acts are considered as tarnishing the honour of the family and killing her is accepted as self-defence. Haddad gives Kifaya Husain, a sixteen-

year-old Jordanian girl, as an example among many victims. She was lashed to a chair on 31 May 1994 by her thirty-two-year old brother before he slashed her throat. Her “crime” was being raped by her other brother.

Female genital mutilation of which the aim is to deprive women of their right to pleasure, or the prearranged marriage of little girls are just two other horrific practises applied to women in the Arab world today. In that point, Haddad criticises women especially the mothers who become the worst enemy of their kind. Mothers who keep silent to a rapist father, mothers that try to find husbands for their thirteen-year-old daughters or deprive them of education because they are to get married soon and also the mothers who raise their sons to fit perfectly into the patriarchal society. Therefore, Haddad is calling on women to act for a solution rather than just complaining about their suffering. Even a small act in their daily reality can make a change.

Haddad also argues that women should not ask for equality since it makes her the asker and the male the grantor. Instead of this, we should live and behave as if it is a given fact. She agrees that it may not always be applicable especially within discriminative legal frameworks, yet we can apply it in many parts of our daily lives, which can influence laws and constitutions in the long run.

The true issue is for her to regain her stolen, confused identity. Regaining this unknown, kidnapped identity, this compromised being that has been distorted under various forms of fear, conditioning and frustration, is the hardest battle that a woman must fight, and win. [...] As for the insultingly easy gains that are given to women as consolation prizes or as anaesthesia or bribes, these are landmines concealing treacherous compromises; so, we'd better not accept them. Either everything. Or nothing. We need to win (or lose, evidently) our battles as ourselves, without conditions, alterations, deals or compromises to our womanhood (Haddad 2010, p.111-112).

It's true that Haddad is an Arab woman writer, which may sound as a rare and so 'zoo attraction' (Haddad 2010, p.137) figure. However, she again emphasizes that she is not the only one. There are great Arab women intellectuals, novelists, artists, poets,

playwrights and directors who manage to make a difference in spite of the challenges, obstacles and threats they face. Therefore, we need to dig deeper and tear off the generalising, sensationalist skin in order to reach for what's beyond the glistening surface since there are many different models and textures of 'veils' in the Arab world;

There's the veil of denial; the veil of self-deception; the veil of compromise; the veil of the exotic label; the veil of the biased political message; the veil of the distorted view and extrapolation; the veil of apprehension and fear; the veil of the narrow-minded judgment; and, most dangerously, the veil of the false, media-fabricated symbol ... (Haddad 2010, p.138)

Scheherazade, Haddad's title character, the heroin of *The Arabian Nights* and feminist icon in the Arab world, could be blamed for being too compromising, self-deceiving, exotic and her literary reception and glorification could be seen as the “false, media-fabricated veil” (ibid.). After all the confessions and autobiographical anecdotes, Haddad kills Scheherazade and explains the reason of that metaphorical murder. Scheherazade willingly began a relationship with a king that had murdered every lover before her after having sex with them. In order to save herself from death, she began telling him stories that were so thrilling that the king could not kill her since he was always eager to hear the next part of the story. These almost legendary cliffhangers saved her life long enough for the king to fall in love with her and eventually stop killing women routinely. Scheherazade is accepted as an educated, creative and intelligent woman and widely admired by all women worldwide, especially the Arab ones. However, Haddad, who actually does love reading and rereading *The Arabian Nights*, believes that the story gives a wrong message to women. She argues that, contrary to popular opinion, Scheherazade does not teach women resistance and rebellion. It rather teaches them concession and negotiation over their basic rights. “Persuade men, give them the things you have, and they want, and they'll spare you” (Haddad 2010, p.142). Therefore, it is all about persuading and pleasing men whether by a story as Scheherazade did or a nice meal, a pair of silicone tits or whatever he could imagine. Haddad simply says that persuading is not resisting. Actually, it is not Scheherazade that she is judging as she was just a poor lady trying to save

herself from a savage who had beheaded one thousand women. What Haddad can't stand anymore is the fact that people, especially in the West, see Scheherazade as a heroine and moreover the symbol of Arab cultural female opposition and struggle against the injustice, cruelty and discrimination of men. That's the reason why Haddad decided to kill her.

She also adds that it was not solely her who pulled off this slaughter and actually she had many accomplices – whether hostile or encouraging: She killed her with the hands of all the men that tried to slash her throat and with the hands of all the women who made her believe that it is normal to have her throat slashed by a man. She killed with the hands of all the men and women who wanted her to sacrifice a part of herself so as not to have her throat slashed. Haddad killed Scheherazade with the hands of every woman treated like a delicious piece of meat in magazines, movies, on TV screens as well as in real life. She killed her with the hands of every man being laughed at by his macho friends for treating women decently. Haddad killed Scheherazade with the hands of her math teacher in fourth grade who tried to convince her that boys were good with numbers and girls with cooking. In addition to many others, this angry Arab woman puts Lilith, a strong feminist character from Sumerian, Arameic and Jewish Mythology, at the end of her list of possible role models. She states that she killed Scheherazade with the hands of Lilith who is her seed, root, earth and truth and makes it clear that the anger and the desire to live her life freely are so strong that nothing can stop her anymore.

Yes, I killed Scheherazade. I killed her in me. And I am quite determined to kill everything and everyone that even remotely looks or behaves like her in my unconscious, imagination and mind. So her sisters, daughters, grand-daughters and all her descendants had better close down the concessions' business, or stay away, far away from me. For there's an angry Arab woman out there. She's got her own 'not-intended-for-negotiation' stories, her own 'not-granted-by-anybody' freedom and life, and the perfect murder weapon. And there's no stopping her now (Haddad 2010, p.147)

IV. CONCLUSION

In conclusion it can be said that yes, Haddad and others killed Scheherazade and no, this is not another femicide. The metaphorical murder can be deciphered as lifting "the veil of the false, media-fabricated symbol" of Scheherazade. The literary and cultural tradition in which Scheherazade has been perceived and in which she has been stylized as the symbol of resistance and the feminist role model per se is flawed and dangerous since it perpetuates patriarchal traditions. Therefore, it must change. It seems rather difficult to kill a literary reception all the more so, if this reception is hundreds of years old. Fossilized, hardened images need radical actions to be shaken. Killing Scheherazade, makes it possible for the reader to think beyond Scheherazade and open the own horizon to all the other magnificent feminist Arab women characters, fictional and non-fictional. Throughout history women have often been subjected to unfair and tyrannical treatment by the patriarchal systems existing all around the world. The struggle of women to live in a society where they are not oppressed but valued, recognized and respected, and where they don't need to fight for their basic human rights such as receiving education, joining the labour force and taking part in public life with their own decisions has been going on for centuries. Of course, comparing today with the past centuries, we can't deny the great strides that women have made in the fight for gender equality. However, we shouldn't also ignore the fact that the world is not made up of European countries and in different regions, there are hundreds of millions of women still living in the era lagging far behind the 21st century. The case in the Arab world, which spreads over twenty-two countries, is not bright either as the identities and roles of woman are determined by the institutions of patriarchy and women are systematically oppressed. As Haddad states in her book, this grim reality has to be noticed, but at the same time the angry Arab women resisting against patriarchy instead of bending down must be heard and acknowledged. And who knows, maybe in a world where we acknowledge the other voices, some of which were introduced in this article, maybe we could even resurrect Scheherazade.

REFERENCES

- [1] **Abu-Odeh, L.** (2010). *Honor Killings and the Construction of Gender in Arab Societies*. Retrieved from scholarship.law.georgetown: <https://scholarship.law.georgetown.edu/cgi/viewcontent.cgi?article=2644&context=facpub>
- [2] **Arab Human Development Report.** (2005). *Towards the Rise of Women in the Arab World*. AHDR.
- [3] **Arab Human Development Reports.** (2003). *The State of Women in the Arab World*. AHDR.
- [4] **Arnold, T.** (2013, May 24). *The National Business*. Retrieved February 18, 2018, from <https://www.thenational.ae/business/gender-pay-gap-in-middle-east-between-20-40-1.317728>
- [5] **Barakat, H.** (1993). *The Arab World; Society, Culture and State*. Retrieved from Intersci: <http://intersci.ss.uci.edu/wiki/eBooks/MidEast/BOOKS/The%20Arab%20World%20Barakat.pdf>
- [6] **Edemariam, A.** (2010, August 21). *Joumana Haddad: 'I live in a country that hates me'*. Retrieved from The Guardian: <https://www.theguardian.com/theguardian/2010/aug/21/joumana-haddad-interview>
- [7] **Gallup.** (2012). *After the Arab Uprisings: Women on Rights, Religion, and Rebuilding*. Washington: Gallup.
- [8] **Haddad, J.** (2010). *I Killed Scheherazade, Confessions of an Angry Arab Woman*. Beirut: Dar al Saqi.
- [9] **Joseph, S.** (1994). Gender & Family in the Arab World. *MERIP*, 4(4).
- [10] **Karaosman, Zeynep** (2018). *Comparison of Virginia Woolf and Joumana Haddad As Angry Women*
- [11] **Kirdar, S.** (2004). *Education, Gender and Cross-Cultural Experience with Reference to Elite Arab Women*. Retrieved from [ora.ox.ac.uk: https://ora.ox.ac.uk/objects/uuid:db8d8e68-d8df-4cad-97d3-81fd3f4e939c/download_file?file_format=application/pdf&safe_filename=602336265.pdf&type_of_work=Thesis](https://ora.ox.ac.uk/objects/uuid:db8d8e68-d8df-4cad-97d3-81fd3f4e939c/download_file?file_format=application/pdf&safe_filename=602336265.pdf&type_of_work=Thesis)
- [12] **Mazloum, N.** (2017, November 03). *Joumana Haddad wants a 'more humane Lebanon', so she's running for parliament*. Retrieved from Stepfeed.
- [13] **Metcalfe, B. D.** (2007, January 11). *Gender and Human Resource Management in the Middle East*. Retrieved March 01, 2018, from Researchgate.net: https://www.researchgate.net/publication/254299960_Gender_and_human_resource_management_in_the_Middle_East
- [14] **Middle East and North Africa Social and Economic Development Group.** (2009). *The Status & Progress of Women in the Middle East & North Africa*. Retrieved from [siteresources.worldbank: http://siteresources.worldbank.org/INTMENA/Resources/MENA_Gender_Compendium-2009-1.pdf](http://siteresources.worldbank.org/INTMENA/Resources/MENA_Gender_Compendium-2009-1.pdf)
- [15] **Peebles, D., Darwazeh, N., Ghosheh, H., & Sabbagh, A.** (2007). *Factors affecting women's participation in the private*. Retrieved from Almanar.jo: <http://www.almanar.jo>
- [16] **Rashad, H., Osman, M., & Roudi-Fahimi, F.** (2005, September). *Marriage in the Arab World*. Retrieved from Assets: https://assets.prb.org/pdf05/MarriageInArabWorld_Eng.pdf
- [17] **Saadawi, N. E.** (2011). *Zeina*. (A. Nowaira, Trans.) Beirut: Saqi.
- [18] **Saliba, I.** (2014, November 14). *Saudi Arabia: Women Not Allowed to Perform Notary Duties*. Retrieved March 15, 2018, from Library of Congress: <http://www.loc.gov/law/foreign-news/article/saudi-arabia-women-not-allowed-to-perform-notary-duties/>
- [19] **Sullivan, K.** (2012, November 13). *Saudi Arabia struggles to employ its most-educated women*. Retrieved March 04, 2018, from The Independent: <https://www.independent.co.uk/news/world/middle-east/saudi-arabia-struggles-to-employ-its-most-educated-women-8312035.html>
- [20] **Wüirth, A.** (2008, December). *Women's Rights in the Arab World*. Retrieved from Menengage: <http://menengage.org/wp-content/uploads/2014/06/womens-rights-arab-world-2008.pdf>
- [21] **Yaqoob, T.** (2012, June 1). *Joumana Haddad: 'Arab women have been brainwashed'*. Retrieved April 12, 2018, from The Independent: <https://www.independent.co.uk/news/world/middle-east/joumana-haddad-arab-women-have-been-brainwashed-7804762.html>

Existential protagonist in Naguib Mahfouz's novel "The Beggar"

Ali Dakhil Naem¹, Lajiman Bin Janoory²

¹Ph. D. Student in Literature, Faculty of Languages and Communication, University Pendidikan Sultan Idris, Malaysia
alidakhil2016@gmail.com

²Dr, Faculty of Languages and Communication, University Pendidikan Sultan Idris, Tg. Malim Perak, Malaysia
lajiman@fbk.upsi.edu.my

Abstract— This study has the main objective that is, examining the concept of Existentialism in Naguib Mahfouz's novel "The Beggar". In it, Omer Al-Hamzawi, the protagonist of this novel, had chosen the death as an escape from the reality. Omer Al-Hamzawi was looking for the meaning of life and existence. This man who wants to evade his truth in search of new value renews the meaning he finds himself living a double he could not get rid of. This face of life did not die, but it is reflected in new images through the characters of the novel and confirms that the truth is ongoing and is pursued to the end. And Omar al-Hamzawi a goal sought to achieve. It is the "searching for the meaning of life." In order to achieve this lofty goal, the researcher has selected the topic that applies the existentialism to elucidate the burdens, hardships and the sense of being betrayed and disappointed with the values of the idealism, such betrayal and disappointment calls upon images and impressions of frustration and despair on the account of the Egyptians. Therefore, instances of the fictional works of Naguib Mahfouz would draw a fine and satisfactory picture of the plight of the modern man in an existential perspective that matches perfectly the theme of the study in content and medium of analysis. An analysis for this novel was conducted by the researcher who also reviewed relevant several books and journals and read the opinions and arguments of the critics in order to reveal how this Arab writer dealt with the death as a tool of escape.

This study aims at examining the plight of the modern man due to multiple reasons like the effects of the two world wars, and being embedded to the colonial powers and the occupations of the small countries. Such big events have left a big stack on the shoulders of the regular citizens of the colonized countries. Particularly those countries with different ethics and moral codes.

Keyword— modern man, existential, predicament.

I. INTRODUCTION

The existentialism is a philosophical stream that transcends the value of man. It emphasizes on man's uniqueness that he is a thinker, freedom, will, choice and does not need to be directed. It is a philosophical movement suggests that man as an individual creates the essence and meaning of his life. The existentialism emerged as a literary and philosophical movement in the 20th century, despite the existence of those who wrote about it in the earlier eras. The existentialism shows that the absence of the direct influence of an external force (God) means that the individual is completely free. Man is the one who chooses and creates his beliefs and individual responsibilities than any other systems. This individual way of expressing existence is the only way to rise above a situation that lacks a convincing meaning (suffering, death, and the annihilation of the individual).

The existentialism is a philosophy that emphasizes the importance and value of human existence. It's meaning and cultural movement that spread between the 1930s and 1940s. The concept of existentialism is confused by many of the people in the society and even by some intellectuals because the term is vague. It must be linked to literature because the origin of the term is the French philosopher, Jean Paul Sartre, one of the heroes of existentialism in our time. He was born in 1905 and he taught at the Haver, then at the French Institute in Berlin. Sartre was arrested in 1940 and spent a full year in prison. His philosophy in the writings of Husserl and Heidegger ... was communist at the beginning of his command, then changed it to the existentialism that he claimed, he became at odds with Communism. Therefore, both sides fought each other and attacked him the most, He believes in the future of socialism, because its conditions remain

Existentialism was established in the French resistance during the Nazi occupation in the Second World War, where there was a great deal of death, the individual was living alone and felt absurd, meaning that there was no meaning to life, so that the individual became a state called existential anxiety. A sense of despair had caused this anxiety in the Second World War, it caused the total annihilation that happened as a result of the war, which they call nothingness. There is an intellectual need to appeal to the human being to pay attention to highlighting the value of existence, its importance, its meaning and themes, and an existential view of existence and nothingness.

The understanding meaning of existence begins by entering into the inner existential experience and experiencing the reality rather than the mental. Human existence reveals the basic meanings of existentialism. It is nothingness, annihilation, death, sin, loneliness, despair, absurdity, existential anxiety and then the value of life or existence. and freedoms. Man can solve his problems with his will and freedom. Man is compelled to be free, and the existentialists ask the human being to commit himself in a manner that satisfies them. They emphasize the value of work.

The psychological illness of the existentialists is an emotional attitude towards existence and non-existence. It is not an independent disease, but an existential transformation as well as caring for time, i.e. forgetting the last individual and looking to the future as a solution to his problems.

Some of the Naguib Mahfouz's novel showed the idea of existentialism, Naguib Mahfouz was born in 1911 in Cairo. He lived in the Cairo suburb with his wife and two daughters. He began writing when he was seventeen. He has been influenced by many Western writers, including Flaubert, Balzac, Zola, Camus, Tolstoy, Dostoevsky, and, above all, Proust. His nearly forty novels and hundreds of short stories range from re-imaginings of ancient myths to subtle commentaries on contemporary Egyptian politics and culture. In 1988, Mr. Mahfouz was awarded the Nobel Prize for Literature. His most famous novel is the Cairo Trilogy which consist of Palace Walk (1956), Palace of Desire (1957), and Sugar Street (1957). In 1988, he was the first Arab writer to be awarded the Nobel Prize in Literature. He died in August 2006.

As it always occurs with Mahfouz, he has brilliantly built Omer Al-Hamzawi's feelings and his reasons as a common man. He let himself leave off his everyday and "normal" life, to pursue of something that, at the beginning, not even he himself knows. Boredom

and dissatisfaction are all he got from his surroundings, work and family. The search for "feeling alive" became an interior struggle which ends with the birth of a "beggar". The climax of the story is admirably led by Mahfouz, who, once more, had gifted us with a very human and touching tale. (Robert.28 Aug.2000)

The Beggar, is the novel which set in Cairo in the early 1950s. Naguib Mahfouz portrays the psychological torment of Omar, an ardent revolutionary in his youth who in middle age has been left behind by Nasser's 1952 Revolution. Omar Al-Hamzawi, a former revolutionary and now a member of the bourgeoisie living comfortably in Cairo, sacrifices his job, friends, and family for a series of illicit love affairs in his quest for psychological renewal. His conscience has died. As he struggles for psychological renewal, he gives up his work and his family to a series of love affairs, which simply increase his alienation from himself and from the rest of the world.

II. OMAR AL-HAMZAWI AS AN EXISTENTIAL PROTAGONIST IN THE NOVEL THE BEGGAR

The lawyer Omar, the protagonist of the novel The Beggar, seems confined in his uneventful life. The doctors are helpless; as he seems in good health, but he is being eaten away by an anxiety and a feeling of futility. As a way of escape, he sets out to experience everything that goes against norms of respectable married life, he in hope of discovering his illness; loses himself in licentiousness and sexual pleasure. However, his nightly adventures disappear in the morning light, he remains absent on the world. He wishes to be in the heart of his lover. He seems to have become a dead man among the living, even when he meets his old friend the militant leftist Osman Khalil as the latter leaves prison, he cannot find himself again. He admires the energy of his friend, whose militant ardor years in prison have done nothing to cool, but Omar El-Hamzawi, is undermined from within, like a body that has neither natural impulses nor desire. A dead beggar among the living, he now calls upon death to give him a taste of living again and the feeling that he belongs to the world. The value of The Beggar does not lie in the dialogue. It contains about the superiority of science over art in the technological age, which is any case a theme was exhausted theme. Instead, it lies in the fact that this novel introduced the Arab reader to the opposition between nihilism, or a life without horizons and the belief that the world and society are open to change. In this novel, the latter belief is no longer tenable, being neither as full nor as positive as reforming discourse would have it be.

Instead, the 1960s citizen has discovered that his insignificance in the face of the nationalist State's repressive machinery. Not even free to be himself, he is forced into evasion, silence and the silencing of his conscience. (Zaidi. M.A.2002)

The Beggar is a thriller-like political novel which attacks the policies and economic measures. This attacks also include the nationalization of private property which takes place by the revolutionary government under Nasser in Egypt. Omer Al-Hamzawi, falls into a deep apathy. Nothing interests him anymore, not his family, sex, nor politics. He retires from public life because he imagines that the life is as a lawsuit to win.

In his youth, the lawyer Omer Al-Hamzawi, was a member of a revolutionary group which one member had been captured and put in prison. But, fortunately, he didn't betray the other members. He said the men who tortured me, were the same sons of the people whom I had been fighting for. So, life is only cowardice and stupidity? Everybody believed that Nasser's revolution would erase everything, but all the revolutionaries of all stripes have long memories. The former co-fighters, which brought the monarchy down, split into hostile factions.

In his characteristic ironic style, Naguib Mahfouz paints a paralyzed society. It is frustrated by the new regime which lost rapidly its revolutionary momentum and turned into a vulgar settling of scores between the victors. (Luc.R.23 May.2010)

III. THE EXISTENTIALIST PREDICAMENT IN THE EGYPTIAN SOCIETY

The Beggar presents a general view of the predicaments in Egyptian society. It uses the systematic symbols and metaphoric elements in the novel. Mahfouz shows that the Egyptian identity is on the verge of collapse. To this end, Mahfouz employs the words and tone, the words he uses in the descriptions, dialogues are loaded with disappointment and reveal a mental crisis. All the events and crises society at various levels, are depicted in the novel based on subjective symbolism and social criticism perspectives. The novel vividly depicts the decadence in Egyptian middle class along with the problems of lower class. As a result, "The Beggar" finds its place in the genre of social realism. It provides the understanding of Egyptian values. The enlightened class has lost its goals in Egyptian society, finding itself at the table with the self-serving political leaders. Finally, some ideological elements of the middle class are instilled and highlighted. Naguib Mahfouz was one of the most famous novelists, aware of the huge narrative and epic stock of the Egyptian popular people. Through the characters of the alleys,

alleyways and popular areas, Mahfouz was able to reveal the aesthetics and tragedies of the alleys and his own philosophy and vision of life as a whole.

Mahfouz recreates the reality combined with imagination, symbolism and existentialism. Although a number of his characters bore an indecisive contradiction. These characters are as Ahmed Abdul-Jawad's character in The Trilogy and Omer Al-Hamzawi in The Beggar. These contradictions were a review of realistic human models in their psychological conflicts and existential crises.

The existentialism fixed in Mahfouz's works and can be observed along his literary journey, his works oscillated between realism, symbolism. But purely realism as narrative technique were very influenced by existentialism as philosophical research. Mahfouz highlights the nature of the human soul clearly in his work entirety. Sometimes, it vacillated between existentialism and absurdity. So, Mahfouz is undoubtedly influenced by postmodern philosophy.

The apparent resemblance between the story of "Zabalawi" in "Dunia Allah" and the work Samuel Beckett in his play "Waiting for Godot". Both are focusing on the irrationality and unreasonableness of human existence and its absurdity. Samuel Beckett, the pioneer of the theater of absurdity, shows waiting for someone who never comes. Mahfouz also is close to several other writers. Most notably Albert Camus, the French existentialist philosopher, playwright and novelist who shares Mahfouz's view that the human condition is illogical. Especially, Camus in "The Stranger" and Mahfouz in "The Thief and The Dogs", in which the characters live a state of alienation and unsatisfactory life and logic.

Mahfouz's point of view approaches Camus's existential view that there is no logical reason or clear meaning for the world. Mahfouz focuses explicitly on the major existential problems that have imposed themselves on human existence. These problems arise in the duals of death and life, injustice and justice, misery and happiness, freedom and oppression, and others. However, Mahfouz presented in a purely Egyptian literary effect. The technique of narration has crystallized the Egyptian social transformations and historical fluctuations in an existential manner.

Existentialism focuses on the issues of human existence and the value of the individual. It focuses on individual freedom and personal choice. Man is the one who creates his beliefs and his individual way of expressing existence. The existential may be atheist, unifying, moral, immoral, believing in freewill. For example, Crickgard, a religious philosopher, was an

existentialist. Also, The Nietzsche work, an anti-Christian, was characterized by an existential. While Sartre, the most famous philosophers of existentialism, was an atheist, Camus was also an atheist. Thus, existentialism as a philosophic direction has a wide range of theological orientations. Mahfouz usually depicts a panoramic image of people who have sought to understand the meaning behind existence. It focuses on the individual's existential dilemma. Existence also concentrates the human suffering to reach the life.

The novel, *Thief and the Dogs*, published in 1960, is the first work of the existentialism archive. It was concerned with the concept of fate, destiny and various philosophical problems of life. After four years, Said Mahran wanted to liquidate his old accounts. It was betraying and denying him the closest relative. Then, he fell into the hands of the security men. His wife, Nabawiyah, broke off her marital relationship during his imprisonment, she married Alish who was the closest friend to Said and his right arm. Said Mehran came out of jail carrying the burden on his chest and create a sense of loss. He has lost four years of age, his wife and daughter are dominated by the idea of avenging his enemies, traitorous dogs.

IV. LITERATURE REVIEW

This paper uses the descriptive-analytical method. It investigates the linguistic, ideological and social aspects of *The Beggar*. At the levels of description, interpretation and explanation, Norman Fairclough's critical discourse Analysis, aims of understanding the sociological elements of this novel along with its interpretations. Norman Fairclough was Professor of Language in Social Life at Lancaster University, UK, until he retired in 2004. He appreciated the effect of sociological context on the novel and the processes which allow the emergence of such a novel.

Peyman, Salehi and Parvin Khalili (2015) in their article conclude that Naguib Mahfouz's novel *The Beggar* has offered a socio-political critique of his contemporary era using the stream of consciousness technique. The reason for taking a perspective of Fairclough's critical discourse analysis such is the prominence of this novel and its particular linguistic and social elements produced by Naguib Mahfouz.

Mahfouz was so skillful in showing the themes of alienation and loss of the ordinary men living in big cities. He is "a master at emphasizing the charm of a crowded city such as Cairo while purposely creating a feeling of loss that one often feels in cities." (Salti, 1989, p. 93). "Naguib Mahfouz's novella, *al-Shahhad* (The

Beggar) tells a story of the struggle for meaning, and the alienated anti-hero's struggle in 1960s post-revolutionary Cairo, during Gamal Abdel Nasser's rule. Omar El Hamzawi, the protagonist illustrates the existential suffering of man to understand his place in life and understand his consciousness." (Sabri, 2015, p. 26). Mahfouz has the talent to make a combination between seemingly opposite poles; nature and civilization which exist in many of his novels. It can be "a reflection of many Arabic residential quarters that are, unlike Western suburbs, often surrounded and merged with the wilderness, making nature a familiar sight, even to city dwellers." (Salti, 1989, p. 94).

Mahfouz wrote *The Beggar* at a point of his life. In the same time, some were committed to the Revolution and its conditions, while others remained silent. The results of the study, indicate that Mahfouz has created a remarkable harmony between the social concepts and linguistic features of the novel. Hence, Naguib Mahfouz has been able to portray concepts such as ideology, culture, restrictions and influential processes of the Egyptian society in his literary work. Mahfouz in his novel *The Beggar*, illustrates all the events and crises of the Egyptian society. He explicates these crises on different political and social levels from the subjective symbolism and social criticism perspectives. (Hosseini.A&Sattari.E.2018).

V. METHODOLOGY

Sartre attempts to say that people as humankind are destined to the trial of shaping themselves. This might be returned to the main principle of Existentialism that is 'existence' precedes essence. Sartre defines that as it follows: "first of all, man exists, turns up, appears on the scene, and only afterwards defines himself" (Sartre, 1947. P. 344). The concept of freedom for Sartre sometimes causes a psychological confusion. In *Being and Nothingness*, Sartre has introduced a theory in which human consciousness is a kind of nothingness, and it is encompassed by the heaviness of being. Due to the state of nothingness, the consciousness is free from determinism, and thus leading to the difficult state of one's being eventually accountable for our own lives. Man has the freedom to live to choose, and everything is up to his choice. Thus, it made a sense to his wise and famous dictum: "Man is condemned to be free" (Sartre, 1947.p.350).

However, without the essence to give directions, consciousness is yet again meaningless. Solomon proposed this reaction to Sartre through his imaginary discourse: "the question of freedom is a question of

subjectivity, a question of how the subject must see his own situation...Whether in fact one can do it is not the question of freedom. It is rather a question of will" (Solomon, 1987, p. 288-289). Choice is related to subjectivity and situation too. The concept of freedom by Solomon encompasses a situation in which the individual is no more restricted by the pressures and forces of a value system. Thus, based on this viewpoint, Guthrie has noted that "one is genuinely free by virtue of acting in accordance with what will be done" (Guthrie, 2011). Eventually, Sartre's well-known saying "Man is a useless passion" collides with one's will (Sproul, 2009).

Soren Kierkegaard introduced a three-category evaluation of human existence that contributes to the virtue of life's meaning. The first category, which is the aesthetic one, is more of a personal one, whose purpose is to gratify the human urge for self-complacency. In the second category, man struggles to identify certain absolute goods in order to discipline himself with. However, the ethical individuals find some problems at this stage, because all the efforts eventually lead to despair. Thus, a drastic belief in the existence of God is necessary. In the third category, Kierkegaard suggests that if one wants to realize the real meaning and value of existence, they must have been assisted by the divine providence.

The existentialism of Kierkegaard has several affirmations. He has attributed the tragedy and purposelessness of life to an abstract reasoning. The inclination to recognize life with its abstraction is the main feature in the dubious predicament of man. Pliny and Jacobson have already highlighted such tendency: "tragedy is at the root of all misplaced desire" (Pliny, 1952, p. 241). The inclination of the individual to confine his feeling in an abstract idea is part of a common and inescapable line that the individual, being a man who carries his culture and more importantly creates his culture, bends to accept things very naturally.

Given that the topic of existentialism constitutes a major theme in this study, one may need to shed light on the traits of Existentialism embedded in the examples in the texts that are selected for the present study. Existentialism is a philosophy of the 20th century which focuses upon the investigation of the existence and the way in which humans realize themselves in the real world. Mahfouz was able to draw a meaningful picture of Egypt through the details of the Egyptian identity at multiple historical times that depict certain religious theories, legends and modernity. He was also able to portray the typical Egyptian individual as prisoner of the curbed aspirations and hopes of a better life. Therefore, the researcher is here

tempted to refer to some textual analysis of the examples of the existentialist Predicament in Mahfouz's selected works.

VI CONCLUSION

This paper has discussed the concept of the Existentialism in the novel "The Beggar". The researcher also discussed how the protagonist of this novel, Omer Al-Hamzawi, looks for the meaning of his life and existence. He believes that the life is non-meaning. Egypt is the one of the Arab countries that faced the occupation. Naguib Mahfouz represented how Omer Al-Hamzawi want to stand with the revolutionaries. Then, he searched for his lost identity, and the real reason of existence. The researcher depicted the behavior of Omer Al-Hamzawi who found himself alone in a wide world.

REFERENCES

- [1] Guthrie, S.L. (2011). Existentialism and the futility of life in the absence of God<<http://sguthrie.net/existentialism.htm>>).
- [2] Hosseini. A & Sattari. E. 2018. A review of Naguib Mahfouz's 'the beggar' based on Norman Fairclough's critical discourse analysis. Retrieved from: <https://grdspublishing.org/index.php/people/article/view/1303>
- [3] Luc. R. (2010). The world is governed by unreason. Retrieved from https://www.amazon.com/gp/customerreviews/RQSDVEZ128CVS/ref=cm_cr_dp_d_rvw_ttl?ie=UTF8&ASIN=0866851518
- [4] Pliny, Nolan & Jacobson. (1952). The Predicament of Men in Zen Buddhism and Kierkegaard. Honolulu: The University Press of Hawaii.
- [5] 5-Robert. (28 Aug. 2000). A story of leaving off the world. Retrieved from: https://www.amazon.com/gp/customerreviews/R3DHJGLL43CU72/ref=cm_cr_dp_d_rvw_ttl?ie=UTF8&ASIN=0866851518.
- [6] Sabri, Z. (2015). Alienation in the Egyptian Novel under Nasser: A Study of Naguib Mahfouz's The Beggar and Son 'Allah Ibrahim's That Smell. New York: CUNY Academic Works.
- [7] Salehi, Peyman & Khalili (2015). Investigating Contemporary Arabic and Persian Novels from a Sociological Perspective (Case Study of „The Beggar“ by Mahfouz and „Tears of Sablan“ by Ebrahim Darace)“ Comparative Literature Magazine, Razi University. 5th year. No. 18 pp. 99-120
- [8] Salti, R. (1990). A Note on Mahfouz's Effort to Strike a Balance between East and West. California: California University Riverside.
- [9] Sartre, J. P. (1947). Existentialism. Bernard Frenchman, Trans. New York: Philosophical Library.

- [10] Solomon, R. (1987). *From Hegel to Existentialism*. New York: Oxford University Press.
- [11] Sproul, R. (2009). *Pessimistic Existentialism* Retrieved from: <http://www.ligonier.org/blog/pessimistic-existentialism-pt-1/>
- [12] Zaidi, M. A. (2002). *Descriptions of conflicts within self and society*. Retrieved from: <https://www.amazon.com/Beggar-Al-Shahad-Naguib-Mahfouz/dp/0866851518>

Buddhism, Democracy and Dr. Ambedkar: The Building of Indian National Identity

Milind Kantilal Solanki, Pratap B. Ratad

Assistant Professor, Department of English, KSKV Kachchh University, Bhuj, Gujrat, India

Research Scholar, Department of English, KSKV Kachchh University, Bhuj, Gujrat, India

Abstract— Today, people feel that democratic values are in danger and so is the nation under threat. Across nations we find different systems of government which fundamentally take care of what lies in their geographical boundaries and the human lives living within it. The question is not about what the common-man feels and how they survive, but it is about their liberty and representation. There are various forms of government such as Monarchy, Republic, Unitary State, Tribalism, Feudalism, Communism, Totalitarianism, Theocracy, Presidential, Socialism, Plutocracy, Oligarchy, Dictatorship, Meritocracy, Federal Republic, Republican Democracy, Despotism, Aristocracy and Democracy. The history of India is about ten thousand years and India is one of the oldest civilizations. The democratic system establishes the fundamental rights of human beings. Democracy also takes care of their representation and their voice. The rise of Buddhism in India paved the way for human liberty and their suppression from monarchs and monarchy. The teachings of Buddha directly and indirectly strengthen the democratic values in Indian subcontinent. The rise of Dr. Ambedkar on the socio-political stage of this nation ignited the suppressed minds and gave a new hope to them for equality and equity. India got independence in the year 1947 and became one of the democratic nations. The new value system gave equal opportunities to all Indians despite of their gender, caste or religion. The present paper discusses the rise of Buddhism and the democratic values present in Buddhism. It also discusses the efforts of Dr. Ambedkar in establishing democratic system in India. It also encompasses the result generated through religion of the Buddha and Dr. Ambedkar to restore the democratic structure again in India.

Keywords— **Buddhism, Democracy, Ambedkar, Humanism, Equality, Equity, Liberation.**

I. INTRODUCTION

Human beings have developed culture and religion and thus are different from other organisms. Religion is as old as our understanding to grow together in groups. We started our race in groups and then gradually we developed various methods, rules and regulations which could govern those groups. So we can say that the social bodies or the governing bodies are older than religious rites or norms.

Buddhism is a religion and dharma that encompasses a variety of traditions, beliefs and spiritual practices largely based on original teachings attributed to the Buddha and resulting interpreted philosophies. Buddhism originated in Ancient India sometime between the 6th and 4th centuries BCE, from where it spread through much of Asia, whereafter it declined in India during the Middle Ages. Two major extant branches of Buddhism are generally recognized by scholars: Theravada (Pali: "The School of the Elders") and Mahayana (Sanskrit: "The Great Vehicle"). Buddhism is the world's fourth-largest religion, with over 520 million

followers or over 7% of the global population, known as Buddhists.

The Rise and Development of Buddhism

Buddhism is an Indian religion attributed to the teachings of the Buddha, supposedly born Siddhartha Gautama, and also known as the Tathagata ("thus-gone") and Sakyamuni ("sage of the Sakyas"). The details of Buddha's life are mentioned in many Early Buddhist Texts but are inconsistent, and his social background and life details are difficult to prove, the precise dates uncertain. The evidence of the early texts suggests that he was born as Siddhartha Gautama in Lumbini and grew up in Kapilavasthu, a town in the plains region of the modern Nepal-India border, and there he spent his life in what is now modern Bihar and Uttar Pradesh. Some of the stories about Buddha, his life, his teachings, and claims about the society he grew up in may have been invented and interpolated at a later time into the Buddhist texts. Dhamek Stupa shrine in Sarnath, India, built by Ashoka where the Buddha gave his first sermon.

According to the Buddhist sutras, Gautama was moved by the innate suffering of humanity and its endless repetition due to rebirth. He set out on a quest to end this repeated suffering. Early Buddhist canonical texts and early biographies of Gautama state that Gautama first studied under Vedic teachers, namely Alara Kalama (Sanskrit: Arada Kalama) and Uddaka Ramaputta (Sanskrit: Udraka Ramaputra), learning meditation and ancient philosophies, particularly the concept of "nothingness, emptiness" from the former, and "what is neither seen nor unseen" from the latter. Finding these teachings to be insufficient to attain his goal, he turned to the practice of asceticism. This too fell short of attaining his goal, and then he turned to the practice of dhyana, meditation, which he had already discovered in his youth. He famously sat in meditation under a *Ficus religiosa* tree now called the Bodhi Tree in the town of Bodhi Gaya in the Gangetic plains region of South Asia. He gained insight into the workings of karma and his former lives, and attained enlightenment, certainty about the Middle Way (Skt. *madhyamā-pratipad*) as the right path of spiritual practice to end suffering (*dukkha*) from rebirths in *Samsāra*. As a fully enlightened Buddha, he attracted followers and founded a Sangha (monastic order). Now, as the Buddha, he spent the rest of his life teaching the Dharma he had discovered, and died at the age of 80 in Kushinagar, India.

The history of Indian Buddhism may be divided into five periods: **Early Buddhism** (occasionally called pre-sectarian Buddhism), **Nikaya Buddhism** or Sectarian Buddhism: The period of the early Buddhist schools, **Early Mahayana Buddhism**, **later Mahayana Buddhism**, and **Vajrayana Buddhism**.

Buddhism may have spread only slowly in India until the time of the Mauryan emperor Ashoka, who was a public supporter of the religion. The support of Ashoka and his descendants led to the construction of more stupas (Buddhist religious memorials) and to efforts to spread Buddhism throughout the enlarged Maurya empire and into neighbouring lands such as Central Asia, beyond the Mauryas' northwest border, and to the island of Sri Lanka south of India. These two missions, in opposite directions, would ultimately lead, in the first case to the spread of Buddhism into China, and in the second case, to the emergence of Theravada Buddhism and its spread from Sri Lanka to the coastal lands of Southeast Asia.

The Rise and Development of Democracy

Democracy, in modern usage, is a system of government in which the citizens exercise power directly or elect representatives from among themselves to form a governing body, such as a parliament. Democracy is

sometimes referred to as "rule of the majority". Democracy is a system of processing conflicts in which outcomes depend on what participants do, but no single force controls what occurs and its outcomes.

The term appeared in the 5th century BC, to denote the political systems then existing in Greek city-states, notably Athens, to mean "rule of the people", in contrast to aristocracy, meaning "rule of an elite". While theoretically these definitions are in opposition, in practice the distinction has been blurred historically. The political system of Classical Athens, for example, granted democratic citizenship to free men and excluded slaves and women from political participation. In virtually all democratic governments throughout ancient and modern history, democratic citizenship consisted of an elite class until full enfranchisement was won for all adult citizens in most modern democracies through the suffrage movements of the 19th and 20th centuries. Democracy contrasts with forms of government where power is either held by an individual, as in an absolute monarchy, or where power is held by a small number of individuals, as in an oligarchy. Nevertheless, these oppositions, inherited from Greek philosophy, are now ambiguous because contemporary governments have mixed democratic, oligarchic, and monarchic elements. Karl Popper defined democracy in contrast to dictatorship or tyranny, thus focusing on opportunities for the people to control their leaders and to oust them without the need for a revolution (Popper 53)

The Rise of Ambedkar and his doctrine

Bhimrao Ramji Ambedkar (14 April 1891 – 6 December 1956), popularly known as Babasaheb, was an Indian jurist, economist, politician and social reformer who inspired the Dalit Buddhist movement and campaigned against social discrimination against Untouchables (Dalits), while also supporting the rights of women and labour. He was Independent India's first law minister, the principal architect of the Constitution of India and a founding father of the Republic of India. Ambedkar was a prolific student, earning doctorates in economics from both Columbia University and the London School of Economics, and gained a reputation as a scholar for his research in law, economics and political science. In his early career he was an economist, professor, and lawyer. His later life was marked by his political activities; he became involved in campaigning and negotiations for India's independence, publishing journals, advocating political rights and social freedom for Dalits, and contributing significantly to the establishment of the state of India. In 1956 he converted to Buddhism, initiating mass conversions of Dalits. In 1990, the Bharat Ratna,

India's highest civilian award, was posthumously conferred upon Ambedkar. Ambedkar's legacy includes numerous memorials and depictions in popular culture. Around 1950, he devoted his attention to Buddhism and travelled to Ceylon (now Sri Lanka) to attend a meeting of the World Fellowship of Buddhists. While dedicating a new Buddhist vihara near Pune, Ambedkar announced he was writing a book on Buddhism, and that when it was finished, he would formally convert to Buddhism. He twice visited Burma in 1954; the second time to attend the third conference of the World Fellowship of Buddhists in Rangoon. In 1955, he founded the Bharatiya Bauddha Mahasabha, or the Buddhist Society of India. He completed his final work, *The Buddha and His Dhamma*, in 1956 which was published posthumously. After meetings with the Sri Lankan Buddhist monk Hammalawa Saddhatissa, Ambedkar organised a formal public ceremony for himself and his supporters in Nagpur on 14 October 1956. Accepting the Three Refuges and Five Precepts from a Buddhist monk in the traditional manner, Ambedkar completed his own conversion, along with his wife. He then proceeded to convert some 500,000 of his supporters who were gathered around him. He prescribed the 22 Vows for these converts, after the Three Jewels and Five Precepts. He then travelled to Kathmandu, Nepal to attend the Fourth World Buddhist Conference. His work on *The Buddha or Karl Marx* and "Revolution and counter-revolution in ancient India" remained incomplete.

II. CONCLUSION

Dr. Ambedkar was asked to write a message for journal *Harijan* by Gandhiji, and a statement was sent to him stating,

If this doctrine of utmost superiority and utmost inferiority, descending from father to son eternally, is an integral part of Hinduism...then I no more want to belong to it than does Dr. Ambedkar. But...there is no superiority or inferiority in the Hinduism of my conception. (Gandhi 113)

Dr. Ambedkar was a staunch advocate of equality and democratic values. His vision of the untouchables and women was different from his contemporaries. In the democratic structure, all the stake holders play very vital and equal part and so Dr. Ambedkar argued,

The right of representation and the right to hold office under the State are the two most important rights that make up citizenship. But the untouchability of the untouchables puts these rights far beyond their reach. In a few places

they do not even possess such insignificant rights as personal liberty and personal security, and equality before law is not always assured to them. These are the interests of the Untouchables. And as can be easily seen they can be represented by the Untouchables alone. They are distinctively their own interests and none else can truly voice them...Hence it is evident that we must find the Untouchables to represent their grievances which are their interests and, secondly, we must find them in such numbers as will constitute a force sufficient to claim redress. (Ambedkar 296)

At times, we may feel democracy is a western creation and thus, Ambedkar imported it to this sub-continent. His creation, *The Indian Constitution* is the product of his encounters with the western thinkers and philosophers of Democracy. He rejected Hinduism just because of the social evil of caste system prevailing in it since centuries. Caste based system led to inequality in the society, whereas equality was inherent in Buddhism. Thus, to conclude these two different entities submerged into one and are responsible for the establishment of democratic values in Indian society. One religion and an individual sow the roots of this value system in the minds of common man of India and the fruits are sweeter than thought. India is World's largest democracy.

REFERENCES

- [1] Ambedkar, Dr. Babasaheb Ambedkar: Writings and Speeches. Vol. 4. Mumbai: Education Department Govt. of Maharashtra, 1986. 1-17 vols.print
- [2] Gandhi, Rajmohan. *Why Gandhi Still Matters*. New Delhi: ALEPH Book Company, 2017.print
- [3] Popper, Karl. *The open society and its enemies*. Routledge, 2012.print

Graduates' Unemployment and Entrepreneurship Quality in Tunisia

Ibtissem OMRI

Assistant Professor in Economics, University of Sfax, Tunisia

ibtissemomri@yahoo.fr

Abstract— *This work seeks to verify the extent to which the socio-economic, cultural and political context influences the entrepreneurial intention of young Tunisian students. Particular attention is paid to the fact that the unemployment rate of tertiary graduates is strongly influencing the dynamism of entrepreneurship, especially in the "marginalized" regions. To do this, a questionnaire survey was conducted to better identify the main obstacles to entrepreneurial development. It has been clear that unemployment and the socio-economic inequalities separating the Tunisian regions have a strong influence on the adopted entrepreneurial strategy (Pull or Push strategy). This result is of paramount importance in that it explains in large part the blocking of the process of economic development in this country. The solution proposed was to call for the "visible hand" of the State in order to really realize a kind of bold entrepreneurial policy that can solve the socio-economic problems encountered by Tunisia.*

Keywords— *Entrepreneurial intention, Entrepreneurship, Graduates' unemployment, Regional inequality, Tunisia.*

JEL classification codes

E24, J60, L26, R10

I. INTRODUCTION

It is now recognized that entrepreneurship is becoming one of the most important pillars of economic growth and development. Thus, economists agree that entrepreneurial economy is necessarily a dynamic, productive and job-creating economy, despite the diversity of definitions of entrepreneurship. Indeed, the awareness of the importance of the entrepreneur in the economic activity has evolved. It began with Quesnay by giving a neutral role to the entrepreneur and placing her in the barren classroom. And it is with Cantillon, then Say, and Schumpeter followed that the foundations of entrepreneurial theory are established, while claiming that "entrepreneurial activity affects the economy as a whole" (Dejardin 2000). Subsequent work addresses the territorial dimension of entrepreneurship and has, to some extent, called into question inter-country analyzes, including global reports, such as the Global Entrepreneurship Monitor which focuses only on differences in levels of entrepreneurial development between different countries. This type of study is considered incomplete mainly because of the absence of regional dimensions (Nlemvo and al., 2011).

In fact, within the same country, there are enormous differences in entrepreneurship (FORA 2008 and Armington and Acs., 2002). Thus, global reports that look at the entrepreneurial trajectories of countries cannot

detect the regional imbalances existing in this framework (Nlemvo and al., 2011). It is for this reason that in recent years there has been a proliferation of studies that evoked the question of entrepreneurial dynamism in regional spaces (Treasury 2001, Binet and al., 2010 and Dejardin., 2010).

In order to tackle this problem, several solutions were proposed, but the design of a public policy favoring regional entrepreneurship remains the main challenge for the State. Moreover, "the lack of public sector accountability remains prejudicial to many enterprises that have limited recourses to the rule of law or corrective measures" (ADB., 2013).

This issue is of paramount importance for Tunisia. Indeed, the social uprising which broke out in Tunisia at the end of 2010, completely unveiled the failings of the development model and largely challenged the territorial management methods implemented since the independence. Actually, this uprising was triggered by social inequalities, the unemployment rate among graduates, poverty and corruption. As a result, the development of entrepreneurship is today a means of economic and social development of the territory, and can offer Tunisia a chance to overcome its problems. However, it also poses a major challenge to it, namely the ability to really realize a kind of bold entrepreneurial

policy capable of fighting the socio-economic problems that have been getting worse in recent years. In other words, an appropriate strategy for economic and social development must be based on an efficient entrepreneurial strategy. Nevertheless, it is important to note that this strategy must take into account the diversity of local contexts and climates (McKenzie and Woodruff 2013).

Therefore, this work seeks to verify to what extent the socio-economic, cultural and political context influences the entrepreneurial intention in "post-revolutionary" Tunisia. Our particular attention focuses on the fact that the unemployment of graduates strongly acts on the dynamism of entrepreneurship not only on the national, but also on the regional scale.

To address this issue, we have chosen to construct our work in three sections. *i)* In the first section, we briefly present the reality of entrepreneurial strategies in Tunisia, while taking into account the social events that have occurred in recent years. *ii)* The second section proposes to analyze the factors affecting entrepreneurial intent among Tunisian students in different regional areas. *iii)* The aim of the last section is to highlight the different opportunities that can be offered through the realization of an efficient entrepreneurial strategy. In this context, the emphasis is on the extent of the role to be played by the Tunisian State in this framework. Several actions need to be undertaken, but rethinking public action, quantitatively

and qualitatively, both internally and externally, is the mother of the reforms.

Thus, in order to study the reality of entrepreneurship in Tunisia, we have chosen to evaluate the entrepreneurial approach both at the global (compared to other developing countries) and regional level.

1.1 The Tunisian entrepreneurial effort on a global scale

Today, Tunisia's economic fabric is dominated by SMEs, which contribute two-thirds of the creation of wealth and employ more than 65% of the workforce. In order to better understand the entrepreneurial dynamics in Tunisia, we try to assess the position of this country in terms of entrepreneurship compared to other developing countries (inter-country study). Several indicators help to clarify the entrepreneurial position of the countries. According to the "Doing Business" report (2016), Tunisia ranks 103 rd in business creation out of 140 countries. This rank seems to be alarming, testifying the existence of structural problems which negatively affect the entrepreneurial process.

According to the Global Entrepreneurship Index 2016, Tunisia is ranked 62nd out of 132 countries with a score of 34.4, thus moving to the second category of Efficiency Driven countries.

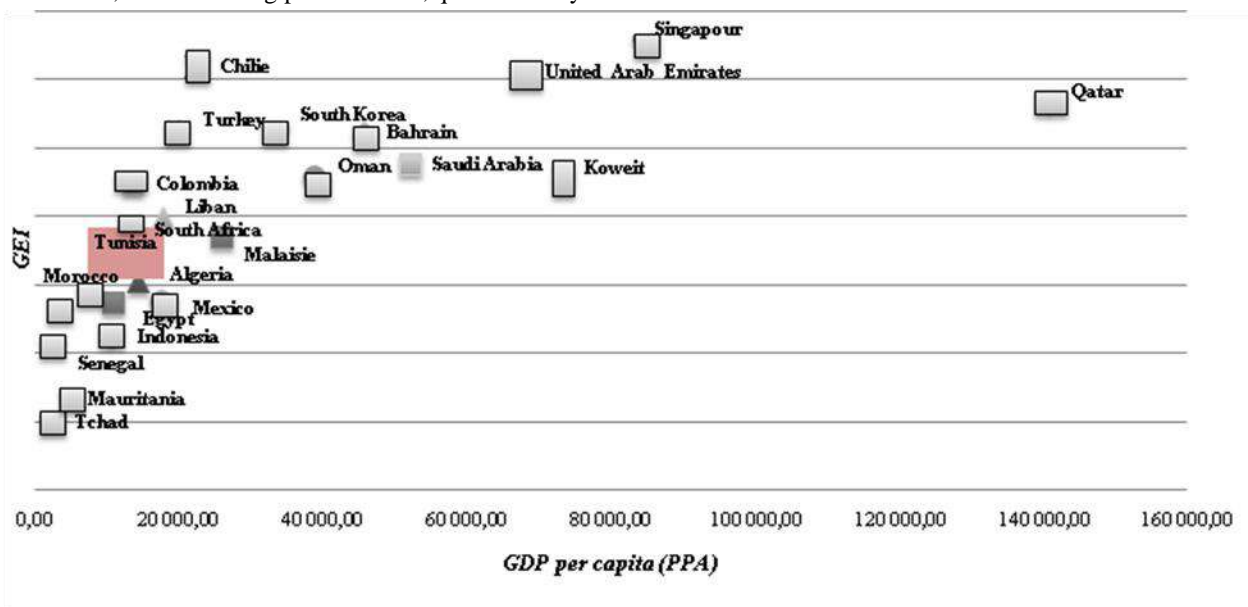


Fig.1: Evolution of GDP / has a function of the GEI

Source: Data from the World Bank and Global Entrepreneurship Index (2016)

As mentioned above, Tunisia has an average GIE position relative to other developing countries with a relatively low per capita GDP. In fact, this last report indicates that Tunisia is better ranked in terms of the perception of entrepreneurship by the company, innovative products, www.ijels.com

networking. However, it is disadvantaged in terms of internationalization (0.15), human capital (0.15) and acceptance of risk (0.18).

In fact, this relatively optimistic outcome contradicts the findings of the 17th GEM (Global Entrepreneurship

Monitor) report. Tunisia is ranked 33rd out of a total of 60 countries, thus becoming the first "factor-driven" group with the lowest level of entrepreneurial development. As a result, Tunisia marked a decline in comparison with previous years in terms of the Total Entrepreneurship Activity of the first phase (TEA). This indicator measures the percentage of individuals aged between 18-64 who are novice entrepreneurs, promoters or managers of new businesses less than three and a half years old. By 2015, the TEA index was 10.1%, which means that 10.1% of the population aged between 18 and 65 considered themselves active and involved in starting a

new business. This index decreased between 2010 and 2012 from 6.1% to 5% in 2012 and then a 5 point increase between 2012 and 2015.

1. 2. The entrepreneurial fiber and the dynamics of regional development

Regional disparity, which is a reality in Tunisia, was the main cause of the social movement's of 2011. It is for this reason that the entrepreneurial gap between regions is clearly observed (Figure 2), thus acting on the state of wealth creation in the regions and on the level and quality of employment.

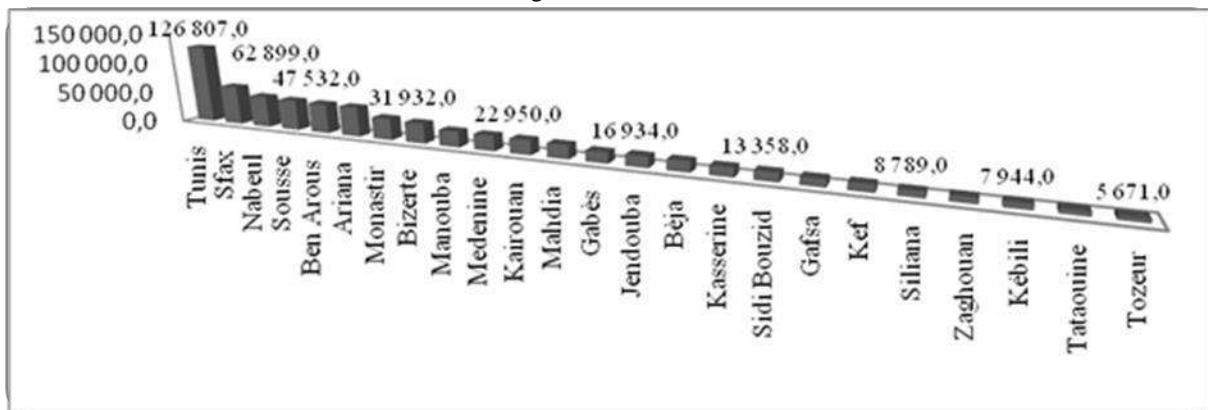


Fig. 2. Evolution of the number of companies created per Governorate (2015)

Source: INS (2015)

The regional difference in business creation is enormous. It is the northern regions and the coasts that have the highest rates of business creation compared to the internal regions. Moreover, the ratio of the pace of change in the most entrepreneurial region (Tunis) compared to the least creative region (Tozeur) exceeds 22 times. This has obvious implications for wealth creation, employment and regional development. In this order of the subject, statistics showed that 75% of the value added is concentrated in the coastal regions, accounting for 95% of the economy in industry and tourism (Baltagi 2011).

Therefore, if we take the most favored and less favored regions in terms of entrepreneurship, we can study the evolution of the disparity in this area. In fact, as shown in the table below, in 1997, the favored regions were 4.64 times more likely to create private enterprises than the less favored regions. In 2014, this report reached 6.16 times. In other words, the possibility of setting up a private enterprise in the Tunisian favored regions is more than 6 times that in the other regions.

Tab. 1. Evolution of regional entrepreneurial inequalities

	Private companies created in 1997 (average)	Favored and less-favored regions	Private companies created in 2014 (average)	Favored and less-favored regions
Regions favored ¹	28 012,3	4,64 times	56 225,0	6,16 times
Regions less-favored regions ²	6 032,4		9 122,4	

Source: Data from the INS (2015)

¹ Tunis, Sfax, Nabeul, Sousse, Ben Arous, Ariana, Monastir, Bizerte.

²Gafsa, Kef, Sidi Bouzid, Siliana, Zaghuan, Kébili, Tataouine, Tozeur.

It can therefore be argued that there are not only regional inequalities in terms of entrepreneurial effort but also an aggravation of these inequalities, which continue to widen over time.

In this context, a study by HM Treasury (2001), working on the entrepreneurial dynamism of the different regions of the United Kingdom, comes to mind. This study demonstrated that there are large differences in business creation, even three times between the London area and the Northeast region. Several other studies were drawn up, always in line with the same line of thinking and leading to the same conclusion. There are often regional disparities that are more or less important in terms of entrepreneurial dynamism throughout the world (Wagner and Sternberg., 2002).

This disparity was also studied by Audretsch and Keilbach (2005), who showed that the regions characterized by a high level of research and development and a low level of unemployment favor the creation of innovative enterprises. This is the case for the Tunisian regions in the north and east of the country. They benefit from the vast majority of universities, research centers and the development of industrial infrastructure. The climate is favorable not only for the creation of companies but also for their success (Wagner 1994 and Tamasy., 2006). On the other hand, the regions with high unemployment rates and low levels of innovation are more likely to stimulate the creation of low-innovative, low-technology firms, according to Audretsch and Keilbach (2005). This is the case for the internal Tunisian regions, which benefit from only a very small number of universities and are almost totally deprived of an industrial infrastructure. This is obviously a major constraint to entrepreneurial development.

As a result, it can be observed that the diversity of economic, social and cultural environments largely explains the entrepreneurial diversity, and it is the quality of the context that determines the quality of achieved entrepreneurship.

1.3 Regional entrepreneurial inequalities are accompanied by inequalities in terms of employment

Regions suffer not only from entrepreneurial disparities, but also from disparities in terms of unemployment, especially among graduates. Indeed, the deterioration of the unemployment situation in Tunisia is due in part to the enlargement of the working population and to a rapid growth of the number of young people. In fact, young people aged 15 to 29 represent more than 72% of the unemployed, according to the 2012 statistics, and the unemployment rate in this category rose to 35.2% (Ministry of Vocational Training and of Employment 2012).

In Tunisia, the most educated are the most exposed to unemployment as they find it more difficult to get jobs. Moreover, for Abdih (2011), "it is among the most graduated that unemployment is the highest". Similarly, a study of Tunisia showed that the risk of long-term unemployment is higher when the population is graduated, especially for technicians and middle managers (Lakhoua 2010).

In fact, the unemployment rate of graduates rose rapidly from 3.8 per cent in 1994, from 14 per cent in 2005 to 22 per cent in 2009 to 33.5 per cent in 2013 (INS 2013), then, recorded a slight decrease in the first quarter of 2014 when it dropped to 31.4%. University graduates in 1987 were almost 4000 people, reaching more than 76000 graduates in recent years (Haddar 2011), thus multiplying 19 times during this period. For this country, the most excluded from the labor market of higher graduates are the exact science teachers (29%) followed by senior technicians (27%). The most remarkable thing here is that almost a quarter of graduates of higher education still believe that their degree is the appropriate means of ensuring good integration into the labor market (ILO., 2014).

The most surprising in this wake is the worsening of regional inequalities in the unemployment of higher education graduates. While this rate does not exceed 11.2% in Ariana, 13.9% in Tunis and 18.1% in Sousse and Sfax it even reached 40.2% in Sidi Bouzid, 41.3% in Kébili and 46.5% in Gafsa (Touhami., 2012).

Therefore, it seems clear to us the coexistence of entrepreneurial inequalities and inequalities in terms of the unemployment of graduates between the different Tunisian regions. In addition, the poor quality of entrepreneurship in this country, compared to other countries, appears clear in the international rankings. Thus, in the following paragraph, we empirically test this idea, in other words, we will examine the impact of the regional context, in particular, the intensity of unemployment among graduates on the entrepreneurial intention of people from different Tunisian regions.

II. THE DETERMINANTS OF ENTREPRENEURIAL INTENT IN THE DIFFERENT TUNISIAN REGIONS

At the level of studies and world reports, the majority of studies have focused on the difference between countries in terms of entrepreneurial strategy but only a few dealt with the regional disparity that exists within the same economy. For this reason, the follow-up of standard approaches and the application of the models developed for well-defined contexts obviously constitute a brake on local entrepreneurship and a deficiency in terms of decentralization at the territorial development level. This

makes the recommendations of these studies incapable of providing an appropriate framework for the authorities to support the economic development of their countries, especially for a country like Tunisia. Hence, endogenous practices must be given more importance in the development of local businesses (Naudé., 2009), and entrepreneurship must be more "contextualized".

Therefore, the question that arises in this wake is how the culture of a region and the conditions it imposes act on the entrepreneurial intentions of the people who live there. Julien and Marchesnay (1996) believe that the region is only an entity that has its own policies to support entrepreneurship. Consequently, the success of a national entrepreneurial policy remains inherent in regional policies with industrial and entrepreneurial foundations certainly heterogeneous but complementary. This idea was confirmed by the work of Abdessalam et al., (2002) who studied the case of two different regions. According to them, the profile of creators and entrepreneurs differs according to the region. It is within this context that several researchers have proposed the establishment of an Entrepreneurial Development System (SDE), in order to restore the social capital of the designated regions and further consolidate their entrepreneurial efforts.

Some authors (Brusco 1986, Garofoli., 1993) argue that some regions are naturally more entrepreneurial than others, and some territories are more dynamic than others. Socio-cognitive theories of entrepreneurship, which integrate individual and contextual dimensions into the explanation of entrepreneurial behavior, (Lent, Brown, and Hackett., 2002), are also included. Thus, this section tries to test the entrepreneurial intention among Tunisian students belonging to different regions. One seeks to verify whether the socio-economic disparity and the intensity of unemployment among graduates observed between the different governorates really act on the entrepreneurial intention of the persons or not. This research is of great importance because mastering the entrepreneurial intent phase enables you to master the entire entrepreneurial process.

2.1 Theoretical Framework

Our theoretical base is diversified. We actually rely on the social psychology of intention (Ajzen., 1991), the intensity of the entrepreneurial event (Krueger 1993), and even on the degree of individual commitment to the entrepreneurial process linked to its environment (Learned 1992, Hernandez 2001, Hayton, George and Zahra., 2002). In any event, we will focus on two broad categories of factors; contextual and cultural factors. Let

us follow the ideas of Vesalainen and Pihkala (1999), which assume that two schools have a significant effect on entrepreneurship, namely the human and the environmental schools.

Thus, in culture, and according to Davidson and Wiklund (1997), "culture is behavior". Culture has a sociological dimension that certainly acts on the entrepreneurial behavior of the individual. This can only be the result of investment in human capital, education, training and learning acquired by the individual. The impact of entrepreneurial education programs on entrepreneurial intent was already proven by Block and Stumpf (1992) and Fayolle and Gailly (2005).

As a result, we will verify whether "culture can be conceived as the regulator and catalyst of the relationship between contextual factors and entrepreneurial behavior" or not. To simplify our work, we insist on the role played by universities, in other words, we will check whether the university programs taught can be adapted to the entrepreneurial context or not. Our first hypothesis to be verified will then be:

H1: Entrepreneurial training in universities positively influences entrepreneurial intent.

At the level of the other contextual factors, we choose to deal mainly with:

i) Social elements, including family support and family status. Moreover, Retailleau (2011) thinks that "family capitalism then shows its superiority over financial capitalism". Similarly, Bossinand al., (2008) believe that the fact that one parent is an entrepreneur increases the probability of generating new entrepreneurs among the children.

H2.1: The family context positively influences the entrepreneurial intention,

H2.2: The family context positively influences entrepreneurial training,

ii) Regional factors, such as the effect of a fairly high unemployment rate and the state of the region's infrastructure, in particular the entrepreneurial infrastructure.

H3.1: The regional context positively influences entrepreneurial intent,

H3.2: The regional context positively influences entrepreneurial training,

iii) Political factors; whether the degree of democracy (or autocracy) felt by individuals and political (in) stability push them to create more businesses.

H4: The political context positively influences the entrepreneurial intention.

Our conceptual model will then be as follows:

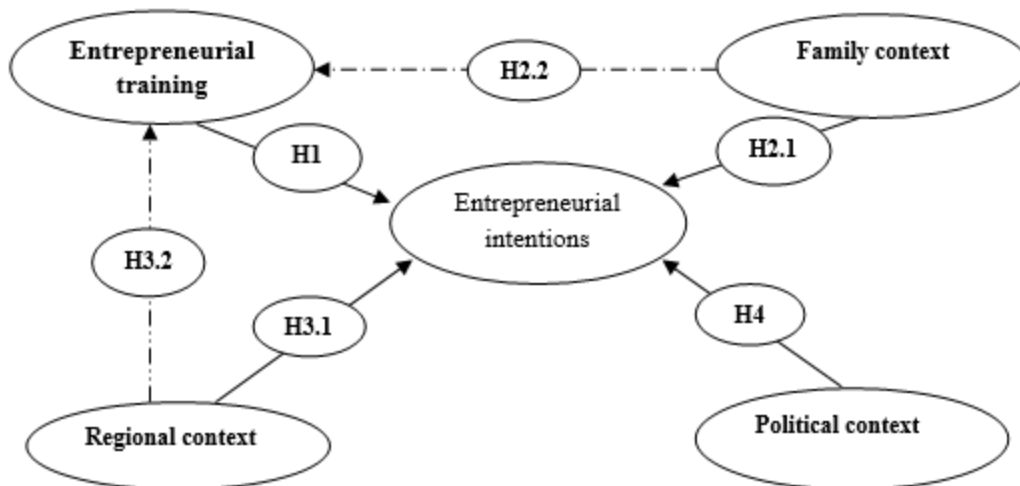


Diagram. 1. Hypothetical model of a "contextualized" entrepreneurial intention

2.2. Methodological framework

We choose to distribute a questionnaire over a considerable number of Tunisian students, but belong to different regions. We will test their entrepreneurial intention, in order to detect its main determinants, especially those related to the regional context of the interviewees. To do this, we launched this questionnaire for five different regions: Tunis, Sousse, Monastir, Sidi Bouzid, Sfax and Medenine. However, it is important to

mention that our choice was essentially dictated by the large developmental gap separating these different regions (Fig. 3). Then, at the top of the list of governorates classified according to the Index of Regional Development (IDR), one first finds Tunis, Sousse-Monastir, then Sfax and Medenine and at the bottom, Sidi Bouzid, which is the least favored in terms of development in our sample. This ranking remains the same for the unemployment rate of graduates.

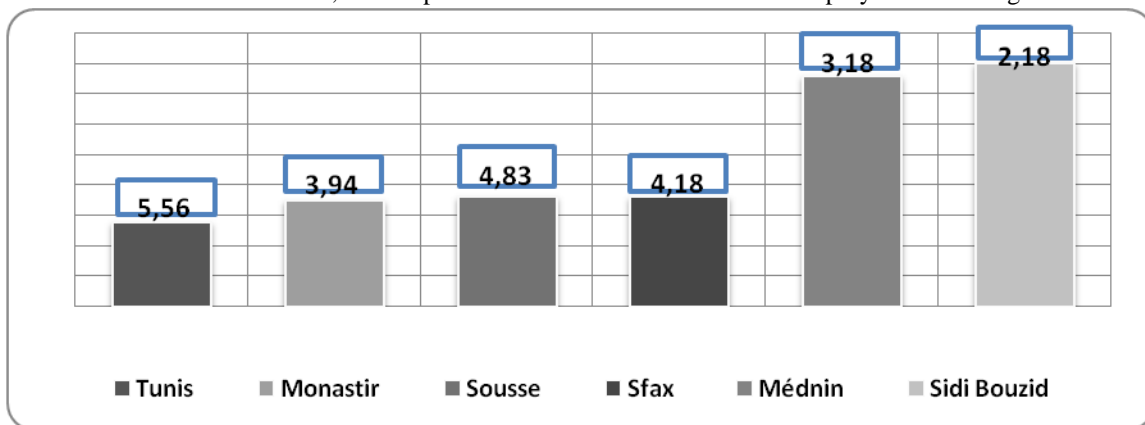


Fig. 3: Regional disparity in graduate unemployment and business climate

Source: Ministry of Regional Development and Planning

NB: Values in blue tiles represent the unemployment rate of graduates of higher education in each governorate.

If we take into account the general local index of the business climate, we can easily notice the difference between the different governorates. The governorate of Tunis is ranked 1st with a score of 5.56, by cons Sidi Bouzid is in the 23rd place (penultimate nationally).

It can then be clearly seen that the business climate and the level of unemployment of tertiary graduates go in opposite directions. The regions with the most disadvantaged business climate have the highest unemployment rate and vice versa.

For this reason, our questionnaire is composed of several items inspired by the work of the researchers and the review of the literature. Each group of items deals with a well-defined dimension (a social and contextual, psychological, cultural and cognitive, economic and political dimension).

Likert scales with five positions, from "not at all" to "quite", were used to measure people's intent, perceptions and beliefs about the creation of businesses in different Tunisian regions.

2.3. Sample selection and description

The questionnaire is sent only to students from the regions mentioned above. It should be recalled that our choice was motivated not only by a geographical and spatial disparity, but also by an economic and social disparity.

Our sample is made up of 106 students, 60.4% of whom are women. The average age range is 21-25 years. The highest percentage of students comes from Sfax (30 interviewees), while the lowest is from Grand Tunis (13 interviewees). The majority of students attend or have completed university studies in economics and management (44.3%), and half of the interviewees reached a much higher level of studies (5th year or more). 13.8% of people currently own a business, while 16.3% are in the start-up phase.

Our sample seems representative as it covers both northern and southern regions, coastal and internal regions, to take into account all the Tunisian students and their different environments and contexts.

2.4. Results and Conclusions

A first pre-test was conducted with the questionnaire, which enabled us to ensure that the various statements were understood. Subsequently, an electronic version of the questionnaire was launched.

Validation of measurement scales

The analysis of the psychometric properties of the scales makes it possible to establish the validity (convergence) and the reliability of the measurement model of the present research.

Tab 2. Summary of Results of Descriptive Analyzes

Variables	Items	Index of KMO ³	Factor weight	Quality of representation	Cumulative variance	Average	Variance	Standard deviation	α decronbach
Entrepreneurial intentions	IE1	,754	,536	,589	69,774	19,2642	36,977	6,08089	,794
	IE2		,686	,658					
	IE3		,842	,762					
	IE4		,813	,803					
	IE5		,732	,768					
	IE6		,717	,707					
Entrepreneurial training	FE1	,500	,769	,591	59,113	6,6750	3,108	1,76302	,704
	FE2		,769	,591					
Family context	CF1	,842	,743	,724	74,151	20,8500	58,154	7,62591	,872
	CF2		,751	,818					
	CF3		,847	,764					
	CF4		,720	,732					
	CF5		,784	,615					
	CF6		,850	,745					
	CF7		,766	,794					
Regional context	CR1	,540	,531	,777	63,957	22,3125	17,964	4,23844	,726
	CR2		,666	,712					
	CR3		,689	,821					
	CR4		,709	,771					
	CR5		,694	,714					
	CR6		,728	,617					
	CR7		,561	,639					
Political context	CP1	,548	,584	,764	55,653	3,0189	,476	,68981	,787
	CP2		,570	,686					
	CP3		,515	,761					

³ The Kaiser-Meyer-Okin (KMO) test seeks to verify the inter-correlation of variables. Its measurement must be acceptable and have a value greater than 0.5.

According to the table above, the principal component factor analysis gives a single factor for each of the variables studied, accounting for more than 50% of the total variances of the original data for all the 5 variables. Factor contributions are large and positive for all the items (> 0.6). The quality of representation is also positive and significant for all the items (> 0.4). Therefore, we keep all the items in the analysis.

To evaluate the internal consistency of the scales used in this research, we performed a reliability analysis by calculating the Cronbach Alpha coefficient. The table above shows that $\alpha > 0.7$ for all the variables. Therefore, the homogeneity of this scale can be considered

respectable as advocated by DeVellis (2003), or acceptable as suggested by Nunnally (1978). The scale is then reliable and usable for subsequent analyses.

Verification of research hypotheses

The analysis of correlations and multiple regressions was thus performed. All analyses performed are presented in the tables below. An examination of the possible multicollinearity effect was performed by observing the Variance Inflation Factor (VIF) which attests to the absence of a multicollinearity effect ($Vif < 10$).

Tab 3. Correlations between the dependent and independent variables

		1	2	3	4	5
1. Entrepreneurial intentions	Pearson's correlation	1				
	Sig. (bilatérale)					
	N	106				
2. Entrepreneurial training	Pearson's correlation	,134	1			
	Sig. (bilatérale)	,237				
	N	80	80			
3. Family context.	Pearson's correlation	-,037	-,065	1		
	Sig. (bilatérale)	,742	,570			
	N	80	80	80		
4. Regional context	Pearson's correlation	,240*	,036	,051	1	
	Sig. (bilatérale)	,032	,754	,651		
	N	80	80	80	80	
5. Political context	Pearson's correlation	-,020	-,165	-,122	,034	1
	Sig. (bilatérale)	,839	,143	,280	,766	
	N	106	80	80	80	106

*. The correlation is significant at the 0.05 level (bilateral).

Table 3 presents the correlations between the analyzed variables (dependent and independent variables). We notice that the variable "Political context" is negatively correlated with "entrepreneurial intent", which shows that the intention to undertake is higher among people who feel more democratic.

The next step refers to the regression method to verify the direct dependency assumptions. We begin with the multiple regression of the variable "entrepreneurial intention" the results of which are summarized in table 4.

Tab 4. Multiple regression for entrepreneurial intent

	Beta (t)	R ²	Adjusted R ²	F	Vif
Entrepreneurial training	,121*	0,375	0,368	8,525***	1,038
Family context.	-,042				1,026
Regional context	,238**				1,006
Political context	-,006				1,050

Significance threshold: *** $p < 0.001$, ** $p < 0.05$, * $p < 0.1$

The results of the multiple regression analysis allow the verification of the direct dependency relations existing between the four levels of the model taken in pairs. These results show through the examination of the Beta (β) coefficients that:

- The direct dependence hypothesis (which assumes a direct and positive influence between entrepreneurial training and entrepreneurial intent) is confirmed, which validates the overall relationship between these two variables.
- The other hypothesis of direct dependence (the regional context influences the entrepreneurial intention) is

Tab 5. Multiple regression for entrepreneurial training

	Beta (t)	R ²	AdjustedR ²	F	Vif
Family context	067	0,196	0,180	5,220***	1,003
Regional context	,039**				1,003

Seuil de significativité : **Significance threshold** *** $p < 0.001$, ** $p < 0.05$.

More than 19% of the variance of entrepreneurial training is explained. From the results, we can conclude that only the regional context positively influences entrepreneurial training with a positive and significant coefficient of 0.039. The regional context therefore has a double effect; an effect on entrepreneurial intent and an effect on entrepreneurial training. Thus, hypothesis H3.2 is validated but hypothesis H2.2 is rejected.

Discussion of results

The first conclusion to be drawn is the importance of entrepreneurial training and education for entrepreneurial intent. Verstraete (1999), Tounès (2003) and Gasse (2003) argue that the development of entrepreneurial potential among young people certainly requires an important investment in entrepreneurial training. This is of paramount importance for the University in the formation of entrepreneurial intent, and many studies advocate the need to transform the "traditional university" into an "entrepreneurial university" by engaging it more in innovation and performing internal and external mutations (Rajhi., 2011).

The second conclusion relates to the negative influence exerted by the family context on the entrepreneurial intention of the students. At first sight, this result seems contradictory to the ideas of Bossin et al., (2008) and Retailleau (2011), however, if we take into account the specificities of Tunisian families, particularly financial ones, we can grasp this limited effect on entrepreneurial intent. Indeed, 37% of students confirm that they can obtain funding from their families and friends, but this rate represents only 30% in Sidi Bouzid (the least favored region in our sample). These percentages are considered low, and this is certainly due to low parental incomes, with 69.2% of fathers having average incomes, while

verified, validating the relationship between these two variables.

This analysis of multiple regressions confirms the hypotheses of the model; H1 and H3.1. On the other hand, hypothesis H2.1 and H4 are rejected.

To test the validity of hypotheses H2.2 and H3.2, a multiple regression was performed for the latent variable "entrepreneurial training. The results of the regression are shown in table 5.

64.5% of mothers have low incomes. This confirms that the majority of the Tunisian population belongs to the middle class. Thus, the largest proportion of respondents with low-income fathers is registered in Sidi Bouzid (30.4%), the most marginalized region in terms of development. As a result, it can be confirmed that the family circle is not really involved in financing projects in disadvantaged regions, due to their limited resources. It is the families themselves who need resources to survive. In fact, it is basically the inadequacy of family financial support that plays against the entrepreneurial will. This is one of the elements already set by Kozan et al., (2006) which, in their view, hinder the entrepreneurial attitude. In addition, Taylor (1996) showed that the impact of the family context on entrepreneurial engagement remains weak, mainly because of the absence or inadequacy of family affairs. This is the case for the majority of the Tunisian regions, especially the marginalized ones.

The last conclusion emphasizes the importance of the role played by the regional context in this context, thus joining the ideas of Julien and Marchesnay (1996) and Abdessalam and al., (2002). However, it is important to point out that it is in the most disadvantaged region, in terms of development (Sidi Bouzid), that the highest entrepreneurial intention is observed among students. It appears that the low level of development can be an entrepreneurial motivator. Moreover, the development of entrepreneurial intent is only the result of a set of exogenous factors relating to the context in which the individual lives. Thus, 60.8% of the interviewees of Sidi Bouzid consider that unemployment encourages them to embark on creative projects.

This seems quite normal, especially for this region, if we recall that the unemployment rate is very high, even

reaching 48% in 2011 for young graduates, and today it accounts for 7000 university graduates. In addition, there is shortage of investment, which implies a low capacity for job creation.

The last two conclusions confirm the likelihood of having contractors who undertake by necessity and not by opportunity, thus joining the ideas of Wennekers (2006). As a result, these new entrepreneurs can be regarded as pushed into the creation of companies, which responds to negative motivations (Push effect). For these graduates, being an entrepreneur is better than being unemployed as this makes them avoid the depreciation of their human capital (Bonnet 2008). As a result, the orientation towards

an independent career is mainly due to an employment problem.

Therefore, it is clear that many Tunisian entrepreneurs are motivated by the need to set up a business insofar as they do not find other opportunities for paid employment. This type of entrepreneurs often uses obsolete technologies, which do not really have a high productive efficiency. The conclusions of the World Bank's survey (2015) showed that Tunisia ranks 104th out of 140 in terms of business sophistication and 110th in terms of innovation. As a result, the Tunisian economy remains undiversified, a little innovative and weak job-creator employment for young graduates.

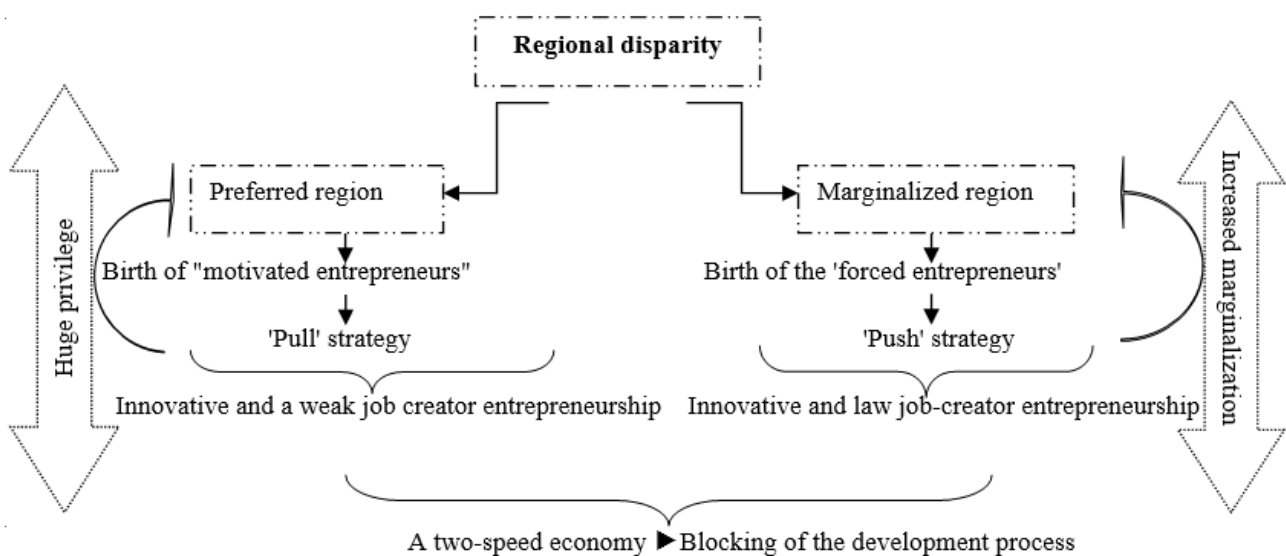


Fig. 4. Entrepreneurial dynamism in the regional disparities

As shown above (Figure 4), entrepreneurs from the privileged regions operate in a positive way, driven by the desire to create and innovate. They are then involved in a "Pull strategy" and they are called "entrepreneurs of opportunities". However, entrepreneurs who come from marginalized regions act negatively, thus operating in a "push strategy". Their main motivation is to combat unemployment and improve their social situation. In other words, business creation is not an objective in itself, but it is only a means to face a difficult context. This type of entrepreneurs is called a "constrained entrepreneur" or "entrepreneur despite himself, whose entrepreneurial intention is explained essentially by a problem of employment (Bruyat and Julien., 2001 and Couteret., 2010).

Despite contributing to the increase of investment and job creation, these entrepreneurs are still limited in their contribution to economic growth, given the nature of the launched investments (agricultural and craft industries), thus creating low value-added products. The effort in terms of innovation is still mixed, especially in relation to

the most privileged regions, and the phenomenon of marginalization is getting worse. As a result, it can be confirmed that even if entrepreneurs act in an economic sphere, they strongly interact with the social sphere. Actually, contextual factors play a decisive role in the nature of the adopted entrepreneurial strategy.

III. ENTREPRENEURIAL DEVELOPMENT REMAINS THE MIRACLE SOLUTION FOR THE SICK IN TUNISIA

This section presents the various opportunities and challenges related to the entrepreneurial state in Tunisia. Thus, an entrepreneurial economy offers many benefits especially to the developing countries, but also poses them a lot of challenges and constraints to be quickly overcome.

3.1. Entrepreneurship and job creation

The Tunisian economic fabric is dominated by small and medium-sized enterprises (SMEs) engaged in traditional sectors. These companies are not able to create enough jobs for an educated and dynamic workforce. This can be

explained by a weakness in the innovation and knowledge system, both in the public and private sectors. Moreover, in Tunisia, 38% of GDP is realized in the context of the underground economy, according to official statistics, besides; the World Bank asserts that 54% of the workers are occupied by this economy. The magnitude of this sector can be explained by various factors, including the rigid conditions of dismissal of workers.

The proliferation of this phenomenon cannot be without imprint on the whole economy. In fact, low wage and social costs, which affect the State's tax revenues, accelerate inflation and the rise of several other more serious problems, such as money laundering, arms and currency trade, closure of some enterprises operating in the formal sector.

Thus, the Tunisian State must help entrepreneurs motivated by the need in the informal economy to become productive workers in the formal sector in order to improve not only the level and quality of employment, but also the performance of the entire economy.

3.2. Entrepreneurship and technological development

It is the Tunisian State that has to encourage private companies to engage in high-tech activities. In fact, stimulating ICT investment is a necessity especially for the marginalized regions. It is in this context that one can evoke the question of the technopolis, where one counts in Tunisia a single functional technopolis (Elgazala, Tunis). All other technopolis are either in the process of being installed or in the course of studies. Five of the six technopolis under construction are located in the coastal regions, and the internal regions remain deprived of all these technological advances.

The Tunisian State is then called upon to encourage the multiplication of technopolis in all the internal regions and the integration of companies with high-tech activities into the Tunisian market, by granting tax, regulatory and financing concessions. This type of enterprise is capable of resolving in a radical way the problem of unemployment of graduates, which in a few ways favors the marginalized internal regions.

3.3. Entrepreneurship and State's tax revenues

In Tunisia, there are two major problems; tax pressure and injustice. Indeed, the Tunisian Central Bank says that the rate of the tax burden rose from 19.9% in 2009 to 22.5% in 2014 then dropped slightly in 2015 to 21%. This rate is considered among the highest rates in the world, which can discourage entrepreneurial intent and demotivate investors.

Along the same line, the World Bank ranks Tunisia 81st out of 189 countries according to the Ease of Paying Taxes indicator. This analysis shows that the total tax rate (59.9%) is higher than the international average (40.8%)

and the African average (46.9%). Tunisians, in general, are more taxed than other peoples.

It is also the case that the preponderance of tax fraud, which may weaken the credibility of the State. It should be remembered that 80% of the tax revenues of the Tunisian State come from ordinary civil servants and employees, while 400 000 tax payers contribute only 0.2% of the total revenue (Bouzaïene., 2015). This deprives Tunisia of a fortune that can be used to support development, particularly, in the internal regions and fight against poverty and marginalization.

A little flexibility and a lot of control are the main instruments of the State to fight against the negative effects generated by fraud and tax evasion as well as by tax havens, while always taking into account that social justice must be based on fiscal justice.

3.4. Entrepreneurship and University; Boosting entrepreneurship for university reform

No one can deny that the reform of the educational systems is a real entrepreneurial catalyst. In fact, entrepreneurial development can force universities to adapt to market changes. However, studies on Tunisia showed that there is a kind of shortage of human capital, which can be seen as a constraint on entrepreneurship. As already shown by Hisrich and Peters (1991) and Zouiten (2004), deficiencies in entrepreneurial education and training can hamper business creation and are among the most severe constraints faced by young entrepreneurs.

Therefore, reducing the disconnection between the taught programs and the qualifications required by companies now seems an urgency for the entrepreneurial development in Tunisia. Moreover, a study by the Arab Institute of Businessmen proves the existence of 145 thousand vacancies but what is really missing is vocational training. The Tunisian university is called upon to train people who will be able to create jobs and not people wanting to be ordinary civil servants in the State.

This state certainly had negative repercussions. Thus, according to Global Talent Competitiveness Index, Tunisia ranks 73rd out of 109 countries, thus recording weak performances in terms of talent development and skills (92nd place) and attraction of Talents (100th place). In addition, universities and higher education institutions need to increase the dynamics of partnerships with other universities, not only European but also American, Asian and African universities and with a considerable number of companies operating in various sectors.

Then, the Tunisian State is called to steer the University to be stepping stone for entrepreneurship, adopting the necessary reforms in this framework.

3.5. Entrepreneurship and Financing

A recent study by the ITCEQ (2016) has showed that banking financing is one of the most severe obstacles to

the entrepreneurial process in Tunisia as it destabilizes the business climate. In fact, and according to the report of the World Bank (2016), Tunisia is ranked 126th out of 140 countries in terms of obtaining loans. 28% of Tunisian companies' financing sources come from bank loans. It was clear that self-financing predominates among Tunisian companies with a rate of 63% (ITCEQ 2010). The use of this method of financing is explained by the rigidity and inefficiency of the banking and financial system, and the importance of benefits derived from the reinvestment of profits, including tax benefits.

Along the same lines, a recent study by the Confederation of Tunisian Citizen Enterprises (2015) states that 70% of the Tunisian SMEs have a negative working capital, which shows their inability to manage their debts.

The State must then develop new financing approaches, in particular, for the SMEs and widen the range of instruments, which essentially depends on the development of the financial market.

It is clear then that in order to build a genuine entrepreneurial economy, the authorities must put an end to a number of problems related to the general socio-economic and political context. It is time to shed light on the future of young people who remain unemployed despite their higher education and also on the future of the internal and southern regions marginalized since the independence.

IV. CONCLUSION

The perception of the environment and the nature of the regional space during the elaboration of the entrepreneurial strategy is our main conclusion for Tunisia. Indeed, the design of a dynamic and efficient entrepreneurial strategy must take account of the diversity of regional contexts; each regional space has its specific characteristics that strongly influence the entrepreneurial intent of individuals. It has become clear that the environment leaves its mark on the entrepreneur, imposes economic, social and cultural limits, making the context more difficult (Benredjem 2010).

We are talking mainly about unemployment among young Tunisian graduates, which favors the birth of "constrained entrepreneurs", operating within the framework of a "push strategy". This makes the entrepreneurial and thus the economic and social development of the less favored regions difficult.

To do much better, urgent measures should be launched in this domain, but it seems to us that the rise of Tunisia in the field of entrepreneurship depends mainly on a good governance and an intelligent presence of the State.

As a result, for the Tunisian case, this consists in drawing a road map centered on the development of entrepreneurial activity in the so-called "marginalized" regional areas, and focusing the effort, attention and

resources on the interior of the country. In Tunisia, it is ensured year after year that boosting these regions by strengthening their entrepreneurial environments, with an emphasis on intense technology activities and encouraging start-up, helps to reduce regional disparities, combat unemployment among graduates and against poverty and develop the country as a whole.

REFERENCES

- [1] Abdessalam, R., Bonnet, J. et Le Pape, N. (2002), Les modèles de créateurs/repreneurs et les facteurs de croissance des entreprises : une approche spatiale. Actes du XXXVIIIème colloque de l'Association de Science Régionale de Langue Française. Trois rivières, Québec.
- [2] Abdessalam, R., Bonnet, J. et Le Pape, N. (2004), Les contraintes de la création et de la reprise d'entreprise: une application aux régions françaises, *Cahiers d'Économie et de Sociologie Rurales*, 72: 33-68.
- [3] African Development Bank. (2011), Report on Development in Africa 2011, Entrepreneurship Development.
- [4] Ajzen, I. (1991), The theory of planned behaviour. *Organizational Behavior and Human Decision Processes*, 50, 179-211.
- [5] Armington, C & Acs, Z J. (2002). The Determinants of Regional Variation in New Firm Formation. *Regional Studies* 36 (1): 33–45.
- [6] Audet, J. (2001), Une étude des aspirations entrepreneuriales d'étudiants universitaires québécois: Seront-ils des entrepreneurs demain? Dans Bryant, T.A. (Ed.), Actes du congrès annuel de l'ASAC, Entrepreneuriat et Affaires Familiales. London: Ontario.
- [7] Audretsch, D. & Keilbach, M. (2005), "Entrepreneurship capital and regional growth", *Annals of Regional Science* 39 (3).
- [8] Baltagi, A. (2011), Articles Territoires et révolution tunisienne, www.academia.edu
- [9] Bandura, A. (1977), "Self-efficacy: Toward a unifying theory of behavioral change", *Psychological Review*, 84(2), 191-215.
- [10] Banque Africaine du Développement. (2013), « Vers un nouveau modèle économique pour la Tunisie, contraintes majeures à une croissance généralisée », BAD, Gouvernement de la Tunisie et Gouvernement des États-Unis.
- [11] Benredjem, R. (2010), « L'intention entrepreneuriale : l'influence des facteurs liés à l'individu et au milieu », halshs-00528755, version 1, 22 Octobre.
- [12] Binet, M.E. Facchini, F. et Koning, M. (2010), « Les déterminants de la dynamique entrepreneuriale dans les régions françaises », *Revue Canadienne de Sciences Régionales*, Vol. 33, pp 73 -88
- [13] Block, Z. And Stumpf, S.A. (199), "Entrepreneurship Education Research : Experience and challenge, in The State of the Art of Entrepreneurship", Sexton D.L. and Kasarda J.D. Eds., Boston : PWS-Kent, 1992.
- [14] Boissin, JP. Chollet, B. et Emin, S. (2008), « Les croyances des étudiants envers la création d'entreprise: un

- état des lieux », *Revue Française de Gestion*, vol.34, n°180.
- [15] Bonnet, J. (2008), « Valorisation du capital humain, entrepreneuriat et dynamique des territoires », dans le *Colloque de l'ASRDLF « Territoires et action publique territoriale, nouvelles ressources pour le développement régional »*, Université de Québec, Canada.
- [16] Bonnet, J. (2010), « La dynamique entrepreneuriale du (des) territoire(s) français : entre firmes entrepreneuriales et entrepreneuriat lié à l'économie résidentielle », *Revue Canadienne des Sciences Régionales* 33, 27---38.
- [17] Bouzaïène, A. (2015), « L'amnistie fiscale en Tunisie, outil de réconciliation ou prime à la fraude ?, Observatoire Tunisien de l'Economie », Note analytique.
- [18] Brusco, S. (1986), "Small firms and industrial districts: the experience of Italy", in, D. Keeble& E. Wever (eds) *New Firms and Regional Development in Europe*, Croom Helm, London.
- [19] Bruyat, C. and Julien, P. A. (2001), « Defining the Field of Research in Entrepreneurship », *Journal of Business Venturing*, vol. 16, p. 165-180.
- [20] Couteret, P. (2010), « Peut-on aider les Entrepreneurs Contraints? Une étude exploratoire », *Académie de l'Entrepreneuriat et de l'Innovation*, Volume 9 - Numéro 2
- [21] Davidsson, P. &Wiklund, J. (1997), "Values, beliefs and regional variations in new firm formation rates", *Journal of Economic Psychology*, 18, 179-199.
- [22] Dejardin, M. (2000), « Entrepreneuriat et croissance, une conjonction évidemment favorable? Reflets et perspectives de la vie économique », Tome XXXIX, n°4.
- [23] Dejardin, M. (2010), « La création d'entreprises et ses rapports au territoire », *Revue Canadienne des Sciences Régionales* 33, 59---72
- [24] Fayolle, A. &Gailly, B. (2005), « Using the theory of planned behavior to assess entrepreneurship teaching programmers, Working paper", Center for Research in Change, Innovation and Strategy.
- [25] Fora. (2008), Draft summary report BSR In---no Net WP4.March 2008.
- [26] Foti, A. and Vivarelli, M. (1994), « An Econometric Test of the Self-employment Model: The Case of Italy, Small Business Economics", 6 (2) (1994), pp. 81-93.
- [27] Garofoli, G. (1993), « Economicdevelopment, organization of production and territory », *Revue d'Economie Industrielle*, N°64.
- [28] Gasse, Y. (2003), « L'influence du milieu dans la création d'entreprise », document du travail université Laval.
- [29] Hayton, J. C., George, G., and Zahra, S. A. (2002), « National Culture and Entrepreneurship", *A Review of Behavioral Research*.
- [30] Hernandez, E. M (2001), L'entrepreneuriat, approche théorique, L'Harmattan.
- [31] Hisrich, R.D. and Peters, M.P. (1991), *Entrepreneurship, Economica*
- [32] Instauring an Advocacy Champion For Economy and Tunisia Economic Forum. (2016), Rapport annuel sur la compétitivité 2015/2016.
- [33] Institut National de Statistiques. (2015), Note sur l'enquête nationale de l'emploi, <http://www.ins.tn/fr/publication/note-sur-lenquete-nationale-de-l-emploi>
- [34] Institut Tunisien de la Competitivite et des Etudes Quantitatives. (2016), www.itceq.tn/fr (2016)
- [35] Julien, P.A. &Marchesnay, M. (1996), L'entrepreneurial, Paris, *Economica*, Collection Gestion/Poche.
- [36] Krueger, N. F. (1993), "The impact of prior entrepreneurial exposure on perceptions of new venture feasibility and desirability", *Entrepreneurship Theory and Practice*, 18(1), 5-21.
- [37] La Banque Mondiale et La Société Financière Internationale. (2011), « Doing Business 2012 ; Entreprendre dans un monde plus transparent », <http://français.doingbusiness.org/reports>
- [38] La Porta, R. and Shleifer, A. (2008), "The Unofficial Economy and Economic Development", *Brookings Papers on Economic Activity*, 2, p. 275-364.
- [39] Lall, S. (2004), "Reinventing industrial strategy: the role of government policy in building industrial competitiveness".UNCTAD, G-24, Discussion Paper Series.
- [40] Lent, R. W., Brown, S. D., and Hackett, G. (2002), Social cognitive career theory. In D. Brown & Associate (Eds.), *Career choice and development* (4th ed., pp. 255-311). San Francisco, CA: Jossey-Bass.
- [41] Mckenzie, D.,and Woodruff, C. (2013), "What are we learning from business training and entrepreneurship evaluations around the developing world?" *World Bank Research Observer*, forthcoming, Valdivia,
- [42] Naudé, W. (2009), "Entrepreneurship, developing countries, and development economics: new approaches and insights", *Small Business Economics*, 34(1), 1-12.
- [43] Nlemvo, F., Biga-Diambeidou, M. and Coeurderoy, R. (2011), « Le dynamisme entrepreneurial des régions : Proposition d'un cadre conceptuel », *Canadian Journal of Regional Science*, 34(2-3).
- [44] OCDE. (2001), « Perspectives de la science, de la technologie et de l'industrie: Les moteurs de la croissance ; technologies de l'information, innovation et entrepreneuriat », OCDE, Paris.
- [45] OCDE. (2004), « Promouvoir l'entrepreneuriat et les PME innovantes dans une économie mondialisée Vers une mondialisation plus responsable et mieux partagée, Actes de la2e conférence de l'OCDE des ministres en charge des petites et moyennes entreprises (PME) ». Istanbul, Turquie.
- [46] Omri, I. (2015), « La question du chômage des diplômés au Maghreb : Quelques éléments de réponse tirés de l'expérience asiatique », *International Journal of Innovation and Applied Studies* ISSN 2028-9324 Vol. 11 No. 3.
- [47] Pluchart, J. J. (2008), « Les chaebols coréens, entre gouvernance et gouvernabilité », *Revue française de gestion*, 2008/2 (n° 182).
- [48] Programme des Nations Unies Pour Le Développement. (2011), « Durabilité et Équité : Un Meilleur Avenir pour Tous », Nations Unies.

- [49] Rajhi, N. (2014), « Conceptualisation de l'esprit entrepreneurial et identification des facteurs de son développement à l'université », Université de Grenoble.
- [50] Schmitt, C. and Bayad, M. (2003), L'entrepreneuriat dans les universités françaises : regard sur le dispositif d'incubation, dans AIREPME, Actes du Colloque « L'entrepreneur en action, contextes et pratiques », Agadir.
- [51] Shapero, A. and Sokol, L. (1982), « The social dimensions of entrepreneurship ». Encyclopedia of entrepreneurship, Englewood Cliffs: Prentice Hall, chap. IV, pp. 72-90.
- [52] The Global Entrepreneurship and Development Institute. (2016), "Global Entrepreneurship Index 2016", <https://thegedi.org/global-entrepreneurship-and-development-index/>
- [53] The World Bank. (2016), Doing Business; Measuring Regulatory Quality and Efficiency, 13th edition.
- [54] Tounes, A. (2006), « L'intention entrepreneuriale des étudiants : le cas français », *Revue des Sciences de gestion, Direction et Gestion*, Mai/Juin, n°41, 219.
- [55] Verstraete, T (1999), Connaître l'entrepreneur connaître ses actes, Editions l'Harmattan collection économie et innovation.
- [56] Wagner, J. (1994), "The post-entry performance of new small firms in German manufacturing industries", *The Journal of Industrial Economics* 2: 141–154.
- [57] Wennekers, S. (2006), "Entrepreneurship at Country Level: Economic and Non-Economic Determinants", Scales Research Reports R200602, EIM Business and Policy Research.
- [58] World Economic Forum. (2015), Global Competitiveness Report World Economic Forum.
- [59] Zacharakis, A. L. Bygrave, W. D. and Shepherd, D. A. (2000), "Global entrepreneurship monitor: National entrepreneurship assessment: United States of America", Kaufmann Center for Entrepreneurial Leadership, Kansas City.
- [60] Zouiten, J. (2004), « L'entrepreneuriat féminin en Tunisie », Actes du XVème Colloque international du CEDIMES, Alexandrie les 14-19 Mars 2004.

The Employment of the Savior Concept in Literature: Iraqi Novelistic production post-war of 2003

Ahmed Karyosh Jubair (PhD), Dr. Abdul Ghani bin Abu (PhD)

Universiti Pendidikan Sultan Idris, Faculty of Language and Communication, Department of English, Language and Literature, Malaysia

Abstract— This article focuses on studying the savior as a concept from both sides linguistically and as an idea or philosophy. The study has tackled many beliefs and conventions reflected in different societies. The focus was on using such concept in the contemporary Iraqi novels and how the novelists employed it in conveying the concerns, hopes and aspirations of the ordinary man in the local areas of Baghdad under the invasion of the U.S. troops. The writers tend to use fantasy style to decrease or mitigate the cruelty of the period of invasion where the scene was full of death, bloodshed atmosphere.

The sample of this study is *Frankenstein in Baghdad*, the novel was written by Ahmed Saadawi, one of the most famous Iraqi novelists who gained global reputation. The novel represents the postcolonial literature in Iraqi contemporary novelistic production. This novel was short listed for the coveted International Prize for Arabic Fiction in 2014 and won the prize. In 2018, *Frankenstein in Baghdad* was shortlisted for the Man Booker International Prize after it has been translated by Jonathan Wright into English. It was also translated into more than 30 different languages. A textual analysis of this novel is presented to explore the new style and discourse language.

The study concluded that the themes and discourses are changed and witnessed new trends and style and became as a real reflection of the life and its restless details of the Iraqis. The novelists for the first time were able to touch the three forbidden subjects; sex, religion and politics. The noticeable concept used in the new Iraqi novel is the use of the Savior concept as a theme adopted from the universal phenomena *Frankenstein of Mary Shelley*. This concept is employed consciously to convey the idea of the Savior as the last resort and hope for those who are suffering from marginalization and live in impoverished areas in neighborhoods of Baghdad.

The aim of this article is to shed light on the use of the savior concept fantastically in literature especially in the novel genre in Iraq after the war of 2003 and U.S invasion. It gives a background and some definitions and usages of this concept in literature in certain civilizations and religions.

Keywords— Savior, *Frankenstein*, *Frankenstein in Baghdad*, *Shisma*, 2003-War.

I. INTRODUCTION

The idea of the universal saviour is almost the common denominator among all peoples, nations and civilizations. Researches and studies from all religions and beliefs have confirmed that almost no people or nation is free from this idea. This idea extends to the depth of history since the creation of creature. Every people and every nation are waiting for its own saviour to save them, as they think, from the evil and injustice where security, justice, decent life and reassurance prevail. Universally, the idea of the saviour is one of the axioms and necessities for the humanity. The oppressed people are waiting for the one who will achieve justice and bring real justice laws which will liberate them from injustice laws legislated by rulers and titans in order to control the

people, restrict their freedom and kill the human souls in them only for satisfying their selfishness and greed.

The savior concept is also a common denominator in the human heritage among the most civilizations although it differs in its limits, details, and diagnoses. The idea of the savior is rooted in religion, philosophy and politics. The prevalence of the story of the savior among human societies is a fact that cannot be denied. There is almost every religion or community of human societies has a story about the savior, transmitted by generations, and often added to this story some details and shown in various forms, but it always retains the original frame that gives it its identity as a story or a dream of the savior. In religions, the savior symbolizes people's ambition and dreams of emancipation and happiness.

Historians and sociologists emphasize day after day that the idea of the savior is a general idea that appears in one way or another in human societies, despite their great differences in culture, nationalism, and religion. The savior appears in Judaism through the evangelization of Jesus Christ himself, Jesus son of Mary (peace be upon him), and the Muslims with the promised Mahdi, assisted by Christ (peace be upon him). The savior also appears in the Hindu and Buddhist religions and in the ancient and modern sages and philosophers, such as Plato in the *Republic* and the Farabi in the *Virtuous City* and *The Virtuous*, and the English philosopher Thomas Moore in *Utopia*, and the ideals of these utopian cities and countless ideal republics. There is *The New Atlantis* of Francis Bacon and *The Christian City* of Johan, *The City of the Sun* to Tomas Kampala, *Confucius Island* of China and others. The names they put for these cities are not entirely imaginary, but based on perceptions supported by science, religion and archeology.

In the writings of the Ancient Egyptians leaders, the doctrine of the savior widely appeared. They believed in the emergence of a holy figure restore peace and justice of the land after being filled with corruption and injustice. There was Osiris, whose mythology was shaped by geographical factors that were sometimes drought and flood of the Nile. As well as the political conditions represented by the Persian hegemony, which made them yearn for a savior who would save them from this hegemony. Alexander was a liberator to them. They gave him the character of holiness and idolized him. "For their attachment to the idea of the savior, they dressed Alexander, who liberated them from the Persian hegemony of the savior's bosom, and they assumed that it was the fruit of the marriage of the God *Aton*, who embodied the body of the Father and the God *Olmiyas*". (Qidara, 2006). In Greek, there is Zeus, which the Greek poet Achilles portrayed as the savior and the explorer of hope. Hinduism embodies the idea of the Redeemer, the god Vishnu, who brought the world out of itself. In the Gentian religion, as a result of the class system enshrined by Hinduism and the privileges of the Brahmans with their tyranny, they hoped for the emergence of a new spiritual leader who would save them from the injustice of the Brahmans. Their dream is realized by two great reformers (Mahawir, the head of the Gentian, and Buddha, the founder of Buddhism). In Buddhism, Buddha is the savior and reformer. Buddhists believe that the Buddha - the father of mankind by their claim - will reappear when he sees his return necessary. The fifth Buddha, who they call the only child and the world's savior, is expected to reappear again. It is mentioned in

the Gospel of Buddha, "Ye are my children, I am your father; through me have been released from your sufferings. I myself having reached the other shore, help others to cross the stream; I myself having attained salvation, am a saviour of others; being comforted, I comfort others and lead them to the place of refuge." (Carus, 1915: 163). From another perspective and according to Faleh Mahdi, Tibetan Buddhists believe that Dalai Lama is a living embodiment of the Buddha."(Mahdi, 1981: 33).

In Zoroastrians, the idea of the savior is summarized as that; the good and the evil are related to different Gods. The good God is haramzada, and the God of evil is Ahraman, who is responsible for the evils of the world, diseases, death and anger. History is a conflict between good and evil, or between haramzada and Ahraman. The role of man is determined to be active in this change by contributing to overcoming the Ahramani evil. History will be divided - according to Zoroastrian - to four eras, each span of three thousand years, and will show the savior "Sunxian," born of a virgin will appear in the lake of Kasnoya and will receive the final renewal of the sacrifice of Saunxian, which comes to renew life in the end of life and creates a new world. (Dirawi, 2016).

In the Jewish religion, the issue of the savior was the main preoccupation of the Jews, and was preached by the prophets, and was waiting for a dream, their eyes were longing for him, like Muslims, and Shiites in particular. As for the texts that preach the savior, they are very numerous. I will mention from them what is written in the Book of Isaiah:

1 A shoot will spring up from the stump of Jesse, and a branch from his roots will bear fruit. 2 The Spirit of the LORD will rest on Him—the Spirit of wisdom and understanding, the Spirit of counsel and strength, the Spirit of knowledge and the fear of the LORD. 3 And He will delight in the fear of the LORD. He will not judge by what His eyes see, and He will not decide by what His ears hear, ... In that day, the root of Jesse is the banner of the people. He asks the nations, and his place is glorious. (Bible, Isaiah, 11:2).

II. THE EMPLOYMENT OF THE SAVIOR CONCEPT IN IRAQI LITERATURE POST-WAR OF 2003

The savior concept was employed in literature, especially in the novel genre to convey a message or represent a guaranteed way of salvation from the pressure of the evil powers. It can be noticed that the theme of savior became as one of the acceptable and dominant themes in literature. Many novelists, playwrights, and narrators exploit this concept for their purpose of presenting unusual amusement and verifying the main purpose of narration which is conveying a message.

III. PROBLEM STATEMENT

The contemporary Iraqi novel had flourished during the end of the twentieth-first century (the period followed the fall of Saddam regime) and especially after the drastic change in the political, social, cultural and economic life of the Iraqis. The achievements in the novel genre were so obvious and many Iraqi novels became international. The Iraqi novel is liberated from its old-fashioned styles and developed its subjects. It recorded a presence in the Arab and International arena due to its new style and new use of fantasy in the Iraqi literature. In investigating the aftermath of the U.S. invasion on the Iraqi narrative production there was that there are changes in style, themes, and discourse language. There were few studies presented in the field of novel.

The noticeable concept used in the new Iraqi novel is the use of the saviour concept as a theme adopted from the universal phenomena *Frankenstein* of Mary Shelley. This concept is employed consciously to convey the idea of the saviour as the last resort and hope for those who are suffering from marginalization and live in impoverished areas in neighbourhoods of Baghdad. The great pressure on those poor people forced them to run away and leave Iraq to migrate to different countries or to face their destiny and be a target for all discrepancies of the new life imposed on them after the invasion which led them to resort to identity change. The invasion period which highlighted the array of emotions of terror and vengeance that characterizes the frayed fabric of life and justice in the country.

This study is an attempt to fill the gap and establish a foundation study for further readings. It has shed the light on the use of the Iraqi narrators to the new techniques in writing their novels in which they could gain their global reputation. The selected novel is one of the best samples of the modern contemporary Iraqi novels which has a presence amid the literature field globally and in Arab world, especially the novel *Frankenstein in Baghdad* by Ahmed Saadawi, which was shortlisted within the best 10 novels in the world due to the skilfulness of the novelist in using the new techniques in

narration such as fantasy. The conscious use of fantastic, superstitious figure, and grotesque phenomenon in the Iraqi novelistic style is the special mark of this period of time. The study is trying to analyse the novel textually because it is the best representative of the novels written after the 2003 and became unique in the use of new invented themes.

This study also has highlighted the important rank the Iraqi novel reached in it pursue to become globally recognized through focusing on the novel which gained international awards and became part of the international achievements.

IV. SAVIOR

Linguistically saviour means "one that saves from danger or destruction" or "someone who saves something or someone from danger, harm, failure, etc." (Webster). There are several names for the Saviour each religion or sect call it. For instance, the Christians and Jewish call him Jesus Christ and Messiah. In Shia's Islamic jurisprudence (Fiqh), they call him Al-Qa'em (who does the command of Allah), Al-Mahdi or Al Muntadhar (the waited). Saviour is a man or an idea or philosophy who will achieve justice and bring real justice laws and liberate them from injustice laws which were legislated by rulers and titans for controlling the people and restrict their freedom and kill the human souls in them only for satisfying their selfishness and greed. Some people call the Savior as a *superhero*, *superpower* or *Great Reformer* in which the character has powers beyond those of mortal men, embodies the best of human virtue, and uses his abilities to protect the populace rather than trying to profit for himself. (Fouladi, 2011: 1)

The concept of the Saviour is a common dominator in the world humanism heritage in most of the civilizations though his limitations, interpretations, and details are different. The idea exists in religion, philosophy, and politics.

In Iraq, the writers, especially the novelists, employ the saviour concept in their literature to express the need of the poor people for a saviour help them to get rid from their miseries an agony. For instance, in his novel *Frankenstein in Baghdad*, Ahmed Saadawi thinks that there are different kinds of saviours. The saviour could be a human being such as the old women who, "some of the locals believed that, with her spiritual powers, Eishva prevented bad things from happening when she was among them" (Saadawi, 2018: 5), and " Eishva's neighbor Umm Salim believed strongly, unlike many others, that Eishva had special powers and that God's hand was on her shoulder wherever she was." (Saadawi, 2018: 9).

Sometimes, the saviour could be a memory when the mother Elishva used her dead son's memory to keep living. This memory is her saviour with the help of the saint she is believing in."Almost every evening she sat there to resume her sterile conversation with the saint with the angelic face...she treated her patron saint as one of her relatives, a member of a family that had been torn apart and dispersed.

The writers tend to use fantasy style to decrease or mitigate the cruelty of the period of invasion where the scene was full of death, bloodshed atmosphere. "The use of fantasy renders the book more entertaining to readers and also offers a chance to deal with reality in an untraditional way. The element of fantasy adds a touch of joy to the work, mitigating its cruelty." (Najjar, 2014).

The Iraqi novelistic production witnessed a revolution of narration after the toppling of the Saddam regime. The new narrators were encouraged to publish more than 600 novels during the period from 2003- 2016. This massive literary production of the narrations documented the history, difficulties, miseries, and burdens of the Iraqis during the contemporary time under Saddam regime in exile and under the invasion of the U.S. led troops. All the published novels are talking about what is happening in Iraq under the invasion of the U.S troops to Iraq represented by the bloodshed situation and the concepts and values are confused. In addition to that, the writers were in need to invent new methods of writing different than what they used to follow in order to express this new situation.

T.E. Apter in his book *Fantasy in Literature: An Approach to Reality*, tackled the term fantasy in literature and the importance it acquired in the creative work that it is based on as a main subject. He also illustrates the very subtle differences between fantasy from one hand and myth or dream and hallucinations on the other hand. (Apter, 1989: 9). There is close connection between the fantasy and the everyday familiar world. The Iraqi writers, especially Ahmed Saadawi used this feature to portray his novel with fantasy character represented by the What-its-name or *Shisma* in which he was a supernatural character where the bullets penetrate him and did not kill him. To avoid any direct clash with the ruling parties and its related militias, the writers used symbolic style. For instance, Ahmed Saadawi in his novel *Frankenstein in Baghdad* used the monster represented by *Shisma* or What-its-name to show his attitude from the ruling parties. *Shisma* is "a body that speaks more broadly to the density of Iraq's history in which memories, wounds, grievances, and invasions are packed heavily into the bodies and lives of Iraqis" (Dewachi, 2015). He

used this symbol as a saviour at one time and as destructor in another as if he told indirect criticism to those who came carrying the noble mission to save people from their miseries and turned to be the worst of their dreams. Al-Saadawi also used the symbolic sign for referring to the history of *Bataween* quarter as " a symbolic sample to examine the history of Iraq during a century and its spatial, temporal and demographic structure." (Izzat, 2016: 59)

Shisma, Nameless figure or *What-its-name* (in Iraqi dialect) is an Iraqi version of the fantasy creature of *Frankenstein*. It is a supernatural character used as the main character in Ahmed Saadawi's novel; *Frankenstein in Baghdad*. It is a monster created by another character, Hadi Al-Attag who decides to literally stitch together a corpse from the fresh flesh of the victims of the suicide bombings and sectarian violence in Baghdad whose corpses are blown to pieces and never have the courtesy of being given a decent burial and, if possible, give it a decent burial instead of being left in the street and dealt with like garbage. This monster is immortal where the bullets penetrate him and did not kill him

Saadawi sees the nameless *Frankenstein* character as a symbolic figure who represents political, social, psychological, metaphysical and moral issues. He believes that the Iraqi political mix that surfaced in 2003 failed to create horizons for common action or at least to set a work program that could help the state rise from the ashes. The shape and identity of the state became ambiguous, as is the character of the nameless figure in the novel. *Frankenstein* in this novel is a condensed symbol of Iraq's current problems. "The Frankenstein-esque atmosphere of horror was strongly prevalent in Iraq during the period covered by the novel." (Najjar, 2014)

V. LITERATURE REVIEW

Some people call the Saviour as a superhero in which the character has powers beyond those of mortal men, embodies the best of human virtue, and uses his abilities to protect the populace rather than trying to profit for himself. (Fouladi, 2011: 1)

Ghanbari (2008) in his comparative study argues that " Although there are differences among religious groups about the name of the 'Savior' and the condition of his arrival, they all invite people to wait and this is believed to cause hope in the heart of people" (736). We need to keep hope for divine relief, await the reappearance of Al-Qaim at any moment and truly believe that he is the only solution for our tragedies in the world. According to tradition, this is the most virtuous struggle of the believers". (Majd, 2003). The (waiting) for the

Savior became a requirement (especially in Shiite Muslims' literature), they state that the best of works is waiting for the salvation (from the saviour). The Shiites believe in the waiting idea according to their interpretation to the Qur'an verses. Sabah Mohsin Kadim (2012) in his book, *Media and the Promised Hope* says: "The waited Imam is the dream of humanity of peace, freedom, equity, and happiness. There is a glimmer of hope, a light to illuminate the way for the humanity to find the righteousness, good and peace." (37) So, as Qur'an clearly announced that "They say: "Why is not a sign sent down to him from his Lord?" Say: "The unseen is only for Allah (to know), then wait ye: I too will wait with you." (Yunus, 010.020). This idea of waiting for the savior comes out more when under bad circumstances because, "usually in normal circumstances man does not crave for him but when he is in difficulty, problem and real catastrophic conditions, willingly or unwillingly he submits." (Ghanbari, 2008: 736).

The idea of the Saviour or great reformer was vastly spread under the effect of great miseries of people because of wars, poverty, deprivation, and unfaithfulness and can be found mostly among poor nations. (Lafta, 2013: 107). Also, the long waiting with nothing concrete led to doubt of the existence of God for His being indifferent to all the sufferings. But the religious view about the waiting for the Saviour does not suggest the idly waiting without doing anything worthwhile. They suggest continuing doing the good deeds and seeking for a living. Man is expected to be hopeful and patient in times of crisis and convince himself that there are still better days to come as it was promised.

In his book entitled; *The Search for a Saviour: A Contrastive Study among Eight Religions*, Falih Mahdi reviewed the concept of the Saviour in Eight religions; Ancient Egyptian religion, Hinduism, Buddhism, Zoroastrianism, Judaism, Christianity and Islam. The author gave a detailed description of the evolution and development of these religions throughout history. The book is an attempt to study a side of the religious thought represented by the way the world will end and the descent of the Saviour from the divine power to save the good people. He gave attention to the circumstances in which the hero or Saviour will be born and the prophesy breach of his place and time of appearance. Also, the writer gave good attention to the signs which preceded the great appearance of this Saviour. (Mahdi, 1981: 135).

Other articles published by Islamic Institute for Contemporary Strategic Studies in the web talking about the Saviour phenomena and its spread in almost all the known religions and mythologies. They gave the opinions

of some famous western philosophers and thinkers about the Saviour concept. Many western philosophers, scholars, and writers stated that the world is waiting for the *Great Reformer* who will take over the control and unite all under one flag and one logo. The English philosopher, Bertrand Russell said: The world is waiting for a reformer who will unify the world under one flag and one logo. Whereas Einstein argues that the day in which peace and serenity and people became loving each other brotherly is not far away. Bernard Show also preached about the appearance of the Saviour in his book; *Human and Superman*.

The second subject discussed in this study is the deliberate (conscious) use of the saviour concept in the Iraqi literature represented by the novel genre and how the novelists employ this concept to convey the people's concerns. The period chosen is the post-war of 2003 led by U.S. and caused the invasion of Iraq. The situation in Iraq after this war was enormously changed in all aspects of the life. This study discussed the dramatic change from historical, social, political and cultural sides. There was a focus on the sectarian conflict in the 2005-2008 in which an undeclared civil war was rotting the Iraqi unified body. The data and the information related to this subject was collected from the literature written in the Iraqi contemporary novel. I attempted to identify the postcolonial literature through the novel genre. The focus was on the post-2003 war novels written in extraordinary circumstances reflecting the people hopes, sufferings, and struggles for life amid the chaos which was the logic result of the drastic change. Reading the Iraqi narratives presented in this study on the background of the chosen theories allows a better understanding, perspectives, analysis, and interpretations of the texts. They provide a certain methodology as well as evidence that help unpack the narratives written in this certain period. Three Iraqi novels were selected to be analyzed according to postcolonial and new historical theories of study.

The postcolonial theory was as a base for matching the data to the real situation of the country after the change. "A postcolonial analysis begins with the assumption that examining the relationship between a text and its context will illuminate not only the given work but the culture that produced and consumed it." (Dobie, 2015: 212). There are many postcolonial studies in different countries reviewed during the study. One of them is a study by Kashou (2013) in which she submitted a significant critical analysis of the role of Iraqi women during the time of war and in exile. She sheds light on the participation of women side by side with the men during sanctions. The writer also stated "[a] significant reason

for the study of Iraqi women who write about their homeland and the experience of war and exile is to provide a counter-narrative of the situation in Iraq from the point of view of Iraqi Arab- Middle Eastern women". (125)

After 2003, which represent the new era of the Iraqi society after the toppling of Saddam Hussein's regime and invasion of US troops, the Iraqis suffer from absence of the clear vision of their future. It came after the failure of global, national and patriotic ideologies to achieve people's ambitions in one hand and the inability of the people to produce a *charisma* or a Saviour who can help them to fulfil their targets and goals. In addition to the massive destruction caused by the exterior and interior wars (ethnic, sectarian and partisan). All these reasons stimulate humans to think of salvation, whether it will be realistic salvation made by people themselves or salvation granted by metaphysical divine powers enable them to eliminate the corruption associated with appearance of the Saviour or a superstitious character. The writers employ the novel to convey their thoughts and problems because novel is a literary form which "look at people in society". Writers have always been interested in the world around them, but the development of novel reflects a move away from an essentially religious view of life towards a new interest in the complexities of everyday experience. "Most novels are concerned with ordinary people and their problems in the societies in which they find themselves" (Peck & Coyle, 2002: 114) . Dobie (2015) pointed out that; "according to the new historicists, all texts are social documents and, as such, they both reflect and affect the world that produces them." (185)

5.1 *Frankenstein in Baghdad* by

Ahmed Saadawi: Textual Analysis

Frankenstein in Baghdad is the greatest of the Iraqi novelist Ahmad Saadawi, the Iraqi novelist, poet, and screenwriter. He was born in 1973 in Baghdad, where he works as a documentary filmmaker. He is the author of a volume of poetry, *Anniversary of Bad Songs* (2000), and three novels, *The Beautiful Country* (2004), *Indeed He Dreams or Plays or Dies* (2008) and *Frankenstein in Baghdad* (2013). He has won several prizes and in 2010 was selected for Beirut39 as one of the 39 best Arab authors below the age of 40.

It was short listed for the coveted International Prize for Arabic Fiction in 2014 and won the prize. In 2018, *Frankenstein in Baghdad* was shortlisted for the Man Booker International Prize. It was translated to more than 30 different languages. It was his third novel. His lively style is reminiscent of horror movies and detective

stories, with touches of black comedy. The novel opens with a leaked government document, a top-secret report on the activities of the "Tracking and Pursuit Department" in Iraq. It chillingly tells the story of a rag-and-bone man (a peddler), Hadi Al-Attag, who haunts the streets of the civil war-torn Baghdad of 2005, searching for fresh human body parts to stitch together a human corpse. Once completed, the patchwork corpse embarks on a journey of revenge on behalf of those whose organs constitute its body. This monster creates a sense of terror among people which has been exaggerated and turned into a monster. This monster, as Saadawi said in an interview, "is made up of parts taken from Iraqis of different races, sects, and ethnicities," therefore it "represents the complete Iraqi individual". In other words, the *what's-its-name* is a rare example of the melting pot of identities." (Jani, 2015: P. 321). It's a painful and powerful story that goes beyond the limits of reality, in an attempt to reach the essence of the cruelty of wars that disfigure the human spirit and society, as fire disfigures skin.

Frankenstein in Baghdad offers a panoramic view of a city where people live in fear of the unknown, are unable to act in solidarity and are haunted by the unknown identity of the criminal who targets them all. Moral relativism is a dominant theme in the novel. Saadawi stated that "The element of fantasy adds a touch of joy to the work, mitigating its cruelty." (Najjar, 2014). It "offers us an insight into the convolutions and ambivalences of violence and terror in Iraq in the wake of the 2003 US occupation. (Dewachi, 2015)." Like any literary or artistic work, fantasy in this novel can be interpreted in multiple ways, but it is difficult for one to miss that it reflects the general feeling of helplessness and aspiration to justice toward violence witnessed in Iraq." (Al-Qarawee, 2014). In an interview with Al Monitor magazine Saadawi said that; "fantasy is just one of the aspects of this novel, which also includes social and political dimensions." (Saadawi, 2014). The concept of fantasy is consciously used in this novel to add splendour to the narration and as a new style in the Iraqi narration.

Fantasy is not an escape or alienation from reality. It is rather a way to reach greater depth in this reality, which is packed with fantasy as a daily behavioral and rhetorical practice, no matter how organized and logical it looks. We see fantasy as

a general headline for the supernatural that prevails over social and popular consciousness. We see it as an inclination to believe illogical explanations or think in a specific spiritual and metaphysical way of salvation from depression and despair. (Saadawi, 2014)

Frankenstein in Baghdad captures the surreal reality of contemporary Baghdad. In vain, Saadawi's novel seeks justice in the complex chaos of violence in Iraq. Hassan Balasim, one of the famous novelists in Iraq stated that; Saadawi's *Frankenstein in Baghdad* courageously confronts the bizarre events set in motion by the violence after the American occupation of Iraq. The writer used an enjoyable and intelligent style. He tells the story of Hadi, a peddler in a poor part of Baghdad who collects and repairs body parts from people who have been ripped apart in explosions. A spirit breathes life into the assembled parts to produce a creature that Hadi calls the *What's-its-name*, while the authorities call it *Criminal X*. The creature exacts revenge on all those who helped kill the people to whom the body parts belonged. The author in an interview said that his *Frankenstein* is "the fictional representation of the process of everyone killing everyone." (Najjar, 2014)

VI. METHODOLOGY

When investigating the aftermath of the U.S. invasion on the Iraqi, we can find that the narrative production has experienced so many the changes in style, themes, and discourse language. Although this clear change, there were few studies presented in the field of novel to analyze these changes. This is a qualitative study in which the author discusses the research approach and design used in the study, the theories used in formulation of the study and some critical comments and publications and a textual analysis of the chosen novel *Frankenstein in Baghdad* as the best representative to the postcolonial Iraqi literature. The novel, which won the International Prize for Arabic Fiction in 2014 and short listed for the Man Booker 2018, gives an intimate, tragic-comic look at the Iraq War through the lens of a small neighborhood in U.S.-occupied Baghdad. Unfortunately, although the importance of this novel, there was little criticism handled it. There were some reviews and studies available online due to the short time this novel was recognized globally

after it has been translated into English and then to several languages. I rely on the available resources and analyzed the text thematically from the point of view of the scholars who already have studied this novel in its Arabic version and those who studied it after it has been translated.

The methodology presented in this study draws upon several sources. First, a comprehensive history of Iraq's political dynamic before and after the fall of Saddam Hussein is developed using government documents, newspaper periodicals, archival records, and testimonies of some persons from both occupiers and occupied.

The study of the "Savoir" concept was handled according to the postcolonial theory. Critical readings of postcolonial texts have been analyzed in which the authors reflected the concerns and daily problems of the Iraqis under the US-led invasion after 2003. The postcolonial period after 2003 highlighted the array of emotions of terror and vengeance that characterizes the frayed fabric of life and justice in the country. It was a good cause for the new narrators to publish more than 600 novels during the period from 2003- 2016. This massive literary production of the narrations documented the history, difficulties, miseries, and burdens of the Iraqis during the contemporary time under the invasion of the U.S. led troops.

VII. DATA COLLECTION

The data collection procedures used to compile the information, studies, and criticisms about the novels chosen in this study were mentioned and discussed. Also, a variety of methods of data collection, including observations, textual or visual analysis (e.g. from books or videos) and interviews (individual or group), observations, textual analysis, descriptive method in addition to interpretations of interviews and case studies was adopted to analyze the research materials used in systematic way.

There was also focus on Postcolonial theory to cover the changes of the Iraqi society behaviors before and after the war. It also shed light on the new trends, issues and ways of behavior which were created in the Iraqi scene after the war.

As far as data collection was concerned, all the relevant news articles published regarding this subject were gathered manually at the Library of the university. Any piece of information was cited, all the information of the publisher, dates, page numbers, etc. is documented properly according to the standards.

VIII. DATA ANALYSIS

In this study, various concepts, approaches and theoretical frameworks were used to analyse and interpret data according to the theory it belongs to and trying to find answers for the questions raised in this study.

The theory used for the data collection is the grounded theory which is "a systematic methodology in the social sciences involving the construction of theory through methodic gathering and analysis of data." (Wikipedia). The extracted data were analyzed textually to show the main themes and the changes of the style and techniques of the new Iraqi contemporary novels. The focus was on the savior concept as the main theme.

IX. CONCLUSION

In its modern history, Iraq has experienced difficult political and social conditions represented by bloody political conflict, rebellions movements in the north of Iraq started since the 1940's, bloody military coups led to bloody dictatorships and long economic blockade, and invasion. (Ibrahim, 2010: 175).

The collapse of the dictatorship of Saddam Hussein's regime and occupation of the American Forces gave rationale and justifications for the world's interest in Iraq. The interest included all fields; political, cultural and literature in particular. It is a noticeable unprecedented number of literary works, especially novels. The themes of these novels were discussing almost similar subjects but in different techniques and literary creation. The narrators covered the period under dictatorship and post-war of 2003.

After the US-led coalition invaded Iraq, we cannot approach Iraqi literature today without recognizing the multiple shifts and varieties in its expression. The post-2003 occupation era punctuates the ideological schisms and fractious state-writer relationship. (Hanoosh, 2013). The study concluded that there is a shift in the Iraq narration affected by the war and invasion. This shift was so obvious in the novel genre. The novelists use new techniques and style that wasn't known before the war. This style was the use of fantasy and superstitious to convey the message of the author without being noticed by the authorities and accused to violate the order. The new use of the savior concept was dominated. This new style brought the good sense of professionalism of the Iraqi writers which make them famous and get the respect of the world literature. The result is the Iraqi novels gain international prizes and the interest of the world in the Iraqi situation. Through these novels the writers recorded the real situation during the war and invasion of the American troops the period which paved the way to the

emergence of the violence, identity confusion and terrorism.

REFERENCES

- [1] Al-Qarawee, Harith (2014). Reading 'Frankenstein in Baghdad'. Al-Monitor, 18 March 2014, <https://www.al-monitor.com/pulse/originals/2014/03/iraq-literature-address-political-violence.html>.
- [2] Apter, T. E. *Fantasy Literature - An Approach to Reality*. Baghdad: Alma'amoon for Translation and Publication, translated by Sabah Saadoun Al Saadoun, (1989).
- [3] Bible Script. "The Book of Prophet Isaiah". <http://biblescript.net>.
- [4] Bible, Isaiah, 11:2. Retrieved from: <https://biblehub.com/isaiah/11-2.htm>.
- [5] Derawi, A. (2016). *Gilgamesh and the Savior Portrait*. Najaf: Institute for Religious and Linguistic Studies. Retrieved from: <http://ihelrs.org/>.
- [6] Carus, P. (1915). *The Gospel of Buddha Compiled from Ancient Records*. Chicago: The Open Court Publishing Company.
- [7] Dewachi, Omar. (2015). "The wounds of Baghdad's Frankenstein". *Open Democracy, Open Security, Conflict and Peace building*. Retrieved from: <https://www.opendemocracy.net/opensecurity>.
- [8] Dictionary by Merriam-Webster: America's Most-Trusted Online Dictionary. *Merriam-Webster*. Retrieved from www.merriam-webster.com/.
- [9] Dobie, Ann B. (2015). *Theory into Practice: An Introduction to Literary Criticism*. (fourth Ed.). USA: Cengage Learning.
- [10] Fouladi, Sh. (2011). "Super Savior /Destroyer: Superman, Smallville, and the Superhero Genre's Spectre of Monstrosity. *A Doctor of Philosophy Dissertation in Visual Studies*. USA: ProQuest LLC.
- [11] Ghanbari, M. R. (2008). "Comparative Study of the Notion of Waiting for a Savior in Religion and in Waiting for Godot". IDOSI Publications.
- [12] Hanoosh, Y. (2013, April). "Iraq, Ten Years Later : Beyond the Trauma of War: Iraqi Literature Today". *WORDS without BORDERS*.
- [13] Ibrahim, S. (2010). "Civilized Talk: Literature and Arts, Iraqi Contemporary Novel and History". *AlarabMagazine*, published in journal Issue No. 3084.
- [14] Izzat, A. (2016). *Frankenstein in Baghdad: Structure and Referrals*. University of Thi-Qar: unpublished Master degree thesis in Arabic Literature.
- [15] Jani, Bushra J. (2015, April). "Violence as the Abject in Iraqi Literature: Ahmed Saadawi's Frankenstein in Baghdad and Mary Shelley's Frankenstein". *International Journal of Humanities and Cultural Studies*, Volume 1, Issue 4, 2015, 321-336.
- [16] Kadim, S. M. (2012). *Media and the Promised Hope*. 3rd edition. Beirut: Alaref for Publications.
- [17] Kashou, H. (2003). "War and Exile in Contemporary Iraqi Women's Novels". Ohio: A Published Doctor of

- Philosophy Dissertation in the Graduate School of the Ohio State University.
- [18] Lafta, D.G (2013). *Fantasy in Iraqi Contemporary Novel*. Baghdad: Dar Al Basaer for Printing, Publications and distribution.
- [19] Mahdi, F. (1981)..*Search for Savior: A Contrastive Study Among Eight Religions*. (1sted.). Baghdad, Dar Ibn Rushd for Publications and Printing.
- [20] Majd, V. (2003). *Moment by Moment Expecting the Advent of Al-Qa'im*. Tehran: Naba Press.
- [21] Najjar, Al-Mustafa (2014, March). Iraqi Author Ahmad Saadawi: The Novel Implicitly Questions This Concept of Salvation. *Arabic Literature (in English)*, 26 March 2014.
- [22] Peck, J. & Coyle, M. (2003). *Literary Terms and Criticism*. (third ed.). Hampshire: John Peck & Martin Coyle, Palgrave MacMillan.
- [23] Qidara, A. B. (2012). *Al Mahdawiyyah Theory in History philosophy*. (1st Edition). Iran: center Belief Researches.
- [24] Saadawi, A. (2013). *Frankenstein in Baghdad*. Beirut: Dar Al Kamal.
- [25] Saadawi, A. (2018). *Frankenstein in Baghdad*. New York: translated by Jonathan Wright, Penguin Books.
- [26] The Qur'an (2002), Trans. by Abdullah Yusuf Ali. London: Divine Islam Jamal al Nasir, Yunus, 010.020.
- [27] Wikipedia.com. Grounded Theory. Retrieved from: https://en.wikipedia.org/wiki/Grounded_theory.

A study of Career Development needs of Moroccan University Students

Oussama Ait Tejan*, Abdelkader Sabil

Faculty of Letters and Human Sciences, University Hassan II, Ben Msik Casablanca, Morocco

*Corresponding author: oussama.tejan@gmail.com

Abstract— This paper addresses the issue of career development needs of Moroccan university students. It argues that in a saturated and continuously changing labor market, be it private or public, Moroccan University graduates need to be informed and prepared for the newly required labor exigencies. To account for this situation, this study utilizes (SCCT) as a theoretical framework. It also deploys a quantitative approach. The findings of this study have it that Moroccan universities should grant more importance to career development in their syllabi. Therefore, the study recommends that Moroccan universities should allocate more resources towards career development.

Keywords— Career, Career development, University students, Morocco, Social Cognitive Career Theory, employment, employees, graduates.

I. INTRODUCTION

Employment trends and needs in Morocco have greatly changed in the recent past years, with limited opportunities in both the public and private sectors. This has forced many university graduates to seek career opportunities in the private sector. However, the private sector also has limited opportunities and nearly 23% of graduates each year remain unemployed (Koundouno, 2018). The inconsistency between skills and competencies of job seekers and the requirements of private sector employers create a significant challenge. According to FHI 360 (2018) companies are looking for skills and competencies, not degrees. Therefore, it is important for graduate students to understand their individual skill set and the way they can effectively apply their abilities to employers. FHI 360 (2018) adds that university students should not think about what they lack, rather they should focus on the skills they have to further strengthen and develop them.

USAID (2018) acknowledges the issue of career development by underlining that many graduates are unable to effectively communicate with their employers, which hinders them from getting employed. Similarly, employers point out of skills mismatch and shortage, underlining the importance of career development and counseling. To this end, the Moroccan government through the ministry of higher education has collaborated with several organizations that include USAID and IREX to create

career centers. For example, one career center was built in partnership with USAID Morocco and the Ministry of Higher Education and is available at Cadi Ayyad University in Marrakech.

The opening of these centers arose from the fact that most of Moroccan public universities are overcrowded with limited resources to adequately prepare students for employment after they graduate. Through this center and others, university students are supported to better respond to the changing needs and trends of the labor market. They also seek to link students with meaningful competencies and knowledge required to succeed in the labor market.

Youth employability is important because since young people who will drive economic and social growth of the country. However, improving their employability begins by enhancing information and access to career development. This entails training as well as equipping university students with work readiness skills.

II. THEORETICAL FRAMEWORK

To examine the career development needs of Moroccan University students, Social Cognitive Career Theory (SCCT) is applied to explain the way the various variables can result in a successful career. As mentioned by Lent & Brown (1996), this theory originates from Bandura's Social Cognitive Theory. Accordingly, the theoretical framework details how variables such as personal goals, self-efficacy, and outcome expectations

interact with external variables like the environment of the individual and gender either to promote or constrain career growth and development.

SCCT underlines that there are three intertwined variables that influence or regulate an individual's career behavior and development, namely, self-efficacy, personal goals, and outcome expectations (Lent & Brown, 1996). According to Bandura, self-efficacy is a personal judgment of an individual regarding his or her abilities to perform certain tasks in order to achieve desired outcomes (Lent & Brown, 1996). The outcome expectations are individual beliefs held regarding the results of his or her actions. Lent & Brown (1996) explains that individuals assess the likely impact of particular behaviors, and this is applicable in the workplace situation. Outcome expectations are concerned

with a person's experiences and second-hand information that the individual receives regarding a certain situation. For example, a junior manager might expect a promotion to senior management level based on his or her experiences and the promotion practices of the organization.

Personal goals are the most central, and they are more solid compared to the belief system applied in outcome expectations and self-efficacy. Personal goals determine how individuals organize, sustain and guide their individual efforts even though there is no external assistance (Lent & Brown, 1996). The way these three variables interact assist in controlling career behavior and therefore career development. Below is a diagram of SCCT showing the various variables that influence career development?

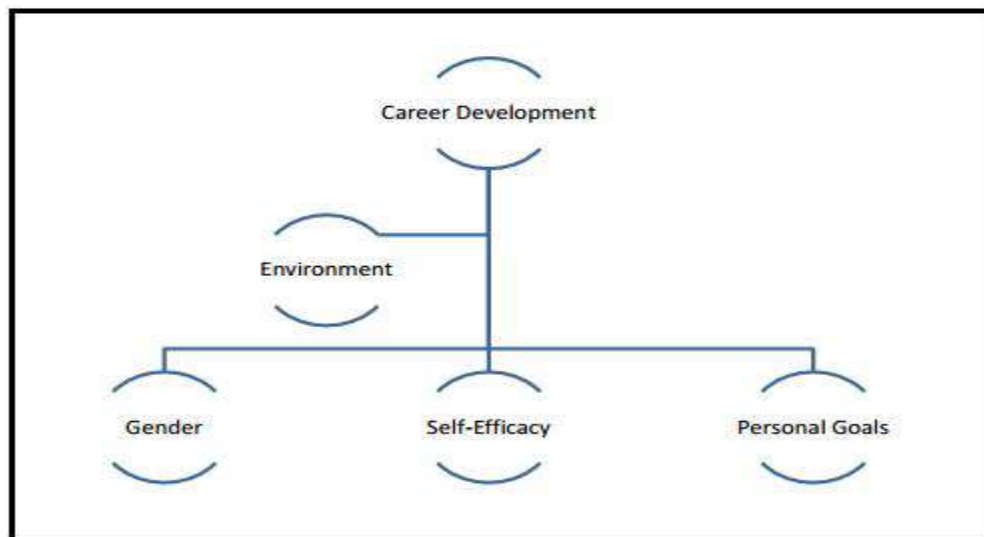


Diagram 1: Social Cognitive Career Theory (adapted from Lent & Brown, 1996).

III. LITERATURE REVIEW

Over the past years, there has been a significant change in the Moroccan workforce with the entry of more university graduates into the labor market. The percentage of female graduates has increased from 11% in 2000 to 32% in 2016 (World Bank, 2018). This illustrates the progress that has been made in higher learning education in terms of increasing the number of graduate students. As observed by Koundouno (2018) Moroccan universities awarded nearly 60,000 BA degrees in 2017. Nonetheless, the graduates who joined the job market found out that there were thousands of unemployed BA degree holders or even higher (Koundouno, 2018). The current growth of employment has seen nearly 22% of the graduates remain unemployed each

year (USAID, 2018). This is because of the few job offers from employers who require specific employability skills.

Rasul, et al (2012) observes that the current job market is more complex compared to the past. Today, the job market entails aspects such as more pronounced differences in opinions held by graduates towards career, learning, and work. The rate of transformation in today's labor market is high owing to rapidly changing human resource management practices. Rasul, et al (2012) suggests that higher education must strengthen its link with the corporate world to make sure that graduate students understand the changes in the labor market, and to assist graduates to develop specific skills required by employers. It is equally important that employers inform universities and university students about the skills they are looking for.

Brown (2015) noted that advancement entering into employment particularly at the managerial level can only occur through career development. Brown (2015) goes on to explain that career development is the change or changes that happen in a person's career. Nonetheless, it is worth noting that not all career changes are developmental or progressive. Career development applied in this study borrows the definition of White, Cox & Cooper (1992) that refers to planned and successive changes in a person's professional life indicating advancement. The changes that occur are represented by the hierarchical ascending of the famed corporate ladder, greater freedom, and higher salaries, thereby developing an individual's career, high respect, and increased recognition.

As observed by Eisner (2010) the relationship existing among employers, universities and students is complicated and depend on the level of engagement that the graduates show regarding the available opportunities to develop their career. Eisner (2010) asserts that universities can offer a path to employment by offering appropriate workplace skills, attitudes and knowledge that employer's value. Presently, university students in Morocco face high competition from experienced workers, a low rate of employment, changing skill demands by corporates and progressively prevailing global labor force resulting in increased uncertain and challenging labor market. The realities of the current labor market underline the significance of career development stressed by educators and practitioners in establishing different attributes that university graduates should possess to meet the requirements of employers in the current workplace.

Zulkosky (2009) explains that the concept of self-efficacy was applied by Bandura as a primary concept in Social Cognitive Theory. This concept underlines individuals' beliefs about their abilities to perform at certain expected levels (Bandura, 1994). Accordingly, this implies that a person has to understand his or her self-efficacy and depend on his or her perceptions and beliefs. The person has to get involved in the act of self-appraisal to form their capabilities and abilities. Though there is enough evidence that high education can increase opportunities for jobs, the unemployment rate remain high for graduates in underdeveloped and developing countries like Morocco (Baciu and Lazar, 2011). Studies done indicate that there is a gap between the needs of employers and the qualifications of graduates. Baciu and Lazar (2011) noted that students lack experience to the realities of the labor market. Furthermore, there is inconsistency in the amount of

demand in the labor market and the available graduates with suitable employability skills and competencies.

Organizations or employers also hold the wrong belief that university graduates usually lack the non-technical or soft skills required for employment. This makes graduates remain unprepared for the labor market (Ramakrishnan and Yasin, 2010). Likewise, findings by Bhanugopan and Fish (2009) on graduate employability underline the importance of having similar perceptions between employer and graduates regarding employability skills. Bhanugopan and Fish (2009) found that employers view graduates as lacking employability skills required by their organizations. The findings further noted that employers viewed graduates as lacking suitable personal attributes and general business competencies needed to sufficiently prepare them for employment. As such, employers view graduates as not having the employability skills needed to successfully complete certain tasks (Bhanugopan and Fish (2009).

In a related study, Rao et al (2011) found that there was a gap between employability skills and competencies of graduates and employer requirements. Specifically, it was established that employers usually select graduates that have a practical understanding of organizational environment and better presentation skills (Rao et al, 2011). These findings underline the importance of career development among graduates to better prepare them for the future job market.

IV. METHODOLOGY

Research design as explained by Stangor (2011) is the method applied by a researcher to collect, analyze and interpret data. This implies that it is the work plan or structure that allows the research questions to be answered. Owing to the objective of this study that is examining the career development needs of Moroccan University students, the research design takes a quantitative approach to enable the researcher to answer questions regarding the current situation of affairs. As noted by Creswell (2013) quantitative approach is well suited for exploring reasons why individuals make certain choices. For example, in the current study that seeks to understand career development needs of Moroccan university students, a closed-ended questionnaire is used to provide answers that need to be statistically analyzed. Accordingly, the questionnaire was used to assess career development needs of Moroccan University students. The questionnaire was developed and

sent to university students. Data was ascertained and later analyzed using statistical means.

Instrument

Questionnaires were used as a data collection instrument. These questionnaires were authenticated and piloted before being distributed. The questions in the questionnaires were adopted from the literature review and the research objectives of the study (Kothari, 2004). The questionnaires were selected as data collection because they are effective in measuring attitudes, views and intentions. Thus, it is relevant in obtaining the views of Moroccan university students regarding career development needs.

Study population

The study population of the present study comprised of university students in Cadi Ayyad University including the faculty of arts and humanities and the faculty of economics and law. 150 students were asked to take part in the study by filling the questionnaires, which were emailed to them. They had ten days to fill and email back the questionnaires. A total of 48 students successfully completed the questionnaires.

Data Analysis

After collecting the data, it was checked for reliability and verification, before being analyzed using quantitative techniques namely (SPSS). Accordingly, data was coded, analyzed using statistical means. Frequencies and percentages of responses were presented for better and easy understanding. Charts were incorporated in analyzing personal information of respondents.

V. FINDINGS

Personal information of the respondents

Gender of the Respondents

Majority of the respondents were male with 68.75% compared to female who made up 31.25% of total respondents.

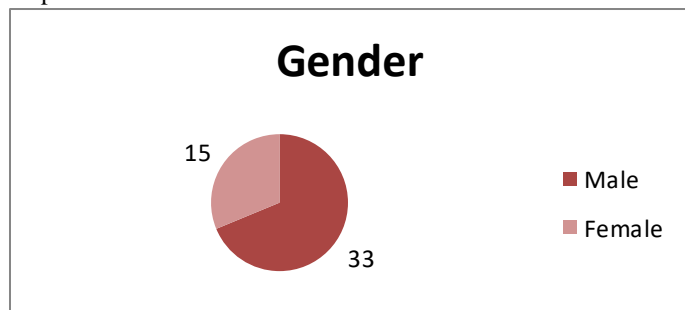


Fig.1: Gender

Age of the Respondents

The respondents who took part were aged between 18 and 41 years old, the majority were aged 18-25 years old and made up more than two thirds of the respondents. Those aged between 34-41 years old were the least with 10% of the total respondents.

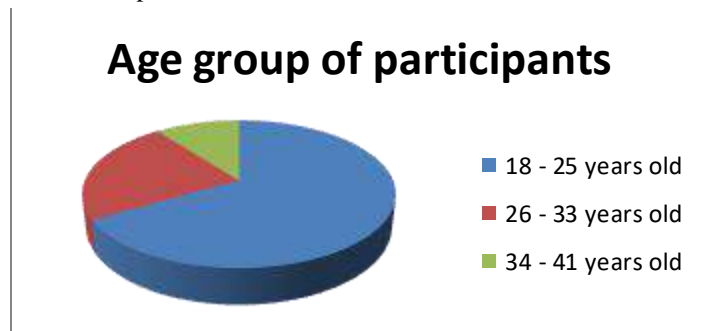


Fig.2: Age group of participants

Current Academic Year

Majority of the respondents were in their third year of study, with those in their first year of study forming a considerable percentage as shown in the table below. Other years of study were represented in the respondents who took part in the study.

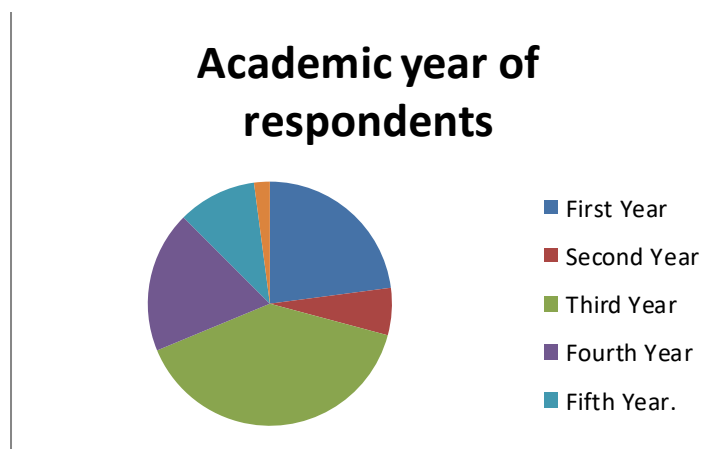


Fig.3: Academic year of respondents

Career Development

On employee Training, most of the respondents 97% agreed that employee training is important in career development. Only 2.8% remained neutral. When asked about skill acquisition, the respondents either agreed or strongly agreed on the importance of skill acquisition. Indeed, 43% agreed that skill acquisition is important in career development, while 56% strongly agreed. When asked how self-efficacy determines the performance of their job roles, 45.83%

strongly agreed that self-efficacy determines their job performance, while 35.42% agreed, 14.58% remained neutral and 4.17% disagreed. All of those interviewed agreed that outcome expectations played a key role in influencing their career development.

When asked about personal goals' influence on their career development, 56.25 % of the respondents strongly agreed that personal goals had an influence, while 43.75% agreed. On creation of opportunities, 31.25% agreed that career development created opportunities. Majority of the respondents agreed that career development enabled employees in determining their career path 43.75% agreed, and 47.92% strongly agreed. However, 8.33% were neutral on whether career development helped employees to form a proper career path.

Respondents were in agreement that soft skills were important in career development with 37.50% agreeing and 62.50 % strongly agreeing. On university and career training, most of the respondents elicited mixed reactions on whether the university recognized the need for career training of the students within the learning institutions. Accordingly, 10.42% disagreed, 45.83% remained neutral, 35.42% were in agreement and only 8.33% strongly disagreed. The respondents had mixed responses on whether the resources allocated by the university on career development were adequate, 16.67% disagreed, 60.42% were neutral and 22.92% agreed. All these findings are represented in the table below.

Table 1: Findings

Variable	Value Label	Frequency	Percent
Employee Training	Neutral	1	2.08
	Agree	13	27.08
	Strongly Agree	34	70.83
Skill acquisition	Agree	21	43.75
	Strongly Agree	27	56.25
Self-efficacy	Disagree	2	4.17
	Neutral	7	14.58
	Agree	17	35.42
	Strongly Agree	22	45.83
Outcome expectations	Agree	14	29.17
	Strongly Agree	34	70.83
Personal goals	Agree	21	43.75
	Strongly Agree	27	56.25
Creation of Opportunities	Agree	15	31.25
	Strongly Agree	33	68.75
Creates a Career Path	Neutral	4	8.33
	Agree	21	43.75
	Strongly Agree	23	47.92
Soft Skills	Agree	18	37.50
	Strongly Agree	30	62.50
University and Career Training	Disagree	5	10.42
	Neutral	22	45.83
	Agree	17	35.42
	Strongly Agree	4	8.33
Resources to career development	Disagree	8	16.67
	Neutral	29	60.42
	Agree	11	22.92

VI DISCUSSION

There has been a remarkable change in the Moroccan workforce for the recent past years because of the increased number of graduates in the job market. Studies have shown getting to employment particularly at the management level requires proper career development (Brown, 201). This observation seems to align with findings from the survey where respondents agreed that career development is necessary in pursuing one's career goals, employee training is also important since it gives the employee more skills and therefore opportunities to advance in his or her career. Moroccan universities play a central role in career development. Personal goals and self-efficacy are important in career development because they influence the career decisions of a person (Lent & Brown, 1996).

As noted by Eisner (2010) universities can offer a path to employment by offering appropriate workplace skills, attitudes and knowledge that employers value. Students who undergo career development have higher chances of getting employed because it opens their career path. However, there is a certain agreement among respondents that universities lack the appropriate resources or they have not allocated enough resources towards career development of their students. This situation implies that some of the graduates from those universities are not well equipped to compete in the labor market.

VII CONCLUSION

The present study aimed at analyzing career development needs of Moroccan University students. The study has revealed that Moroccan graduates require career development to compete well in the labor market that has become highly competitive. Most of our universities need to make greater efforts to provide enough resources in terms of career counselors who can guide students towards the right career path. However, the belief and self-efficacy held by students as well plays an important role in determining their career path. Graduates who have high level of self-efficacy are able to see opportunities and hold more optimistic views to pursue their careers. Today's companies are more interested in the skills and competencies compared to degrees. Therefore, it is important that universities equip their graduates with the necessary skills that are sought by employers. In view of the above findings, the study recommends that Moroccan universities should continue to collaborate with private and non-governmental organization such as USAID in creating career centers to offer career development opportunities to students. Universities also

need to allocate more resources for career development activities.

REFERENCES

- [1] Baci, E. and Lazar, T. (2011) Skills Supply and Skills Demand Among Youth: Object of Concern or Object of Hope? *Revista De Asistentia Sociala*, 4, 85-101
- [2] Bandura, A. (1994). Self-Efficacy. *Encyclopedia of human behavior*, 4, 71-81.
- [3] Bhanugopan, R. and Fish, A. (2009) Achieving Graduate Employability through Consensus in the South Pacific Island Nation. *Education + Training*, 51, 108-123.
- [4] Brown, D. (2015). *Career Information, Career Counseling, and Career Development*. Pearson
- [5] Creswell, J. W. (2013). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage Publications, Incorporated.
- [6] Eisner, S. (2010) Grave New World? Workplace Skills for Today's College Graduates. *American Journal of Business Education*, 3, 27-50.
- [7] FHI 360. (2018, November 2). Career counselor plays critical role as Moroccan university students seek jobs. Retrieved from <https://www.fhi360.org/news/career-counselor-plays-critical-role-moroccan-university-students-see-jobs>
- [8] IREX (2016). Helping youth pursue meaningful employment in Morocco. (n.d.). Retrieved from <https://www.irex.org/news/helping-youth-pursue-meaningful-employment-morocco>
- [9] Kothari, C. R. (2004). *Research methodology: methods and techniques*. Delhi: New Age International.
- [10] Koundouno, T F (2018).Lahlimi: One-Third of Moroccan Graduates Are Unemployed.Retrieved from <https://www.moroccoworldnews.com/2018/08/251778/lahlimi-one-third-of-moroccan-graduates-are-unemployed/>
- [11] Lent, R. W, & Brown, S. D. (1996). Social cognitive approach to career development: An overview. *The Career Development Quarterly*. 44(4), 310-321.
- [12] Ramakrishnan, K. and Yasin, N.M. (2010) Knowledge Management Portal: Connecting Higher Learning Institution and Employer. *Journal of Data Mining and Knowledge Discovery*, 1, 1-18.
- [13] Rao, A., Shah, S., Aziz, J., Jaffari, A., Ejaz, W., Ul-Haq, I. and Raza, S. (2011) Employability in MNCs: Challenge for Graduates. *Interdisciplinary Journal of Contemporary Research in Business*, 3, 189-200
- [14] Rasul, M.S., Rauf, R.A.A., Mansor, A.N. and Puvanasvaran, A.P. (2012) Employability Skills Assessment Tool Development. *International Education Studies*, 5, 43-56
- [15] Stangor, C. (4th Ed.). (2011). *Research methods for the behavioural sciences*. United States: Wadsworth Cengage Learning.

- [16] USAID. (2018, July 17). CAREER CENTER MOROCCO. Retrieved from <https://www.youthpower.org/sites/default/files/YouthPower/resources/USAID%20Career%20Center%20Morocco-Webinar%20Powerpoint-Final.pdf>
- [17] World Bank. (2018). Gender Data -Morocco. Retrieved from <http://datatopics.worldbank.org/gender/country/morocco>
- [18] Zulkosky, K. (2009). Self-Efficacy : A Concept Analysis. *Nursing Forum*, 44(2), 93-102

Universal Sympathy and Naturalistic Approach in the Novels of Arnold Bennett

Dr. Pradnya S. Yenkar

Associate Professor, Department of English, Vidyabharati Mahavidyalaya, Amravati (MS), India
pradnyayenkar@gmail.com

Abstract— Western literature has its roots in ancient Greek and Roman cultures, and was greatly enriched during the predominance of Christianity. As the Greek, Roman, and Christian constituents of Western culture all originated in an area inhabited by peoples who speak 'Latin' languages, the cultures and literatures of those peoples have often been referred to as 'Latin'. Whatever meaning it may have, the term 'Latin' connotes the origins of Western culture. The literature of almost every nation-state of the present Europe has in a sense been generated by this profound source of inspiration, the literature of France even more than that of England. Starting from the Middle Ages, and stretching into the present century, the link between English culture and 'Latin' has to a great extent been realized through the French. Bennett was one of those English writers who made life-long conscious efforts to transfuse French elements into English fiction. There is a class of novelist, rarer in England than in France, to whom the first principle in literary criticism is that this world is nothing but a spectacle which it is the novelist's task to record with complete detachment, looking on but making no sound either of approval or of protest. It is obvious that H.G. Wells's purpose as a writer had never been to report human affairs dispassionately. He ranks as an active and impassioned participant and protestant, not an observer merely. Arnold Bennett's purpose was very different. His masters in the early stages of his development were the French novelists Maupassant, Flaubert, and Balzac, and his aim was to record life its delights, indignities, and distresses without conscious intrusion of his own personality between the record and the reader. Like his French masters, he was a copyist of life, and only indirectly (if at all) a commentator, an interpreter, or an apologist. The present paper discusses the universal sympathy and naturalistic approach in the novels of Arnold Bennett.

Keywords— Naturalistic Novelist, Universal Sympathy, Naturalistic Approach

I. INTRODUCTION

The purpose of the 'naturalistic' novelist, so-called, is to be as dispassionate and detached as a camera. It is often said that ugliness results from this method, but to a completely naturalistic novelist (if such a one can ever exist), there can be no ugliness as such but only varying manifestations of life to be recorded as they are seen¹. But that answer would be inadequate. No 'naturalistic' novelist can record the whole of life; nor the whole of any one life; not the whole, even, of any one extended period of any one life. He is compelled himself to determine the nature of his picture of life, because (unable to include everything) he must select certain things as relevant and significant, rejecting others as irrelevant and without significance. And it is in the process of selection and rejection that naturalism breaks down. The naturalism of real life depends in part upon the empty interspaces between life's 'significant' periods. Neither the novelist nor the dramatist can afford to indicate these empty interspaces, because tedium is the essential characteristic of such periods in

human experience, and tedium is fatal to art. The few instances on record where a complete and positive naturalism has been attempted have resulted in overwhelming dullness; while, in other instances, novelists so feared to distort their picture by making life seem too pleasant that they tended to eliminate too much joy and too little pain.

II. ARNOLD BENNETT'S NATURALISTIC METHOD

The moral sense and more especially the emotional sense of the Victorian English novelists would have led them to shrink from the idea of 'detachment'. They would not have understood (nor thought it proper to attempt to understand) a writer who regarded a wife-beater and a nursing mother as equally interesting. But the wife-beater and the nursing mother are both part of the human spectacle; therefore, in a detached and dispassionate rendering of life in the novel, account has to be taken of both. A cinematograph camera does not register

indignation over the wife-beater nor become lyrical over the nursing mother: it records both without passion or prejudice. The resulting pictures are a faithful representation of two aspects of life, and audiences are at liberty to adopt whatever attitude they choose; to find, it may be, the one distressing and the other ennobling. But with the distress as with the ennoblement the camera is unconcerned. Arnold Bennett's method was frequently described as naturalistic, though it was only partially so. It is true that as he looked upon the world he was not obsessed by life's injustices; nor was he a tormented soul driven to attempt to build a new world or to evolve a new race of creatures to inhabit it. He was, apparently, a detached figure; but his detachment was not that of an 'unconcerned spectator' of life. He was merely detached, as an artist, from the habit of protest and the passion for utilizing creative literature as an instrument of moral and social reform.

Though he repudiated the naturalistic convention, he nevertheless followed it in part. 'The notion that "naturalists" have at last lighted on a final formula which ensures truth to life is ridiculous.'. Another writer might be content to remark, 'Rachel lit the gas', but Arnold Bennett describes the simple act in minute detail in a passage five hundred words long.² While he was, intellectually, well qualified for the naturalistic method, temperamentally he was incapable of sustaining it. Life was not, for him, a spectacle merely. He became easily and delightfully conscious of it as a *wonderful* spectacle, a *thrilling* spectacle, a *fascinating* spectacle, an *awesome* spectacle. Trifles became charged with a tremendous, an apocalyptic, significance. Two boys spitting over a canal bridge on the day that one of them leaves school for the last time are made symbolic of the battle of youth against 'the leagued universe'.³ Sophia Baines refuses to take a dose of castor oil ordered by her mother: 'It was a historic moment in the family life. Mrs Baines thought the last day had come. But still she held herself in dignity while the apocalypse roared in her ears.'⁴ A girl holds out a lighted spill: 'The gesture with which she modestly offered the spill was angelic; it was divine; it was one of those phenomena which persist in a man's memory for decades. At the very instant of its happening he knew that he should never forget it.' A slatternly servant-girl in the rain with an apron of sacking protecting her head, is presented as idealistically as if she were a celestial visitor wearing a bridal veil.⁵ But, lest such passages as these should stamp him too definitely as the romantic he was by temperament, Arnold Bennett 'naturalized' his novels by a disproportionate attention to disease and physical decay. In a final analysis, however, it is not life as a drab and depressing spectacle, nor as a balanced spectacle of good and ill together, that is the dominant vision in his best

books. It is, rather, life as a spectacle in which almost every sensation and every phenomenon is interpreted romantically: 'sweet, exquisite, blissful melancholy'; 'The incandescent gas-burner of the street-lamp outside had been turned down, as it was turned down every night! If it is possible to love such a phenomenon, she loved that phenomenon. That phenomenon was a portion of her life, dear to her.'

III. 'SECRET NATURE OF WOMEN' IN BENNETT'S NOVEL

Arnold Bennett, in full Enoch Arnold Bennett, born in 1867, in Hanley, Staffordshire, England was a British novelist, playwright, critic, and essayist whose major works form an important link between the English novel and the mainstream of European realism. Educated at local schools, he matriculated at London University, and was a London solicitor's clerk at the age of twenty-one. Next, after receiving twenty guineas for a humorous story in '*Tit-bits*', he turned to free-lance journalism, contributed short stories to evening papers and to literary quarterlies, and became assistant-editor and later the editor of the magazine *Woman*, writing reviews pseudonymously as "*Barbara*," a gossip and advice column as "*Marjorie*," and short stories as "*Sal Volatile*." It is generally thought that this experience provided Bennett with good background for female characterization. He wrote 'smart society' paragraphs for '*Woman*', under the name 'Gwendolen'. In various ways, that paper enabled him to get the insight into the 'secret nature of women' which he afterwards turned to account in his novels. As he became better known as a journalist, Bennett began writing reviews for *The Academy* and giving private lessons in journalism. In 1900, his journalistic income allowed him to establish a home at Trinity Hall Farm, Hockliffe, in Bedfordshire. He brought his family to Hockliffe after his father had been disabled by softening of the brain, the condition that eventually killed him. Bennett wrote prodigiously there, producing not only his admired '*Anna of the Five Towns*' but also popular potboilers and journalism, including the anonymous "*Savoir-Faire Papers*" and "*Novelist's Log-Book*" series for T. P.'s Weekly. This production financed some long-desired travel and a move to Paris in 1903. Arnold Bennett lived in France for nearly eight years, steeping himself in French literature. He died in London in 1931. The best impression of his character is to be obtained from the posthumously published *Journals of Arnold Bennett* (1932-3). His books were many and their quality unequal. Three novels, *The Old Wives' Tale* (1908), *Clayhanger* (1910), and *Riceyman Steps* (1923), place him high among English novelists; '*Clayhanger*', the first part of a trilogy, was followed by '*Hilda Lessways*'

(1925), and completed with 'These Twain' (1916); collected in one volume as 'The Clayhanger Family' (1925). *Buried Alive* (1908) and *The Card* (1911) are first-rate humorous character-novels; *The Grand Babylon Hotel* (1902) an entertaining and well-written extravaganza. His reputation was made and maintained by the first three books named above, but *Buried Alive* (later turned into a successful play, *The Great Adventure*) is a little masterpiece that deserves more attention than it has received. Next to Hardy's Wessex, Bennett's Five Towns was the most notable addition to the atlas of topographical fiction since the Brontes' Yorkshire and Trollope's Barchestershire. The Five Towns of Arnold Bennett's works are the Staffordshire pottery towns which constitute the federated borough of Stoke-on-Trent.

IV. FIVE TOWNS OF ARNOLD BENNETT

Before 1908 there were, five separate towns: Tunstall, Burslem, Hanley, Stoke-upon-Trent, and Longton, appearing in Bennett's books as Turnhill, Bursley, Hanbridge, Knype, and Longshaw, while Oldcastle is the town of Newcastle-under-Lyme. In this small area the people of *The Old Wives' Tale*, *The Clayhanger Family*, and other books spend most part of their lives. Readers become familiar not only with the principal streets and buildings and landmarks, but also with the men and women who walked the streets, inhabited the buildings, and looked admiringly upon the landmarks. *The Old Wives' Tale* is a long panorama of the lives of two sisters, Constance and Sophia Baines, who—first seen in girlhood full of surging hope and vigour and the fire of youth—have both died in advanced age before the end of the book, which combines humour and tragedy, pathos and indignity, beauty and ugliness. Excellent character-drawing abounds, and the trivial incidents are as compulsively interesting as the great events. Sophia and Constance did not realize, says the author on the first page, that they were living in a district pulsating with interest; and at no time were they fully awake to the tremendousness of their own sensations. Though Constance did on occasion discover wonder in her domestic affairs, Sophia, even in the turmoil of the Siege of Paris, was hardly conscious of living through strange and terrible days. But what *they* looked upon as commonplace, Arnold Bennett regarded as full of lively and romantic possibilities. To anyone who thought *The Old Wives' Tale* drab and prosy, he would have said: 'On the contrary, this is *life*; and life is always marvellous.' There are few lovable characters in *The Old Wives' Tale*, but *Clayhanger* is populated by fine, friendly people. Edwin *Clayhanger*, the outwardly commonplace son of a Bursley printer, without loss of individuality embodies much general human experience. Most young

Englishmen of a particular mentality experience the feelings which beset Edwin, and he contributes largely to the convincingness of the book. In addition to Edwin there is the attractive Orgreave family, fortunate in the harmony of its members, and good, solid, sensible Maggie (Edwin's sister) and the inimitable Auntie Hamps.

V. ARNOLD BENNETT'S UNIVERSAL SYMPATHY

With the *Clayhanger* trilogy Arnold Bennett ended the Five Towns series. The novels which followed suggested that, in leaving his own people, he had sacrificed too much. He recovered much of his former power, however, in *Riceyman Steps*, in which a decrepit district on the edge of the City of London is made as vivid as anything in the Five Towns books. *Riceyman Steps* is not so full a book as Bennett's two masterpieces, and he was not able here to reveal the characters with so intimate an understanding as that which marks the Baineses, the Clayhangers, and the Orgreaves. Yet Elsie, a slatternly servant-girl outwardly, but inwardly an angel of light is beautifully drawn. It is she who gives the novel its chief claim to eminence, though there is also much merit in its descriptive passages. And nowhere else does Arnold Bennett succeed so well in communicating the exact atmosphere of a place as in his description of Riceyman Square 'frowsily supine in a needed Sunday indolence after the week's hard labour'. '*Riceyman Steps*', though well received by the public and admired by other writers, was regarded by some as a dismal book about dismal people in dismal surroundings, a superficial judgement. Despite its drabness, the book is illuminated by that 'sense of beauty-indispensable to Creative artist' which is the soul of Bennett's novels. He said that the foundation of the novelist's equipment is 'universal sympathy'; and his possession of some measure of universal sympathy enabled him to see beauty almost everywhere and to endow commonplace people with transfiguring interest.

In '*The Old Wives' Tale*', '*The Clayhanger Family*', and other novels, Arnold Bennett sketches—in the historical and social background with considerable skill, and with a sounder appreciation of what is really significant than he showed elsewhere in his over-insistence upon the 'significance' of trifling objects. In '*Clayhanger*' the narrative is made forceful and convincing by allusions to contemporary events, allusions wide in their range, covering politics, religion, literature, and other interests. Their effect is to give the story a 'livingness' that is absent from imaginative writing when the characters are suspended (historically) in a vacuum. Other writers have adopted this device of a panoramic background, with results not always happy.

Arnold Bennett's last novel *'Imperial Palace'* (1930) was written to support his view that English novelists had given disproportionate attention to personal and emotional relationships and not enough to the interest of men and women in daily work. In *'Imperial Palace'* the intricate organization of a vast hotel is displayed in detail which some find fascinating and enthralling, others intolerably boring. But though the hotel is the central theme, there is no neglect of romantic human interest in the book, which is as abundant and generous and amoral as its creator.

For much of the 20th century, the critical and academic reception of Bennett's work was affected by the Bloomsbury intellectuals' perception, and it was not until the 1990s that a more positive view of his work became widely accepted. The English critic John Carey had a major influence on this reassessment. Carey praises him in his book *'The Intellectuals and the Masses'* (1992), declaring Bennett his "hero" because his writings "represent a systematic dismemberment of the intellectuals' case against the masses".

VI CONCLUSION

The lifelike quality of Bennett's novels is contrived through the accumulation of carefully chosen detail. Some ugliness and coarseness are essential to his plan. He saw ugliness as part of the pattern of life; and the pattern of life without that element was too threadbare to interest him. Arnold Bennett's insistence upon the wonderment of life is partly the over-stressing of an obvious truth, supported by evidence that is often irrelevant (and still more often inadequate to prove his case if it were in need of proof); and, partly, it is a relic of his provincialism. He strove with much success to become the sophisticated man of the world who knows all the ins-and-outs of life, and to reach that degree of knowingness when each sly dig and wink is comprehended. Yet he never became altogether urbanized, nor ceased to be one of literature's country cousins, a man to whom all things were astounding. Life never lost its glamour for him. He could not regret the passing of the glory and the grandeur of Greece and Rome, for he found recompense in the everyday life of the Five Towns, his native district, upon which he conferred an almost legendary impressiveness. His naive enjoyment of society and good living were misinterpreted by those who thought him smug and bloated with success. He was in truth an abundant and generous creature who held out both hands to life.

REFERENCES

- [1] Arnold Bennett (1914), *'Tin Author's Craft'*.
- [2] Arnold Bennett (1914) *'The Price of Love'*
- [3] Arnold Bennett (1910) *'Clayhanger'*.

- [4] Arnold Bennett (1908) *'The Old Wives' Tale'*
- [5] Arnold Bennett (1914) *'Riceyman Steps'*
- [6] Arnold Bennett (1916) *'These Twain'*
- [7] Arnold Bennett (1930) *'Imperial Palace'*
- [8] Arnold Bennett (1908) *'Buried Alive'*
- [9] Arnold Bennett (1911) *'The Card'*
- [10] Arnold Bennett (1902) *'The Grand Babylon Hotel'*
- [11] Arnold Bennett (1913) *'The Great Adventure'*
- [12] John Carey (1992) *'The Intellectuals and the Masses: Pride and Prejudice among the Literary Intelligentsia'*,

The “Broken Chalice”: Stasis, Sterility and Death in *The Dubliners*

Shritama Mukherjee

Research Scholar, Dept. of English, University of Delhi, New Delhi, India

shritama1994@gmail.com

Abstract— James Joyce’s *The Dubliners* is replete with images of stagnancy in life. Discomfort and inescapability reign large in the lives of the characters in this collection of stories. The present paper is an attempt to understand the stagnancy in life that prevailed in Ireland of the early 1900s and how Joyce vehemently responded to it. His vision of his country and countrymen included an understanding of how the dreary and corrupt motherland encroached upon the lives of men and women so much so that neither the youth was spared nor the old and the dying. Ireland, in Joyce’s eyes, was decaying and rotting in spirit and that very strain had invaded the lives of his countrymen. This paper is an examination of how Joyce probes into the moral corruption and degeneration, examining the emotional stasis that had reduced his countrymen to mere “hollowmen”.

Keywords— *Broken Chalice, The Dubliners, hollowmen.*

James Joyce in a letter to C. P. Curran writes about his upcoming project, “I am writing a series of epicleti—ten—for a paper....I call the series *Dubliners* to betray the soul of that hemiplegia or paralysis which many consider a city” (Gilbert, 1957, 55). The very basis of *The Dubliners* is founded on an inability to progress, a regression into the past and its traditions, a lament for the loss of values, of forgotten heroes and their bravery, a dying, diseased city and an impoverished existence. It was Joyce’s intention to capture the very soul of the city through its institutions—political, social and religious, and its men and women. He divided the stories in the collection in four groups—from childhood to adolescence to maturity, ending with the accounts of public life. What is pervasive in all the stories is a theme of inescapable dreariness and sterility of living. The theme of paralysis, set forth in the first story, ‘The Sisters’, is manifest in the later ones through images of entrapment, disillusionment, and death. Paralysis creeps in the mind and will of the characters and the city in general so much so that acts of resistance are absent and in its stead, a willing resignation to inertness, passivity and immobility. Joyce’s texts are often impregnated with profound moments of epiphany but in *The Dubliners*, we find epiphanies of negation and repudiation. This paper will attempt to examine the psychological and emotional stasis and stagnation in the characters from two stories in the

collection—‘The Sisters’ and ‘Eveline’, with particular focus on language, narration and the action.

The collection begins with ‘The Sisters’ in which we find the unnamed child hero pondering over death, religion and oddities of the human nature. He is disillusioned at a very early age with the humankind. Through the eyes of his narrator, and in a seemingly childish diction and manner of narration, Joyce portrays the moral corruption and degeneration of the Irish society where even the highest institution of sanctity comes under the scanner and vehement criticism under the veil of propriety. The holy and the laity both form a picture of the unwholesomeness of life in Dublin where the former presents possible symptoms of the syphilitic insanity and the latter an uncomfortable acceptance of a cramped existence. The scene in ‘The Sisters’ opens poignantly and with a negation: “There was no hope for him this time” (Joyce, 1914,9), states the narrator, while pondering over the several nights he had spent anticipating death. In the first paragraph itself, we are introduced to all the themes that Joyce intends to work with—night, paralysis, simony, gnomon, death, corpse, darkness and fear. The absolute lack of any positivity and the utter confidence in the finality of the human condition is strikingly uncanny. The whole story is filled with aging, dying men and women with one or the other deformity—while the priest was a paralytic, the sisters, Nannie and Eliza, suffer from joint and hearing

issues. “When the priest was alive, he and his sisters formed an unfortunate family circle. They were aging, impoverished, needy, damaged individuals....Nannie is mute and Eliza uses malapropisms and pauses during speech” (Timins, 2012, 9). Immediately after the dying priest is mentioned, our focus is shifted to Old Cotter. He, along with the child hero’s uncle and aunt, forms a triad of the dying and the decaying. It gives an impression of the entrapment of youth in a stifling atmosphere. The physical deformation and dying resonates through the whole story “as a disease of the spirit” (Timins, 2012, 8). The physical paralysis works its way up to the paralysis of mind and soul, will power and action, language and intention.

The final version of the text of ‘The Sisters’ has a different opening than the original Irish Homestead version. Through subsequent revisions, Joyce made the first paragraph more direct, hard-hitting and as a fit introduction for the themes of his succeeding stories in the collection. The Homestead version reads: “Three nights in succession I had found myself in Great Britain Street at that hour, as if by Providence. Three nights also I had raised my eyes to that lighted square of window and speculated” (Walzl, 1973, 383). What was a mere speculation in the original version, is replaced by certainty about the knowledge of death in the final version. The boy narrator says: “...for I knew that two candles must be set at the head of the corpse” (Joyce, 1914, 9). Joyce does away with the repetitive “three nights” in the original version and is direct with his negation in the final: “There was no hope for him this time: it was the third stroke” (Joyce, 1914, 9). The original version, however, was able to portray the feeling of a limited existence and space—the Great Britain Street—as if the world encompassed by it was the extent to which one was allowed to travel. The feeling of limitedness, the clipping of space and the rejection of the outer world depict the stagnancy in the Irish society and mind. It was his intention to capture the moral degeneration and the religious corruption in the Irish society; the staleness of existence and the stagnancy in ideas and ideals in the country as such find expression in Joyce’s stories. Although a student of medicine, Joyce was more interested in expressing his discontent over the moral degeneration of Dublin. The “cosmopolitan canker” (Timins, 2012, 449) that Joyce terms syphilis to be, must not be taken as the only point of criticism in the text. It should be read, as the other stories in the collection are, as a canker that preys on the mind, soul and spirit, and Dublin as the main infection. The moral degeneration and stagnation prevalent in society that Joyce

attacks through his stories is his main objective. The stories are not limited to the mere scientific terms or to the everyday as such but transcends to the universal.

The idea of religion as a possible means of salvation has been done away with to intensify the feeling of the entrapped Irish soul, where the fate of every individual is tied in the same, monotonous chain of a closed world, without any means of escape. There is no or very little light in their lives—phrases like “night after night”, “evening invade”, “faintly and evenly” (Joyce, 1914, 12-47) dominate the scene. Most of the action, too, takes place under the veil of darkness and night. The freedom from materialism and corruption that religion promises has been subverted with the figure of the priest. “Symbolically, he has been discussed as the Irish God, the Catholic Church, a Father figure and personification of the theological virtue, faith” (Walzl, 1973, 375). But this goes through an upheaval with the very persona of the priest as recounted by the narrator. Father Flynn’s figure in the “little dark room” presents sinister notions in the minds of the narrator as well as the readers as he would feel “uneasy” when the priest smiled, uncovering “his big, discoloured teeth, and let his tongue lie on his lower lip” which made the boy feel “uneasy” (Joyce, 1914, 13-14). The queerness, moral and spiritual degeneration that marks the lives of Joyce’s characters and their very spirit is insinuated by a possible incestuous relationship between the priest and his sisters. The unknown cause of the siblings’ syphilitic condition, according to Michael Timins, “adds to the sense of unease and possible corruption within ‘The Sisters’ itself and the collection, *Dubliners*, as a whole” (Timins, 2012, 448). Alluding to certain letters penned by Joyce to his friends, publishers and his brother, Michael Timins makes stronger his claim that it was Joyce’s intention to not just toy with the idea of religious and moral corruption in the stories but to make them all the more palpable by taking seemingly innocent characters to the zenith of ignominy.

The feeling of being shut in a world with no respite is made evident when we hear the narrator say “I had been freed from something by his death” (Joyce, 1914, 13). The stronghold of religion is now almost claustrophobic and not guidance for spiritual enlightenment. The future holds no promise of new life but fatigue, exhaustion and the inevitability of death. The physical paralysis gets a more universal dimension and treatment in the text through the emotional inertness, passivity and immobility of the characters. It is this paralysis of the soul and the general stagnancy of Irish life that Joyce intended to capture. There

is passivity in the youth which relegates action to an unknown temporality and the obsession with death in the boy sets the scene for *The Dubliners*. There is no movement, but an encircling motion where every route comes back to dreary Dublin, to the musty lanes and the stifling existence. Death is a strange obsession as it fills the narrator with fear and yet he wishes to “look upon its deadly work” (Joyce, 1914, 9). In his dream, he too smiles to “absolve the simoniac of his sin” (Joyce, 1914, 12). The young child would partake of the sin of the sinner—readying himself for a life of sin, taking on the share of the past generation as well—it is this sterility of life, ideals and ambitions that impregnate the text.

Physical and symbolic diseases plague Joyce’s narrative and in order to heighten the sense of the malaise pervading the characters, and the nation in general, the characters in the texts are always suffering, either from physical or emotional discomfort. While the priest, Father Flynn, has had multiple strokes, the crooked and bent physique of Nannie suggests a form of syphilitic disorder—*tabes dorsalis*—the damaging of the spinal cord. Eliza’s hyperacusis is symptomatic of a syphilitic hearing disability. Timins, in the first section of his essay attempts to define and give a history of syphilis from which he furthers his claim of the sisters being syphilitic as well. He gives a number of instances, such as when the boy narrator and his aunt arrive at the house of mourning, the latter shook hands with Nannie “as it would have been unseemly to have shouted at her” (Joyce, 1914, 15). The narrator also notes how silent it is downstairs, and this, Timins reads as a deliberate arrangement on the part of the sisters because of Eliza’s hypersensitivity to sound. Moreover, when Eliza talks of her brother’s unfulfilled wish to visit their ancestral place, her malapropism becomes apparent—“them with the rheumatic wheels” (Joyce, 1914, 19) as does her discomfort when taking the usual modes of transportation, which screech and are usually noisy. Nannie’s head is bowed and she can scarcely be seen above the bannister-rail of the stairs. This crookedness of her frame suggests, in medical terms, degeneration of the spine. This, according to Michael Timins, is rather odd as Nannie is not older than sixty-five and such deformation occurs at later age in a person’s life, if, at all, it is due to advanced age. Timins structures his essay by dealing with the symptoms of the three characters separately. In the original *Irish Homestead* version, Eliza tells the aunt that the priest was “always a little queer” (Timins, 2012, 449) and taking a personal account from Stanislaus Joyce’s diary entry about Joyce’s own ideas on

syphilis that the syphilitic “‘contagion is congenital’...that the cause of this mutual infection was familial” (Timins, 2012, 449). Developing on this, Timins adds that the culmination of the disease in the priest was his first stroke when he broke the chalice and was never the same again. In Nannie, the same disease has manifested through deafness and deformity of the spine: “her head is not just bowed, but her upper spine is severely angled forward about 90 degrees” (Timins, 2012, 447). Eliza presents symptoms of Tulio’s phenomenon—a hypersensitivity to sound—caused by syphilis and this, in turn, is symbolic of the general paralysis of the spirit of Dublin. The questions and central argument that he poses are established through medical enquiries and theories. While Nannie’s joint issues are not merely rheumatoid arthritis but symptomatic of Charcot’s joint, which are made evident through her uneven gait and worn out bones and joints. Neurosyphilis manifests in different forms, and Timins being a skeletal radiologist reads into the details provided such as Nannie’s “clumsily” hooked skirt. Joyce himself being a medical student for three years, finds the choicest details for his narrative and it is through the eyes of a medical professional as Timins that the story gets a different dimension altogether.

Death and the dead reign large in the narrative of the stories and the presence of the absent figures stimulate the living—not to prod them to an energetic impulse, throbbing with life but a death like existence. Eveline’s dying mother too warns her daughter that the end of all pleasure is pain, “DerevaunSeraun! DerevaunSeraun” (Joyce, 1914, 47). It is a negation of the eros, the life principle and an affirmation of thanatos. It is because of her clinging to past traditions and the “Irish bourgeoisie society that ensnares and paralyzes” Eveline (Walzl, 1961, 224). Eveline is denied subjectivity and a subjective consciousness as such. She does not speak in the entire story nor is she allowed a vocabulary of her own. There is a deliberate movement to the past—a reliance on memory—the past stifles the future. She is reported to have acted in a certain way, to have felt in a certain way—she is a point of view, a recollection of the storyteller and not an individual in her own right. She acts as her mother had directed her to or out of fear of her father, and when she does decide to live, as an individual, she fails to—she falls back in the same entrapment that she has etched out for herself—she is, at best, “passive, like a helpless animal” (Joyce, 1914, 48). The final moment of epiphany is one of inaction without any “sign of love, farewell or recognition” (Joyce, 1914, 48). She is directed into a life of sterility when it should have

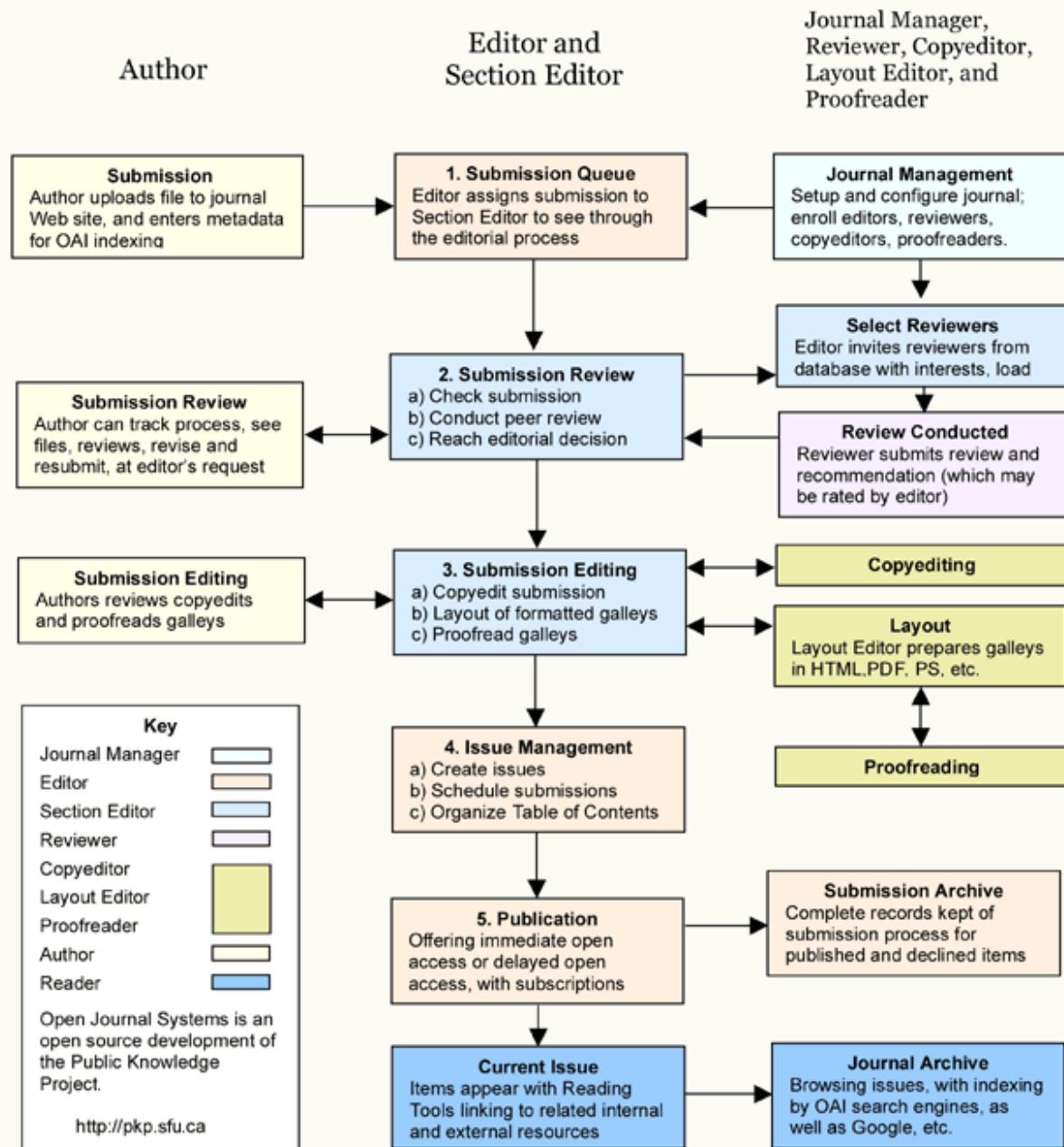
been one of fruition and maturity—in modified roles of a wife, mother and a free individual but all she musters courage for is “dusty cretonne”(Joyce, 1914,42).

The quest for both the protagonists in ‘The Sisters’ and ‘Eveline’ remains unfulfilled as made evident through the symbol of the broken chalice. It represents the hollowness of culture, morals, custom, and religion. That in which the blood of the son of God is contained, is tampered. The broken chalice is at once Ireland with its “special odour of corruption” (Stuart, 1957, 79) and at the same time, the individuals. The characters move from painful realization to total unawareness and await the final hour. It was a search for light that met with windows covered in blinds, a substitution of life in the tropical and sunny Buenos Aires with that of a dark, nightmarish one in Dublin; a quest for a life that can never find fruition, that can never be contained in the chalice—it is an impossible quest not because of its magnitude but the very aim that constitutes it.

REFERENCES

- [1] Gilbert, Stuart, ed. *Letters*. London: Viking Press. 1957.
- [2] Joyce, James. *The Dubliners*. Scotland: Grant Richards Ltd.: 1914.
- [3] Walzl, Florence L. “Joyce’s ‘The Sisters’: A Development”. *James Joyce Quarterly*, Vol. 10, No. 4. JSTOR. 1973.
- [4] -----“Pattern of Paralysis in Joyce’s ‘Dubliners’: A Study of the Original Framework”. *College English*, Vol. 22, No. JSTOR. 1961.
- [5] Timins, Michael. “The Sisters: Their Disease”. *James Joyce Quarterly*, Volume 49, no. 3/4. 2012.

OJS Editorial and Publishing Process



~OJS Workflow~

Important links:

Paper Submission Link:

OJS:

<https://ijels.com/ojs/index.php/ijels/about/submissions>

<https://ijels.com/submit-paper/>

Editorial Team:

<https://ijels.com/editorial-board/>

Peer Review Process:

<https://ijels.com/peer-review-process/>

Publication Ethics:

<https://ijels.com/publication-policies-and-ethics/>

Author Guidelines:

<https://ijels.com/author-guidelines/>

Join Us a Reviewer:

<https://ijels.com/join-us/>

Journal Indexed and Abstracted in:

- Google Scholar
- Academia
- WorldCat
- Scinapse
- SlideShare
- Pol-Index
- PBN-Polish Scientific Bibliography
- Microsoft Academic Search
- The university Library-Aalborg University (Denmark)
- Tyndale University College & Seminary
- Indiana University
- J-Gate
- Index Copernicus
- Internet Archive
- JournalTOC (UK)
- ResearchBib
- Bibsonomy
- CiteSeer
- DRJI
- Thomson Reuters ResearcherID (Author Profile)
- Root Indexing
- Infobase Index
- PdfSR
- Cite Factor
- ISSUU
- Reddit
- Scribd
- Redalyc (Author Profile)
- Jurn-Academic Articles, Chapters and Theses
- journal-repository



Platform &
workflow by
OJS / PKP

Infogain Publication

International Journal of English, Literature and Social Science (IJELS)

83/197, Sector-8, Pratap Nagar, Jaipur, India