



# International Journal of English Literature and Social Sciences

(IJELS)

An open access Peer-Reviewed International Journal

CrossRef DOI: 10.22161/ijels

Issue DOI: 10.22161/ijels.64



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

**(ISSN: 2456-7620)**

DOI: 10.22161/ijels

Vol-6, Issue-4

July-August, 2021

*Editor in Chief*

Dr. Manoj Kumar

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Publisher

*Infogain Publications*

Email: [infogain.editor@gmail.com](mailto:infogain.editor@gmail.com) ; [editor@ijels.com](mailto:editor@ijels.com)

Web: [www.ijels.com](http://www.ijels.com)

# FOREWORD

I am pleased to put into the hands of readers Volume-6; Issue-4, 2021 (July-August, 2021) 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](http://www.ijels.com)

DOI: 10.22161/ijels

Date: September, 2021

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# Investigation of the Role of Goal Setting Objectives and its Outcomes among Young Learners

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Received: 03 Jun 2021; Received in revised form: 25 Jun 2021; Accepted: 02 Jul 2021; Available online: 9 Jul Jun 2021

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**Abstract**— Focus and direction are the primary aspects of teaching and learning when you are dealing with young learners. The age demands it; however it is observed that it is the least important task they are persuaded to. Any task of learning requires well-defined steps of goal setting that eventually transcending them to their accomplishments. At the same time, consistent efforts in the direction of their set goals are the keys to their actual success of learning. When given a choice of attempting a particular task, like joining a Language and a Literature Club, it was observed that more than average number of learners had specific goals in being a part of each clubs. The present paper aims at studying the goal setting objectives of the young learners towards the learning process. It also presents the contributions of the learners that were instrumental in achieving their well-defined personal and profession goals. The study is based on Edward Locke's Goal Setting Theory which postulates that people work better and harder and are motivated when they are inclined to achieve a particular target.

**Keywords**— Edward Locke's Goal Setting Theory, Five Principles of Goal Setting, Online Learning, moral developmental milestones for adolescents.

## I. INTRODUCTION

Motivation is the key for task completion, then be it for employees or students. Employees need to perform to raise their incentives whereas the students need it to get that job. Therefore in order to achieve these desirable goals, one has to involve in proper planning and clear goal setting initiatives. It was in the year 1960s Edwin Locke postulated the Goal-setting theory of motivation, which emphasises on study of the impact of specific and challenging goals established on the task performance feedback. The study is essentially employee focused; nevertheless, it can also be attuned to learners involved in learning a specific task of their choice. The very core aspect of Locke's Goal Setting Theory is based on five principles of Goals and its subsequent performance that involves Clarity, Challenge, Commitment, Feedback, and Complexity. His well-researched published paper called Toward a Theory of Task Motivation and Incentive in 1968, impressed Dr. Gary Latham, who collaborated with him in producing A Theory of Goal Setting & Task

Performance, a book that expanded the theory. According to Locke and Latham, there are five goal-setting principles that can increase the chance of success:

- **Clarity:** Goals should be SMART
- **Challenge:** Goals should be challenges that care within the reach of the performer, neither too easy nor too difficult.
- **Commitment:** Goals should have self-motivation for achieving desired outcomes.
- **Feedback:** Consistent check on whether the set goals are heading in the right direction or not.
- **Complexity:** Goals if seemed complex can be redesigned by modifying allotted time and other needful criteria.

### Locke's Goal Setting Theory in Educational Context:

The objectives of any learning are always well defined, time bound and focused on specific outcomes. The learners are expected to go through the syllabus in order to

decide whether to opt for the specific learning. However, learners are not always aware of their judgment as to why they have chosen a specific course. Eventually the coursework as well as the teaching-learning process becomes an ambiguous experience for them, further declining their interest in the topic. Their cognitive ability weakens and learning stops. In some cases, the learners continue learning in the same manner and superficially succeed by attaining required scores and proceed with a degree. But the outcome remains the same, in reality, the learning has never occurred. In other few cases, a new course is chosen with the same approach and the journey of failure continues. Nevertheless, few of them who decide to study, understand analyses, and evaluate the process of choosing a well-defined goal, surely receive their outcome. They either refer to or are aligned to the concept of SMART goals, first written down by, "George T. Doran, a consultant and former Director of Corporate Planning for Washington Water Power Company. He in his paper, Doran provides some clarification for readers on applying the SMART acronym:

'How do you write meaningful objectives?'- that is, frame a statement of results to be achieved, Managers are confused by all the verbal from seminars, books, magazines, consultants, and so on. Let me suggest, therefore, that when it comes to writing effective objectives, corporate officers, managers, and supervisors just have to think of the acronym SMART. Ideally speaking, each corporate, department, and section objective should be: (SMART). [1]

Long before that, in 1968, Edwin A. Locke has postulated that workplace management can produce motivation that improves performance and allures incentives. He in his, ground-breaking Goal Setting Theory in collaboration with Dr. Gary Latham suggested five principles, and two main characteristics that focused not only on the primary process of goal setting but also on the efforts required to put for expected outcomes. As one can see, how the application of SMART goals have helped people from different corporate and management field to achieve their targets, the same application can also be utilized for setting goals at academic level for young learners.

#### **The objective of the study:**

- To investigate whether learners set goals before they decide to participate in a learning activity of their choice.
- To investigate how learners perform to their set goals regarding any learning activity of their choice.
- 

#### **Assumptions:**

- Learners set goals while choosing an activity of their choice.
- Learners perform better when they have set goals to participate in the activity of their choice.

## **II. RESEARCH METHODOLOGY**

The research was performed in the form of an experiment to determine the decision-making capacity of adolescents to participate in a specific learning activity in the backdrop of boredom and inactivity the pandemic has created for them for more than one. An English Language Learning Club and An English Literature Club have been formed on Whatsapp and around students of Bachelor of Science of all the three years joined the groups in gusto. English Junction

This group was based on teaching the English Language that focused on teaching English from basics.

- 113 students initially joined the group and the teaching initiated with the nouns, verbs, adverbs, adjectives, and so on.
- Text and Visuals were used to explain the basic concept.
- Online discussion was carried out simultaneously to solve more examples and queries.

#### **Outcome:**

Students learned grammar and participated in solving exercises. 35 students out of 113 were active in the group. The remaining students were removed from the group. With consistent requests to re-join, the total number raised to 43.

#### **English Literature Gateway**

The next activity was introduced as a learning platform for English Literature.

- 54 members joined the group and were consistent in their performance.

**Outcome:** Students wrote their own quotes, shared poems of their choice, and wrote poems based on the video shared with them. 54 students actively participated in all the writing and reading tasks assigned to them in the stipulated time.

#### **Findings:**

#### **Clarity:**

- 64.9% of the learners agreed that they had specific goals in joining this group, remaining were unsure of it.
- Out of them 89.2 were self-motivated and 10.8% did not think so.

- Purpose of joining was, 64.9% had interest, 24.3% had a passion and 10.8% had liked to join the learning activity.
- Their goals for joining this group was to learn about English Language and Literature and (51.4%), Develop Creative Writing Skills (62.2%), Enjoy Language and Literature (21.6%), for professional Development (59.5%), personal development (35.1%)

#### Challenges:

- 47.1% voted that they cannot write like others, 38.2% cannot write every day.
- 71.1% learners felt joining this group has motivated them, 14.3% felt had enhanced them as an artists, nevertheless, 8.6% demoralised them for their lack of creativity.

#### Commitment:

- 73% wanted to stay because they are learning,
- The learners were committed to staying in the group, participate in team activities (69.4%) ask questions to raise knowledge (19.4%), reading at least once in 2 days (11.1%).
- Their commitment enhanced in the group by 44.4% if they are appreciated and motivated for their contribution, provided with new knowledge, 36.1% if they get the opportunity to collaborate.

#### Feedback:

- Feedback on the content given by the learners is as 43.2% felt it was knowledgeable and appropriate, 29.7% felt it was relevant and interesting, 27% voted it to be informative and creative.
- Feedback on teaching style was 56.8% interesting, 24.3% understandable and 13.5% appropriate.
- Feedback on the pace of the class: 83.3% appropriate, 8.3% for slow and fast.
- Feedback on peers: 77.8% creative, 61.1% competent, 27.8% collaborative, 11.1%attidunious, 2.8% incompetent.
- Feedback of feedback given by the teachers, 77.8% were of the opinion it was regular, 13.9% intermittent, and 8.3% irregular.

#### Task Complexity:

- 82.5% of learners said that tasks were matching their goals, 10%behind their goals, and 7.5% ahead of their goals.
- Out of the 52.5% are achieving the deadlines and remaining, just reaching it.
- For 75% of them the assignments are appropriate, for 17. % they are easy and for rest, they seemed complex.
- The last and important question was: What if the tasks become complex in the progression of the learning? To which, 67.5% responded that they will try to learn, and the remaining would enjoy the challenges of the complex task.

### III. CONCLUSION

The search for knowledge is a difficult task, FabiolaGianotti opined, but what to search and why to search are its pre-requisites. It is imperative to understand the purpose behind initiating a task and then also equally important is its execution. A well-defined task can procure the most expected results. The learners in the above experiment had specific objectives in their mind before joining the activity; therefore the results they got were extremely satisfactory and fruitful. The outcomes were measurable and enjoyable in the form of the creative writings of the learners. The discussions were deep and extensive, till the learning was not accomplished. Few learners were apprehensive about their participation, but self-paced learning helped them to overcome this issue as well. Also, the consistent attendance in the group was monitored that maintained the gravity of the teaching-learning process. This approach created a sense of responsibility towards the progression of their pre-defined goals. The learners had done exactly what Tony Robbins had said' "Setting goals is the first step in turning the invisible into the visible.

### IV. RECOMMENDATIONS

One of the major aspects of the National Education policy is the introduction of a multidisciplinary College in every district which emphasizes the flexibility offered to students to choose their choice of subjects. This kind of freedom gives learners a chance to critically think, self-analyse, and then commit to a particular career based on their own liking and capability. The whole process will involve a goal-setting initiative as a vital step for these inspiring aspirants, to begin with. Such a pragmatic start will ensure their smooth and encouraging academic journey which was otherwise burdened by the gamut of compulsory subjects. However one cannot go away with the problems

of compulsory subjects in the present education system. In some cases, we can introduce a liberal approach by offering learners such activities they can enrol by choice. English Language Junction and English Literature Gateway were such platforms offered to the students of Language and Literature Learning. As the learners chose to be a part of these groups on their own, they were most benefitted, as rightly quoted by Jean-Paul Sartre “We are our choices.”

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# From Subjectivity to Ineffability: Post-humanist Reflections on *Pond*

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Received: 03 Jun 2021; Received in revised form: 21 Jun 2021; Accepted: 01 Jul 2021; Available online: 9 Jul 2021

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**Abstract**— Before the dawn of contemporary traditions, such as speculative fiction, literature and philosophy were predominantly anthropocentric. As, the utmost effort to dissect human existence did not wade further than rationalist endeavours at transcending the material self. Conversely, to counter-balance such anthropocentric and correlationist propensities, of excluding being to thinking, object-oriented ontologies resurfaced to redefine existential givens. In the seam of all this, branched by continental traditions, speculative realism and post-humanist art transpired in the hope of finding not just a middle ground that brings together both sides of contention, but a groundless space wherein subjects, objects and hopes for other enigmas defy the laws of definition, intelligibility and cognition. This paper will take on the debate surrounding subjectivity from the angle of contemporary fiction, chiefly among which, Claire Louise Bennett's *Pond*, all while going through theoretical commentaries on concepts such as consciousness, unconsciousness and subjectivity in an attempt to answer certain questions, essential to the ongoing issue.

**Keywords**— Stream of consciousness, Unconsciousness, Subjectivity, Posthumanism, Fragmentation.

## I. INTRODUCTION

*Pond* is a collection of 20 short stories, written by Irish author, Claire Louise Bennett. It depicts fragments of the life of an unnamed woman, whom we can infer, but not ascertain, to be the protagonist of all the stories. In certain respects, *Pond* is different from the genre generally examined within Posthumanist scopes, namely; works whose plots rely on preternatural elements and which exhibit a certain extraterritoriality with the human reach. They do so through the disembodiment of human compositions, such as human cognition, and so often, the human body: a brain in a vat, a bodiless brain orbiting space, a brain without most of its processes, amnesiac personas, etc. In this line of plot, we mention Tom McCarthy's *Remainder* (2007), it too being about an unnamed narrator. Following an accident involving something falling from the sky, the narrator is left cognitively impaired. Upon receiving settlement money,

he spends it on reenacting hardly remembered events from his past, which gradually turns to an unhinged thirst for violence and control. Another example is Joseph McElroy's *Plus* (2015). It is about Imp Plus, a disembodied brain controlling an Interplanetary Monitoring Platform that orbits the earth. Throughout the whole novel, we see Imp Plus's attempts to overcome his cognitive impairments, to wit, his struggle with memory, language, as well as his grasp of his own reality, all while progressively degenerating. Both novels rely on contorting the normative architecture of human reality by means of surreal plots. *Pond*, as will be elaborated further in this paper, does not rely on a phantasmagorical plot to evince its estrangement from normative human tendencies. In fact it doesn't rely on any plot at all. It rather depends on accounts of mundane elements of the protagonist's life in almost absolute seclusion, to create the same feeling of unfamiliarity with the human factor. In this respect Sara Maintland (2010), author of *A Book of Silence* describes



*Pond* as “A very new sort of writing...” Where “...Bennett pushes the boundaries of the short story out into new territory: part prose, part stream of consciousness, often truly poetry and always an acute satisfying delicate, honest meditation on both the joys and frustrations of a life fully lived in solitude.” This paper will, henceforth, reckon on Maintland’s description to bring out what is most peculiar about *Pond* and show how these particularities converge with Posthuman appurtenances. The general aim is to dissect *Pond* and bring out all the scattered intents that Bennett might have never intended, in order to put a new perspective on her work and show how a book can still emit the same uncanny effect as works of sci-fi and speculative fiction without much imaginative extravagance and with only as few steps from reality as a work of fiction is entitled to. In this respect, we ask the following questions: How does Bennett exploit processes such as consciousness, unconsciousness and fragmentation to debunk the centrality of the self? In what way is *Pond* a post-humanist art? And what alternative do works such as Bennett’s suggest to supplant subjectivity as a concept as well as a literary and an ontological priority?

## II. CONSCIOUSNESS, UNCONSCIOUSNESS, STREAM AND EQUIPOSE

### 2.1 Consciousness

One can concurrently agree and disagree with Maintland’s description. To say that *Pond* adopts the mode stream of consciousness is perhaps a setback for contemporary literature. But, since vagueness could easily be misconstrued as intersectionality, assessing the contemporary using modernist standards is often inevitable. This same broadness is what creates the controversy describing scholarly traditions such as post-modernism. Seeing as, it paradoxically adopts self-referentiality simultaneously with the deconstructionist propensities of demolishing absolutes such as God, the intellect and the self. On that note, Deconstruction goes rather agreeably with current post-humanist objectives.

Otherwise, the term stream of consciousness was coined by American philosopher and psychologist William James (1890), who, in an attempt to illustrate the workings of such mode, defined it as follows.

“Consciousness, then, does not appear to itself chopped up in bits. Such words as “chain” or “train” do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A “river” or a “stream” are the metaphors by which it is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life.” (p.239)

However, *Pond* is nothing if not “chopped up in bits”, and is far beyond being a “train”, perhaps, a train-wreck is more accurate, both equally haphazard and chaotic. Having said that, the reason why setting *Pond* forth as a stream of consciousness could be inaccurate, does not exclusively pertain to its lack of stream-like qualities, but mostly to the rarity of its conscious moments.

The omnipresence of the unconscious can be sensed in the occasionally unsubtle transitions from topic to topic: “The hopelessness of everything I was trying to occupy myself with was at last glaringly crystal clear. But the potato plants were still growing!” (Bennett, 2017, pp. 23-24). In this passage, just as the reader starts to think they are onto something important, an acquiring of at least one fragment of the narrator’s person, or perhaps a sign of a small endeavour at some intimacy with the reader, their ambitions are brought into a halt by the potato plants which seem to be, by the sense of the shifted tone, many degrees more paramount than their predecessor, her thoughts. Perhaps it is precisely this one inclination of Bennett’s, of throwing little hopes at some great divulgence that preserves the reader’s interest in the stories despite the apparent lassitude and insipidity in its first impression. But it more surely looks like deliberate attempts at “unthinking” rather than a direct stream of thought, an inclination to emulate the brain’s tendency to lose focus when focus is sought and to seek a fresh breath in mindlessness, irrelevance and uncertainty.

### 2.2 Stream of Unconsciousness

Daniel Dennett might have a different opinion on how consciousness, hence, a stream thereof might work. In his book *Consciousness Explained*, Dennett (1992) describes consciousness as a naturally discontinuous process:

“One of the most striking features of consciousness is its discontinuity — as revealed in the blind spot, and saccadic gaps, to take the simplest examples. The discontinuity of consciousness is striking because of the apparent continuity of consciousness. Neumann (1990) points out that consciousness may in general be a gappy phenomenon, and as long as the temporal edges of the gaps are not positively perceived, there will be no sense of the gappiness of the “stream” of consciousness.” (p.356)

Does this mean that Maintland was right in classifying *Pond* as a stream of consciousness? Maybe. Does not being able to provide a definitive answer to this question indicate the futility of any attempt to confine *Pond* to one mode? Indeed.

### 2.3 Meditative Equipose: Between Loss and Control

As a matter of fact, *Pond* seems to be an arena for something more peculiar than a cognitive affiliation.

Rather, it exhibits a natural unfolding of the human mind between consciousness and unconsciousness, without a third party, not even the self, something like meditation?

In point of fact, Sara Maintland, too, happens to think that *Pond* is very much like meditation. Similarly, in *Unthought*, Katherine Hayles (2017) explains how meditation attenuates the exhaustively over-conscious presence of the self:

“The obvious conclusion is that there is no self as such, only the transient flow of experience. Because consciousness fears that the loss of selfhood would equal death, it tends to panic and to grasp after the illusion of a self. The purpose of meditation is to overcome this reaction, realize the absence of a self (emptiness or sunyata) as an opening out into the world instead of a loss, and begin to explore the experience of awareness within this opening out.” (p. 62)

By a similar token, one might also look at this meditative inclination as an oscillation between subjectivism and objectivism, and a surpassing of both. In the aftermath of the above-mentioned, Hayles refers to the Buddhist traditions of Madhyamika schools and how, they seek “a ‘middle way’ between objectivism and subjectivism, through reducing every entity, from subject to object, all equally, to an unessential emptiness. Such realization is often achieved through meditative equipoise.

On the subject of fearing the “loss of selfhood”, *Pond* exhibits a general disregard for control, sarcastically insinuated in one of the stories “Control Knobs”. But, as is so often the case during meditation, you also find an interplay between yielding and unyielding to the “loss of selfhood”. The tendency to “panic”, as well as the need for a “grasp” is especially found in “Finishing Touch”.

Much like McCarthy’s *Remainder*, the narrator in “Finishing Touch”, who in the simple act of planning and hosting a house party, manages to display a compulsive need to control everything down to who ought to sit on the ottoman. In fact, she shows a nearly obsessive interest in the ottoman, so much that the ottoman can safely be considered the focal point of this one story.

This collection of stories that got us so confused with its twisted sense of priority, where bananas, oatcakes and black jams are equally as important as the narrator’s love life or childhood memories, hardly showed evidence of having a focal point or a definitive aim. This invites two congruent interpretations.

The first entails that the ottoman, an object, and the importance allotted to it, is used to encourage the shift of centrality from subject to object, ergo, from subjectivity to objectivity. The second interpretation is that the ottoman

might also be emphasized in order to depict how compulsive control, which largely characterizes conscious thought, is contingent upon having a centre, an aim, a bull’s eye, an “ottoman”.

“Thought encompasses an “aim-oriented flow of ideas and associations that can lead to a reality-oriented conclusion” (Marić, 1982, p. 22)

In other words, what is thought, as opposed to what is “unthought”, is defined by a directed need for control in order to reach a certain conclusion which is mainly the aim of the thought process. In narratives adopting the stream of consciousness, it generally pertains to an ultimate search for “selfhood” and “individuation”. In works such a *Pond* and *Remainder*, controlling and aim-oriented processes are depicted pejoratively, as a defect, or a hindrance to the whole cognitive system.

However, conversely, *Pond* as a whole does not epitomize the active flow of pondering, present in the stream of consciousness, it is not stream-like, but rather interrupted and motionless. One might even say it is pond-like, and more generally a collection of dispersed ponds, different in size, made of the same water, yet still disconnected, by means of irrelevance, aimlessness and intentional absurdness. By way of example, let’s consider this, comparatively, quite short story.

“Oh, Tomato Puree!

Oh, Tomato Puree! When at last you occur to me it is as something profuse, fresh, and erupting. Alas, when I open the door and reach for you, the chill light comes on and shows you crumpled, cold, and, despite being well within your sell-by-date, in dire need of coaxing. Oh, Tomato Puree—let me lay you out and pummel those rigid furrows and creases! Reconnecting your fractured substance, so you might push aside the residue of previous abundance and come forth again, in all your kitsch and concentrated splendour.” (Bennett, 2017, p. 117)

At a first glance this short story seems to be an independent pause that seeks to display a certain penchant towards the marvel that is tomato purée. After a couple of more glances it still looks like an irrelevant tribute to tomato purée. However, the last sentence in this small fragment of *Pond*, could be as crucial to our ongoing point as it is to the purée. First, whether intentionally or not, the idea of “Reconnecting your fractured substance”, sums up the whole spirit of *Pond* as a collection of fractured substances or as previously put, dispersed ponds of the same water, same substance, however fragmented and disconnected it is.

Is it legitimate to consider moments such as these, which happen to be pervasive, as meta-textual self-commentaries

that propound the book's stylistic choices as well as ideas? If so, could irrelevance conversely be the very element that Bennett uses to isolate and call attention to these meta-textual instances? More importantly, granted it is indeed a meta-textual instance, should this reference to one of the major tools of post-humanist art, namely disembodiment, also present in *Pond*, be considered Bennett's testament to the Post-human nature of her book?

### III. SUBJECTIVITY AND THE EQUATION OF IMPORTANCE

#### 3.1 Neglected Intersubjectivities

First of all, it is not sure whether one should look for embedded meanings or insinuations in *Pond*. In fact, in "The Big Day", the reader's efforts to look for an implicit meaning for the term "pond" is discouraged, "She must have made me a cup of tea anyhow, before she went off to place a cautionary notice next to the pond – which, by the way, has absolutely no depth whatsoever." (Bennett, 2017, p. 40) Perhaps this too was not meant to mean anything other than what it was supposed to mean. However, contradictorily, if this extract is to be considered a deterrent, then, it should automatically denote a meta-textual pause. Nevertheless, Bennett's objective, if objective were to be, seems to aim at losing meaning rather than gathering it from what otherwise looks like scattered hints that seduce and invite the scavenger in every reader then reject them at the same time, which makes it a Post-human work par excellence.

On the whole, Claire Louise Bennett does not seem too keen on establishing a relationship between herself and the reader. She keeps her distance, by teasing, stalling and pervasively using the phrase "If you must know." It is as if her intention is hindering the forming of that bond, that intersubjectivity which allows the reader to absorb whatever the author is projecting, enabling the creation of a network of conversations between multiple two selves, where the author is inherently at the other end and at the centre. Nevertheless, the reader still gets a taste of Bennett the seductress, in her little attempts to stall, tease, connect then deliberately lose the reader. This is reminiscent of, or even embodied by, the protagonist of *Pond* herself. Her way of flirting is similar to how Bennett (2017), herself, flirts with her readers.

"Weeks, in fact, where I spent time with a man, sometimes in a state of inebriation, sometimes in a condition of sobriety, and, when I reflected upon this period of time, I had little option but to posit that, overall, relations with the man in question fared significantly better when I'd imbibed a little alcohol." (p. 56)

Similarly:

"And yet, how to reconcile such a fortunate and encouraging record with the aforementioned assertion that I was, in the most part, quite unable to endure advances made by any one of these extraordinary men until I had achieved a precise tone of inebriety?" (p. 58)

#### 3.2 Inebriety, Importance, and Tempered Priorities

One can sense a ubiquitous inebriety in *Pond*, which is as elemental for the loss of control and selfhood in general, as it is in this collection of stories. This recurrent commute between instances of inebriety and sobriety makes the conversion from "critical indifference" and passivity to "mindless fascination" (Bennett, 2017, p. 58), rather pervasive and confusing. Such gratuitous fascination allows every element in *Pond*, a chance at momentary importance. This comes directly opposite to the general unimportance promoted by the Buddhist traditions of Madhyamika schools, which in a way amounts to an identical difference; a blank page could be perceived as a page entirely filled with condensed white dots, or whatever colour one attributes to blankness. In other words, if all the elements in a story are equally as important, then no element is really important.

Equivalently, this gives Bennett an excuse to further temper with the reader's sense of priority, as potatoes and tomato purées, somehow, become as fascinating to the reader as they are made to be. And in a way the reader, too, is taken from critical readiness, to critical indifference, to a mindless fascination that awakens an unfamiliar awareness which revives their resigned critical self, only to inhibit it yet again by the overwhelming indifference of the due subsequence. This flirtatious journey makes it that the readers are neither able to pull their attention nor to ever reach a climax. Consequently, they are stuck in a middle space, or an extra dimension that Bennett creates. Such zone seems to be her very target to begin with, a loss of selfhood in a new space where it is not the centre, another posthuman propensity.

However, it also betrays Bennett's disregard for the readers' selfhood by treating them as premature individuations with her fake promises of connection. Needless to say, that if *Pond* does not allow space for selfhood and subjectivity, it is only natural to disallow intersubjectivity the same privilege.

Inebriety is also primordial in the fact that it inhibits active reflections and conscious thought processes. "Something that prevents one from scrutinising and dissecting everything that is said; something that shuts off the mounting dismay and stumbling evasions; something that enables me to hang off every word." (Bennett, 2017, p. 58)

#### IV. POSTHUMANIST MODES: DENUATING THE HUMAN FACTOR

##### 4.1 .Unnaming, Unlearning

Bennett's relationship with words recurs on multiple occasions. One of the short stories is entitled "Words Escape Me". In her other story, "The Deepest Sea", the narrator exhibits a state of unfamiliarity with a word, "...and one of the first words he used in his description was a term I did not really know the meaning of..." (114). "The Big Day", is where she figuratively disavows English as her first language, "English, strictly speaking, is not my first language by the way. I haven't yet discovered what my first language is so for the time being I use English words in order to say things." (44). Similarly, in both McCarthy's *Remainder*, and especially in McEleroy's *Plus*, there is a recurrent display of unfamiliarity and estrangement with words, "The words were not much inclined." (McEleroy, 17).

Primarily, in both novels, this amnesiac inclination as regards to words seems as a natural consequence to both events. Both plots rely on the absence of unconscious processes such as memory and language which work in the back ground, invisible to our awareness. The absence of these processes eventually proves destructive to both protagonists, which lays bare an impotence of the very consciousness that we think so omnipotent, and that we often mistakenly call the self: "unthought" may also be taken to refer to recent discoveries in neuroscience confirming the existence of nonconscious cognitive processes inaccessible to conscious introspection but nevertheless essential for consciousness to function." (Hayles, 2017, p. 1)

However, this ostentatious emphasis on unfamiliarity with words and language is meant to mirror a Post-human propensity for unlearning. In the same context Hayles (2017) refers to "the Zen- like cult of the Handdarata and their tradition of "unlearning" (p. 1) This technique is yet again, an anti-anthropocentric way to debunk the centrality of humans and their pre-established symbols. At last, we should not forget to address the elephant in the room; the protagonist of *Pond* remains to the very end without a name, which further reinforces the lack of resolution and definition that had, since the beginning, described *Pond*.

##### 4.2 Fragmentation:

Another literary technique meant for the deconstruction of pre-established foci is fragmentation, or disembodiment, incessantly found in *Pond*. Events, memories and details about the narrator's life are presented in fragments.

Actually, fragmentation is a Post-modern trend. However, "Le Nouveau Roman" genre, which typically falls into

contemporary literature, is most known for its use of this device. The new novel theory was put forward by Alain Robe Grillet (1963) in his collection of essays *Pour un Nouveau Roman*. It meant to break with the established writing norms, concerning plot, narrative, and especially characterization.

One of the main objectives of this new mode, mainly enabled through fragmentation, is the depersonalizing of the narrative, which brings back the issue of subjectivity. In this point specifically, *Pond* can justly be defined as post-humanist art in its tendency to deny the singularity of the human identity by highlighting the epiphenomenal nature of consciousness, all through fragmentation, discontinuity, as well as gaps within both form and content.

##### 4.3 Isolation

On another note, we address this one last sentence in Maintland's (2010) critique:

"...honest meditation on both the joys and frustrations of a life fully lived in solitude."

*Pond* most certainly exhibits an almost uncanny sense of seclusion. It is after all a story about a woman who chose a solitary cottage life in a small village on what appears to be the west coast of Ireland. What is most peculiar, however, is that this unsettling solitude comes in the form of echoes throughout the whole collection. Bennet gives voice to every element surrounding the narrator, so much so it ends up emphasising the lack of human presence in the stories.

Generally, in a secluded setting, the quietude allows every noise to be emitted in the form of an echo, thus permitting the noises let out by our nonhuman surroundings, which in the otherwise abundance of human presence are indiscernible, to become vociferous. Inversely, by dint of the over-amplified background sounds in *Pond*, Bennett (2017) allows an implicit feeling of solitude to echo:

"Within these deep stone walls the sound of a large knife pounding against the chopping board is often mellow and euphonious; like a lolling chant it charms and placates me." (p. 32)

#### V. THE POSTHUMAN ALTERNATIVE

##### 5.1 Green Fiction

Natural elements become characters in *Pond*. In fact, they are given voice and made prominent, from "beech trees" down to the "small beetle".

"I would listen to the small beetle skirting the hairline across my forehead. I would listen to a spider coming through the grass towards the blanket. I'd listen to a

squabbling pair of blue tits seesawing behind me. I'd listen to the wood-pigeon's wings whack through the middle branches of an ivy-clad beech tree and the starlings on the wires overhead, and the seagulls and swifts much higher still. And each sound was a rung that took me further upwards, and in this way it was possible for me to get up really high, to climb up past the clouds, towards a bird-like exuberance, where there is nothing at all but the continuous light and acres of blue. Later on towards evening, as it got cooler, I would snuggle into myself a little more and listen less and less so that, very slowly, I returned to dusk and earth." (Bennett, 2017, pp. 31-32)

This passage is specifically congruent with Hayles's (2017) description of meditation "as an opening out into the world instead of a loss" as we "begin to explore the experience of awareness within this opening out." (p. 62). The idea of awareness is also redolent of *Pond*, its unduly focus on details reflects an even more inordinate tendency to be aware of every surrounding item, material force, or as Hayles would put it, non-cognizer.

In both passages Hayles and Bennet, whether deliberately or not, show a Post-human inclination to subvert the humanist *devoir* towards embodiment and subjectivity, by taking the human cognition out of its physical container and propelling it onto the world, "further upward". By removing corporeality from human factors, they allow for the imagination of a new order, a new eco-system, not for humans and non-humans, but rather cognizers and non-cognizers, hence exploring the idea of a cognitive ecosphere, where the human self is by no means central.

The same idea is elemental in Joseph McElroy's *Plus*, or in the "Brain in the Vat" scenario, where disembodiment is the crux of the whole scheme. What these works have more in common is the idea of a "remainder", a "plus", even the "pond" can be considered a desolate remainder of the outpouring of rain, but what does everything above imply?

In the framework of the interplay between consciousness and unconsciousness, and by means of ridding the conscious of its unconscious processes, the aforementioned works seem to aim at proving that despite the common idea about consciousness being the most vital part of human cognition, without its unconscious counterparts, it is nothing more than a remainder or a plus. The same goes for the self, which is generally correlated to consciousness, because of its supposed higher position. In this respect Bennett (2017) uses the word remainder as follows:

"... -in fact there should be a definite remainder of green along the stalk, and if there isn't, forget about it." (p. 15)

The colour green mentioned in this excerpt is pervasively referred to in *Pond* as it is in *Plus*. "The green thing did not have eyes. Imp Plus had thought of its eyes, but he had not really seen the green thing. Yet he had seen green. Was he in error?" (McElroy, 2015, p. 34) Is this a prospective attempt at rewriting the future in green ink, through green fiction, an ecological re-imagination, where nature is as important as Man?

If so, this would only prove that these are Post-human works of fiction par excellence. And if Bennett (2017) was openly trying to divulge her inclinations, she wouldn't find a better way to say it than as follows: "This is being written with green ink—though in fact it is not, not yet." (p. 103)

## 5.2 The New Planetary Order

What remains in question is the alternative to an overriding rationality and an over-conscious subjectivity that supposedly give Man precedence over all worldly elements. From what I've gathered throughout this research, an alternative focus is void, most fit to illustrate the goals put forward by the Post-human tradition, that of non-centrality, undefinition and ineffability. Void is shapeless and undelineated, it cannot hold a center, because « centers must hold». Essentially, for void to be, existence has to cease, Man has to cease. As a matter of fact, for mankind centrality has been an ontological hinge, crucial for human perpetuity and survival. But since humanity entered what is unofficially perceived as the Anthropocene, this centrality has become a contingency. And a change of order has become an ontological hinge for humans especially. Therefore, when we speak about void in action, we speak about the death of Man, hence why, Posthumanism is apocalyptic in many regards. And since the breakthrough of technology and technological possibilities, the idea of demolishing the human subject has become sharply outlined. Truthfully, Alexa or any AI personification render the «autonomous rationality» discourse rather ridiculous. However, in practical terms, we talk about a theoretical void, in the sense of expunging pre-established human terms to enable the creation of a new planetary order of equal ecosystems. In this respect, we talk about Critical Posthumanism, in its radical reworking of humanist inclinations. It would be done by means of unlearning and unnamng the factors that made humanity central, for the new planetary ecology to be all inclusive, chiefly among which is language. In fact, in an interview with the Laureate for Irish Fiction, Sebastian Barry, who hosts a series of brief conversations with fellow writers, namely "What the Hell/Heaven Are We Doing?", Claire- Louise Bennett (2017) dwells on her relationship with writing. She asserts: "It means to kind of knock on the instruments of words to create some kind of a

pathway; that's my relationship to language, it has the ability to bring you into proximity with the ineffable." Perhaps enough to become the ineffable.

## VI. CONCLUSION

Plot-wise, *Pond* is an honest rendition of real life human factors. It does not contain elements suggesting imaginative exaggeration. On the contrary, it is well congested in details about everything that surrounds a reality-based self, so much so it rids them from their function as peripherals. In a sense, *Pond* bares subjectivity from its centrality by ridding peripheral components of their marginality. However, what Bennett really adds to the Post-humanist platform is the matter of isolation. In fact, isolation is elemental to the anthropocentric construct. Isolation, distinction and separation are at the base of speciesism or any form of segregation for that matter. However, through making seclusion its predominant theme, *Pond* manages to use it as its primary substance in reversing the centrality of subjectivity. Bennett isolates one self, deconstructs it into fragments, or short stories, that lose their omnipotence within the echo of the rest of the ingredients. Consequently, through her narrative, Claire Louise Bennett manages to create a prototype of the new order previously presented in this paper, an ecosphere of co-existing constituents of equal importance, among which subjectivity co-lives. Fiction, such as *Pond*, *Plus* or *Remainder*, seem to promote Post-humanist objectives through stylistic features such as fragmentation, irrelevance and the occasional roaming about emptiness. Furthermore, they create alternative spaces where irrationality, unreason and even madness are not peripheral or hindering to the world but elemental to it. The inter-textual endeavours, attempted by this paper permitted us to extract the main point of intersection, primarily, between such works, and inherently with the Post-humanist tradition, namely the rejection of a central subjectivity. Works, like Katherine Hayles' *Unthought*, provide a theoretical counterpart to these literary propensities through examining the vicinities of selfhood and subjectivity within cognitive sciences. Moreover, they help explore the innerworkings of key concepts such as consciousness and unconsciousness. Ultimately, both fiction and theory intersect at the same end, that is, the importance of unlearning, undefinition and ineffability for the prospective reimagining and recreation of a decentred ecosphere. What this paper intended to add to the critical table is the possibility of examining works such as Bennett's, which rely on the «slice of life» approach rather than imaginative and futuristic concepts, through a Post-humanist lens. Although, Post-humanism is well established as a critical discourse within humanities and social sciences, it hardly permeates to non-speculative

fiction. The scarcity of such models was not just the primary incentive behind this paper, but also it's first challenge. This project was written in the hope of evincing the possibility of such reading and of similar ones to be rendered on works proverbially belonging to other cultural trends, such as Modernism or Postmodernism. This prompts us to ask, where do we really draw the line between literary movements? Is there even a line to begin with?

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# The Significance of Transfer in the Process of English-Arabic Translation across Cultural Perspectives

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Received: 01 Jun 2021; Received in revised form: 25 Jun 2021; Accepted: 04 Jul 2021; Available online: 12 Jul 2021  
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**Abstract**— This paper discusses the culture-bound between Arabic and English and concentrates on the critical role of the cultural and linguistic system. The relationship between language, culture and translation is also discussed. Language predominately creates complicated dilemmas for translators and trainees of a second language, but the pivotal dilemmas, according to many theorists and scholars, materialize with cultural differences. Translation problems are represented by the differences between the source and target linguistic aspects and cultural areas. The theorists' preoccupations regarding the translation theory have included burgeoning cultural discussions in the translation study. The researchers have realized the necessity to research behind the boundaries of linguistic translation studies and discuss cultural approaches.

**Keywords**— Language, culture, English language, Arabic language and translation.

## I. INTRODUCTION

In earlier works regarding translation theory, theorists and anthropologists have been involved in the definition of culture and language. Their relationship depended on the studies of different communities in which shifts and variations in language use are related to cultural components. Translation problems are presented from the difference between the source and target linguistic aspects and cultural areas. The translation is a communication way between human beings, and they use language as the most powerful method of communication, and language is controlled by cultures of nations, habits, conventionalism and beliefs. For instance, McGuire (1980) has asserted that "language is the heart with the body of culture, and it is the interaction between the two that results in the continuation of life" (p.22).

Translation researchers, such as Nida (1964), McGuire (1980), Newmark (1981), Hatim (1997), among others, have presented that there is an interlock and powerful relationship between culture and translation. In his efforts to clarify the intended role of translator and the translation as a theory, Nida (1964) has shown the cultural elements

by defining that "the role of the translator is to facilitate the transfer of the message, meaning, and cultural elements from one language into another and create an equivalent response to the receivers" (p.13). Furthermore, Newmark (1988, p.22) foreign cultural elements consist of social-cultural, ecological, material and social traditions: religious, artistic, political, habits and gestures. Cultural elements can be presented in phrasal verbs, collocations, proverbs, and figures of speech.

## II. DEFINITION OF CULTURE

Culture is the features and comprehension of a specific group of people, stated by everything from language, religion, beliefs, social habits, customs and arts. The concept of culture comes from a French word, which is initially derived from the Latin "colere", which refers to nature, earth and growth. Culture has been defined from different angles and discussed by many researchers. Tylor Richards (1957) has referred to the classical definition of culture as "culture or civilization taken in its wide ethnographic sense, is that complex whole which includes knowledge, beliefs, art, morals, law, customs, any other

capabilities and habits acquired by man as a member of society." (p.16). Tylor has concentrated in his study of culture on complexity rather than wholeness.

Bindford (1968) has asserted that culture is an adaptive method that affirms that "culture is all those means whose forms are not under direct genetic control which serve to adjust individuals and groups within their ecological communities." (p.323). Another theorist has defined the concept of culture according to the whole way of life, whereas Hall (1982) has stated that "culture is not practice; nor it is simply the descriptive sum of the mores and folkways of societies-as it tended to become in certain kinds of anthropology." (p.22).

The above definitions of culture have given the same significance. Each scholar looks at the concept of culture as the situation, including human behaviours, social habits, customs, traditional morals, etc. Furthermore, Huxley (1955) has stated that culture is "the application by which anthropologists denote this central subject of their science" (p.10).

### III. THE ROLE AND RELATIONSHIP BETWEEN CULTURE AND LANGUAGE IN TRANSLATION

Relationships between culture and language can be carried out through translation. Through translation processes, human beings are introduced to different languages and cultures. Therefore, the translator should understand the critical relationship between culture and language to shift the most acceptable equivalent since translation has played a vital role in the relationship between two cultures. Meanwhile, Delisle (1988) has clarified the relationship between culture and language in translation as "what truly distinguishes translation is that it takes place in the context of the relationship between two cultures, two words of thought and perception" (p.74).

Culture and language are distinctly the two controlling conceptions that make translation complex and pivotal. Each text has its characteristics, and the language system has its comprehensive characteristics, which refer to the context of culture. Perfectly, language is partially represented in the text, while culture represented through its situation. On the other hand, Newmark (1981) has pointed out that there is a cultural value in translation. The cultural concept in translation refers to a critical situation to have a successful shift from source and target language.

Furthermore, Nida and Taber (1974) assert cultural translation as "A translation in which the content of the message is changed to conform to the receptor culture in some way, or in which information introduced which is not

linguistically implicit in original" (p.199). The potential role of the translator in transferring the cultural expressions in the target language has been stated by Newmark (1991), who argues that "the only problem is the degree to which the cultural expression is to be explained in translation, which may range from not at all, through a few hints to a full explanation in terms of functional or even TL cultural equivalent" (p.74). In contrast, Larson (1984) argues that a translator translates culture and not language. He has indicated that the significance of culture in translation as "Language is a part of the culture and, therefore, translation from one language to another cannot be done adequately without a knowledge of the two cultures as well as the two languages adequately without a knowledge of the two cultures as well as the two languages structures" (p.431). Furthermore, Huxley (1955) has stated that culture is "the application by which anthropologists denote this central subject of their science" (p.10).

Additionally, insufficient understanding may emerge from a lack of comprehension of the target culture and raises flawed equivalence between the source and target texts. There is an evident dissimilarity in cultural mores, traditions and beliefs between Arab and Western cultures. Bassentt and Trivedi (1999) have stated that translation is a cultural gesture related to "a highly manipulative activity that involves all kinds of stages in the process of transfer across linguistic and cultural boundaries" (p.2). For instance, when a translator/or translates from language/culture A to language/culture B, she/or he is restricted by how they look at the other or vice versa and their tendency from their experiences about that language and culture.

### IV. THE CHALLENGE OF CULTURE IN TRANSLATION

One of the most complicated dilemmas in translation from English and Arabic results from the cultural variations between the source and target language. There are considerable differences in cultural materials such as beliefs, mores, politics, geography, climates, etc., between English and Arabic. The challenges will be less complicated in translation when the cultures are identical and will have the exact equivalence for the different cultural features. Readers and translators should be aware of their cultural environments and environments they are familiar with. Particular norms and mores of the Arabic culture could produce obstacles to all kinds of translation, especially religious and literary.

Nida (1964) has indicated that "where the linguistic and cultural distance between source and receptor codes are



least, one should expect to encounter the least number of serious problems" (p.160). Consequently, if cultures are not systematically related, culture gaps will exist, and more changes and amendments are needed. Arabic is related to a specific culture and social mores entirely different from those related to other languages. As mentioned above, the Arabic culture is a constant conservative, and any irresponsible behaviours that come from an open or free society of particular culture are forbidden. The Arabic communities consist of restricted tribes, and the sense of pride in such tribal configuration is exceptionally high. On the other hand, most western cultures are self-reliant and accepted new traditions. Consequently, translators and readers meet a real difficulty in shifting cultural materials that are opposed to cultural, tribal mores of Arabic communities.

## V. CULTURAL EQUIVALENCE

Since the era of translation theory started, and the debates of researchers have emerged in the translation process, cultural equivalence was a problematic issue in the research of scholars. The theorists' preoccupations regarding the translation theory have included burgeoning cultural discussions in the translation study. The researchers have realized the necessity to research behind the boundaries of linguistic translation studies and discuss cultural approaches. Language is the communicative system of humankind and renders perspectives, ideas and thoughts from one language into another and takes the cultural and linguistic aspects into account. Language is not only a group of sounds, words, sentences and structures. Many theorists, such as Anderson (2003); Buchowski (1996); Mona Baker (1996); Newmark (2006); Larson (1984); Fraghal (1995), have proven that cultural equivalence is one of the most problematic issues in the translation process. The translator has to deal with comprehensive elements of content, context, pragmatics, stylistics, semantics and syntax, not only with the equivalence of the meaning.

## VI. CULTURAL ROLE IN TRANSLATION

One of the controversial issues is that any translation process cannot be accepted unless the translators have compromised between the source and target language culture and take into account the environments of each of them separately. Theorists of translation, such as Nida (1964), Newmark (1988), Mason and Hatim (1997), among others, have indicated that there is a steady and branched relationship between translation and culture.

Moreover, language has produced challenging problems for translators and readers, but the distinguished dilemma, as stated by many theorists, happens because of cultural differences. The cultural aspect in translation is the most significant feature for an effective and acceptable translation. Cultural translation has occupied the most crucial role in linguistic layers and the translation process. If the translator is unaware of the cultural background of the source language, then she/or he will meet with awkwardness rendering the perfect meaning of the cultural materials that have been mentioned in the original text. The translator should not ignore the cultural aspect within the course of evaluation and translating the source text, and the translated version cannot be acceptable and effective unless it is in accordance with the linguistic and cultural aspects of the source text. On the other hand, the translation of English and Arabic consists of numerous confusions and hardness related to the system of two languages and the cultural aspect. Both languages belong to different linguistic families. Arabic is considered a Semitic language, while English is considered historically a Germanic language.

## VII. INTRICATE AREAS IN CULTURAL TRANSLATION

Cultural areas have become one of the argumentative issues in the translation process. Therefore, many scholars have had different perspectives about these cultural areas. Newmark (1988) asserts that culture is cognitive and pedagogical for a translator. However, it is the manner of life and its displays that are mysterious to societies that use language as its meaning. The most evident issue for the translation process is that cultural differences are considered one of the obstacles for translators in conveying the intended meaning from one culture to another, because languages differ in form and meaning. Languages are firm in cultures that have various requirements, necessities and needs.

For instance, Nida (1964) points out that the cultural area is one of the essential aspects and has a vital role in language analysis and translation process. Therefore, he makes a distinction between five types of cultural aspects and discusses them in detail: (1) ecology, (2) material cultural, (3) social-cultural, (4) religious-cultural and (5) linguistic-cultural (p.91).

In environmental science, however, or ecology, Nida indicates that this kind includes atmosphere, fauna, flora, plants and humankind. According to the cases and situations of that area, these factors are entirely different from one area to another and produce various manners and thoughts.

Material culture includes factors related to living conditions, such as foodstuff, connections, liveries, and life necessities.

Social Culture is considered one of the aspects of culture that relates to conventionalism, traditions, social relations, habits, life routine, behaviours etc.

Religious Culture relates to the incontrovertibility. This cultural knowledge includes religious conduct and norms.

Linguistic Culture, this type of culture knowledge, deals with semantics, stylistics, syntax, phonology, morphology, etc. The differences in any language's nature and linguistic system lead to contrastive and complicated meanings and structures.

### VIII. CONCLUSION

It has been concluded that this paper has shed light on critical areas of culture related to English/Arabic translation, particularly the role of culture in translation and the relationship between language and culture in the translation process. This paper includes an attempt to discuss the problems of culture and equivalence. It has indicated that translation difficulties of culture and equivalence are entirely overlapped. Different methods are used to overcome these problems to bridge cultural and linguistic differences between source and target texts.

In this paper, translation of culture from Arabic into English or vice versa could be related to linguistic and cultural origins. It is indispensable and substantial for the translator to be aware of both source and target language system and culture. Cultural difficulties of any given text force the translator to use cultural equivalent to make the text quite understandable to the reader and his culture. An essential study lying behind writing the current paper is to give help for novice of translation and trainees of English departments in Arabic countries. Moreover, it encourages practitioners and postgraduate of translation departments to create an idea that establishes a strong comprehension between translation theories and the importance of culture among communities.

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# Unheard voices of the Voiceless: Analysing Hansda Sowvendra Shekhar's *The Adivasi Will Not Dance*

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Received: 07 Jun 2021; Received in revised form: 01 Jul 2021; Accepted: 08 Jul 2021; Available online: 16 Jul 2021

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**Abstract**— *The displacement of people in the context of development has been a recurrent theme in the recent ecocriticism literature. Displacement is inevitable, but the victims are always the underprivileged. This paper focuses on the theme of displacement of the marginalised. The paper voices for the voiceless victims. The developmental projects are always aimed at the deprived community. There are so many social, political and racial agendas in implementing such mega projects. The paper pictures the trauma of a tribal community, in particular the protagonist, Mangal Murmu. Most of the developmental projects are opposed by the people, in particular the residents of that particular vicinity, where the projects shape out. There are many volunteers and environmental activists who join hands in opposing such projects. The writer Hansda Sowvendra Shekhar's title story *The Adivasi Will Not Dance* depicts the plight of a tribal who could not even voice out his trauma. It is the tale of an old man, Mangal Murmu, a trained artist, who runs a dance troupe for many years. He denies to sing and dance for a high profile function to show his protest, which goes unnoticed. The tribal community is hailed as a heritage of a country. Every country preserves its own cultural milieu through different projects. The tribal people are accoladed annually during national or international celebrations. They are given a stage only to exhibit their cultural art. The protagonist makes use of such an opportunity to expose the plight of his people, which finally turn out to be a fiasco. This paper gives voice over to Mangal Murmu, who could not get a proper platform to put across his trauma. The paper explores the multiple exploitation of the tribal community.*

**Keywords**— *Adivasi, culture, displacement, exploitation, Santhals.*

Developmental projects are indispensable for the progress of a nation. Post-colonial India adopted LPG (liberalisation, Privatisation, Globalisation) schemes to facilitate the flow of economy. These projects tend to displace people drastically. In recent years this displacement has become more intensified due to economic policies. The victims of such projects are always the marginalised. In the name of economic development, the indigenous peoples are involuntarily removed from their lands and homes without any meaningful efforts made for their proper rehabilitation and integration into the modern development process (Mathur, 2008). Globalisation has simplified the flow of goods and capital across the world. But on the other hand, it has increased the polarisation

between the rich and the poor. The rich become richer and the poor become poorer. The projects focus on only short-term benefits but overlook the long-term impact on the victims and the environment. Development of a nation is not directly proportionate to the progress of the people. Displaced persons are at times those who are especially vulnerable by class, caste, gender or age (Kaushal, 2009). Though the projects benefit many, the prime victims are penalised.

Hansda Sowvendra Shekhar's "The Adivasi will not dance" is a novella that depicts the plight of a tribal community, Santhals, the direct victims of a mining project. The writer belongs to Santhal community. He becomes the

voice of his community. "The Adivasi will not dance" is a collection of ten short stories. The title story is unravelled through the narration of Mangal Murmu, a veteran Adivasi. Santhals are tribes who were once farmers. They are also well-trained artists. Mangal Murmu runs a dance troupe, who regularly perform in cultural programmes. The developmental projects undertaken by evacuating the indigenous people seldom care for their emotions. Their voices are never heard neither before nor after the completion of projects. The tribes mostly consist of peace-loving people, and their attachment to the land, which was traditionally occupied either for habitation or cultivation, is unmatched. They have courageously resisted invasions on their territory and have at times reacted violently against their exploiters who were mostly moneylenders, contractors, liquor vendors, Zamindars and government administrators such as forest, excise, police and revenue officials (Verma 1990).

Multiple development projects such as industrial hubs, dams, and mines were started all over the country. Given the nature of these projects, the most exploited areas tended to be resource-rich regions with forests, river systems, and mineral bases that were inhabited largely by tribal people. The Government appropriated lands with abundant natural resources, often at the cost of the lives, livelihoods, and homes of the local and indigenous populations (Hemadri and Mander 1999).

Santhals primary livelihood was farming. They give accommodation to four Jolha families, who plead for shelter. Looking at their impoverished state, Santhals give them shelter and also livelihood. Jolhas work in the farms of Santhals for a share of the produce. The four families construct four huts in a distant corner of the village. After a decade, 'that small cluster of four huts has grown into a tola of more than a hundred houses. Houses not huts'. (p.175). But Santhals still live in mud houses. Whereas Jolha houses have brick walls and cemented yards. Jolhas who came as refugees have become a dominant group. Santhals go in search of employment to other places, especially as farm labourers. This is one of the naked consequences of displacement and development. In large mining undertakings, peasants and tribal residents lose their land not only to the project authorities, but even to the affluent non-agricultural outsiders who converge on those areas and seize both land and the new economic opportunities (Fernandes, 1994).

Only few still have farmland. Most of it has been acquired by a mining company. Initially they protest against the mining company. Few political leaders and Christian missionaries support their protest. But everything is in vain. The supporters return to their own places. The

land was taken from them. The protest rarely gets any impact or any attention among the public and the government. To nullify this protest, Santhals are blamed for the death of a Christian sister, who backed them in their protest. By false accusations, Santhals are doubly cornered. No one would dare to come forward to help them in future. And also, they are represented as barbaric and ungrateful. They fail to get the attention of the outer world. Media favours the elite. The assessment of many project sites makes social impact assessment a difficult exercise (Mathur, 2011). Murmu expresses the inability of the community to grab the attention of the public towards the ground reality:

They reported that the Kristian sister was fighting for our rights and yet our boys killed her. No one bothered to see that our boys had been fighting for our land and rights even before that Kristian sister came. Why would they kill her? Just because our boys did not have reporter friends, their fight went unseen... now that our boys are in jail on false charges of murder, who will fight for us? (p.171)

Coal merchants have taken a part of their lands and the other part has been taken over by stone merchants. Loss of livelihood makes them impoverished. Shifting the job is not a cakewalk. 'An Adivasi farmer's job is to farm. Which other job should he be made to do? Become a servant in some billionaire's factory built on land that used to belong to that very Adivasi just a week earlier?' (p.185).

The circumstances lead them to resort to stealing. 'It's the coal and the stone, sir; they are making us lazy' (p.173). They justify their act of stealing. 'After all, they already have our land, they are stealing our coal, they don't want to snatch away from us our right to re-steal it' (p.174). The proportion of stolen minerals is insignificant when compared to the mammoth exploitation by the mining companies. They take away the minerals just to satisfy their basic needs. Jolhas who takes the advantage of the situation and make money out of it. Tripathi (1998) makes an observation that the tribal people from time to time were deprived of their mere fertile lands and were subjected to ruthless exploitation by the invading people, resulting in living greater wilderness.

Mangal Murmu runs a dance troupe, which comprises singers, dancers and musicians. He used to compose songs and set them to music. His troupe used to bring his songs to life through their voices and dances. The musical instruments like tamak and tumdak added flavour to the show. They used to perform at various occasions. They were meagrely paid along with medals and certificates. Mangal Murmu is passionate about his art though he did not materialise from it. He expresses his anguish:

All our certificates and shields, what did they give us? Diku Children go to schools and colleges, get education, jobs. What do we Santhals get? We Santhals can sing and dance, and we are good at our art. Yet, what has our art given us? Displacement, tuberculosis.(p.178)

In the name of exhibiting culture, Santhals perform their dances. Their music and dance are considered as inferior by others in the state. But when it comes to displaying Jharkhand culture, they perform the dance. 'They call their culture and music and dance superior to those of Adivasi. Why don't they get their women to sing and dance in open grounds in the name of Jharkhandi culture?'(p.179). Santhals, who consider arts as sacred are forced to sell them due to poverty and hunger. They also perform in weddings to fill their empty stomachs. Artists are hungry for acceptance and acknowledgement rather than money.

Santhals are exploited initially by the so-called refugees – Jolhas. Their livelihood is hampered. Secondly, the mining merchants grab most of the farm lands to set up mines. Thirdly, the stone merchants also take advantage in confiscating the lands. Finally, the thermal power plant projects evacuate the people from their roots. Santhals undergo multiple exploitations from varied sources. Cernea (1999) mentions about eight risks that accompany displacement. Landlessness, homelessness, joblessness, marginalization, food insecurity, increased morbidity and mortality, loss of access to common property and social disarticulation.

The tribes also undergo religious prosecution along with other exploitations. Christian missionaries attempt in conversions. The Santhal 'our children are constantly asked to stop worshipping our Bonga-Buru and start revering Jisu and Mariam'(p.172). The rich Hindus consider the customs of Santhals as barbaric and insist on converting them to Safa-Hor. 'We are losing our Sarna faith, our identities and our roots. We are becoming people from nowhere'(p.173).

One of the direct consequences of developmental projects is pollution. The corporates get proper permission from pollution control board before the commencement of the project. The guidelines are mostly neglected during the implementation of the project. The victims of the project bear the brunt of it. The whole village of Mangal Murmu is painted black. The mining company takes tonnes of coals every day, kept the village at dark. A cloud of blackness surrounds the entire village. The trees and shrubs bear black leaves. Everything appears black including stones, sand and tiles on the roofs. Children look even more darker. 'Our children- dark-skinned as they are- are forever covered with

fine black dust. When they cry and tears stream down their faces, it seems as if a river is coming across a drought-stricken land'(p.175).

Santhals are abused physically and emotionally. Their representations are not only unheard but reprimanded brutally. Whoever supports them in their protests are nullified like the Christian sister. The culpability of the murder of the missionary sister fell on Santhals. The protestors are beaten up pitilessly. 'The agitators were all beaten up and thrown into police lock-ups.'(p.181)

Mangal Murmu feels that his community is inconspicuous to the outer world, especially to the media. The news of the murder of the Christian sister is warped in the newspaper. The displacement issue appears in the newspaper in a corner. The President of the country is invited to lay the foundation stone for the thermal power plant. Reporters with cameras swarm all over the place. Vans with huge disc antennae on their roofs are parked. Murmu expresses his anguish that the media is too busy to focus on them. 'I wondered if any of its reporters had visited the place where the villagers were being detained by the police'(p.186)

The Santhals live in destitution. Fellow beings and corporates impoverish them. Santhals who gave livelihood to many in the past, are desperately searching for a job. They perform their dances to feed their families. They live in a horrible state. Murmu compares their lives to the horses of the power plant owner. He feels horses live in a better condition. 'We also heard that he liked polo-some game played with horses-and that his horses were far better off than all the Santhals of the whole of the Santhal Pargana'(p.182).

Mangal Murmu tries to grab the opportunity during the performance to address his grievances. He shows his protest by announcing that he would not dance. He says that constructing the power plant would be the end of all the Adivasi. 'Which great nation displaces thousands of its people from their homes and livelihoods to produce electricity for cities and factories?'(p.185).

The project may lit up mining factories, who would never stop working for lack of power. But Santhals are thrown into darkness forever. The project has forced them out of their homes and villages. Restricted access to these natural resource systems can make survival difficult, forcing the displaced people to depend upon whatever assets they have access to in their new location, or to learn new ways of making a living. No matter which path they choose, an immediate consequence is a loss of earnings (Pandey 1998). Resettlement means uprooting people from the environments in which the vast majority of their meaningful activities have taken place and on which much of their

understanding of life is based. They may be relocated in a new place about which they have little first-hand knowledge and experience. (Oliver-Smith, 2010)

We have nowhere to go, nowhere to grow our crops. How can this power plant be good for us? And how can we Adivasis dance and be happy? Unless we are given back our homes and land, we will not sing and dance. We Adivasis will not dance. The Adivasi will not-(p.187).

The police did not let him speak. His voice goes unheard and unnoticed. Police beats him black and blue. The police put their hands on his mouth and gags him. The whole troupe is beaten up. He stands there helpless and pities his friends. His speechless expression pictures the plight of the suppressed people.

### CONCLUSION

Developmental projects are indispensable for the progress of a country. It raises the economy of a nation and also the living standards of the people. But victims of such projects are often neglected. It is always the vulnerable community targeted for such projects. They hardly voice out and their cries go unheard. *The Adivasi will not dance* is a novella that articulates the anguish of the displaced marginalised. The voiceless victims need a platform to represent their agonies and policies for rightful resettlement.

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# The Preservation of Cultural Memory in African-American Fiction

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Received: 02 Jun 2021; Received in revised form: 03 Jul 2021; Accepted: 09 Jul 2021; Available online: 16 Jul 2021

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**Abstract**— *The aim of this paper will be to attempt an examination of how folktales have been a part of the cultural memory of African-Americans and how it has been explored through literature, especially a reworking of these tales into short stories and other forms of fiction. It will further be attempted to explore the sense of identity in the African-American community as can be found in these stories and how much of that still persists in their consciousness and imagination to this day.*

**Keywords**— *culture, memory, folktales, identity.*

It is important to be rooted in one's ancestry and heritage. This is the underlying theme of Toni Morrison's *Song of Solomon*. Preserving cultural memory and being empowered by it are crucial for the realization of the self in Morrison's text. Language, traditions, norms, values, all contribute to the wholeness of the self and a sense of identity. The modes of preservation of cultural heritage and traditions are numerous but the oral tradition tops the chart, primarily because of its wide circulation and existence in various forms, through generations. Folk tales are one such example of past traditions or values or cultural memory preserved through words and fascinating fables, moulded by time and generations. The Yoruba folk tales of the flying Africans have among its takers several modern and post-modern litterateurs and their renditions have not merely enthralled the modern reader but have made him more sensitive about his past heritage. In fact, the whole myth of the flying African developed as a resistance against the New World and its cruelty. Flying signified a bid to return to one's own heritage and a movement back to freedom. The natives forcibly uprooted from their homelands and brought to a foreign land as slaves constitutes a revolt in their sense of identity and it is to reclaim what was once their own—their very identity and sense of the self—that they flew like "blackbirds over the fields. Black, shiny wings flapping against the blue up there" (12, Hamilton). Imagination and ancestry inform these oral traditions and help one to be

connected to one's roots in changing and challenging times. It is, therefore, important to examine such literature that holds the potentiality of past tradition and value and how they have been reworked in modern texts. Toni Morrison, Virginia Hamilton, Robert Hayden, Paule Marshall and others have pondered on the myth of the flying African and the power of such (lived) tales have on the lives of the people of their community. This paper aims to examine those facets that enable such myths to survive in the modern world in modern art forms, other than the folk tale form, and to probe further into the question as to why is it important to appropriate these myths in life through Toni Morrison's *Song of Solomon*, Virginia Hamilton's *People Could Fly* and folk tales such as "The Flying Man" and "All God's Chillen Had Wings".

The myth of the flying African generated from the acts of resistance that the slaves posited against their masters. Flying was the code word for escape—escape from torture and bondage. Several narratives developed along such tales of brave men who dared to voyage back to their homeland and chart out a new and free life for themselves. Such tales of asserting one's individuality and resisting the white man's onslaught became more popular after the Igbo Landing incident of 1803 where several captive Igbo natives killed their captors and started walking back to their homeland on water, thereby committing suicide.

Waterwalkers, as they were famously called, and numerous others who ventured to cross creeks and rivers to safety, inspired many such tales that were an affirmation of individuality and selfhood. The flying Africans symbolize the “African struggle for freedom and...Black affect and need” (McDaniel, 36). Flight in the Afro-American context has emerged from a socio-historical context and represents acts of courage and defiance. In “All God’s Chillen Had Wings” the unnamed woman with a child on her back regains her power of flying when she grew tired of the abuses hurled at her and overwork in a foreign land under unforgiving circumstances. The power of flight was always inherent in the natives; it only had to be realized at the right moment—after suffering comes redemption. Christian spirituality lends a framework to these folktales as the theme of transcendence looms large. Often, the spirits are invoked to help them in their suffering and in the very act of flying high above to the skies, we find a Christian resonance. Spirituality forms the backdrop of Morrison’s novel. Milkman Dead, the protagonist of Morrison’s novel, “lacks coherence, a coming together of features into a total self” (Morrison, 69) and this Morrison attributes to his ignorance of his own culture and ancestry.

The flight from mental bondage to spiritual freedom is informed by the knowledge of one’s culture and heritage. Ancestry forms a connection between the past and the present and is a means of sustenance for the soul. For Morrison, spiritual knowledge comes from a rootedness in one’s history and tradition. Ancestors are the sources of wisdom that guide one through difficult times. “When you kill the ancestor you kill yourself. I want to point out the dangers, to show that nice things don’t always happen to the self-reliant if there is no conscious historical connection” (Morrison, 344). A link with the past is important for the realization of the self in Morrison. Milkman is an entity without any sense of belonging. He feels alienated in his family, has no connection with his sisters, but he is drawn towards Pilate, his aunt, and her family. Morrison, through Pilate, shows the maternal instinct inherent in nature and has an aura of the primordial soul of her country and community. She is the link to Milkman’s past and community which he previously missed in the urban setting of Chicago. Once he undertakes the journey to discover his past and ancestry, he feels one with himself. He achieves an understanding of his heritage and identity, which Morrison considers to be essential for the discovery of the self: “In yielding to the soul (air), you win control of it. In union with the whole (community), you can define the part (self). In losing personal ego, you find it. Out of death comes birth. Most wonderfully, transcendence follows the discovery of self” (Evans, 354). Through Milkman Morrison instructs her readers to not lose their connection with their soil, their

past. Everybody has the power to fly, they only have to realize it. The community is crucial to the understanding of the self and it is through experiencing the community, the cultural memory, that the individual blossoms, flies.

According to Tiffany Ruby Patterson, “it is possible to reconstruct the consciousness of a people who left scant written records but had a rich oral tradition” (McDaniel, 33). The tales of the flying Africans exist through word of mouth—everyone knows about it but no one has ever witnessed it happen. In *Drums and Shadows*, a Georgia Writer’s Project initiative, several people were interviewed about their indigenous tales and myths and a certain Charles Hunter recalled this regarding the flying Africans: “He was a small man, slim an bery black. Alexanduh say he could fly. He say all his fambly in Africa could fly. I ain see em fly muhsef but he say he could do it” (169). It is a legend, a myth, a superstition in which is invested a power derived from the ancient times and from which the people derive power for in it is latent their sense of being. The troubles of the past have forged such a consciousness that envisioning a future and living the present without it is impossible. One may try to evade the past but the past catches on to him eventually where he has to face not only the brutality of the past but also the struggles of his men leading to their victory. Morrison tries to inform her modern readers of such a consciousness inherent in them by virtue of their being black. They are but fragmented parts of their whole self and this wholeness can be achieved by a union with the community. Identity to her is “a collective rather than an individual construct”; it is related to a broad sense of history and community. Such an Afrocentric consciousness is important for the individual to develop a wholeness as Milkman, too, in Shalimar, the land of his ancestors, “found himself exhilarated by simply walking the earth. Walking it like he belonged on it; like his legs were stalks, tree trunks, a part of his body that extended down down down into the rock and soil, and were comfortable there—on the earth and on the place where he walked. And he did not limp” (Morrison, 281). Milkman’s limp was symbolic of the incompleteness in his life. He was never one with himself for he was never one with his community. Upon reaching Shalimar, and getting acquainted with his community people and knowing about his ancestors, he achieves a wholeness of being—his limp is no longer an impediment, a shortcoming—the earth in Shalimar is adjusted to his feet. In Chicago, he had to manoeuvre his gait so as to hide his limp. “The miraculous healing of Milkman’s limp and his transcendent flight from Solomon’s Leap would signify the protagonist’s spiritual rebirth and connection to his ancestral past” (Tidey, 51). The search for wholeness concludes in the without where he feels pride in his ancestors and consequently, himself. His spiritual quest



finds fulfillment with the knowledge that he had till now “discredited”. Morrison is interested in highlighting this knowledge because like Milkman the Afro-American generation today is on the verge of losing its innate connection with its own soil. It is through such folk tales that a consciousness of their being and belonging can be forged. Morrison aims to recreate the folk tales that were very natural to her and every household because the “discredited knowledge” that imparted strength, honour and pride to her people is today lost and needs to be rediscovered so that one may truly know oneself.

Virginia Hamilton’s reworking of “All God’s Chillen Had Wings” into *People Could Fly* indicates the importance of the theme of the flying man invested with a secret power. Such reworkings are common as in Robert Hayden’s “Middle Passage” and “O Daedalus, Fly Away Home”. The latter poem, a refashioning of the legend of the flying African, from the folklore of Georgia Sea Island blacks, voices a desire to return to Africa. Through the character of the “gran” who “spread his arms and/flew away home” we have explicit tones of nostalgia and longing to be one with the homeland, as is evident in the urgent plea: “O cleave the air, fly away home” (Hayden, 55). Hamilton, through Toby and Sarah makes the deplorable plight of plantation workers palpable but in their flight, one by one, and then, collectively, we have instead of a sense of spiritual transcendence, a collective liberation. The “Kum...yali, kum bubu tambe”—the chant used to propel the flight becomes the means of emancipation, that is indigenous language or culture is the means to freedom. “Language—charged, incantatory, and active—becomes a tool of collective liberation” (Gates Jr., 188). Historical and social consciousness comes forth through these reworkings of the popular myth which is distinct from that of Morrison’s treatment of the same.

O sugarman don’t leave me here  
cotton balls to choke me

O sugarman don’t leave me here

Bukra’s arms to yoke me...

Sugarman done fly away

Sugarman done gone

Sugarman gone home. (Morrison, 49)

The song that Pilate breaks into has a connotation of its own—socio-historical and spiritual. The myth of the flying African has been reworked in different art forms—poetry, novel, short story, novella, and folk tales but the underlying theme of emancipation from slavery and spiritual transcendence inform all such narratives. In reinvigorating such folk narratives, the author intends to refresh the cultural memory as well as a socio-historical past that forms an indelible part of the black community.

## CONCLUSION

Folk tales such as the “Flying Man” are important points of departure from the harshness of reality but they can very easily be discredited as myths. It is by “dusting off the myth, looking closely at it to see what it might conceal” that Morrison intends to rediscover the Flying Africans for the newer generations. Beneath the superficial ‘myth’ is the knowledge of the community, the ancestral wisdom which had long since been discredited because “Black people were discredited therefore what they knew was ‘discredited’”. And also because the press toward upward social mobility would mean to get as far away from that kind of knowledge as possible. That kind of knowledge has a very strong place in my work” (Morrison, 342). The universal longing for freedom of the body and soul—a trope found in many works of art lies deep beneath this ‘myth’. These myths are the cultural repositories and it is through an understanding of these narratives that one realizes “[w]e are the subjects of our own narrative, witnesses to and participants in our own experience, and, in no way coincidentally, in the experience of those with whom we have come in contact. We are not, in fact, ‘other’. We are choices. And to read imaginative literature by and about us is to choose to examine centers of the self”. (Morrison, 133). Significantly for Afro-Americans, a sense of belonging is important else they would be half-formed individuals facing a crisis. It is important to go back to the past and derive strength and knowledge from it. The wisdom of the ancestors will enable them to live fully in a foreign land, not bereft of their tradition but better informed by their indigenous values and culture. It is, therefore, a bid to reclaim from the Afro-American the Afrocentric.

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# Local Wisdom of the Dayak Benuaq Community in a Collection of Short Stories of *Teluk Wengkay* by Korrie Layun Rampan

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Received: 01 Jun 2021; Received in revised form: 03 Jul 2021; Accepted: 10 Jul 2021; Available online: 17 Jul 2021

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**Abstract**— This study aims to describe the form of local wisdom of the Dayak Benuaq community contained in the collection of short stories of *Teluk Wengkay* by Korrie Layun Rampan which includes 11 short stories. This study is qualitative research and uses a literary anthropological approach to answer the problems in the research. Data collection techniques used in this study are documentary studies and content analysis. From the result of the study, it finds forms of local wisdom of the Dayak Benuaq community in the collection of short stories of *Teluk Wengkay* by Korrie Layun Rampan. The forms include: (1) a religious system in the form of traditional ceremonies believed by the Dayak Benuaq community (2) a language system in the form of regional languages used daily by the Dayak Benuaq community (3) the community system (4) the livelihood system of the Dayak Benuaq people to survive (5) the living equipment system used by the Dayak Benuaq community in living life (6) a knowledge system in the form of the Dayak Benuaq community's understanding of nature surrounding areas and (7) arts in the form of dances and songs typical of the Dayak Benuaq which are used in every traditional ceremony.

**Keywords**— Dayak Benuaq local wisdom, literary anthropology, short stories.

## I. INTRODUCTION

Culture has distinctive characteristics such as the use of language, beliefs about what is believed to be right or wrong, social customs, and art. Culture is born from the results of human activities and ways of life that are passed down from generation to generation so that they must be preserved so that humans can live civilly. A culture has values that come from a form of behavior, socially desirable reactions and special thoughts that are formed in a community group (Zhang and Morrison, 2010). Through culture, it will give birth to the values of local wisdom which will later become a guide for humans to become civilized human beings (Mujahidin, 2016: 2).

Literature and culture have something in common, namely discussing various forms of human activity in society, although with different expressions. Literature usually expresses human activities through writing or verbally, while culture shapes human activities from generation to

generation so that it can be used as a guide for human life in a society. Smith (2001) said that study of culture is not limited to art, but is understood to cover all aspects and levels of social life. Products from culture can be in the form of books, films, songs, and stories which can reflect the cultural values of a society. Therefore, literature is of course always related to the values of local wisdom.

Local wisdom in a community group is the result of the formation of one culture. Local wisdom is a form of outlook on life, knowledge, and ways of life which are manifested from various activities of the local community in order to survive (Siswanto, 2009: 88). Local wisdom can be reflected in cultural elements which are divided into seven elements, namely, religious systems or religious ceremonies, language systems, knowledge systems, social systems, living equipment systems, livelihood systems, and arts (Koentjaraningrat, 1994:2).

One form of literature that contains local wisdom is a collection of short stories entitled *Teluk Wengkay* written by Korrie Layun Rampan. In this collection of short stories, it is about the very strong culture of the Benuaq Dayak Tribe. The Benuaq Dayak tribe is a Dayak tribe in East Kalimantan. The Dayak Benuaq have life values that have been rooted and embedded in generation to generation in forming a belief, culture, and social value so that they can form a good quality of life (Rahmawati, 2015). Purba (2009) said that literature that contains wisdom about a place is an attempt to describe the identical characteristics of an area with the aim of making a story more interesting because it describes the authenticity of a community group. When making short stories the author always inserts cultural elements that are around him, which can be in the form of language, beliefs, customs, habits of the local community that can describe culture to the reader (Susanti et al, 2020).

The collection of short stories in *Teluk Wengkay* contains 11 short stories, 8 of which use a remote setting in East Kalimantan and describe the life of the Benuaq Dayak Tribe. The short stories contained in the short collection of *Teluk Wengkay* also tell the daily activities of the Benuaq Dayak people and the local wisdom that was born in the community, starting from the religious system, living equipment system, language system, livelihood system and art.

## II. METHOD

This research is a type of qualitative research using descriptive method. Descriptive methods require researchers to collect data through document examination, observing behavior, or interviewing participants/people directly (Creswell, 2009:175). The object of this research is a collection of short stories *Teluk Wengkay* by Korrie Layun Rampan which contains 11 short stories. However, the researchers focused on this research only on 7 short stories in the short story collection *Teluk Wengkay* by Korrie Layun Rampan, namely (1) Loss, (2) Guci, (3) Trees, (4) Intu Lingau, (5) Fajar Nuyang, (6) Groan, (7) Buy.

To collect data, researchers used reading techniques and note-taking techniques. Data analysis in this study includes data reduction techniques, data presentation, and drawing conclusions. Procedures to conduct this study are following: (1) determining data sources, (2) the implementation phase includes: researchers collect words, sentences, and paragraphs related to local wisdom which includes religious systems, systems language, social system, livelihood system, knowledge, and art, then the researcher grouped each sentence and paragraph. then the

researcher made an analysis of the findings; (3) the preparation stage, at this stage the researcher compiles the research results according to the data classification in the form of local wisdom that has been found and then presented in accordance with the rules of writing.

## III. RESULT AND DISCUSSION

Local wisdom is the habits of a community group, one of which is the practice of the Benuaq Dayak tribe. The local wisdom of the Benuaq Dayak tribe is expressed by Korrie Layun Rampan in his work through the characters in the story. Korrie Layun Rampan presents the life of the Dayak Benuaq people in the interior of East Kalimantan. The local wisdom of the Benuaq Dayak tribe in the short collection of *Teluk Wengkay* by Korrie Layun Rampan is as follows:

### Religious System

Local wisdom in the form of a religious system or belief. Makhasiranon (1999: 6) says that local wisdom is in the form of belief, and human understanding of customs so that it gives rise to behavior and habits that guide humans to hunt in life.

“tak pernah *lungun* atau *selong* dan segala peralatan *kewangkey* dibawa lewat tangga, karena dianggap dapat menimbulkan tulah” (Rampan, 2003:2)

(*Never Lungun or Selong and all kewangkey equipment carried through the stairs, because it is considered to cause a plague*) (Rampan, 2003:2)

The Dayak Benuaq call the coffin as *lungun* or *selong*. *Lungun* or *selong* is always used in the *kewangkey* ceremony. the *kewangkey* ceremony is the last death ceremony performed by the Benuaq Dayak people. The quote above illustrates that when the *kewangkey* ceremony is going to be carried out, all the equipment needed in the ceremonial activities is prohibited from being carried through the stairs. If the equipment to be used in *kewangkey* is carried through the stairs, it will cause bad luck. Then there is also the belief of the Benuaq Dayak people regarding the position after death, it can be seen in the quote below:

“Ketika teriakan para penombak kerbau-kerbaunya diikat tali panjang di *belontang* naik ke atas udara, saat itu pula puji-pujian menggema di istana keabadian. Makin banyak binatang yang dijadikan kurban di dalam upacara *kewangkey* makin tinggi pula derajat sang mati di alam para roh” (Rampan, 2003:7)

(*When the shouts of the spearmen of the buffaloes tied with long ropes in the wind rose up into the air, at that very moment the praises resounded in the palace of the*

*immortals. The more animals that are sacrificed in the kewangkay ceremony, the higher the degree of the dead in the realm of the spirits*) (Rampan, 2003:7)

The quote above describes the belief system of the Benuaq Dayak people regarding customs and traditions. The customs and traditions of the local community that have been embedded then continue to take root from generation to generation so that a belief is formed. The belief of the Dayak Benuaq people is that when someone dies, the living people must sacrifice as many animals as possible. Because more and more animals are sacrificed, the person who dies will get the highest place, and the dead will be happy.

### Livelihood System

Local wisdom in the form of livelihoods. The Dayak Benuaq people in their daily life usually carry out an activity in the form of work in order to continue to survive. Sudikan (2013: 42-43) argues that local wisdom can be interpreted about the intelligence and strategies of managing the universe carried out by humans to survive. The livelihoods of the Benuaq Dayak tribe in the interior of East Kalimantan are also described in the collection of short stories of Teluk Wengkay which can be seen in the quote below:

“Wanita muda itu merasakan getetar yang aneh, meskipun setiap hari ia terbiasa melepaskan suaminya pergi merimba” (Rampan, 2003:65)

*(The young woman felt a strange tremor, although every day she used to let her husband go to the forest)* (Rampan, 2003:65)

Local wisdom regarding the livelihood of the Benuaq Dayak Tribe is jungle. Merimba is a job done by men after having a family. Merimba is the livelihood of the Benuaq Dayak tribe to find wood with good quality so that later it can be sold to HPH companies (Forest Entrepreneurs) who will later get money for their daily needs. In addition, belian is also the livelihood of the Benuaq Dayak tribe. This is illustrated in the quote below:

“Satu-satunya bayi yang kudapatkan dari Tekayo tak dapat ku selamatkan saat panas badannya meninggi, dan *belian* hanya mampu menahannya sehari dan usianya berakhir di tengah perjalanan menuju kecamatan” (Rampan, 2003:201)

*(The only baby I got from Tekayo I couldn't save when his body heat rose, and Belian was only able to hold it for a day and his age ended on the way to the sub-district)* (Rampan, 2003:201)

The quote above illustrated local wisdom in the form of the livelihood of the Dayak Benuaq community, which is being *belian*. *Belian* is a term for a shaman who is able to

treat sick people. In the Dayak Benuaq tribe in the interior of East Kalimantan, professions such as doctors, midwives or nurses are not trusted. Thus, *belian* is the only profession that is trusted to treat various diseases experienced by the Dayak Benuaq community.

### Language System

Language is also a form of local wisdom. Sartini (2004:28) says that one form of local wisdom is a language that comes from an area. In the collection of short stories of Teluk Wengkay there are the following regional languages used:

“*Itak Nyamei! Panggil Itak Nyamei!*” suaranya melengking tinggi” (Rampan, 2003:38)

*“Itak Nyamei! Call Itak Nyamei!” high-pitched voice* (Rampan, 2003:38)

The quote above shows the language used by the Benuaq Dayak tribe. The author uses the word *itak*. *Itak* is the language used by the Benuaq Dayak people, which means grandmother. In addition, in this collection of short stories the author uses the language of the Benuaq Dayak tribe to refer to grandfather. Seen in the quote below:

“Kalau memancing jangan menyumpah air, *Kakah Piok*.” (Rampan, 2003:68)

*(When fishing, don't swear to the water, Kakah Piok)* (Rampan, 2003:68)

*Kakah* is a Dayak Benuaq language which means grandfather. The author uses personal pronouns in his work. This makes the reader know a small part of the regional language that is usually used by the Dayak Benuaq community.

### Social System

Local wisdom is also a social system. Berkes (1993: 19) says that local wisdom is a habit to understand fellow human beings in community groups that are passed down from generation to generation. The social system of the Benuaq Dayak tribe is in the form of relationships between human beings in the form of customs and manners that are embedded in everyday life, including the manners carried out by the local community when someone is grieving.

“Berbagai peralatan upacara masih centang-perenang, beberapa orang wanita yang ikut berduka dengan rambut *jempong* yang dipotong sebahu tampak tersedu di antara *kelangkang* dan kain-kain bermotif mencolok yang dijadikan penutup sesajen.” (Rampan, 2003:7)

*(Various ceremonial utensils are still tickled by swimmers, some mourning women with shoulder-length shoulder-cut hair are seen sobbing between the crotch and flashy patterned cloths that cover the offerings)* (Rampan, 2003:7)

*Jempong* hair is a hairstyle that is deliberately cut shoulder-length as a sign of mourning. This *jempong* haircut is a form of the manners of the Benuaq Dayak people to honor families who are grieving the loss of their family members due to death. Furthermore, the social system of the Benuaq Dayak tribe is reflected in the attitude of mutual cooperation between human beings which is illustrated in the following quote:

“Berdiam diri dalam hal apa? Kerjaku banyak, membantu *nintikng*, *nyolok* dan ikut menyiapkan segala kebutuhan wara.” (Rampan, 2003:136)

(*Shut up about what? I have a lot of work to do, help nintikng, cooking a rice and and help prepare all the wara needs.*) (Rampan, 2003:136)

Local wisdom is in the form of a social system to always work together. *Gotong royong* is still embraced by the Benuaq Dayak people who are located in the interior of East Kalimantan. This mutual cooperation occurs because of the feeling of mutual need and dependence between residents with one another. *Nintikng* is cooking sticky rice in bamboo while cooking sticky rice in bamboo while *nyolok* is cooking rice in bamboo to be served to spirits. The mutual cooperation carried out by the Benuaq Dayak community is to help cook *nintikng*, *nyolok* and help prepare the equipment needed in the death ceremony. Community assistance, especially women in the Benuaq Dayak tribe, is done out of empathy for their neighbors who are in mourning.

### Live Equipment System

The tools of human life contained in the collection of short stories of Teluk Wengkay are shelter, clothing, tools that help in social life, and weapons. The residence in question is a *lou* house which is a type of longhouse for the Dayak people in East Kalimantan. The form of local wisdom of life tools in the form of shelter and weapons can be seen in the quote below:

“Dimana lagi kawasan untuk bisa memasang *poti* guna memerangkap babi hutan atau rusa, dimana lagi hutan persediaan kayu bahan bangunan untuk rumah tinggal jika *lou* runtuh semuanya” (Rampan, 2003:10)

(*Where else is the area to be able to set poti to trap wild boars or deer, where else is the forest supply of wood for building materials for residential houses if lou everything collapses*) (Rampan, 2003:10)

The quote above illustrates that the weapon used by the Benuaq Dayak community is called a *poti*. *Poti* is a weapon in the form of a bamboo mine used by the Dayak Benuaq people to catch prey such as deer and wild boar. In addition, the quote also provides an overview of the residence of the Dayak Benuaq tribe named *Lou*, which is

a long house made of wood. Furthermore, local wisdom in the form of living tools in the form of tools that help the process of giving birth to the Dayak Benuaq tribe can be seen in the quote below:

“Lama kesenyapan merayap sebelum terdengar rintihan lagi. Beberapa orang mengangkat Niah ke atas *sentaretn* dan membaringkannya dengan perlahan.”

(*A long silence crept up before another moan sounded. Some people lifted Niah to on a torch and laid her down slowly.*) (Rampan, 2003:39)

*Sentaretn* is a board used by traditional birth attendants to place women who are about to give birth so that they can facilitate childbirth. *Santaretn* is one of the places where the wooden planks of the Dayak Benuaq are used when giving birth. In contrast to modern society, which uses a mattress with soft foam when giving birth. In addition to the bed for giving birth, there are also tools used by the Dayak Benuaq people to make it easier to carry out activities in life, as quoted below:

“Beberapa wanita tampak ikut bergegas mencuci. Beberapa di antara mereka dengan cepat membenamkan *labu* ke air dan setelah penuh dengan cepat memasukkannya ke dalam *berangka*. *Rakit jamban* yang tadinya masih jauh di bawah, di permukaan dasar sungai, kini terasa seperti mendaki tebing” (Rampan, 2003:67)

(*Several women seemed to be rushing to wash. Some of them quickly submerged the pumpkins in the water and when they were full, they quickly put them in the frame. The latrine raft that used to be far below, on the surface of the riverbed, now feels like climbing a cliff*) (Rampan, 2003:67)

The Dayak Benuaq people do not use a dipper to fetch water, but instead use a pumpkin to fetch water. In addition, there is also a tool called a frame. The tool is in the form of woven rattan which is used to carry pumpkins and other equipment. Activities such as bathing, washing clothes, and all the needs of residents on the riverbank use a tool called a latrine raft. The latrine raft is used by the local community as a dock to carry out various activities.

### Knowledge System

Local wisdom in the form of a knowledge system is the basis for a person's life in society. Typical knowledge that comes from a community group reflects the culture that has developed for a long time from the community group itself as a result of a reciprocal process between the community and the surrounding environment. Boonpanya (2006:3) says that local wisdom is in the form of knowledge that is found or obtained by local communities through the accumulation of experience which is then integrated with understanding the surroundings. The

knowledge system in this collection of short stories is found in

“Sesungguhnya sebulan yang lalu ia sudah mati. Sesungguhnya sebulan yang lalu Eda sudah mati.”

(Rampan, 2003:129)

(*Actually a month ago he died. In fact, a month ago Eda died.*) (Rampan, 2003:129)

The quote above is a way for the Dayak Benuaq people to produce an understanding and knowledge. The knowledge of the Benuaq Dayak tribe in the quote above illustrates their knowledge of human behavior. The Dayak Benuaq have the knowledge that someone who wants something is sick and will die, but that desire has not been fulfilled so that person cannot die until their wish is fulfilled. In addition, local wisdom in the form of knowledge can be in the form of human activities or behavior that is already understood by the surrounding community, which can be seen in the quote below:

“Bunyi *titi* menandai suatu bencana, dan suara *rarikng* yang pecah di seantero ruang dan bilik *lou*, tak pelak, menunjukkan kematian orang ternama.” (Rampan, 2003: 188-189)

(*The sound of the titi marks a disaster, and the sound of cracking rattles throughout Lou's room and booth, inevitably, indicates the death of a famous person.*) (Rampan, 2003: 188-189)

The quote above describes a knowledge inherent in the Benuaq Dayak community regarding the activities carried out by humans. The sound of the *titi* is the sound of a gong that is beaten specifically as a sign of death. When people hear the sound of the *titi*, the local community will immediately know that there is sad news. Coupled with the sound of *rarikng*, namely the sound of crying for the dead, it will make the public immediately know that the dead are people who have ranks in the village. Then, the system of knowledge of human behavior regarding the healing of a disease is also described in this collection of short stories in the quote below:

“Hanya dengan mantra dan kata-kata *belian* lalu *selolo* atau kecupan bibir *belian* pada bagian yang sakit dapat memulihkan kesehatan.” (Rampan, 2003:210)

(*Only with Belian's mantra and words then selolo or a peck on the lips of Belian can restore health.*) (Rampan, 2003:210)

The knowledge of the local community gives rise to patterns of human behavior. One of them is the knowledge of the Dayak Benuaq community about diseases that can be cured only through spells that come out of the mouths of shamans. This knowledge indirectly raises a pattern of

behavior in the form of an understanding that diseases can be cured only with spells and healing tools from shamans made of banana leaves or local people usually call it *selolo*.

#### Art

Art that is only found in a certain area is also included in local wisdom. Ratna (2011: 95) argued that in society, local wisdom can be found in folklore, songs, proverbs, *sasanti*, advice, slogans, and ancient books that are inherent in daily behavior. Local wisdom in the form of art in this collection of short stories is a song performed by traditional leaders as follows:

“*Tinga Wara* menandakan waktu telah lewat malam tunang. Lagu yang aneh sambut-bersambut dari mulut para wara.” (Rampan, 2003:136)

(*Tinga Wara signifies that the time has passed, the evening of the engagement. A strange song came from the mouths of the wara*) (Rampan, 2003:136)

*Tinga Wara* is a typical art of the Dayak Benuaq tribe in the form of singing. *Tinga Wara* is a song and words spoken by the *wara* (*shaman*). The *tinga wara* song will be hummed when a death ceremony will begin. The song signifies that the spirit of the deceased will travel to the most glorious place. In addition to songs, the art of the Dayak Benuaq is in the form of dance, which can be seen in the quote below:

“Kurasakan kiamat itu pada gerak *ngerangkau*”

(*I feel the apocalypse is in the movement of the skeleton*) (Rampan, 2003:198)

The quote above is a description of local wisdom in the form of dances found in the Dayak Benuaq tribe. The *ngerangkau* dance is a dance performed at the death ceremony. The *ngerangkau* dance is considered by the local community as an introductory dance for spirits.

#### IV. CONCLUSION

Based on the results and discussions that have been carried out, there are seven forms of local wisdom in the collection of short stories in Teluk Wengkay by Korrie Layun Rampan. The seven local wisdoms of the Benuaq Dayak tribe include (1) a religious system, in the form of local community beliefs through traditional ceremonies, (2) a language system in the form of using local languages to mention grandparents and (3) a social system in the form of manners carried out by local residents when there are other residents who are grieving, namely by cutting their hair with a *jempong* model and instilling a mutual cooperation attitude when other residents have difficulty (4) livelihood systems, in the form of forest work and

work as a belian or shaman, (5) living equipment system, in the form of equipment used by local people in carrying out activities such as using pumpkins to fetch water, (6) knowledge systems, in the form of activities and behavior of the Dayak Benuaq people in life, and (7) arts, in the form of *tingga wara* songs and *ngerangkau* dances typical of the Dayak Benuaq tribe when performing a traditional ceremony.

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## Social Discontent and Oscar Wilde

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Received: 01 Jun 2021; Received in revised form: 03 Jul 2021; Accepted: 10 Jul 2021; Available online: 17 Jul 2021

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**Abstract**— *Oscar Wilde, the most often quoted writer after Shakespeare possessed a keen insight and good judgment of people and society of his times. His comedy of manners or 'Society plays' as they are called in the literary circles are replete with criticism of his contemporary society. His comedies display the hypocrisy, the shallowness and artificiality of his society which seems to be hidden under a façade of respectability and aristocracy. Wilde seems to be fed up with these aspects of his society. Farce and Satire are the weapons with which he strikes his chief target, the upper-class society that is the London society, which is considered the 'Mecca' of the fashionable and the affluent. This is the society which he observed closely. He does not hang back to portray the snobbery, the corruption, fraud, the idleness and the lack of genuine moral scruples. He strives to mirror the manners of his society which was permeating with double standards, bubbling with depravity and was full of 'beautiful idiots' and 'brilliant lunatics'.*

**Keywords**— *Hypocrisy, Snobbery, Morality, Shallowness, Victorian society.*

Oscar Wilde is acclaimed for his unconventional and vibrant writings that constitute a scintillating contribution to literature. He has a permanent niche in the literature of the world. His plays especially his social comedies are the most exquisite product of all his writings. Oscar Wilde wrote plays at the fag end of the nineteenth century when the notion of morality and society were swiftly revamping. His plays, chiefly social comedies, deal with the criticism of society, particularly the upper-class aristocratic society. Wilde does not approve of the growing lack of morals and disregard for traditions that was rampant in his contemporary society.

His distinguished art reposes in his dramatic portrayals of Victorian society. Wilde who had easy access to aristocracy, aimed at presenting as sharp a picture as he could convey of this fashionable, smug aristocratic world. His picture of society is indeed based on fact and reality. Wilde portrayed what he observed around him and as such he is neither satirizing nor very seriously moralizing. He exhibits vanity, prudery, hypocrisy and the double standard and the dearth of moral values in society.

Even a cursory analysis of Oscar Wilde as a social critic manifests that his criticism of society was at

its zenith towards the beginning of his career when he wrote *The Soul of Man Under Socialism*. It suffered a setback towards the middle of his career when he was at the height of popularity. In the hey-days of his success, he seemed rather turn away from his social ideals. But towards the end of his career, he again turned back towards his social ideals which he used to profess. Wilde had suffered a lot in his life because of the dual standards and smug attitude of contemporary society.

*The Soul of Man under Socialism* is Wilde's only social tract. In this pamphlet, he attacked the general attitude of philanthropists who try to change or improve man from without. It is only by developing himself that a man can be of any use, either to himself or others. Wilde's epigrammatic style enables him to convey, in a phrase, a social justice which a more ponderous thinker might have needed a chapter to build up by solemn argument:

Wilde demands for every man the rights of individual development, which up to now only a few scholars and artists have enjoyed. On the so-called 'virtues of the poor' he is particularly eloquent and acute. The best of the poor, he contends,

far from being grateful for charity are  
'ungrateful, discontented and rebellious

(Ellmann 152).

Later on in the essay, Wilde mounts an open attack on the very idea of government. *The Soul of Man under Socialism* represented Wilde's real social beliefs. It mirrored Wilde's discontent with society and gave a picture of the kind of the world in which he would like men to live.

With the writing of the novel *The Picture of Dorian Gray* and his famous social comedies, Wilde climbed the highest pedestal of popularity. In his hey-days of success, there came a change in attitude towards society. The success of his plays, with their earnings, turned his head, and there is no doubt that for at least two years he lived very selfishly and then the worst side of his character came to surface in arrogance and inconsiderate self-indulgence.

Yet even at this period, his writings contain a powerful element of social criticism. The English upper classes represented in his plays are caricatured with clear hostility and Wilde does not hesitate to pillory their corruption, their shallowness, their snobbery, their lack of genuine moral scruples. Here and there he inserts epigrams that show his contempt for their social attitude. As he writes; "A man who moralises is usually a hypocrite, and a woman who moralise is invariably plain" (Epigrams 11), another example is "People nowadays are so absolutely superficial that they don't understand the philosophy of the superficial" (Epigrams 28).

In all his social comedies we can trace out the criticism of contemporary society. In *Lady Windermere's Fan* and *A Woman of No Importance*, he poses the social problem of the inequality between men and women in modern society and the ruthlessness of the conventional social code towards the individual. Wilde was against the existence of one law for men and one for women and would prefer to see no law for anybody.

Wilde's first comedy, *Lady Windermere's Fan* presents a graphic picture of the contemporary aristocratic society in which he lived. The kind of society he observed around him is brought into sharp relief, particularly in the portrayal of the party scene held to felicitate Lady Windermere on the occasion of her birthday. Lady Windermere, as Wilde shows, considers her party to be very select and is therefore extremely fastidious in the choice of her guests. Little wonder then, that a rather peculiar bunch conglomerate at her party.

There is the Duchess of Berwick, a corrupt and malignant gossipmonger, in hot pursuit of a wealthy Australian for her dull daughter, Agatha. Along with her is

her brother Lord Augustus Lorton, who cannot remember whether he has been twice married and once divorced or twice divorced once married. So are lady Plymdale and her current lover, Mr Cecil Dumby. Lord Darlington, renowned rip and rampant with desire for Lady Windermere herself is another guest. If these are the people who are to be found in morally select and exclusive houses, one can well imagine the sort of people that could be found in less carefully conducted houses. Duchess of Berwick rightly says, "I don't know what society is coming to. The most dreadful people seem to go everywhere" (Wilde 374).

The people at the party are smart and expert in the language of badinage, quips and apophthegms. Lord Darlington is a perfect example of it. He artfully talks to Lady Windermere to advance his suit for her seduction. He tells her :

Oh, nowadays so many conceited people go about in society pretending to be good, that I think it shows rather a sweet and modest disposition to pretend to be bad. Besides, there is this to be said. If you pretend to be good, the world takes you very seriously. If you pretend to be bad, it doesn't. Such is the astounding stupidity of optimism (Wilde 371-372).

Wilde's criticism of society is aimed at exposing the underlying shallowness and shame which is concealed under a facade of respectability and aristocracy. He shows each character to be a meddling busybody who is out to ruin and disorient the lives of the others. Whether it is Lord Darlington or Mrs Erlynne, Illingworth or the pompous Duchess of Berwick, each is endowed with the special capacity of invading upon the privacy of others. Not content with their station in life they seek entertainment by poking and bragging into the affairs of others quite nonchalantly leading them to the brink of ruin. Each one of them is quick to dole out sagacious verbiage, quite unmindful of their follies, weaknesses or inconsistencies.

The conventionally conceived play, *A Women of No Importance* which has a feminist plot, has indeed a general atmosphere of social protest, not only in the satirical and bitter attitude towards the upper classes but also in the main plot which is built around a social problem already sketched in *Lady Windermere's Fan* of the inequality of men and women in modern society and the ruthlessness of the conventional social code towards the individual who, deliberately or unwillingly acts against its arbitrary laws.

The theme is presented conventionally, in the differing lives of Lord Illingworth, the successful and ruthless public figure and Mrs Arbuthnot, by whom Illingworth had a child many years before. The son of this transitory union, grown into an intelligent youth attracts, Illingworth's interest, so far that he proposes to take him as his secretary. In this way are shown the contrasting fates of the man and the woman; Lord Illingworth who goes through life gaily and unscathed by his cynical refusal to protect the mother of his child from the hostility of conventional society by marrying her; Mrs Arbuthnot, enduring a lonely life of guilt and bitterness and now faced by the last humiliation of seeing her son's wish to go away with the man who has been the cause of her life-long misery.

In *A Woman of No Importance*, Wilde appears to have offered criticism on aristocratic life, ultimately defeating the cynical Lord Illingworth. He represents the typical aristocrat, who has lost faith in goodness or morality and is an idol of depravity and vulgarity. Lord Illingworth's innate vulgarity is revealed through a scene between him and Mrs Allonby in which the lady dares him to attempt the little Puritan's virtue. He wagers that he will undo the girl with a single kiss. His son who is in love with this girl turns against him and thus Illingworth and his belated paternal feelings are defeated.

Lord Illingworth's views on life are very shallow. He says to his son Gerald, "To get into the best society, nowadays, one has either to feed people, amuse people or shock people, that is all!" (Wilde 445). He explains to Gerald that a man who can dominate a London dinner table can dominate the world. But Illingworth's badly emphatic upper-class egotism is injured at the end of the play when Mrs Arbuthnot strikes him across the face with one of his gloves. This defeat of Illingworth, who had assumed the manner of a professional rake, shows disapproval of such behaviour and does not glorify this outlook of aristocrats.

London society, the Mecca of the fashionable and the rich, seems the continual target of Wilde's attack. The vein of social criticism in *An Ideal Husband* is as deep as in *A Women of No Importance*. According to Sir Robert Chiltern's sister Mabel, London society "is entirely composed now of beautiful idiots and brilliant Lunatics" (Wilde 475). This casual remark of Mabel Chiltern points more than the eye can see. It exposes the humbug and snobbery that appears to be cast over the entire society.

Nothing could be more derogatory or demeaning than this quite a heated outburst by Lord Caversham who cannot stand the London society. He feels the English society has gone to the dogs, a lot of damned nobodies

talking about nothing. The depth of falsehood, deceit and shallow pretensions can be seen in Mrs Cheveley's opinion that "London society was entirely made up of dowdies and dandies (Wilde 476) who lead an idle life. Their life was related only to love and sex. They preferred not to disturb their shun complacency by the thought of any serious commitment or purpose.

In the late nineteenth century glamorous life, it was considered most fashionable to marry as often as one could. The number of women deserting their husbands for losers was large. In their craving for jewels, scents and champagne, they could even blackmail people. As these women could not maintain the sanctity of marriage it resulted in the birth of illegitimate children and various problems which an unmarried mother has to face. Thus by presenting this aspect of society, Wilde could criticize the manners and morals of the age. Not only the males but even the females had lost all sense of purity and morality. The English society was like a puddle in which all sorts of vices were fermenting.

*An Ideal Husband* poses the problem of corruption and fraud which was rampant in English society, especially in political life. In Mrs Cheveley's view, politics is the only field left for women who are under thirty, since it was not considered fashionable to flirt till one is thirty-five or to be romantic till one is forty-five. This view again proves the shallowness of the society which had, it seems just two fields open for its members—politics and romance.

Wilde sketches a picture of the political life of the society of his times. Society was full of people who build their fortunes based on fraud. Some of them remained fraudulent throughout their life while some like Sir Robert who has committed a mistake once in their life, do not intend to repeat it and are repentant of their folly. But even such people have to face problems on account of their single misdeed. There is the constant fear of public disgrace and social boycott.

Sir Robert Chiltern had begun his career by selling state secrets to an international financier and from the money, he had gained by this initial corruption, rises to the heights of a political career. When he reaches this position, his past is used as a means of blackmail by a woman who wishes him to support a fraudulent canal scheme and thus assure the success of its promoters. He is saved from this threat not by his virtues but by his friend Lord Goring, applying counter trickery to Mrs Cheveley, the blackmailer.

Thus Wilde makes it explicit that in political life fraud and hypocrisy always win the prize. Wilde showed a consistently hostile attitude towards politics and

politicians. In *An Ideal Husband* Wilde's strongly critical attitude towards political life occurs in many deliberate statements of opinion in various parts of the play. For instance, when Robert Chiltern is trying to prepare his wife for a revelation of his predicament, which he knows will shatter the pedestal ideal she has always made of him he says to her :

Gertrude, truth is a very complex thing, and politics is a very complex business. There are wheels within wheels. One may be under certain obligations to people that one must pay. Sooner or later in political life, one has to compromise. Everyone does (Wilde 486).

By pointing out one case of fraud in political life, Wilde has only hinted at what was true of many prosperous politicians. The English politicians lacked morality. But with their modern mania for morality, they had to pose as a paragon of purity, incorruptibility, which resulted in their disappearance from the political scene.

In *The Importance of Being Earnest* Wilde strives to depict the harsh realities of contemporary society employing irony and sarcasm. He becomes successful by portraying the two main characters Algernon and John focus on the most trivial things instead of emphasizing the most significant issues. Both characters call themselves Ernest. But there is hardly any earnestness or honesty in their disposition. The pun is intended here by the author. He also hits at the hypocrisy of marriage and sentiments. He has portrayed the superficiality and shallowness of London society. The play contains in Lady Bracknell, a satire on the snobbish values of the upper classes, while Miss Prism and doctor Chasuble represent respectively Wilde's contempt for the educational system and the Church of his day.

Algernon holds queer opinions about marriage "Divorces are made in Heaven" (Wilde 322) and "girls never marry the men they flirt with. Girls don't think it right" (Wilde 323) Not only Algernon but even Gwendolen thinks that if Lady Bracknell should "prevent us from becoming man and wife, and I may marry someone else, and marry often, nothing that she can possibly do can alter my eternal devotion to you" (Wilde 336).

Wilde shows that people retain the gem-like glitter but remain impoverished at heart. They lack real human warmth. Gwendolen loves Jack just because she has an irresistible fascination for the name Ernest, Jack loved her in the name of Ernest. Gwendolen tells Jack that she could only love him whose name was Ernest. She says, "my ideal has always been to love some one of the name of

Ernest. There is something in that name that inspires absolute confidence" (Wilde 329).

In this comedy, Wilde presents a strictly reasonable satire on worldly women with daughters to settle through Lady Bracknell's interview with Jack Worthing. After she has caught Jack in the act of proposing to her daughter she informs him that he is not down on her list of eligible young men, but she could enter his name if his answers fulfilled her requirements. Thus the interview begins and it unveils the shallowness, shame and hypocrisy of society. When Jack confesses to Lady Bracknell that he smokes. "I am glad to hear it," she says, "A man should always have an occupation of some kind. There are far too many idle men in London as it is" (Wilde 331).

During her interview with Jack Worthing, she learns that Jack had lost his parents when he was very young and he didn't know who he was by birth. Lady Bracknell demands credentials of Jack's lineage. She says; "I would strongly advise you, Mr. Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over" (Wilde 333).

It is indeed worth noticing that these English women who do not care for social values and are often ready to desert their children and husbands for the sake of lovers become so cautious when the marriage of their daughters is in question. They, who live in a society that is bubbling with depravity, demand the credentials of the lineage of their would-be sons-in-law. Wilde has conceived Lady Bracknell as a gross type of social snob, surrounded by sham respectability. She represents a typical Victorian woman who is arrogant, ruthless and conservative.

In his social comedies, Wilde seems to completely ignore the world beyond the fashionable and the aristocratic. However, it will be a misreading of his work to call it purely fantastic and unreal. Wilde who appeared devoted to portraying the superficial glamour of society never lost sight of the weaknesses and lack of morals. Wilde who never was an active socialist like Shaw has not glorified the aristocracy in any of his plays. The aristocrats were always shown with some glaring defects in their character. In the aristocracy, conventions were raised to the level of ideas that served to mask their double standards. This was the society that had moved from the middle class to the higher class. Wilde's epigram; "I can resist everything except temptation" (Epigrams 29) befits this society but Wilde's aim was not wholly to expose his subjects to the attack from the public.

Wilde offers criticism of his contemporary society through the medium of his comedies. His observations are conditioned by his obligations and temptations. He aims to mirror the manners, not to reform the morals of his day. Wilde, constantly divided in his desire to be accepted and praised by society, and in his contempt of its empty values "could not write as the ordinary satirist does, for where the satirist admires a social norm and ridicules deviation from it, the Wildean, dandy is himself a deviation and ridicules the social norm" (Granz 14).

Wilde's attitude to the social problems of his day may appear ambivalent but he does show an awareness of the artificiality and essential corruption of society in general. London society, according to Mabel Chiltern, even when it has immensely improved, is composed of 'beautiful idiots' and 'brilliant lunatics'. Mrs Erlynne's experiences tell her that there are just as many fools in society as there used to be. In Lord Caversham's opinion, it has gone to the dogs. Those who regard Wilde as a mere poseur will find in many such lines an abrasive censure on contemporary society. Thus he subjected contemporary social life to criticism and did what he could to expose corruption and hypocrisy.

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# Endorsement of the Structure of the Hidden Esoteric Ideological Attitude in Nawāl al– Sa‘dāwī's Literature: A Comparative Study between her Novels: *Imra'ah 'Inda Nuqṭat al- Šifr, Šuqūṭ al-Imām, Jannat wa Iblīs, and Zena*

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Received: 02 Jun 2021; Received in revised form: 01 Jul 2021; Accepted: 08 Jul 2021; Available online: 18 Jul 2021

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**Abstract**— Any perception of literature, no matter how far it is kept away from ideology, or it declared its denial or opposition to its concepts, includes, whether it wanted or not, a clear ideological dimension, as literature is a discourse that develops on this planet, includes it, and practices its activities on it. It is a discourse that is soaked with ideology, and values and relationships come to it after they have been publicized by the powers of the social, moral and political relationships. The role of criticism is to reveal these implied dimensions and to be acquainted with the ideology of the texts that it deals with, which is a function that is not connected with revealing the ideology of the texts only, but with getting acquainted with the transformations that occurred to its fundamental concepts along the history of modern literature.

Ideology in the novel is usually connected with the conflict of heroes while the novel as an ideology remains an expression of the writer's perceptions through those ideologies. Fictional writing for Nawāl al– Sa‘dāwī is not a game of pleasure, whose role ends when it ends. Writing for Nawāl al– Sa‘dāwī is a message and an attitude, which characterized her writings by a comprehensive vision, and also enabled her to recognize the dialectic relationships that connect the individual, his thoughts and emotions with life and the conflicts of society, far away from directness and rhetoric, which turn the fictional text into a flat discourse, in which the positive hero tends to change reality into a better one due to his being a the typical hero.

**Keywords**— ideological, attitude, imaginative, fictional, textual, conflict, conformity, opposition, hesitation. esoteric.

## I. INTRODUCTION

No treatment of the tragedy of the woman can disconnect itself from the captivity of reality and ideology. The literary work mostly agrees to be a special stream to the river of ideology, and it can influence, if it can, for a long period because it does not pass its thoughts that are connected to the daily discourse except through the structure of its symbolic discourse, and in its attempt to achieve that, it tries to create an deliberate texture of the textual components in an aim to affect its thought along

with the need to bet on a reader who is free of the features of ability to decode the hidden esoteric codes of the writer. Therefore, the ideological echo in literary writing develops in different forms according to the difference of the literary genres that are considered ideological forms.

Ideology enters the imaginary world of the novel as a component that serves the writer as a tool through which

he/ she can express his specific ideology<sup>1</sup>. 'Abd al-Malik Murtaḍ maintains that the aesthetic of content is achieved only through the aesthetic of form. He says that writing is not a pure form, but meanings and thoughts that are loaded with feelings and emotions, and embody a stylistic texture that is established on a linguistic system<sup>2</sup>. Moḥammad Kamel al-Khatīb says that the vision on which the creative work is established includes in its structural components the ideological dimension that constitutes one of its constructional dimensions. Ideology as he defines it is a set of thoughts, customs, morals, concepts, rules and arts that are formulated in a defined historical period, or on the basis of a type of production or a type of a specific lifestyle<sup>3</sup>.

Hamid Lehmedani says that the relationship of fictional writing with ideology is defined from two angles: the *angle of ideology in the novel*, and the *angle of the novel as an ideology*. As for the first angle, ideology in the novel is considered one of the components of the novel textual structure, as the text includes contradictory components as it is a collection of multiple possibilities due to the contradiction of its elements. Due to its structural texture, the fictional text is charged with contradictions: it has the ideology and its opposite, and it has the attitude of the writer who agrees with one of them, contradicts it or is neutral to it<sup>4</sup>. Bakhtin confirms the presence of ideology in the art of fiction, considering it an artistic and aesthetic component. He sees that the linguistic clue is loaded with an ideological charge, which does not only reflect the prevailing social conflict but embodies and enters its context. Bakhtin argues that the human being in the novel is the one who speaks, and his speech is a subject of a verbal and literary embodiment, and the speaker's discourse in the novel is not a copied discourse of a reproduced one; he is specifically characterized in an artistic way. He, unlike in the drama, is characterized by the discourse itself, the writer's discourse.

Hence, ideology enters the world of the novel as an aesthetic component because it turns in the hands of the writer into a tool that formulates his private world. Ideology, considered to one of the artistic and aesthetic components of the novel, might or might not express the

writer's voice because novelists often introduce these ideologies and confrontations between them in order to say something else which can be different from all the ideologies themselves.

Bakhtin integrates the indicative social elements in the components of the text without distinguishing between the ideological and the linguistic components. Besides, he does not distinguish between literature, cultural fields, and ideology.

With regard to the second angle, which sees the novel as an ideology, the novel, considered an ideology, means, first, the writer's attitude specifically, rather than the attitude of the heroes separately. Ideologies within the novel do not play anything except a diagnostic role of an aesthetic nature in order to generate a totally comprehensive perception, which is the writer's perception. The novel as an ideology is generated through the conflict that takes place between different ideologies that exist within the novelistic work. The novel does not turn into an ideology except through the conflict between ideologies, and through contradictions that exist in each ideology separately, and this conflict constitutes its total general structure<sup>5</sup>.

Conflict is considered one of the main factors that affect the narrative structure of the man's character in the stories of the Egyptian women writers. Its significance lies in its ability to define the narrative character, its behavior in reality, and its internal world<sup>6</sup>, because the character's conflict in its reality and in the complicated circumstances that surround it means, in its most prominent aspects, the completion of the features of the character, and enabling the receiver to recognize it in its intellectual and class dimension, and consequently, practicing its life and judging it artistically<sup>7</sup>.

The nature of the conflict that exists in the artistic structure submits to the narrative character of the man to the degree of the conflict that the woman writer suffers from in reality with the man in her society, which can be summarized in three axes: *the axis of conformity* which means or 'keeping in line with'; *the axis of opposition*, and *the axis of hesitation*. These axes are likely to limit the

<sup>1</sup>Lehmedani, Hamid (1990). *al-Naqd al-Riwai wa al-Ideyologia: Min Sociologia al-Riwaya Ila Sociologia al-Nas al-Riwa'i*. Beirut: al-Markaz al-Riwa'i al-'Arab, p. 40.

<sup>2</sup> Murtaḍ, 'Abd al-Malik (2002). *Fi Nazariyat al-Naqd*. 1<sup>st</sup> Ed. Algeria: Dar Homa, p. 133.

<sup>3</sup>Khatīb, Moḥammad Kamel (1981). *al-Riwaya wa al-Waqi'*. Beirut: Dar al-Ma'rafa, p. 105

<sup>4</sup> Lehmedani, H., 1990, pp. 26, 33, 35, 39.

<sup>5</sup> Bakhtin, Mikael (1987). *al-Khitab al-Riwa'i*. Translated by Mohammad Barradeh. Cairo: Dar al-Fikr, p. 96.

<sup>6</sup> Naji, Sawsan (1995). *Ṣurat al-Rajul fi al-Qasas al-Nisa'i*. 2<sup>nd</sup>. Ed. Cairo: Wakalat al-Ahram li al-Nashr wa al-Tawzi', p. 277.

<sup>7</sup>al-Waeli, Karim (1968). *al-Mawaqef al-Naqdiyya Bayna al-Dat wa al-Mawdu'*. "Dirasa li Naqd al-Qiṣa al-Qasira fi al-Iraq. Cairo: Dar al-'Arabi li al-Nashr, p. 177.

form of the relationship with the man into three forms: *relationship of submission*; *relationship of dominance*; and *relationship of reconciliation*. The kind of conflict, which the man – as a narrative character – suffers from, is subject to the type of vision about the man in general. That vision remains a captive to the status of the woman writer in her society in particular, which is likely to reflect the entity and status of the man in the woman's world in general<sup>8</sup>.

Generally speaking, the aspects of conflict are four: conflict with the self, conflict with more powerful external powers such as fate; conflict with the environment that is represented in individuals or groups, and finally, conflict with the other (the individual). What concerns us in this study is the conflict from which the writing Self suffers in its relationship with the other (the man), and the extent of the connection of this conflict and its effect on the writer's vision about herself and the world.

What also concerns us is not dealing with 'conflict' in itself, but recognizing the essence the influence of conflict on the writer's formulation of the image of the man artistically in order to show the degree of her success in her artistic formulation of the image of the man in conveying the writer's vision and her ideological attitude towards the man.

Nawāl al-Sa'dāwī's relationship with the man is characterized by absence of reconciliation with him. We see his image grow to be limited to one of its refused dimensions in her novels. For her, he combines all contradictions, or is an individual module who loves himself more than anything else. Sometimes, he is dominant, and on other times he is backward. al-Sa'dāwī's heroines declare their rebellion against the traditional model of the man, but their actions remain extremely traditional, as the heroine remains a captive to an illusion that her freedom is dependent on the man. This is the role that al-Sa'dāwī's heroines play in her novels – Fardous, Jannat, Bintallah, Bdour or Zena.

Projection of ideology on the woman's literature resulted in a particular critical view about the phenomenon of the woman's literature. The consequence of this biased taxonomic view of the ideological nature was that the opportunities of the critical interest in the woman's writings became very slight on the grounds that the woman's literature does not reflect anything except the problems that are specific to the woman.

The characters in the work of fiction are the tools that formulate the story. They become a symbol of other meanings that are outside their individual existence.

<sup>8</sup> Naji, Sawsan, 1995, p. 277-278.

Hence, the image of the woman in Nawāl al-Sa'dāwī's novels expresses the crisis of the individual in his relationships with his society, especially his view about the woman, which sees her a center of contempt; she is the worker, the peasant, the baby-sitter and the mother. Above all, she is seen just as a tool for pleasure and work, and therefore, the woman lives in anxiety and instability because of the pressures that the man exerts on her, whether he is a father, a brother or a husband.

This image shows the dark social condition of the man and the woman and how difficult it is to bridge it over, as long as people's awareness has not taken its way towards development. Instead, the feeling of the woman's inferiority and distrust continues, especially that the fictional works usually devote the practices that society is used to, and the traditional thoughts that confirm in some contexts the woman's inferiority when compared to the man. Besides, we find that in other contexts, they confirm her cleverness, subtlety and her cunningness<sup>9</sup>. Though the woman is described by these traits, she employs them in keeping the entity of the family and its defense. Consequently, the man confiscates her status so that she will remain governed by the norms and traditions of society. Besides, the sexual outlook of the man towards the woman cancels his acknowledgement of her ability and deserved position<sup>10</sup>.

Nawāl al-Sa'dāwī reflects in her stories and novels the hard work, the troubles, the hardships, the pains and the worries that the woman suffers from. When we are in contact with reality, we see the Arab woman as if she were provided with an extra effort to her original effort, besides her patience and steadfastness. The novel society of the novel corresponds to what society lives.

Nawāl al-Sa'dāwī's interest in the female Self (I) became a source of action or movement and a window for the personal female character of the woman writer, which positively affected her achievement of a degree of the artistic truth that accompanied the movement and action of the heroine and lent them the dimension of causality/realism.

Besides, the field of the event turned from its being a follower to the movement of the man into a follower to the management the heroine/ woman, and Nawāl al-Sa'dāwī adopted it as a focus in her narrative

<sup>9</sup> al-Ka'biy, Dhiya 'Abd alla (1999). "Şurat al-Mar'ah fi al-Sard al-'Arabiyy al-Qadim. Dirasa fi Kitab al-Jahiz wa al-Aghani wa al-Siyar al-Sha'biyya al-'Arabiyya". M.A. Thesis in Arabic Language and Literature. Amman: The Jordanian University, p. 74.

<sup>10</sup> Reich, Theodore (2001). *al-Dafi' al-Jinsiy*. Translated by: Tha'er Adib. 2<sup>nd</sup>. Ed. Latakia: Dar al- Hiwar, p. 52.



versus her marginalization, and her marginalization of the man by keeping him away from the forefront in the text.

However, the negative effect that resulted from her interest in the "I" is her declining interest in the other/the man, who has become a minor character, who does not occupy the forefront in the text, but a character whose movement and action disappeared gradually and we started seeing it through the central character/ the woman in Nawāl al-Sa'dāwī's novels.

Though the man occupies a dominant role in the reality of this central character/woman and in her consciousness as a "master" and an "owner" of her movement and issues, this position retreats on the level of participation in the event/ action in the text, by the low-profile of his movement, and the retreat of his action gradually versus the emergence of her movement and action through the text as she is excited and affected by it.

## II. THE STUDY OF THE NOVELS: IMRA'AH 'INDA NUQTAT AL- ŞİFR, ŞUQUṬ AL-IMĀM, JANNAT WA IBLĪS, AND ZENA

In my opinion, the structure of the ideological attitude in Nawāl al-Sa'dāwī's novels is based on the idea that is connected to the crushing of the beautiful values, which are represented in loyalty to the most important components of the soul as they are embodied in the novels in the institutes of society and family. The reader notices from the beginning the tendency of the novel to deny the reasonable values, which fade away in the buried distances by the narrative, and are replaced by values of infidelity (infidelity to the wife, the beloved one, and one's conscience, which the narrator insists on embodying in clear urgency, showing them in the behavior of the main character in the four novels: *Imra'ah 'Inda Nuqtat al- Şifr*, *Şuquṭ al-Imām*, *Jannat wa Iblīs*, and *Zena*, where the main character is described from the beginning as rebellious against society, its masculinity and virility.

If in our confrontation of Nawāl al-Sa'dāwī's novels we face an imaginative world, we face in our confrontation of the character, which is made of the language of the novels, a world of ideology. The ideological load in the imagined texts is the incentive that directs the character's behavior, and we discover that in the text through our analysis of the linguistic behavior that is represented in the written symbols.

Nawāl al-Sa'dāwī's novels are the novels of the ideological attitude par excellence. In these novels, the ideological vision and the intellectual position constitutes the focus of the action and reaction in the social behavior of the central character, where we notice the presence of a

huge amount of thoughts that establish the ideological content<sup>11</sup>, which is specific to the central character, who speaks in the first person singular in the novels of this study.

The central character/ the woman in Nawāl al-Sa'dāwī's novels represents the meeting point of the contrasted and conflicting elements. Each heroine is a character that is built up on the stark contrast in all her life manifestations and existence. al-Sa'dāwī probably intended to embody the woman's character and the class paradox on which the novels are based in thought, vision, reality and art.

The relationship of the woman with the man has been captivated by the traditions of her time. The man wanted the woman to be conformal and loyal. She has to lock her expectations and aspirations inside her. She is not wanted in any way to go beyond the eternal imprisonment of the female, as the male culture sees her connected to the home, in which she is closed behind windows and doors, which makes her feel she is a marginalized thing in the house, where her aspirations are suffocated and her human essence is cancelled. This explains Nawāl al-Sa'dāwī's refusal to that image, which is expressed in her turn with the female character to the enlightenment tide. She created a positive female character that opposes the character of the destroyed and shaken woman, whose will is robbed, marginalized, weakened and made unable to defend her dignity and life. Nawāl al-Sa'dāwī provided the new character with a clear voice, character that refuses the

<sup>11</sup> In his confrontation with the origin of the missions of post-modernism, Terry Eagleton emphasizes the idea that this criticism, being a human criticism, has to intensify the interest in the language and consciousness in the literary texts in order to reveal the role that they play in the ideological formulation of the individual. Among those who associated the narrative form and image of the character with the referential impasse and the ideological perception of the writer towards his world and age, we find Ṭaha Wadi, who maintains that the novel describes a human experience that reflects its writer's attitude towards a certain event that reveals the degree of his understanding of the aesthetics of the narrative form. The novel tells this and more through a distinguished artistic tool (the character). This is what made critics define the novel by saying that it is the 'art of the character'. The character is a living creature that indicates the writer's thought, and constitutes one of the technical components of the novel. The novel is also an intentionality, a structure, and an organized imaginative procedure. See: Wadi, Ṭaha (1980). *Şurat al-Mar'ah fi al-Riwaya al-'Arabiyya al-Mu'aşera*. 2<sup>nd</sup> Ed, Cairo: Dar al-Ma'aref bi Misr, p. 3. See also: 'Azzam, Moḥammad (2003). *Tahlil al-Khitab ala Dhaw' al-Manahij al-Naqdiyya al-Hadathiyya: Dirasa fi Naqd al-Naqd*. Damascus: Manshurat Ittiḥad al-Kuttāb al-'Arab, p. 87.

shackles that society put on her in order to separate between the male and female. The new character rebels against the criteria of masculinity and gets up from a painful reality that was imposed on the woman. In her novels, the new character is represented in Fardous, the daughter versus the mother in *Imra'ah 'Inda Nuqtat al-Şifr*; Bintallah versus Nematallah in *Şuqut al-Imām*; Jannat versus her Grandma in *Jannat wa Iblīs*, Zena versus *Majida al-Khartiti*, and Safā' versus Bdour in *Zena*.

The image of the man in Nawāl al-Sa'dāwī's novels is the best example that reveals the essence of adopting the writer's view about the man and the woman and how this character turns into a trumpet that repeats the writer's views that appear in those novels. For example, the image of the traditional father in al-Sa'dāwī novels is drawn in black and white being an unbiased image of the oriental man, who is the son of his time, and his view about his daughter ranges between negligence and repression. His fatherhood is absent, cancelled and cruel that, and he dries under the pressure of the criteria of society that establishes differences and barriers between masculinity and femininity and deliberately humiliates and marginalizes her. For Fardous in *Imra'ah 'Inda Nuqtat al-Şifr*, he is a sadistic father, who knows nothing but cruelty and exaggerated selfish treatment. Consequently, his daughter Fardous hates him and refuses him. Her refusal is extreme and therefore, we see her in the novel refuse the shape of her rounded nose because it reminds her of him: "I did not like the shape of this nose, neither the shape of this mouth, and I thought that my father died but he is still alive in his big rounded nose"<sup>12</sup>.

For Bintallah in *Şuqut al-Imam*, the father is unknown as he denied his daughter. For Jannat in *Jannat wa Iblīs*, he is marginalized and he appears only through his absence: "In the morning, her father goes out before she asks him"<sup>13</sup>. If he appears, his fatherhood appears broken, cut and amputated; "... she did not know the meaning of "Eve's lust". She asked her father and he threw a glance at her, which made her hair stand on her scalp"<sup>14</sup>.

In the novel *Zena*, Nassim, Zena's father dies when he was murdered in prison, but Zena, his daughter, does not mention his name. Zacchariya al-Khartiti, Majida's father, is hated by his daughter: "She hated her father from the bottom of her heart; she hears people gossip about his life. Her colleagues whisper among themselves about his corruption, and his adventures with girls and prostitutes.

She hides the secret in her bosom"<sup>15</sup>; he admits that the biggest sin she did and committed was that "she obeyed her father Zaccariyya al-Khartiti and joined the Journalism department"<sup>16</sup>.

The value of our knowledge about the refusal that the woman stores to the man in Nawāl al-Sa'dāwī's writings lies actually in our realization of her refusal to her femininity, which necessarily entails refusal of masculinity; the woman cannot be a woman except by being with the man, and the woman denies the man as if she denied the woman in herself<sup>17</sup>.

Nawāl al-Sa'dāwī's heroines express their rebellion against the Self not by their refusal of their femininity only, but by their hatred to belong to the female race. Fardous says in *Imra'ah 'Inda Nuqtat al-Şifr*: "but I felt that I was not like other women and not like girls either; girls around me were all talking about 'love', and I do not talk about love. All the girls talk about the 'man', and I do not talk about the man. What occupies the girls' mind does not occupy my mind, and what concerns the girls does not concern me"<sup>18</sup>.

Zena was not owned by anyone: "Noman has owned her, and she cannot be owned by anyone"<sup>19</sup>. The border of hatred does not stop at the Self or the border of women; it expands to the race of men or, in other words, the hatred of their masculinity. The writer/ narrator says her opinion about Fardous and men in *Imra'ah 'Inda Nuqtat al-Şifr*: "I realized that all of them are men, and their souls are voracious and violated. Their desire for money and authority and lust for sex are endless. There is no observation or limit to them and they corrupt the Earth and rob people and have strong throats... and history does not reveal their truth till they die, and history repeats itself foolishly, and with strong insistence"<sup>20</sup>.

In *Şuqut al-Imam*, the narrator describes them as helpless creatures, who know nothing except betrayal: "They move in creeping steps like aunts, except that their line is winding. They stampede by hands and legs, and the elbow of each of them digs a hole in the belly of the other"<sup>21</sup>.

<sup>15</sup> al-Sa'dāwī, Nawāl (2009). *Zena*. Beirut: Dar al-Saqi. P. 268

<sup>16</sup> Ibid., p. 196.

<sup>17</sup> Tarabishi, George (1995). *Untha Did al-Unutha*. 2<sup>nd</sup>. Ed. Beirut: Dar al-Ṭali'ah, p. 201.

<sup>18</sup> al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al-Şifr*. p. 30

<sup>19</sup> al-Sa'dāwī, Nawāl. *Zena*. p. 149.

<sup>20</sup> al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al-Şifr*. p. 32.

<sup>21</sup> al-Sa'dāwī, Nawāl (1987). *Şuqut al-Imam*. Cairo: Dar al-Mustaqbal al-'Arabi, p. 74.

<sup>12</sup> al-Sa'dāwī, Nawāl (1979). *Imra'ah 'Inda Nuqtat al-Şifr*. Beirut: Dar al-Adab. p. 25.

<sup>13</sup> al-Sa'dāwī, Nawāl (1992). *Jannat wa Iblīs*. Beirut. Dar al-Adab. P. 14

<sup>14</sup> Ibid., p. 26.

In *Jannat wa Iblīs*, we read: "they gaze in the vacuum with half-opened eyes, filled with full realization of death... their faces are covered with withered hair..."<sup>22</sup>

In *Zena*, Bdour says about them: "their faces appear through sheets of paper; Bdour does not distinguish her husband's face from her father's face. There is no difference between her grandfather, her uncle and her cousin. The men's faces melt in a face of one man, who has two faces; a devil and a god"<sup>23</sup>.

If those pictures of the man are engraved according to an internal self-measurement of the hero/ woman, it is natural that it becomes part of her; it has no independence or vision or an individual conflict that is far from that character. Therefore, the features of the other/ the ideal man or the beloved one to the soul of the heroine becomes an identical photo of the original one of the features of the fictional character, where it is emptied of its individual content and its freedom is foreclosed as a narrative character due to the writer's accommodation.

The seed of rebellion lies in *Nawāl al-Sa'dāwī's* novels due to the several attempts that her writings include and deny the constants/ parameters or remaining values, and the social and political traditions such as getting rid of romanticism and reaching a version that is concerned with sharing the reader in the attempts of revising the text through means through which the writer intends to reveal the psychological dimensions of the character. Besides, the heroine's/ narrator's control of the narrating pronoun has a major role in *Nawāl al-Sa'dāwī's* novels as it did not only deny the features of the hero/man, but also denied the landmarks of the conflict within this denied entity.

Thus, the image of the man in *Nawāl al-Sa'dāwī's* novels is negatively affected by the division, from which the writing Self suffers indirectly, and despite the existence of a rebellious consciousness, which we see through her expressive means which largely expressed a high degree of rebellion and refusal to the prevailing things<sup>24</sup>. Besides, the features of the character of the man

are not defined only through conflict, but the event also has a role in formulating those features<sup>25</sup>.

The movement/ action of the woman/ heroine/ main character in *Nawāl al-Sa'dāwī's* novels reflect a type of dominance of the man of the course of things in the lived reality, which confirms to us her implied and hidden rebellion against the man. Rebellion here does not take the form of open denial to the man's dominance in reality, but takes a hidden esoteric form that appears only through its symbolic implications that are reflected by the heroine's dominance rather than the heroes of the total narrative movement in the text.

Despite the daring subjects that *Nawāl al-Sa'dāwī* introduces in the observation of her thought, her ideology and her concealed vision of the dialectic relationship between the woman and the man, the artistic technique through which the writer expressed these vision is traditional, and her rebellion against the man is not reflected on her artistic structure of the event, and we see that it preserves its sequential progression. We mean by the term 'sequential progression' that it is a form that is established on a clear logical inevitability where the introductions in it lead to the results, and the reader feels with that progression the ability to foresee or prophesy the coming developments"<sup>26</sup>. In all cases, causality appears to be a fundamental factor on which the heroine/narrator leans in order to justify her movement and action.

In my opinion, the vision of protest and refusal in *Nawāl al-Sa'dāwī's* novels is reflected in her diversion from the traditional literary subjects and, sometimes, through the destruction of the hierarchical sequence of the events, and that is attributed to the change in the concept

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Sharabi, Hisham (1987). *al-Bunya al-Batrachiyya: Bahth fi al-Mujata' al-'Arabi al-Mu'aşer*. Beirut: Dar al-Ṭali'ah, p. 34.

<sup>22</sup> The 'event' is not a separate entity from the character or the other elements of the story, on the one hand, or the narrator's point of view and his treatment of his social reality in particular, on the other. Consequently, the conflict from which the woman suffers, positively affects the formation of the event, which is connected to the movement of the character because the event is the character in the case of the movement and the action, whether on the level of its internal world, or its reality, in which she is living. . Separation of the character from the Self, returns us to a traditional thought and deprivation of the character from its life and freedom. See: al-Waeli, Karim (1968). *al-Mawaqef al-Naqdiyya Bayna al-Dat wa al-Mawdu'*. "Dirasa li Naqd al-Qiṣa al-Qaṣira fi al-Iraq. Cairo: Dar al-'Arabi li al-Nashr, p. 184-185; 715.

<sup>26</sup> al-Waeli, Karim. *al-Mawaqef al-Naqdiyya Bayna al-Dat wa al-Mawdu'*. "Dirasa li Naqd al-Qiṣa al-Qaṣira fi al-Iraq. p. 30.

<sup>22</sup> al-Sa'dāwī, Nawāl. *Jannat wa Iblīs*. p. 5-6.

<sup>23</sup> al-Sa'dāwī, Nawāl. *Zena*. p. 263.

<sup>24</sup> Modernization in itself was achieved within a climate of a traditional frame, which is likely not able to help to raise and develop modernism within the self itself, and the opposite takes place. As soon as the process of modernity takes place within the woman/ writer, the internal independent development becomes a violated development that assumes the form of attraction between growth and underdevelopment, rather than implied development in the process of modernization as a result of an internal failure only, but as a result of self-assertion within the frame of subordination and submission. See:

of the traditional plot in her novels, which is based on a linear track that follows the chronological sequence from the past into the present and then the future into a different track, in which times and places intersect and correlate. Besides, the logical sequence and inevitable connection of events disappears (as we see in *Jannat wa Iblīs*)

If Nawāl al-Sa'dāwī's denial of the man expresses an internal desire that aims to achieve dominance of the movement and the events of the text parallels with the dominance with which the man confronts her in reality, it also confirms the dichotomy (duality) that this writer/Self suffers from in her relationship with the her Self and the other. The heroine says about that in the novel *Imra'ah 'Inda Nuqtat al- Şifr*: "I won over life and death because I no more desire to live, and no more fear death. I do not desire anything and have no hope for anything; I own my freedom; nothing enslaves us in life except our desires, aspirations and fears"<sup>27</sup>. The heroine of *Suqut al-Imam* says: "Your heaven is my hell. Your honesty is my dishonor. My mind is your madness. My Madness is your mind. If my body dies, my heart will not die. The last thing that dies in me is my mind... and no one of you won my mind. No one"<sup>28</sup>.

The heroine of *Jannat wa Iblīs* says: "... I do not fear; I am not a dot or two in your book."The narrator says <sup>29</sup> about the heroine Zena in *Zena*: "She knew in her childhood things that adults do not know... She saw nude men when she was a child... she graduated from the Street-School; she knew the bottom of sadness and the top of pleasure; she is no more afraid of the bottom nor of the top. No man has owned her, and she cannot be owned by anyone"<sup>30</sup>.

The Narrator also says about Bdour: "Bdour al-Danhirī is no more afraid of separation or divorce or death. She can carry her bag and continue her endless unknown way alone."<sup>31</sup>

In my opinion, Nawāl al-Sa'dāwī's tendency to draw the features of her heroines by dark colors that are adorned by sadness, blackness and a tragic end exposes the social consciousness that lacks femininity, and exposes the ignorance and selfishness and magnification of the "I" (ego) of the man. Therefore, the approach of the narrative vision towards the feminine Self, which lives the experience of life and interacts with it, was to the closed

deaf world, which fell back on itself in a closed movement around the centralization of the man with a deep feeling of tearing the female identity. Therefore, the funeral tone prevailed and the feminine text was adorned with characteristics of the Romantic school, which dominated the world of the Arab novel in the decades of the fifties and the sixties, by which Nawāl al-Sa'dāwī tried to condemn the backward social reality that is governed by masculinity, and lacks a balanced style in the human treatment of the woman.

Nawāl al-Sa'dāwī's texts reveal indications of female absence in the social life, culture and history, and that embodies the human condition that dwelled the heroines of novels individually. Nawāl al-Sa'dāwī made each of her heroines see her exit from her misery in a different way. For example, engagement in prostitution for Fardous; escape from the police for Bintallah; waiting for the husband's return for Jannat, and awakening and search for the baby, who was thrown on the street for Bdour; and dream and its achievement, despite the difficulties and displacement, for Zena. Each of them is a non-working body, and we see her running breathlessly, looking for her lost humanity, and trying to create for herself an imaginary world through which she goes beyond what is visible into what is invisible and imaginary.

Though Nawāl al-Sa'dāwī's novels seek to pass a hidden ideology that appears in the form of a deep iconic clue that is represented in the embodiment of an image of a general defect that we seek nothing of it except its manifestations, which are represented in persecution and its result, they diligently try to make these manifestations built up logically in such a way that affects the essence of the defect dynamically, and at the same time points out directly the justifications of its existence and the impasses of its results.

We become sure of that through tracing the routes of the main or casual characters, where we discover that we are in front of ends of processes whose performers lost hope in completing them, and they no more have anything except opportunities of compensation by humiliating the Self and values.

We discover that, not through the content of the event, but through the form itself. If the narrative texts usually introduce three joint tests, which are: the *qualification test*, which describes the future projects of the main Self and its cognitive and physical qualifications; the *main test*, which includes all the narrative units that are connected to the conflict in its various types; and the *final test*, which is a glorifying one, if the Self manages to possess its subject. However, if it just manages to achieve some evaluation if it, if it fails, the evaluation includes introspection of the

<sup>27</sup> al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al- Şifr*. p. 111.

<sup>28</sup> al-Sa'dāwī, Nawāl. *Suqut al-Imam*. p. 157-158.

<sup>29</sup> al-Sa'dāwī, Nawāl. *Jannat wa Iblīs*. p. 153.

<sup>30</sup> al-Sa'dāwī, Nawāl. *Zena*. P. 148-149.

<sup>31</sup> *Ibid.*, p. 294.

Self and the form of its awareness, and its relationship with its sender, whether he is an individual or a body or an ideological thought, as the novel is satisfied with the last test, which is related to 'evaluation' where all the Selves are present after they tried themselves and failed.

The novels of the study cruelly describe the bankruptcy of the Self of the heroines under the shadow of an incomprehensible reality, and in that shadow, the writer intends to diagnose actions of characters that have no horizon nor a project. Thus, we conclude that the esoteric clue lies in the ability of masculinity to circumvent the projects of the female-entity, which are opposite to masculinity, and turn them into rubble, debris and disappointment, which makes her withdraw into itself, which are not more than a combination of compensatory formulas for past losses that focused on absence of knowledge and capability.

There is another esoteric clue that competes with the first one, and is represented in baring the ideology of the educated male, who appears through the novel *Zena* wrapped with betrayal and corruption of social beliefs and values. This can be illustrated by the character of Zaccariyya; the character of Jannat's Grandfather in *Jannat wa Iblīs*; the character of Zaccariyya al-Khartiti in *Zena*, as the novel *Zena* insists on embodying the image of the exhausted intellectual, who lost confidence in his job and in what he writes and says. This can be illustrated by Bdour's character when she says to her psychiatrist: "Writing is a curse not a grace, doctor; writing is a suffering, a pain, tears and blood"<sup>32</sup>, as Bdour started having suspicions with regard to the futility of speaking and writing, which indicates a conflict with the Self, which was tamed by the history of her conflict with the challenging reality because her writings have become a product of a clash between intersecting goals, between the ideology of free responsible writing and the ideology of the observing authoritarian male patriarchal society.

According to the prescribed manner, the structure of the main/central/woman character in the novels of this study indicates a creative vision, which stems from an intellectual attitude that focuses on the feminist ideology. The ideology that Nawāl al-Sa'dāwī's novels adopt are basically the writer's ideology, which introduces several issues including: "Respect of the "female" or "feminist" self".

In my view, Nawāl al-Sa'dāwī's novels, through their subjects and themes and structural forms, succeeded in drawing a tragic world and two ideologies that clash and

conflict all the time: *ideology of the males* and *ideology of the females*, but they drown in a world of blindness. Through that, the novels endeavored to grow alienation and distance between the two ideologies in actions and results. In this way, they managed to decode these two ideologies artistically. Therefore, we can say that Nawāl al-Sa'dāwī's novels exceeded the problem of the relationship between the novel and ideology or the relationship between the outside of the text with its inside, or the relationship of the text with its owner and creator, and consequently, we see that the ideological vision is nothing but one of the components of the textual structure of the creative work. Therefore, these novels are strict in representing this ideological vision.

### III. PRESENTATION AND ENDORSEMENT OF THE HIDDEN ESOTERIC IDEOLOGICAL ATTITUDE OF SOME SCENES IN THE NOVELS OF THE STUDY

The following part of the study presents and endorses some scenes in the novels of this study successively, through an order that is based on gathering these scenes that deal with several issues in the novels: *Imrah Inda Nuqtat al-Sifr*, *Suqut al-Imam*, *Jannat wa Iblīs*, and *Zena*. The issues are integrated in selected quotations from the four novels:

#### 3.1 *Imra'ah Inda Nuqtat al-Sifr*

- "After my hand grew bigger a little bit, my father put the pitcher in my hands and taught me how to wash his legs, and I started doing my mother's role"<sup>33</sup>.

- "When one of their daughters dies, my father has dinner and my mother washes his legs and he sleeps like any other night, and when a boy does, my father beats my mother, and then he sleeps after he has dinner"<sup>34</sup>

- The woman's life in all conditions is bad, but the life of the prostitute is less worse"<sup>35</sup>.

- They wait till one of us stumbles, and they prey on her"<sup>36</sup>.

- "There is no woman on Earth, who protects herself"<sup>37</sup>.

- "What did the dog do to you? "Which dog of them; all of them are dogs under different names... I know all of them;

<sup>32</sup>Ibid., p. 180.

<sup>33</sup> al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al- Sifr*. p. 22.

<sup>34</sup> Ibid., p.22-23.

<sup>35</sup> Ibid., p. 101.

<sup>36</sup> Ibid., p. 107.

<sup>37</sup> Ibid., p. 102.

who is the one who started: your father, your brother, your uncle?"<sup>38</sup>

- "Fardous! The man does not know the value of the woman, but the woman is the one who decides her own value. The higher your price is, the man realizes your value and pays you what he has..."<sup>39</sup>

- Be more cruel than life... life is cruel, and one lives unless he is more cruel than it"<sup>40</sup>

- "I did not know how to get rid of my fear till I raised my hand for the first time. The movement of my hand in its rise and then lowering it down tore my fear"<sup>41</sup>.

- "I did not know about men anything yet, but I used to hear them say: "In the of God the Merciful, and "There is no power and no strength except with Allah", and I see them blow their noses in a loud rough sound, and rub under their armpits or between their thighs, and look around them carefully, peeping suspiciously, and lurking with hostile eyes in semi-humiliation"<sup>42</sup>.

- "I realized that all of them are men and their souls are voracious and violated; their lusts for money and sex and authority are unlimited... they spread corruption on Earth and rob people; they have strong throats; their voice is persuading and their speech is honeyed; their arrows are poisoned, and history does not reveal their truth until they die; I witness that their governor peeps with his eyes during the prayer peeps in a humiliated broken look to deceive God as he deceives people; around him, there are men of his entourage shaking their heads in admiration and acceptance of every word, saying: "In the name of God the Merciful, and "There is no God but God and there is no power but his power and rub their hands, and look around them with careful suspicious, peeping, lurking, and hostile eyes in semi-humiliation"<sup>43</sup>.

- "the man does not bear it that a woman can refuse him because he is refused from within, and no one can bear two refusals together. This is the reason why I used to say "No", the man insists... he does not bear that a woman can refuse him"<sup>44</sup>.

- "I realized that one's honor needs a lot of money, and getting large amounts of money requires that the person should lose his honor, and getting honor requires money"<sup>45</sup>.

### 3.2 *Suqut al-Imam*

- "If any man of us puts his foot on the first row, he will not leave it... there are many feet, and as soon as one of us moves his foot, another foot will occupy his place. Each foot pushes the foot ahead of it by its heel, and each elbow is planted in the belly behind it like a nail"<sup>46</sup>.

- "He said: a buffalo or a woman is the same. It breast-feeds and has breasts"<sup>47</sup>. Are you a buffalo or a woman? I said: The price of a buffalo is higher than the price of a woman. The man owns one buffalo and four wives; I had no mother to feed me; the buffalo at the children's house fed me"<sup>48</sup>."

- "The son does not ask the father why God's obedience and the father's obedience or the husband's obedience are from God's obedience"<sup>49</sup>.

- "The man is an innocent child even if he raises the flag of rebellion, and the woman is the snake and Satan even if she is wrapped with a veil (hijab)".<sup>50</sup>

- "and he says to me that the woman is a body and nothing is interesting after that"<sup>51</sup>.

- "and if betrayal started from the female, it exceeds blasphemy (kufr) and homeland treason to the degree of adultery and loss of honor.. nothing is more precious than having our women's bodies... and the girl's crime is double the crime of the boy, and in other rights the right of the daughter is half the right of the son"<sup>52</sup>

### 3.3 *Jannat wa Iblīs*

- Women had a special place called "Rukn al-Harīm/ Women's corner". They sit cross-legged on the floor. Their heads are wrapped with a white scarves like returnees from Hijaz. Their arms are crossed on their chests. Their hands are below their cheeks and their lips are pressed on each other"<sup>53</sup>

- "Laughter was allowed to men."<sup>54</sup>

- "She would not give in till her mind is in coma"<sup>55</sup>

- Men would throw blocks on her, as if they were stoning the devil. She would walk with her head raised towards

<sup>46</sup> al-Sa'dāwī, Nawāl. *Suqut al-Imam*. p. 114.

<sup>47</sup> Ibid., p. 123.

<sup>48</sup> Ibid., p. 124.

<sup>49</sup> Ibid., p. 28.

<sup>50</sup> Ibid., p. 41.

<sup>51</sup> Ibid., p. 83.

<sup>52</sup> Ibid., p. 121

<sup>53</sup> al-Sa'dāwī, Nawāl. *Jannat wa Iblīs*. p. 6.

<sup>54</sup> Ibid., p. 8.

<sup>55</sup> Ibid., p. 22.

<sup>38</sup> Ibid., p. 60

<sup>39</sup> Ibid., p.62.

<sup>40</sup> Ibid., p. 61.

<sup>41</sup> Ibid., p. 112.

<sup>42</sup> Ibid., p. 17.

<sup>43</sup> Ibid., p. 32.

<sup>44</sup> Ibid., p. 99.

<sup>45</sup> Ibid., p. 101.

heaven... she walks and does not stop. Her head is raised and does not fall."<sup>56</sup>

- "She whispers to herself voicelessly: I am a human being like you"<sup>57</sup>

- "She heard Shaikh Basyuni say "saqata (= fell)" is a past verb; and the feminine is: "saqatat" (she fell), and thus, she is a "saqita/ a fallen girl" like her mother Eve"<sup>58</sup>

- "In the grammar book (at school), "saqata" is a past tense verb, and the feminine is "saqita" (fallen), and the feminine plural is "saqitat/ fallen girls". There is no plural for the masculine, and there is no such a thing in history or holy books. Adam was not "saqit/ fallen". The man does not "fall" except in elections, or a battle or at school when he is a pupil"<sup>59</sup>.

- "The man does not *fall* except in the elections, my lady! And her grandfather nods his head agreeing"<sup>60</sup>

- "'fallen" like her mother and grandmother. All women are "fallen" ... this is what his father said. Allies of Satan... this is what his grandfather said..."<sup>61</sup>

- The wedding costume is white like the color of the coffin... the bed is made of beech-wood, so broad that it will have room for death"<sup>62</sup>.

- "the whip is raised high and then it falls... he does not feel the pain... and he spits on his face, You, son of a woman. My mother was equal to twenty men!"<sup>63</sup>

- "The world was moving in reverse: the responsible (head) is acquitted. The subordinate (official) is tried. The leader receives a medal. The soldier dies"<sup>64</sup>

- "Honor... shrinks inside their black smocks (jilbab). Each of them presses her knees and thighs... blood only washes the shame (disgrace)... honor is the honor of the males, and the female is nothing but the evidence"<sup>65</sup>.

- "I don't hide my face; I am not ashamed of myself, either. I do not color my eyes with eyeliner (kuhl), nor do I hold a name of another one"<sup>66</sup>.

### 3.4 Zena

- "Zena, daughter of Zenat, created her life-circumstances by her own will. The difficult circumstances do not beat her; she makes her circumstances; not the opposite. She says about herself: My mother Zenat breast-fed me my pride, and self-confidence..."<sup>67</sup>.

- Death is easier than humiliation; raise your head my son, and do not feel ashamed of poverty; don't be defeated in front of the difficulty of life..."<sup>68</sup>

- "You, who trust men, are like the someone who trusts keeping water in the sieve (ghirbal)"<sup>69</sup>.

- "Most men are sick; they suffer from Schizophrenia, especially men from the educated high class. The man marries his educated colleague from the same class, a social marriage, just to accompany him to parties, to take photos with him on occasions; at night, he infiltrates from her bed to the bed of the maid-servant in the kitchen, or to the secretary in the office"<sup>70</sup>

- "I respect prostitutes more than wives and husbands who lie to each other; lying is the only disgrace in my opinion; my wife knows everything about me, and I know everything about her".<sup>71</sup>

- "Zaccariya al-Khartiti did not realize except one kind of femininity; femininity that has been brought up on submission, and if she resisted or hesitated, it is just part of the game. If she deserted him, or hit him with his leather strap till he moaned, it would be just part of the game, like games of children at homes"<sup>72</sup>.

- " I don't love the woman who hurts me, who deserts me; I love her after I lose her, and therefore, prostitutes and traitors overcome us, we men..."<sup>73</sup>

- "Any woman who has a mind cannot find the man who deserves her; all men are pieces of paper; all of them are patients, liars, double-standard hypocrites, and I am one of them... the man goes and comes back..."<sup>74</sup>

- "Having a rebellious penis does not shame the man... swimming with a swimming suit in the sea does not disgrace males, but women's faces are defect 'awara'..."<sup>75</sup>

- "Women are the worst creatures. Women are allies of Satan as we hear from his father and grandfather;

<sup>56</sup>Ibid., p. 56.

<sup>57</sup> Ibid., p. 82.

<sup>58</sup> Ibid., p. 25.

<sup>59</sup> Ibid., p. 43.

<sup>60</sup> Ibid., p. 70.

<sup>61</sup> Ibid., p. 118.

<sup>62</sup> Ibid., p. 17.

<sup>63</sup> Ibid., p. 103.

<sup>64</sup> Ibid., p. 168.

<sup>65</sup> Ibid., p. 33.

<sup>66</sup> Ibid., p. 154.

<sup>67</sup>al-Sa'dāwī, Nawāl. *Zena*. p. 271.

<sup>68</sup> Ibid., p. 273.

<sup>69</sup> Ibid., p. 172.

<sup>70</sup> Ibid., p. 100.

<sup>71</sup> Ibid., p. 280.

<sup>72</sup> Ibid., p. 78.

<sup>73</sup> Ibid., p. 130-131.

<sup>74</sup> Ibid., p. 157.

<sup>75</sup> Ibid., p. 222-223

cleanliness is from faith, and dirtiness is from women..."<sup>76</sup>.

- Since childhood, his father trained him to be violent in order to grow up into a man with full manliness; his mother, however, is like his father...she looks at him with vanity; she thanks God who made her give birth to a male..."<sup>77</sup>

- "He no more cries since his father slapped him on his face. Are you crying like women, boy? He screwed his teeth and swallowed the pain"<sup>78</sup>.

- "The mother's name is more honorable than the father's name, because the father gives up his children just for a sexual whim, but the mother does not give up her children at all, except when she is psychologically sick or she lost her mind"<sup>79</sup>.

- "Zena, daughter of Zenat, did not get a high certificate; she does not wear a high heel shoe; she does not wear on her head the veil of chastity, nor does she wear makeup or pornographic powders; there are no bracelets on her hands or anklets (khalakhil) on her feet and she does not wear lipstick on her lips or lashes with red or green or blue."<sup>80</sup>.

#### IV. CONCLUSIONS

After this exposition of scenes from the novels, we can draw a conclusion that confirms that Nawāl al-Sa'dāwī transfers her thoughts and ideology that are related to the status of the woman in the oriental Arab society, and reflects through her declared thoughts the woman's suffering in the masculine virile society. Her images are borrowed from the lived reality to introduce her ideology that refuses society's view about the woman in general. She writes about society's treatment of the woman and discusses beliefs that hurt the woman and insult her humanity. For society, the woman and the buffalo belong to the mammal species.

Nawāl al-Sa'dāwī says that through her description of the treatment of the patriarchal society with the female in order to point out a tragic condition in which the life of a prostitute is considered the best way of life. She says that society's look at the woman is a lurking one. As soon as a woman stumbles, her society attacks her. In her own words, there is no woman on Earth who protects herself, and in my opinion, this is one of the severest statements that Nawāl al-Sa'dāwī said.

We read Nawāl al-Sa'dāwī's hidden esoteric ideology, which implies the traditional role that society decides for the woman, which is based on the principle that the woman lives to serve the man. Therefore, Nawāl al-Sa'dāwī attacks statements that position the woman in a status of slaves and constitute danger to her entity. Nawāl al-Sa'dāwī shows her strong sympathy with the woman in her worst conditions, and pours her anger on the man, who does not appreciate the woman. Therefore, she requests the woman to determine her own value by herself and to give her entity and life their weight by herself. Nawāl al-Sadawi refuses to bring up the female in humiliation and submission, and thus, her description reflects and reveals her ideology. Through her thought, Nawāl al-Sa'dāwī seeks to find a new strong generation of women. Besides, she reflects her anger towards society's inferiority attitude towards the woman, as society looks at the woman as a devil and a symbol of impurity in all cases.

Nawāl al-Sa'dāwī's ideology deals with the definition of the typical ideal woman from the point of view of the oriental society, who considers her a body without a head, and her place is only in bed. She is merely a pot for the man to fulfill his desires and bring children. Besides, Nawāl al-Sa'dāwī's ideology maintains that the oriental man loves the woman who hurts him and betrays him. Nawāl al-Sa'dāwī repeats Shahrayar's story to confirm through it her ideology which describes the oriental man who believes that it is his right to win a virgin girl who has not been touched by a man before. Therefore, the woman, according to Nawāl al-Sa'dāwī's ideology, reaches a feeling of alienation with her body, and consequently, she looks at her body, through the perspective of the man. Ultimately, she reaches a state of denial that she lives with her body. Nawāl al-Sa'dāwī refuses the woman's suffering from alienation, and attributes the reason for that to the masculinity of society that puts the woman under constant observation.

Through her ideology, Nawāl al-Sa'dāwī deals with the issue of the man's primacy over the woman in a patriarchal society. Nawāl al-Sa'dāwī screams in the face of masculinity that does not acknowledge the role of the woman in society, and expresses her refusal to putting the woman in the shadow in all circumstances, where she has no right to express herself. Therefore, she aspires through her ideology and criticism to masculinity to emphasize the need to treat the woman as a human being, where masculinity does not downsize or conceal his mind.

Nawāl al-Sa'dāwī describes the man as someone who complicates or embarrasses the life of the female and confuses her thoughts because he sees the woman as a slave. al-Sadawi's ideology maintains that the woman is

<sup>76</sup> Ibid., p. 223.

<sup>77</sup> Ibid., p. 253.

<sup>78</sup> Ibid., p. 95

<sup>79</sup> Ibid., p. 241.

<sup>80</sup> Ibid., p. 193.



suppressed in a masculine society, even if she thinks that she is living in freedom.

Nawāl al-Sa'dāwī discusses other specific phenomena in society such as notoriety and bad reputation, which are mostly the woman's luck as the man is not disgraced by anything, except his empty pocket, even if he sleeps with prostitutes.

Nawāl al-Sa'dāwī refuses bringing up males upon mistaken standards that make out of the man a violated creature, who grows on suppressing his feelings only in order to declare and fulfill his masculinity. She deals with the issue of the penis complex (virility), which moves the whole world and destroys the life of lots of women.

Nawāl al-Sa'dāwī's ideology emerges in the folds of the fictional images that we read in the novels of the study, when she talks about society's view that the woman is 'fallen' by nature while the man never falls. Nawāl al-Sa'dāwī's ideology says that the man destroys the woman whom he does not possess, and he grows up upon violence with the woman. Nawāl al-Sa'dāwī refuses discrimination between the male and female.

Nawāl al-Sa'dāwī introduces the issue of double-standards in the Arab man's treatment of the Arab woman and the European woman. The European woman's word is heard and she can sit among men to tame them, while the Arab one is marginalized and veiled and sits behind the man.

Nawāl al-Sa'dāwī also reflects her ideology in her attitude about the marriage institution. She criticizes the man's role within this institution severely. She describes the humiliating treatment of the woman within this institution, and introduces the marital system as a grave for the woman's life. Marriage is an institution that will inevitably fail because the woman is weak and lives in this system in a traditional life and is forced to accept its restrictions and constraints.

She accepts the man with his shortcomings and his betrayals. The man in this institution has the right to deal with the life of the woman as he likes, while the woman does not possess her own life or soul. Nawāl al-Sa'dāwī refuses that the woman become a victim for the man's betrayal within this institution, and al-Sa'dāwī does not expect of her to stay in it after her betrayal and accept the compulsions of life. We read a flagrant hint by Nawāl al-Sa'dāwī to the woman who is afraid of dissolution of marriage for fear of loneliness, and as a result, she is obliged to submit to the compulsions of life and accept the man despite his drawbacks.

Nawāl al-Sa'dāwī also describes the position of the woman who misses the train of marriage and why others

see her a danger to society. She also draws the man inside this institution as a creature who is disloyal to the woman. He does not accept the woman who debates or argues with him. He wants a silent woman in his home. He is weak in everything except in bed and she is weak in front of him during the day. He wants her to behave like a prostitute in bed, and only then does he love her passionately. Al-Sadawi refuses the negativity of the woman and her weakness and the man's double standards inside this institution. Through her ideology, Nawāl al-Sa'dāwī discusses the issue of polygamy and declares her categorical refusal to it.

Nawāl al-Sa'dāwī introduces her esoteric ideology about the men of the authority and its representatives. She depicts them positioned in places that enable them to move and control those around them. She introduces them as lustful people who seek to achieve their goals in women and lack values. Nawāl al-Sa'dāwī sticks the trait of 'betrayal' to them as a trait that accompanies them; they perform their acts and hide, and they live a good life at the expense of their hungry peoples.

Nawāl al-Sa'dāwī's ideology says that men are like a herd and they are equally bad. They do the same deeds and behave in the same way. For her, they are similar and there is no difference between them. All of them are liars and hypocrites. The woman who has a mind has no place among them. In Nawāl al-Sa'dāwī's opinion and ideology, the man seeks to exploit the woman in all cases.

Nawāl al-Sa'dāwī also maintains that the man is the cause of the woman's sin and falling down to the bottom. He is responsible for her tragedies and is always his victim. Nawāl al-Sa'dāwī's ideology also reflects her opinion with regard to the issue of 'honor', and she makes fun of mistaken interpretations that the members of her society live and practice, both men and women, under the heading of 'honor'.

Nawāl al-Sa'dāwī also expresses an open political and ideological attitude towards religious men. She reflects her refusing hidden esoteric ideology to deal with religion from the perspective of sticking to formalities and manifestation that are far from true belief.

Nawāl al-Sa'dāwī emphasizes her ideology through her conflict with these life images in her writings, and fights through her ideology a system that is established in the Arab and oriental society, which says that the woman brings dirt to the man, and the punishment of the woman's betrayal to her husband is double that of the man. Actually, it is larger than blasphemy (kufr) and worse than homeland treason. The woman's punishment is double the man's punishment, and the rights of the woman are half the rights of the man.

Nawāl al-Sa'dāwī criticizes the weak woman who lives in fear. She draws in her novels an image for the strong woman and gives her roles that the real life does not give her. She describes her as a free woman, who is independent and moves without fear. She does not fear the authority and its representatives. She describes her at the position of control and decision within the fictional reality, and makes her behave roughly and cruelly. She also distinguishes her by giving her an economic position that is higher than the position of the man. She gives her the roles and jobs of the man; she describes her as a lustful female who performs the role of a man in reality, and describes her as the one who gives orders and declares preventions in order to reflect by that her ideology that refuses double standards in dealing with the woman and the man.

Nawāl al-Sa'dāwī says that masculinity refuses women like her; she describes the man's fear of her because she threatens his existence. Through her hidden esoteric ideology, she acknowledges of the female only if she has a legacy and is distinguished by a high economic status.

Nawāl al-Sa'dāwī reflects her ideology through her description of a woman of another type that is different from the rest of the herd. She describes a condition in which the woman moves elegantly and lightly, neither helplessly nor negatively. She stands daringly against anyone who tries to fill her heart with fear. She describes her as an open-eyed woman to suggest her desire in creating a woman of a different type; of a new kind; an aware open woman on life and the world. She has her presence and entity. She does not make her give in even if she lives in coma, or fall even if her blood flows down, but describes her as a woman who dies standing.

Nawāl al-Sa'dāwī refuses to make the woman live threatened and afraid inside her home. By this, Nawāl al-Sa'dāwī declares through her thoughts her categorical refusal that the woman live in constant fear all her life, which paralyzes her movement and thinking. Therefore, we read her while she is protesting through her ideology against the issue of the accumulated fear in the woman over generations, and directs her criticism to society and attributes the causes to it.

Nawāl al-Sa'dāwī screams in the face of masculinity that questions the ethics of the woman and calls for suppression of the woman, veiling her, and hiding her from the world so that she will not fall in a sin.

We conclude that Nawāl al-Sa'dāwī allows the woman in the fictional reality what is not allowed to her in the lived reality, and through that, she reflects her ideology and thought.

Nawāl al-Sa'dāwī works on building strong fictional women characters, who stand on the lookout for the man, and describes him as a 'fallen' creature.

Nawāl al-Sa'dāwī expresses her insisting desire in creating a woman of a strong type. Therefore, she gives her in the novels roles and jobs that are not available in real life. Consequently, the motif of the 'strong woman' is repeated in all her novels, where she draws her as she likes her to be in the real life. She makes her a strong woman who faces injustice and oppression, a woman who does not forgive, if she is abused. She describes her proud of herself with a raised head despite her pain, and makes her leave impression on the souls of others even after her death, and by doing so, Nawāl al-Sa'dāwī builds up a new image for the woman.

Nawāl al-Sa'dāwī refuses to frame the woman and put her within the herd, where the woman becomes a creature without features or an identity. She refuses her as a helpless, negative, and marginalized woman, who cannot perform her role as a mother.

Finally, Nawāl al-Sa'dāwī does not want the woman to live through false appearances, and refuses her decision to live waiting for a man.

## V. SUMMARY

Nawāl al-Sa'dāwī is among the writers who are classified under the writers of vision or ideological attitude. The reader of her writings recognizes a general approach that distinguishes her as she takes a special track of writing that is specific to her – the ideological attitude that appears clearly and probably violently in all that she writes.

The subject that attracts Nawāl al-Sa'dāwī strongly is the subject of the 'woman'. al-Sadawi does not deal with it in a flat and crude way; she deals with it creatively and through the dialectic relationship between art and reality, and from the perspective of a comprehensive vision that starts from the current and the previous social reality, examining it and its paradoxes and focusing on its contradictions.

The virility of the male in Nawal al-Sadawi's novels is the virility of the Arab culture and society that are represented in the power of paternity, which the novels condemn. Besides, they support the meanings of the absent femininity.

If we reflect on the relationship between Nawāl al-Sa'dāwī's novels and reality, and the ideological attitude through the structure of the main character/ heroine/ woman, we find that the novels observe a historical and

social period from the real life in Egypt specifically, and the Arab countries, in general.

Nawāl al-Sa'dāwī projected all her charges of anger on the male patriarchal society through the quoted fictional scenes, which are wrapped with her hidden esoteric ideology. She positioned the man in the place that she cannot find in real life, and she gives the woman roles and jobs that her real society cannot give, and thus, she makes her take control over herself. She is the one who offers or forbids; the one who leads and is not led; the one who decides everything that she does or he does. She makes the woman occupy the highest position and decide the man's destiny. She can kill him or let him live. She is the one who grants him the salary that she likes and keeps the biggest lot for herself. It seems that Nawāl al-Sa'dāwī desires to create a kind of balance or compensation for the woman, at least in her fictional reality.

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# A Corpus-based Comparative Study of Translator's Style: Focusing on Li Bai's Poems Translated by Rewi Alley and Xu Yuanchong

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Received: 02 Jun 2021; Received in revised form: 01 Jul 2021; Accepted: 08 Jul 2021; Available online: 18 Jul 2021

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**Abstract**— *So far, there are many English translations of Li Bai's poems, but the quality of these translations varies. In the past, most translations were evaluated subjectively. However, the rise of corpus study allows that quantitative approach can be used in translation studies. Based on a self-constructed corpus, this paper conducts a comparative study of translators' styles reflected in two different versions of Li Bai's poems by Rewi Alley and Xu Yuanchong, which is examined at the levels of vocabulary, sentences, discourse. The findings indicate that the two translators have their unique styles. At the word level, Xu Yuanchong uses more flowery words, whereas Rewi Alley's language is plain. At the sentence level, Rewi Alley's version is more formal than Xu Yuanchong's, and Xu Yuanchong's version strictly corresponds with the original form, while Rewi Alley prefers to be free. At the discourse level, Xu Yuanchong prefers to translate poems with the metrical style, while Rewi Alley's translations are in free verse and easier to understand than Xu's version. A particular effort is further made to interpret the reasons for the different styles of the two translators in the different ideological context. It is hoped that the use of this corpus methodology will contribute to the field of literary translation studies.*

**Keywords**— *Corpus-based translation studies (CTS), translator's style, Li Bai's poems.*

## I. INTRODUCTION

Li Bai (701-762) is the greatest romantic poet of the Tang Dynasty (618-907) and the best-known Chinese poet in the world. He spent his youth during the reign of Emperor Xuan Zong (or Emperor Ming 713-741) when the Tang Dynasty enjoyed its highest prosperity. With rich forms, a wide range of subjects and unique artistic charm, Tang poetry shows the highest level of classical Chinese

poetry. As one of the famous representatives of the Tang poetry, Li Bai's poetry has great poetic and aesthetic value. The first English collection of Li Bai's poetry translated by Obata was published in 1922. Since then, Li Bai has been known by more and more people around the world. Then many different English versions emerged, but influenced by translators' educational background and translation strategies, the quality of these translations varies greatly.

Traditionally, studies of poetry translation were mostly subjective, scholars either chose a few typical poems to evaluate the quality, or to analyze the translator's strategies. These studies can certainly provide a deep understanding of several poems, but they lack an overall understanding of the poet and translators. The rise of corpus provides a new way for translation research, and more and more scholars have introduced it into literary translation studies, thus opening up a new model of literary translation studies.

An electronic corpus is a large collection of machine-readable texts that have been gathered according to specific criteria. Corpus-based translation study is essentially a partnership marriage between corpus linguistics and descriptive translation studies (DTS). And it is a transform from the prescriptive approaches prevailing in conventional translation studies to descriptive approaches typical of empirical research (Hu, 2011:3). Conventional translation research attaches more importance to intuition, anecdotal evidence, or a small number of samples, assumes the primacy of the source text and argues that the target text should seek to be as equivalent to the source text as possible. Corpus-based translation studies, however, are primarily concerned with describing the features of translation and translational norms in an attempt to uncover the nature of translation and the interrelationship between translation and social culture, based on statistical analyses of a wealth of corpus data. By using computer-based methods and combining quantitative and qualitative techniques, a descriptive account of translation is provided.

Quantifying style, also called stylometry, has always been one of the oldest traditions in literary studies. However, this well-explored and long-standing scientific methodology has been rarely applied to translations. As a result, most of the past studies dealing with an individual translator's style has largely remained at the level of scholars' impressionistic evaluations or based on intuition and subjective assessment of the translation texts. Recently, the corpus linguistic methodology is introduced to DTS, and more attention has been given to evaluate the translator's style based on corpus data. Translator's style involves the preferences of the translators in vocabulary, sentences, discourse, which influences the readability and target readers' reception. It catches more importance amid

the national strategy of Chinese culture "going global".

## II. LITERATURE REVIEW

Over the last two decades, the use of corpora increased notably in the evolving field of translation studies, with scholars finding new approaches to analyze translated texts. Baker (1995; 1999; 2000; 2004) may be considered as a pioneer in this respect. She and her students, as well as colleagues in the University of Manchester paid much attention to this field, and achieved fruitful achievements. According to Mona Baker, corpus-based translation studies (henceforth CTS) refer to the branch of translation studies that investigate the nature of translation as a product and a process by means of corpora, based on the statistical analysis of the features of translated texts in relation to non-translated texts and the source texts. Since the first translation corpus was constructed, CTS has come to the fore, and a growing number of scholars have been involved in corpus-based translation research. Baker (2000) argues that a study of a translator's style must focus on the manner of expression that is typical of a translator, rather than simply list instances of obvious intervention. It must attempt to capture the translator's characteristic use of language, his or her individual profile of linguistic habits, compared to other translators (Baker 2000: 245).

As CTS originated from the West, Western scholars put more emphasis on the methodology of corpus-based translation studies. A great number of parallel, comparable, and translational corpora were employed to investigate the features of translated texts, translator's style, translation evaluation and interpreting. As for the investigation of the features in translated texts, Pablo Ruano (2017) introduced the comparable corpus in literary translation studies to analyze the speech verbs in four Spanish translations of *Hard Times*. Sofia Malamatidou (2013) focused on examining how translated Modern Greek popular science articles differ from non-translated ones, which was based on the translated language corpus and the non-translated language corpus. Sara Laviosa (2004) distinguished the differences between CTS and DTS. Some scholars endeavored to explore the promising future that a corpus-based approach can possibly be employed to

translation evaluation (Bowker, 2001; Hassani, 2011). They argue that a corpus-based translation evaluation can benefit both clients and translators. Lynne Bowker (2001) presented a practical and objective approach to translation evaluation by designing a specially designed Evaluation Corpus, while Ghodrat Hassani (2011) pointed out the Corpus of Contemporary American English (COCA) in a professional setting can be used for evaluation purposes. Some scholars propose that a corpus-based approach can be introduced to other branches of translation studies, such as interpreting. Miriam Shlesinger (1998) explored how to evaluate interpreting based on the corpora of interpreting materials.

As for translator's styles, Chinese scholars explored the translator's styles of different translations through self-constructed corpora, mostly focusing on literature translations. Based on self-constructed corpora, many scholars discovered the textual features and the translator's styles of different genres, such as classics (Zhao Ying, 2015; Liu Zequan & Yan Jimiao, 2010) and poetry (Liu Haitao & Fang Yu, 2017; Jiang Shan, 2017; Yang Xiaolin, 2012; Wang Feng & Liu Xueqin, 2012). For classics, Zhao Ying (2015), taking two translations of the *Tao Te Ching* as the object, conducted a comparative study to examine the translator's styles in the levels of vocabulary, sentences and discourse; Liu Zequan & Yan Jimiao (2010) described the use of the reporting verbs headed by Dao and investigated the styles and strategies as employed by the three translators based on a corpus of three English versions of *Hong Lou Meng* (or *Dream of the Red Chamber*). As for poetry, Liu Haitao and Fang Yu (2017) conducted a research to investigate the styles variation of the three versions of *Stray Birds*; Jiang Shan (2017) combined the quantitative and qualitative approaches to analyze the translator's styles from the perspectives of vocabulary, sentences and discourse, which was based the self-constructed corpus of Du Fu's poems translated by Xu Yuanchong and Rewi Alley; Yang Xiaolin (2012) discussed the translator's styles in four different English versions of poems from Du Fu; Wang Feng and Liu Xueqin (2012) analyzed the translation styles of an ancient Chinese narrative poem *Mulan Ci* with five translators at home and abroad. Up to now, there is no study involving Li Bai's poems based on corpus.

There are many poems written by Li Bai, and most published English translations of Li Bai's poems are selected. This study is based on two translations: the first one, named *Li Bai: 200 Selected Poems*, is translated by Rewi Alley, and the other, named *Selected Poems of Li Bai*, is by Xu Yuanchong; both translations have received praises as well as criticisms. Over the years, both of them have been studied and evaluated carefully, but most of which were based on conventional translation research and subjective judgement. This paper selects 66 poems translated by both Rewi Alley and Xu Yuanchong. Based on a self-constructed corpus of these two versions, the authors aim to better describe the differences in the translation styles of the two famous translators with more convincing analyses. Corpus Word Parser 1.0 was used to parse the words before the research, aiming to get more accurate and convictive data. WordSmith 4.0 was employed to get type/token ratios, mean word length and sentence length, and word frequency. Readability Analyzer 1.0 was employed to calculate the readability and difficulty of the two English translations. A particular effort is further made to interpret the reasons for the different styles of the two translators amid the different ideological context of the translations.

### III. THE ANALYSIS OF TRANSLATOR'S STYLE AT LEVELS OF VOCABULARY, SENTENCES, DISCOURSE

#### 3.1 The Analysis of Translator's Style at the Level of Vocabulary

##### 3.1.1 TTR

TTR is one of important factors that can reveal translation styles in corpus-assisted studies (Baker, 2000:248). It refers to the relationship between the total number of running words in a corpus and the number of different words used. Tokens refer to all words included in the text, and types refer to words excluded repetition. Take for example the sentence "I really like translation because I think that translation is really, really interesting." This sentence contains a total of thirteen words; therefore, we could say that it contains thirteen tokens. However, some of the words appear more than once in the sentence; therefore, the sentence contains only nine different words,

and these are known as types (Bowker, 2001:348). TTR can reveal the lexical complexity of a text to some degree. A high TTR means that the translator uses a wider range of vocabulary whereas a low ratio means that the translator draws on a more restricted set of vocabulary items. But when the size of two texts differs from each other greatly,

it is not convincing to compare the TTR of two different texts. Therefore, standard type-token ratio (STTR) is employed here to calculate TTR based on every 1,000 words, which is generally considered to be a much more reliable and objective indicator of lexical complexity of a text.

*Table 1 Type/token Ratios of Two English Translations*

TEXT	Xu Yuanchong	Rewi Alley
Tokens	5561	6277
Types	1529	1585
Type/Token Ratio/ TTR	27.495	23.579
Std.Type/Token Ratio/ STTR	49.1	46.7

Table 1 reveals that STTR of Xu Yuanchong's version is higher than Rewi Alley's, which means that Xu uses more different words than Rewi Alley. It also shows that the lexical complexity of Rewi Alley's version is lower than Xu Yuanchong's. The tokens of Rewi Alley's version are significantly higher than that in Xu's version, but the types are slightly higher than that of Xu's, which discovers the translation of Rewi Alley is easier to read than that of Xu, as shown in Table 1. The results are in accordance with Jiang's (2017) research, which discussed the translator's style of Du Fu's poems translated by Xu

Yuanchong and Rewi Alley.

### 3.1.2 Length of Words

One of the major advantages of corpus-based translation research is that computer technology can do what was impossible to do manually. Word length has always been a neglected part of text research, but it can reflect the word usage and style of the translator. The length of word can reveal the complexity of the translation to some degree. If there are more long words in a text, it means the text is more complicated.

*Table 2 Word Length of Two English Translations*

TEXT	Xu Yuanchong	Rewi Alley
1-letter words	312	280
2-letter words	907	1260
3-letter words	1155	1430
4-letter words	1206	1426
5-letter words	858	903
6-letter words	478	573
7-letter words	322	414
8-letter words	184	244
9-letter words	91	105
10-letter words	30	54
11-letter words	10	23
12-letter words	5	6

13-letter words	3	4
14-letter words	0	0
Mean word length	4.1	4.1

The statistical results on the length of all words in the two translations are shown in Table 2, and it can be seen that these two translations are basically consistent in vocabulary. The above analysis shows that there is no big difference between Chinese and Western translators in the use of vocabulary. The results are correspondent to Huo Yuehong's (2010) research.

### 3.2 The Analysis of Translator's Style at the Level of Sentence

#### 3.2.1 Sentence Length

TTR and sentence length are two important factors that can reveal (often in part) translation styles in corpus-assisted studies (Baker, 2000:248). The average

sentence length refers to the number of words contained in each line of poetry. In the translated text, the length of the sentence is related to the dissemination of original information and additional supplementary information. Translators usually have two options when translating, one is that translators try to keep the original form as much as possible, which means the length of sentences remains the same as the original; the other is that translators ignore the form of the original and pay more attention to the transmission of information: sometimes information is added to make the translation clearer.

Table 3 Sentence Length of Two English Translations

TEXT	Xu Yuanchong	Rewi Alley
Number of sentences	353	110
Mean in words	15.75	61.11
Standard deviation	7.78	46.75

It should be noted that there are 110 sentences in all the 66 translated poems of Rewi Alley, since many commas and semicolons are used in his translation. Usually, he translated one poem with one long sentence. It was clearly shown that Xu used nearly 240 more sentences than Rewi Alley. However, the difference in sentence length was even more noticeable. Rewi Alley's translation contains 61.11 words in average in one sentence whereas Xu has an average of 15.78 words in one sentence, showing a big difference. The results were correspondent to Jiang's (2017) research, which shows that Rewi Alley's translation had 52 words per sentence whereas Xu used an average of 14 words in one sentence. Xu Yuanchong proposed the "Beauty of form", and he paid much attention to the form of the translation. "Beauty of form" refers to the integral form of the poem, which is determined by the number of lines, arrangement, length, indentation, and structure of poetry. Tang poetry has a typical beauty of

form-symmetry. The original poem consists of five or seven characters in each line. As Chinese characters are different from English words, with limited syllables, it is difficult to keep the number of lines, syllables and length corresponding with the original text while the meaning fully expressed. Pursuing the beauty of form, Xu insisted that Li Bai's poems should be translated into metrical poems. While influenced by American free verse poetry, Rewi Alley prefers to translate Li Bai's poems into free verse. In the following poem translated by these two translators, the original poem consists of four sentences, and each sentence includes two small sentences with five characters. Xu translated it into a four-sentence poem, which is strictly consistent with the form of the original poem. However, Rewi Alley translated it into one long sentence.

Example 1:



渡荆门送别

李白

渡远荆门外，来从楚国游。

山随平野尽，江入大荒流。

月下飞天镜，云生结海楼。

仍怜故乡水，万里送行舟。

(Original poem)

Farewell beyond the Thorn-Gate Gorge

Leaving Mount Thorn-Gate far away,

My boat pursues its eastward way.

Where mountains end begins the plain;

The river rolls to boundless main.

The moon, celestial mirror, flies;

The clouds like miraged towers rise.

The water that from homeland flows

Will follow me where my boat goes.

(Translated by Xu Yuanchong)

Farewell at Chingmen

Over the ferry then coming to Chingmen;

travelling in this land of Chu where the hills step down to flat land,

while through the waste the Great River sweeps down;

I look at the wonder of the moon in heaven,

seeming to me like a flying mirror;

stare at the picture a cloud forms of a sea with a tall tower standing up from it;

all beautiful yet none as lovely as my old home;

no matter how far I roam,

ever I wish to take a boat and return again.

(Translated by Rewi Alley)

### 3.2.2 Frequency of Words

Word frequency refers to the frequency of occurrence of different word forms in the text. Word frequency is a basic tool in corpus analysis. A word frequency list allows users to discover how many different words are in the corpus and how often each appears. In translation research, studying word frequency is helpful for studying the styles of the translators. The frequency of word like “the” and “of” can reflect the complexity of phrase and sentence. If the frequency of “the” and “of” is high, the style of the translation is more formal.

Table 4 Word Frequency of Two English Translations

Xu Yuanchong			Rewi Alley		
Word	Freq.	%	Word	Freq.	%
THE	377	6.87	THE	410	6.05
TO	117	2.13	OF	201	2.96
OF	116	2.11	TO	174	2.57
AND	99	1.8	AND	140	2.06
I	98	1.79	A	131	1.93
IN	93	1.7	I	125	1.84
A	91	1.29	IN	92	1.36
MY	64	1.17	WITH	79	1.17
ON	62	1.13	AS	76	1.12
WITH	46	0.84	AT	68	1

IS	43	0.78	MY	59	0.87
AT	38	0.69	THAT	58	0.86
FROM	35	0.64	ON	56	0.83
MOON	34	0.62	FROM	54	0.8
YOU	34	0.62	IT	54	0.8

From Table 4 above, we can see the frequency of “the” and “of” in Rewi Alley’s version is higher than that of Xu Yuanchong’s version. It means the style of the former is more formal than the latter. The results verified Jiang’s (2017) research, which discussed the translator’s style of Du Fu’s poems translated by Xu Yuanchong and Rewi Alley. It can further reveal that the translator’s style remains stable to some degree.

### 3.3 The Analysis of Translator’s Style at the Level of Discourse

#### 3.3.1 Overt Cohesion

English is a kind of hypotactic language, while

Chinese is paratactic. Hypotaxis refers to the dependent or subordinate construction or relationship of clauses with connectives, while parataxis refers to the arranging of clauses one after the other without connectives showing the relation between them. Hypotaxis in English is inseparable from explicit conjunctions, using overt cohesion to express the logical relations between sentences, such as: “and, but, or, because, if, since, when, that.” (Huo, 2010:112) There are no connectives in the original text of Li Bai’s poems, and all connections are expressed through the word order or sentence meaning. However, the two translators both added conjunctions to show logical relations.

Table 5 Overt Cohesion of Two English Translations

TEXT	Xu Yuanchong	Rewi Alley
And	99	140
but	18	46
or	5	8
because	1	2
if	10	36
since	4	3
when	30	29
that	9	58
Total	176	321

It was clearly shown that Rewi Alley used more overt cohesion than Xu Yuanchong. Rewi Alley added more connectives in his version than Xu Yuanchong. The contributing factor is that Rewi Alley’s translation is free from the limitation of form and try his best to make the

translation easy to understand, while Xu Yuanchong insists to keep accordance with the original form to pursue the beauty of form.

#### 3.3.2 Reconstruction of Poetic Conceptions

Table 6 Reconstruction of Poetic Conceptions

TEXT	Xu Yuanchong	Rewi Alley
at	38	68
in	93	92
on	62	56
under	6	13
beside	4	7
up	12	19
down	11	34
around	7	12
through	8	17
Total	241	318

The construction of poetic conceptions in poetry is vital to a poem, and it is often reconstructed by positional prepositions in translation. The authors searched the common positional prepositions in the two translations and found that the two translators had great differences in constructing the poetic conceptions. Rewi Alley added many prepositions to help readers easily understand the translation, focusing on constructing the three-dimensional spatialization of the poetic conceptions. However, Xu's translation retains the expressive characteristics of Chinese poetry, superimposed images leaving readers with unlimited imagination.

Example 2:

望庐山瀑布

李白

日照香炉生紫烟，

遥看瀑布挂前川。

飞流直下三千尺，

疑是银河落九天。

(Original poem)

The Waterfall in Mount Lu Viewed from Afar

The sunlit Censer Peak exhales incense-like cloud;

The cataract hangs like upended stream, sounding loud.

Its torrent dashes down three thousand feet from high;

As if the Silver River fell from azure sky.

(Translated by Xu Yuanchong)

Waterfall on Lu Shan

Sun shines on Hsianglu Peak

and then comes a purple

mist; from afar we see

a waterfall, as if it was

a river suspended in mid air

flying three thousand feet,

so did I wonder whether it

was not the Milky Way

descending from heaven.

(Translated by Rewi Alley)

From the example 2 above, we can see that Rewi Alley added many conceptions to reconstruct the three-dimensional spatialization of the poetic conceptions, such as “on Hsianglu Peak, from afar, in mid air”.

### 3.3.3 Readability

Readability Analyzer 1.0 was employed to calculate the readability and difficulty of the two English translations. Reading ease and text difficulty are evaluated

here; the higher text difficulty is, the lower reading ease is. As it was shown in Table 7, the text difficulty of Xu Yuanchong's translation is higher than Rewi Alley's, it indicates Rewi Alley's version is easier to understand than Xu Yuanchong's. And the reading ease of Rewi Alley is higher than Xu, which also shows that Rewi Alley's

version is easier to read than Xu Yuanchong's for readers. The free verse style of Rewi Alley's version may be a contributing factor, because he used words that are plain and easy to understand. This may be related to the translator's purpose and ideology.

Table 7 Readability of Two English Translations

TEXT	Xu Yuanchong	Rewi Alley
Reading Ease	3.60	5.70
Text Difficulty	96.40	94.30

Example 3:

春夜洛城闻笛

李白

谁家玉笛暗飞声，

散入春风满洛城。

此夜曲中闻《折柳》，

何人不起故园情？

(Original poem)

Hearing a Bamboo Flute on a Spring Night in Luoyang

From whose house comes the song of the jade flute unseen?

It fills the town of Luoyang, spread by wind of spring.

Tonight I hear the farewell song of Willows Green.

To whom the tune will not nostalgic feeling bring?

(Translated by Xu Yuanchong)

Loyang, and Hearing a Flute on a Spring Night

From whose home comes the notes of a flute,

carried by the wind so insistently,

penetrating every corner of Loyang?

Tonight comes the tune of Willow Branches,

which fills my being with longing for my old home!

Who indeed would not feel thus?

(Translated by Rewi Alley)

From the example 3 above, the first line “谁家玉笛暗飞声” in the original poem means that the sound of the flute can be heard from an unknown house. Xu translated it as “the song of the jade flute unseen”. He made “unseen” rhyme with “Green” in the third line, but it leads to difficulties in readers understanding. Moreover, “《折柳》” is a classical tune played by the flute. It is usually translated as “Plucking Willow”, so the purpose of “Green” is only for rhyming. And “bring” was postposed in the last line, aiming to rhyme with “spring”, which increased the readers' difficulty in understanding. The rhyme leads to the complexity in meaning. While in Rewi Alley's version, he expresses the poet's feeling with natural and simple words, conveying the spirit of the original poem to the reader in a concise and clear language.

#### IV. ANALYSIS OF THE DIFFERENT IDEOLOGICAL CONTEXT OF THE TRANSLATORS

A translator's individual ideology, which may be different from that of others, includes his values, translation thoughts, and translation goals. Translators' style varies with his ideology, nationality, race, beliefs and life experience. Therefore, translator's ideology is crucial in translation studies. It can be found in translator's autobiography and papers, which are related to his translation works. Sometimes, in the preface of his translation works, the purpose of translation may be mentioned. Based on corpus-based research of translator's styles, the authors analyze the linguistic features of the

target text, the preferences and features in vocabulary, sentence and discourse, the differences between the styles of translators can be unveiled. The comparison of translator's ideology can then be studied to uncover the ideological factors that contribute to these differences.

Xu Yuanchong was born in 1921 and died in 2021, he was known as a translator and "the only one who can translate poetry into both English and French". He has been engaged in literary translation for more than 60 years, and his translations cover Chinese, English, French and other languages. In the English translation of Chinese ancient poems, he proposed many methods and theories in translating poetry. As a Chinese translator, Xu Yuanchong regarded it as his duty to disseminate Chinese culture to the world. Xu holds that "faithful" is a crucial standard in poetry translation, and he believes that translators should try their best to express the ideas of the original fully and effectively. He thought that Alley's translations were "broken into run-on lines without rhyme or reason" (Xu Yuanchong, 1991:41). He (1991) pointed that the English translation of Chinese poems can be divided into three types: "metaphrase" or literal translation, "imitation" or adaptation, and "paraphrase" or liberal translation. In the translation of classical Chinese poetry into English, "metaphrase" has developed into free verse translation, "imitation" into adaptation and "paraphrase" into rhymed verse translation. As for "paraphrase", Xu Yuanchong (2001) put forward the theory that a translated verse should be faithful and beautiful, which requires that the translated work must be as beautiful as the original in sense, in sound, as well as in form. He put his theory into practice in the books he translated from Chinese into English and French.

Rewi Alley (1897-1987) was a prolific Western writer. He dedicated 60 years of his life to the cause of the Communist Party of China, and was a key figure in Chinese history. He went to China in 1927, wrote and translated many works in China, most of which are historic and meaningful. Most of the works that Alley translated during his life were ancient Chinese poems. His translations are neither rhymed nor restricted by metrical rules. They are similar to modern poems and unique in style. By translating directly in his own special style, Rewi Alley has made a clean break with conventions. Using

natural, daily spoken language, he faithfully expresses the meaning of the original poem in an implicative and indirect way. In doing so, he not only avoided many strained and complex translations, but also created another way of bringing out Li Bai's style. In the preface, he clearly points out that only the spirit and meaning of the original poem can be brought into English, but the charm of the language is often quite untranslatable. And the poems selected are translated for public reading, which indicates the purpose of the translator is to translate Li Bai's poems in the simplest language that people can easily understand. In his reflections of translation, he pointed out that the most difficult thing is trying to translate Chinese poetry: the translator should not only preserve the spirit of the original, but also convey the spirit of the original to the reader in a concise and clear way. When translating classical Chinese poetry, the translator must have background information of Chinese history and geography. He believes that if the translator tries to make the text rhyme, or uses obscure language, the translation will become tasteless. The language used by the translator should never be improvised; it should be natural, like water flowing over a round stone.

## V. CONCLUSION

Based on a self-constructed corpus of 66 poems of Li Bai translated by Rewi Alley and Xu Yuanchong, this paper conducts a comparative study of translator's styles reflected in the two different versions of these two translators. Both quantitative and qualitative approaches are employed in collecting and analyzing the data. The research makes a multidimensional analysis of the translator's styles, and discovers that the two translators have displayed their unique styles in different ways. At the word level, Xu Yuanchong uses more flowery words, whereas Rewi Alley's language is plain. At the sentence level, Rewi Alley's version is more formal than Xu Yuanchong's, and Xu Yuanchong strictly corresponds with the original form, while Rewi Alley prefers to be free, aiming to help readers understand the translated poems easily. At the discourse level, Xu Yuanchong translated poems into metrical style, while Rewi Alley's translations are neither rhymed nor restricted by metrical rules, whereas they are easier to understand than Xu's version.

What's more, a particular effort is further made to interpret the reasons for the different styles of the two translators in the different ideological context. The translation purpose and strategies are contributing factors.

Last but not least, it has to be noted that TTR, sentence and word length and readability can real the translator's style to some degree, but they are far from a complete description of the translation styles of the two English translations. In the present study, we focus on these factors because they are what the corpus tool can provide us at this moment. Corpora are no magic bullets but alleviators as it can only minimize subjectivity in translation evaluation. A corpus should not be seen as a replacement for translation competence and critical judgement, but rather as an aid to help critics make sound and objective evaluations. Thus, a more comprehensive description of the translation styles will entail further efforts.

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# Collectivism and Individualism as Cultural Aspects in Arabic/English Argumentative Writing by Moroccan Students

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Received: 04 Jun 2021; Received in revised form: 02 Jul 2021; Accepted: 10 Jul 2021; Available online: 18 Jul 2021

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**Abstract**— *The present study analysed cultural dimensions in the argumentative writing of Moroccan students at Ibn Tofail University, Kenitra. It aimed at tracing features of collectivism and individualism such as personal disclosure (employment of first person singular pronouns and personal anecdotes) and collective self (employment of first personal plural pronouns and statements of collective virtues) in Arabic and English argumentative essays by Moroccan master students at the Department of English. Also, the study sought to trace any potential transfer of cultural features across the students' essays. To achieve such a purpose, the study opted for textual analysis, using within-subject analysis and between-subject analysis to compare and contrast the argumentative essays of the same individuals. The collected data was described and analysed using frequency counts of individualist and collectivist features in the students' writing. The results revealed the prevalence of collective self elements manifested in the high proportion of first personal plural pronouns and statements of collective virtues employed, especially in Arabic essays. In addition, collective virtues was the most prevalent cultural feature in Arabic essays, and combination of collective virtues and first person singular were the most dominant cultural features in English essays.*

**Keywords**— *Culture, argumentation, transfer, individualism, collectivism.*

## I. INTRODUCTION

The issue of interaction between culture and argumentation has taken centre stage in intercultural rhetoric studies (Connor, 1996, 2002, 2004, 2011, Chibi, 2018, 2019; Ismail, 2010, Uysal, 2008, Ouaouicha, 1986). A myriad of studies have revealed that argumentation is culture-oriented (Drid, 2015; Hirose, 2003; Kamimura & Oi, 1998; Kobayashi, 1984, Uysal, 2008, 2012). In other words, it was found that the structure, logical development, relevance, and cogency of arguments vary across cultures (Kaplan, 1966; Connor 1996; Hyland, 2003; Uysal, 2012) due to the impact of deep culture and cultural practices on the thought patterns/systems of people/writers (Kaplan, 1966; McCool, 2009; Nisbett, et al., 2001). Such differences become apparent when non-

native writers write in another language (Grabe & Kaplan, 1989; Ostler, 1987). In addition, it is assumed that discourse conformity forces L2 writers to tailor their writing to meet the needs their audience (Farr, 1986; Nystrand et al., 1986). In this context, it was found that culture-specific rhetorical patterns are likely to affect EFL students' argumentative writing (Kubota, 1996; Uysal, 2012). For example, employment of rhetorical patterns strange to Anglo-American conventions of argumentative writing was found to create a mismatch between the writer's intention and the audience's expectation (Drid, 2015).

As mentioned above, Kaplan (1966) argues that cultural thought patterns affect writing across cultures. Also, Connor (1996) maintains that writing is a deep-

rooted cultural by-product. Arguments that corroborate such a claim find reflection in the research findings in intercultural communication. According to Thomas and Inkson (2004), writers from collectivist cultures abide by the social norms and traditions. They are seldom autonomous; their actions and behaviour take place in the public sphere, within their social circle. For instance, China, labeled as a collectivist culture (Zhu, 2011), is a country where students' argumentative writing was found to exhibit traces of collectivism such as collective values, interdependent relationship through the use of plural pronouns, etc. (Liu, 2009; Wu & Rubin, 2000). In this respect, Triandis (1994) maintains that first person singular pronouns and personal anecdotes are features of individualistic culture; the amount of pronouns utilised in argumentative writing is suggested to vary across cultures (Wu and Robin, 2000).

Motivated by the findings of previous research studies on argumentation and cultural dimensions, the researcher aims at exploring collectivism and individualism as cultural aspects in the Arabic/English argumentative essays by Moroccan master students. Another push factor is lack of studies on such a topic in Morocco. Therefore, the purpose of the present study is to shed light on such an issue and to contribute to enriching the literature in the field.

## II. REVIEW OF LITERATURE

Contrastive rhetoric, referred to now as intercultural rhetoric (Connor, 2008), is an area of research that focuses on studying, comparing, and contrasting writing across cultures (Connor, 1996, 2002, 2008, 2011; Kaplan, 1966). Initiated by the Robert Kaplan in 1966, contrastive rhetoric examines similarities and differences in the writing of native and nonnative speakers of English. To explain how the rhetorical properties of a language impact the writing of EFL students and how they differ from the ones of native speakers of English, Kaplan (1966), inspired by the findings of the Whorfian hypothesis (Matsuda 2001), examined the structure of paragraphs of EFL learners. As result, the writing of non-native speakers of English exhibited traces of the mother tongue rhetorical thought patterns. Claims such as these, without backup with solid empirical data, exposed Kaplan to ceaseless waves of criticism. Severino (1993) refuted Kaplan's claims that the paragraphs students write reflect their cultural thought patterns. However, this was not the only pitfall of Kaplan's hypothesis. What fueled the situation was Kaplan's method of analysis, comparing EFL students' writing to the writing of native proficient writers. Hence, contrastive rhetoric was again criticized for favouring the

Anglo-American rhetoric and for being reductionist, deterministic, prescriptive (Kachru, 1995; Kubota and Lehner, 2004; Spack, 1997), and ethnocentric (Hinds, 1983). Given such facts, a need for a paradigm shift emanated out of the womb of such harsh criticism.

To render contrastive rhetoric a dynamic field of research, Connor (2008) changed the name into intercultural rhetoric. The paradigm shift intercultural rhetoric underwent dismissed the static explanations for culture, explained culture in terms of small and big cultures, provided a new interpretation of rhetoric, encouraged studying texts within their cultural contexts, and recommended researching writing in relation to intercultural communication (Connor, 2011).

Literature on intercultural communication revealed that cultural values and dimensions affect the way people speak and write. In this perspective, individualism and collectivism as cultural dimensions were found to affect communication and writing across cultures (Martin & Nakayama, 2010). By individualistic cultures researchers mean societies in which the ties between individuals are larger, and looking after one's self and family is the most prominent characteristic (Hofstede, 2001; McCool, 2009). Such cultures emphasize interdependence over dependence, prize individual success, and revere the quality of uniqueness (Martin & Nakayama, 2010). As a result, people from these cultures display a great deal of self-disclosure during interactions and when expressing their opinions (Gudykunst et al., 1987). On the contrary, collectivist cultures promote strong social ties, group affiliation, loyalty (Hofstede, 2001), solidarity, harmony (McCool, 2009), shared beliefs and social norms, in-group needs, objectives, and cooperation (Triandis, 1990). They avoid expressing their opinion in public, for they "reserve self-disclosure for in-group rather than unknown audiences" (Wu & Rubin, 2000, p. 155).

However, notwithstanding the academic value of intercultural rhetoric and intercultural communication as field of research, they have received very little attention in Morocco. In this perspective, literature revealed the scarcity of studies on argumentation in relation to Moroccan cultural dimensions (Chibi, 2018, 2019). Also, the reviewed literature (Amrous & Nejmaoui, 2017; Amzaourou & Oubaha, 2018; Khartite & Zerhouni, 2016, 2018; Khartite et al., 2021; Ouaouicha, 1986) revealed that the issue of argumentation in relation to individualism and collectivism as cultural dimensions has not yet been addressed from an intercultural rhetoric perspective with regard to Moroccan cultural context.



### III. METHODOLOGY

The research paper at hand examined traces of individualism and collectivism as cultural dimensions in the students' Arabic and English argumentative essays at Ibn Tofail University in Kenitra, Morocco. Similarly, the study sought to trace any similarities and differences in the students' essays that might be due to L1 cultural dimensions or vice versa. To do so, the study at hand set out to answer the following question:

Do the argumentative essays by Moroccan students display traces of collectivism or individualism?

To answer this research question, the study focused on describing the frequency of first person singular pronouns (I, my, mine) and personal anecdotes as element of personal disclosure that characterise the writing of individualistic cultures in the students' Arabic and English essays. Also, the study analysed the use of first person plural pronouns (we, our, ours) and reference to collective virtues as features of the collective self that characterize the writing of collectivist cultures in both essays.

#### Data collection instrument and procedures

As a data instrument, the study used students' essays to collect the features targeted by the study. The use of essays as a data tool was reported to be efficacious in that it helps highlight the features of effective writing in a given context as well as the circumstances that controlled the production of that text (Hyland, 2003). Moreover, Walker (1985, as cited in Hyland, 2003, p. 261) maintains that "a sample student essay or exam writing may provide awareness about student uses of particular forms or the assumptions underlying different choices. Similarly, Hyland (2009) maintains that essays help know about the students' writing preferences strategies they use to persuade an audience.

In order to avoid plagiarism and to ensure good quality data, students wrote English and Arabic essays in-class in two separate days. To avoid putting students under pressure, which might wreck havoc on the students' performance (Raimes, 1983, Kobayashi & Rinnert, 2008), no amount of time was set for the task to be completed. In fact, time flexibility was reported to have a positive psychological effect on writers' performance. Besides, it help students avoid resorting to their mother tongue to generate ideas (Widdowson, 1990). To test their audience awareness, students were asked to address an Arab reader for the Arabic essay, and an English reader for the English essay.

#### Data analysis method

With regards to data analysis method, the study adopted a within-subject design to compare and contrast

the same individuals' Arabic and English argumentative essays on two different topics. The objective was to trace any potential signs of cultural transfer in the students' English essays.

The within-subject analysis has been recommended by several intercultural rhetoricians (Doushaq, 1986; Hirose, 2003; Kobuta, 1998a; Uysal, 2008), for it enable researchers to study texts in their social contexts (Connor, 2008, 2011), to compare and contrast the same individual's essay in both languages, and to understand the examined phenomenon within its cultural context. Put another way, the within-subject comparison enables researchers to back up any possible connection between L1/L2 language/culture and writing with empirical data (Kobuta, 1998 b).

Owing to the non-availability of participants willing to take part in the study, a non-probability sampling design was adopted since the study targeted a particular group [master students at the department of English, Ibn Tofail University] that solely represents itself but not a wider population (Cohen, Manion, & Morrison, 2007). The choice of master students as the population of the present study was driven by the need to recruit proficient students who are believed to have good command of English in order to avoid the influence of other developmental factors, such as language problems and poor writing skills that may affect the research findings. To collect bona fide data, students wrote Arabic and English argumentative essays on two different topics on two separate days. To avoid the effect of translation on the writing of student from Arabic into English and vice versa, students had written the first argumentative essay in Arabic a week before they wrote the second one in English, but this time on a different argumentative topic.

### IV. DATA ANALYSIS AND FINDINGS

This research paper sought to answer the following question: Do the argumentative essays by Moroccan students display traces of collectivism or individualism?

To answer the research question of the study at hand, first, employment of the element of personal disclosure (first person singular pronouns and personal anecdotes) were highlighted, counted, and analysed. After that, the use of first person plural pronouns and the reference to collective virtues were also highlighted, counted, and analysed. Frequency counts of the employment of each of these features were provided during the analysis process.

**Personal disclosure**

As stated earlier, the amount of pronouns utilised in argumentative writing has been reported to vary across cultures (Wu and Robin, 2000). Therefore, examination of personal disclosure aimed at highlighting the frequency of using first person singular pronouns and personal anecdotes in the participants’ Arabic and English essays. As mentioned before, Triandis (1994) maintain that first person singular pronouns and personal anecdotes are features of individualistic culture.

**Between-subject analysis of personal disclosure across Arabic and English essays**

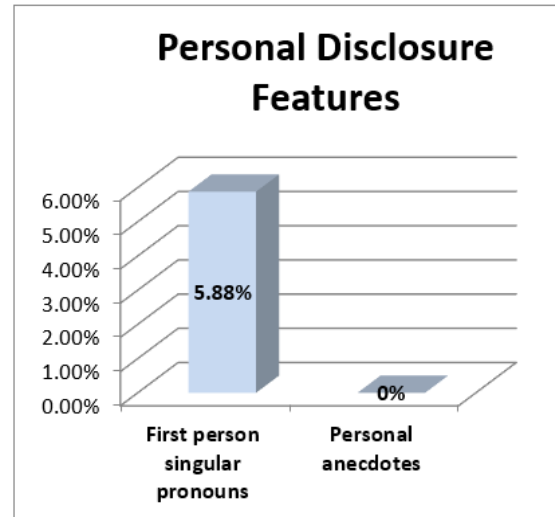


Fig.2: Features of personal disclosure in the participants’ English essay

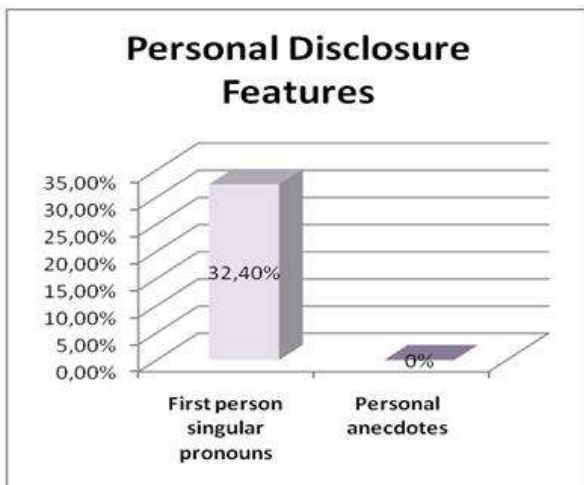


Fig.1: Features of personal disclosure in the participants’ in the Participants’ Arabic Essay

The between-subject analysis of personal disclosure in Arabic essays showed a moderate use of first person singular pronouns in the participants’ essays (figure1 above). Among the thirty-four Arabic essays (100%), eleven (32,40%) contained first person singular pronouns. No traces of first singular pronouns were found in the remaining twenty-three essays (67,60%). As for personal anecdotes, no such a feature was found in any of the essays.

On the contrary, the between-subject analysis of English essays revealed unexpected findings (figure 2 above). Of the thirty-four essays (100%), only two essays (5,88%) contained features of personal disclosure. In this context, participant 3 included personal anecdotes and used first person singular pronouns “I” four times and “my” once in her essay. Participant 29 used the first person singular pronoun “I” once in his essay.

Table.1: Within-subject analysis of personal disclosure across Arabic and English essays.

(a) Similarities

Participants by Number	Personal Disclosure	
	Arabic	English
1	None	None
5	None	None
6	None	None
7	None	None
9	None	None
10	None	None
11	None	None
12	None	None
13	None	None
15	None	None
16	None	None
18	None	None
20	None	None
21	None	None
22	None	None
23	None	None
24	None	None
25	None	None
26	None	None
27	None	None
28	None	None
29	I	I
30	None	None
33	None	None
<b>Total 24</b>	<b>24</b>	<b>24</b>

Analysis of similarities (table 1 above) showed very few affinities due to the large number of participants

who did not use any personal disclosure elements in their Arabic and English essays. To further elucidate, twenty-three participant (67,6%) out thirty-four (100%) did not use first person singular pronouns or personal anecdote in both essays. Only participant 29 employed the first person singular “I” once in Arabic and English essays.

Analysis of similarities (table 1 above) showed very few affinities due to the large number of participants who did not use any personal disclosure elements in their Arabic and English essays. To further elucidate, twenty-three participant (67,6%) out thirty-four (100%) did not use first person singular pronouns or personal anecdote in both essays. Only participant 29 employed the first person singular “I” once in Arabic and English essays.

Table.2: Within-subject analysis of personal disclosure across Arabic and English essays.

(b)Differences

Participants by Number	Personal Disclosure	
	Arabic	English
1	First person singular pronouns	None
2	First person singular pronouns	None
3	First person singular pronouns	First person singular pronouns + personal anecdote
4	First person singular pronouns	None
8	First person singular pronouns	None
14	First person singular pronouns	None
17	First person singular pronouns	None
19	First person singular pronouns	None
31	First person singular pronouns	None
32	First person singular pronouns	None
34	First person singular pronouns	None
<b>Total 11</b>	<b>11</b>	<b>11</b>

Within-subject analysis of personal disclosure in Arabic essays showed noticeable differences. As shown in table 2 above, one third of the participants did not use any personal disclosure features in Arabic essays; however, noticed was the fact that Arabic essay contained more personal disclosure than English essays. In other words, of the thirty-four Arabic essays, eleven (32,35%) had personal disclosure elements. In this context, ten participants (29,41%) used the first person singular pronouns “I” once, but only one participant number2 used it twice. Besides, participant number 8 was the only

student who employed the first object pronoun “me”. Nevertheless, the same participants had none of the pronouns or personal anecdotes in English essays, except participant 3, who used I four times, “my” once, and one personal anecdote in her English essay.

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### Collective self

Analysis of collective self elements sought to examine the use of first person plural pronouns and reference to collective virtues in the participants’ essays. According to Triandis (1994) first person plural pronouns and collective virtues are features of collectivist cultures. As stated above, the amount of pronouns employed and their frequency in argumentative writing is reported to be culture-specific (Wu and Robin, 2000)

### 2.1 Between-subject analysis of collective self across Arabic and English essays

#### 2.1.1 Arabic essays

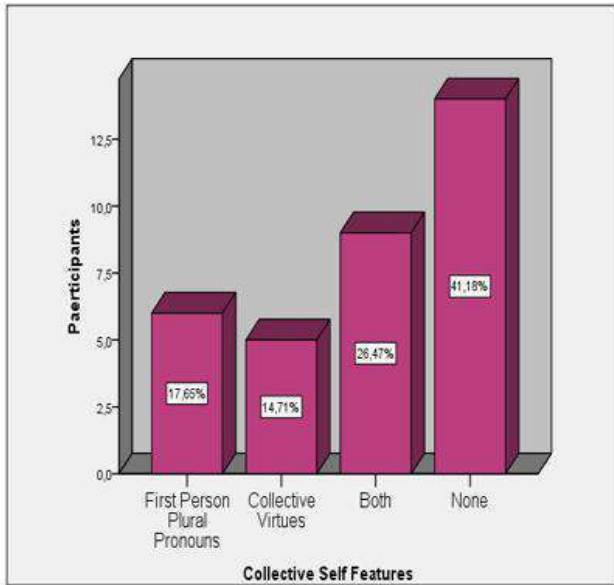


Fig.3: Features of Collective Self in the Participants' Arabic Essay

Unlike the between subject findings about personal disclosure, the findings of the between-subject analysis of collective self in Arabic essays revealed that the majority of participants exhibited traces of collective self features. As illustrated in figure 3 above, twenty-five Arabic essays (73,5%) out of thirty-four (100%) contained elements of collective self. In this connection, fourteen participant (41,18%) employed collective virtues, while nine participants(26,47%) utilized first person pronouns and collective virtues. On the cotrary, nine participants (26,47%) did not use any of the features of collective self.

2.1.2 English Essays

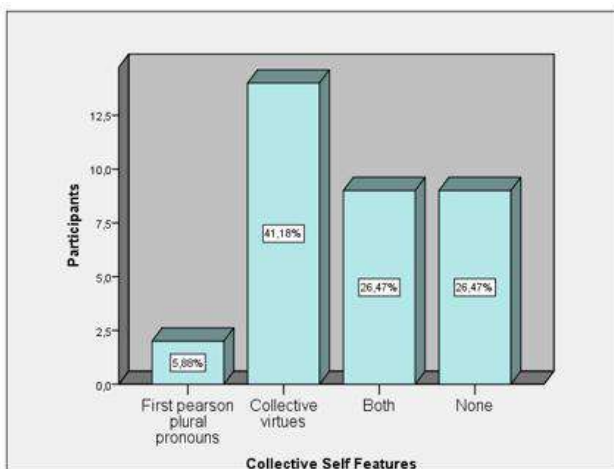


Fig.4: Features of Collective Self in the Participants' English Essay

The between-subject analysis of collective self showed significant findings. Analysis of the collective self features revealed a decrease in the use of these elements in the students' English essays. As shown in figure 4 above, twenty participants (58, 8%) out of thirty-four (100%) had features of collective self. Combination of first person plural pronouns and collective virtues was noticeable in 26% of the essays, and single use of one of collective self features appeared in 32% of the essays (11 participants). However, fourteen participants (41,2%) did not use any of the collective self elements.

Within-subject analysis of Arabic and English essays

Table.3: Within-subject analysis of Collective Self Features across Arabic and English essays.

(a) Similarity

Participants by Number	Collective Self features	
	Arabic	English
1	Collective virtues	Collective virtues
2	Both	Both
4	Both	Both
10	Both	Both
11	Both	Both
13	None	None
15	None	None
18	Both	Both
25	None	None
26	None	None
31	Collective virtues	Collective virtues
<b>Total 11</b>	<b>11</b>	<b>11</b>

Note: Both refers to the use of first plural pronouns and collective virtues

The within-subject analysis of similarities showed that about one third of participants had similar features in Arabic and English essays by the same individuals. As illustrated in table 3 above, of the thirty-four participants (100%), eleven (32,35%) had similarities as regards the use of collective self features in Arabic and English essays. Of the eleven participants, five (14,7%) combined first person plural and collective virtues in the both essays. Similar use of virtues was detected in two essays, whereas four (11,8%) participants had none of the features in Arabic and English essays.

Table.4: Within-subject analysis of Collective Self Features across Arabic and English essays.

Participants by Number	Differences	
	Collective Self features	
	Arabic	English
3	First plural pronouns	None
5	Collective virtues	None
6	Collective virtues	None
7	Collective virtues	Both
8	First plural pronouns	None
9	First plural pronouns	None
12	None	First plural pronouns
14	Collective virtues	None
16	First plural pronouns	None
17	None	Collective virtues
19	Collective virtues	Both
20	Collective virtues	First plural pronouns
21	Collective virtues	First plural pronouns
22	Both	Collective virtues
23	Both	Collective virtues
24	First plural pronouns	Both
27	Collective virtues	Both
28	Both	None
29	Collective virtues	First plural pronouns
30	Collective virtues	Both
32	None	Both
33	Collective virtues	None
34	Collective virtues	First plural pronouns
<b>Total 23</b>	<b>23</b>	<b>23</b>

**Note:** Both refers to the use of first plural pronouns and collective virtues

Within-subject analysis of differences across Arabic and English essays showed also important findings. As shown in table 4 above, twenty-three (67,6%) of the thirty-four participants (100%) exhibit divergent uses of collective self features in Arabic and English essays. In this context, four participants (11,76%) have collective self features in Arabic essays, but they used none in English essays. In addition, the findings showed that participants favoured some constructions over others. Sixteen essays (47,05%) adopted the same construction, four each. For instance, participants 5, 6, 14, and 33 employed collective virtues in Arabic essays, while they used none of the features in English essays. In a similar vein, participants 3, 8, 16, and 27 employed first plural pronouns in their Arabic essay, yet they did not use any in their English essay. Another worth noticing point was the single use of one of the collective self features in one of the essays and the use of both features of the collective self in the other one (participants 7, 19, 24, and 30). Last but not least, differences were observed in the way of using the collective self features in each essay. Participants (20, 21, 29, and 34) exhibited preference for collective virtues in Arabic essays, whereas the same participants favoured first person plural pronouns in English essays.

All things considered, analysis of the features of individualism and collectivism yielded interesting findings. In this context, the between-subject analysis and

the within-subject analysis of personal disclosure features showed more similarities than differences. As regards similarities, a large proportion of participants did not use personal disclosure elements either in Arabic or English essays. As for differences, findings revealed students' preference for employing personal disclosure features to express opinion in Arabic, but not in English. However, so misleading these facts be that they should be dealt with cautiously. They should not mean that first person singular pronouns are the most frequently used features in the students' argumentative essays. In this context, the between-subject analysis and the within subject-analysis of the collective self features provided illuminating results: significant use of the collective self features were detected in both essays, yet they were more predominant in the students' Arabic essays (73,53%) than in their English ones (58,8%). Succinctly put, dominance of collective self elements manifested itself in the higher proportion of pronouns and collective virtues employed in the students' writing, especially Arabic essays. Remarkable also was the prevalence of collective virtues in Arabic essays and combination of collective virtues and first person singular in English essays. One more interesting fact is that participants had approximately equal employment of collective self features in both essays Arabic (26,47%) and English (26,5%). Worth mentioning here also is the fact that within-subject analysis showed more differences than similarities, even in using collective self features. Participants exhibited preference for divergent collective self elements in each essay.

## V. DISCUSSION

The study at hand aimed at analyzing cultural dimensions in the argumentative writing of Moroccan students at Ibn Tofail University, Kenitra. It sought to trace features of collectivism and individualism, two cultural features reported to affect the argumentative writing of nonnative speakers of English. Also, the study sought to detect any traces of transfer of these elements in the students' Arabic and English essays.

To begin with, the findings of the present study with regard to the employment of personal disclosure and collective self elements as features of individualism and collectivism respectively concur with previous findings of some previous studies (Triandis, 1994; Wu & Rubin, 2000, Zhu, 2011). Features of collectivism such as collective virtues and use of first person plural pronouns appear to predominate. Deduced from such findings is the students' tendency towards employing the collective self features when constructing an argument or expressing an opinion. Findings such as these dovetail with those obtained by

Triandis' (1994). In a similar vein, Wu and Rubin (2000) found that Taiwanese students leaned towards employing a high frequency of collective self elements and collective virtues in their English argumentative essays.

Another worth noting point is the high frequency of collective self features in the students' essays. Such a result may insinuate some sort of impact of the students' culture on their thought and therefore writing, especially that many a researcher view writing as a social, personal, interactional practice embedded in a culture (Connor, 1996; Hyland, 2009; Kaplan 1966). Hence, it is likely that the Moroccan cultural context might have exerted an indirect impact on their argumentative writing. With the strong social ties, group affiliation, loyalty, shared beliefs and social norms so characteristic of people from collectivist cultures ( Hofstede, 2001; McCool, 2009; Triandis, 1990), they tend to reserve self-disclosure and rely on collective self when voicing one's self/ opinion or constructing an argument(Wu & Rubin, 2000). In addition, the findings of the within-subject analysis revealed that some students employed the same features, particularly collective self elements, in both essays. Hints such as these corroborate the claim that such a similarity might be due to transfer from L1 to L2 (Kobuta, 1998 b, Uysal, 2008) since only one student employed self disclosure features in both essays. Equally important here is the fact that such findings might indicate that students have failed to consider the audience, using discourse nonconformities that does not meet the reader's expectations (Drid, 2015).

## VI. CONCLUSION

The study at hand attempted to explore individualism and collectivism as cultural aspects in the argumentative essay of Moroccan students. It sought to discover whether the argumentative writing of master students at Ibn Tofail University display any cultural specific dimensions of individualistic or collectivist cultures. Driven by the need to dismiss or corroborate the claims that the mother tongue culture impact the writing of its people, the study at hand set out to know the extent to which cultural dimension such as collectivism and individualism may affect the students' Arabic and English argumentative writing in Morocco. Also, the study capitalized on the new directions in the field of intercultural rhetoric (Connor, 2004, 2008, 2011) that recommend studying texts within their cultural context. Hence, the current study, maintains that if writing is a socio-cultural cognitive process, a close relationship between culture and writing does exist (Connor,1996; Kaplan, 1966; Ostler). Furthermore, it was reported in the review of literature that argumentation varies across cultures and

may therefore be influenced by the dimensions of the cultural context in which it is practiced. (Connor, 1996; Uysal, 2012). With regard to the findings of the present study, it was found that the argumentative writing of the participants contain a great deal of collective self and collective virtues, features that characterize writing and communication in collectivist cultures (Hofstede, 2001; Gudykunst et al., 1987; McCool, 2009, Triandis 1994; Wu& Rubin, 2000).

### **Pedagogical implications**

The findings of the present study have shown that students, consciously or unconsciously, lean towards employing the collective self features and the collective virtues in argumentative writing. Notwithstanding the fact that the participants are master students supposed to have already developed a mature style, they failed to meet the expectations of their audiences. Therefore, writing classes at university should stress the fact that a well-crafted argument is audience-based. Also writing classes should be geared towards raising students' awareness to rhetorical similarities and difference, to the audience's cultural background, and to the styles of communication across cultures to avoid communication breakdown (Connor 1996; Reid 1984). In addition to this, adopting the process approach and genre approach to teaching writing at the tertiary level can help enhance students' writing.

### **Limitations**

The current study has its limitations. First and foremost, the sample size is not representative enough. Consequently, the findings cannot be generalized. Second, Standard Arabic is not the mother tongue of Moroccans. A limitation such as this needs to be taken into consideration as it raises the question of which mother tongue to consider: "Darija", "Tarifit", "Tashelhit", "Tamazight", or "Hassaniyya" (Ennaji, 2005). Moreover, the educational context in the present study is limited to Ibn Tofail University; therefore, it cannot be representative of all Moroccan universities. Last but not least, the study could have yielded better results had it used statistical tools, recruited large sample size of teachers and students, and adopted mixed-methods research design.

### **Recommendations**

The present study recommends employing different data collection methods, such as stimulated recall interviews, background questionnaires, and essays. Also, highly recommended is the use of statistical tools to get reliable result, for relying solely on texts as a source of data is not enough to yield better results.

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# Representation of Cultural Values in the Novel *Api Awan Asap* by Korrie Layun Rampan

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Received: 10 Jun 2021; Received in revised form: 06 Jul 2021; Accepted: 14 Jul 2021; Available online: 23 Jul 2021

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**Abstract**— A good literary work is a literary work that can provide knowledge to its readers. One of the literary works that can provide knowledge to its readers is a novel. In literary works, especially novels, usually there are stories that contain good values for life, namely the problem of the nature of human relationships with other humans. The purpose of this study is to describe the cultural values contained in the novel *Api Awan Asap* by Korrie Layun Rampan. The form of this research is descriptive qualitative with content analysis method. Korrie Layun Rampan's novel entitled *Api Awan Asap* describes the cultural values contained in life, one of which is cultural values related to the nature of human relationships with each other.

**Keywords**— cultural values, literary anthropology, novel.

## I. INTRODUCTION

Literary work is an overflow of the author's self-expression using the medium of language. Literary works created by a writer are fictitious, but based on the reality around the author. One of the most popular literary works is the novel. This is because the stories or narratives in the novel can be enjoyed and understood by all ages. According to Kosasih (2008: 54) a novel is an imaginative work that tells the whole side of the problems of the life of a person or several characters.

The essence of literature is storytelling. Storytelling is a form of creative art work performance about an event or event, the object of which is human, and using language as the medium (Wibowo, 2013:37). In line with Wibowo, Dewojati (2015:1) reveals that literary works are works of art, in the form of creative thinking. However, the reference to literary works is not the real world, but the fiction and imagination of the creative mind of a writer. This explains that literary works are the result of human creations using language, to obtain the aesthetics of language in making an interesting work.

Anthropology is a knowledge or study of human behavior. Anthropology views all parts of human culture

and society as a combination of interacting variables. Therefore, literature is believed to be a mirror in the life of the people who support it. Moreover, literature is considered as the identity of a nation. Anthropology is divided into cultural anthropology, which is now developing into cultural studies (Ratna, 2013: 64). The meaning of Ratna's opinion above, anthropology is the study of human behavior and what is seen from all aspects of culture.

Research on the study of cultural values has been carried out by previous research including Suhardi & Riauwati (2016) with objects of cultural values (Malay) in the oral literature of the people of Tanjung Pinang city, Ryan & Endang (2016) with objects of shifting cultural values in the Bonai tribe, Yang Merdiatna (2019) with the object of cultural values in the Panjalu folklore, and Oki Desiana (2014) with a study of analysis of cultural values in the rantau novel.

Cultural values are something that cannot be separated from social conditions, also related to people's behavior in everyday life. Cultural values are always associated with beliefs that have been instilled since time immemorial, and passed down from generation to

generation to the next generation. According to Koentjaraningrat (2009:153), the cultural value system describes the most basic stages of customs, which have been embedded in people's minds about the beliefs, behaviors, and habits of people's lives. Cultural values will always go hand in hand with the development of people's lives, so that it becomes a tradition that is difficult to replace with other cultural values.

Cultural values are abstract designs about a big and general problem that is very important and valuable for people's lives. These cultural values become a role model in the behavior of most members of the community concerned, are in their memories and are difficult to explain rationally. Cultural values are eternal, not easily changed and replaced with other cultural values (Abdul Latif, 2007: 35).

According to C. Kluckhohn (in Koentjaraningrat, 2015: 154) there are several basic problems in human life that form the basis for the framework of variations in cultural value systems, one of which is the problem of the nature of human relationships with each other. In their behavior, humans who live in a culture are guided by leaders, previous people, or superiors. Other cultures are more concerned with horizontal relationships between humans and each other. A person in a culture will feel dependent on others. These efforts are made to maintain good relations with others. This is something that is considered very important for life.

Seeing this proves that cultural values are very important for us as humans, considering that community culture is always associated with behavior in life that is never separated from the problem of the nature of human relationships with each other, who need each other, and help each other.

## II. METHOD

This study analyzes the cultural values contained in the novel *Api Awan Asap* by Korrie Layun Rampan using the study of literary anthropology of Nyoman Kutha Ratna, and is expected to provide knowledge and an overview of the literary anthropology of Nyoman Kutha Ratna in analyzing the cultural values contained in the novel.

The form of this research is descriptive qualitative with content analysis method. Content analysis is a symbolic method because it is used to examine symbolic material (text) (Krippendorff, 2004: 15). The study of literature with an anthropological approach is a type of qualitative research. The research data using the Anthropological approach is in the form of verbal data, namely data obtained from exposure to the language of the character's statements in the form of dialogues and

monologues as well as narratives in the novel *Ceremony* and *Api Awan Asap* by Korrie Layun Rampan.

## III. RESULTS AND DISCUSSION

Based on research conducted by analyzing several sources, both books and reputable journals, it was found that the results of the analysis can be described by the researchers as follows. It can be explained that there are several cultural values in the *Api Awan Asap* novel, namely the problem of the nature of human relationships with each other:

*"lou dibangun bukan karena warga tidak mampu membangun rumah sendiri-sendiri, tetapi, lou dibangun karena tradisi mengajarkan hidup bersama memberi manfaat yang lebih besar dari cara hidup orang perorang yang hanya mementingkan diri sendiri."*

*"Lalu?"*

*"Di dalam lou, setiap warga dapat langsung berkomunikasi setiap waktu, sehingga semua kesulitan dapat saling di bagi dan di ketahui warga lain." (Rampan, 2003:23-24)*

The tradition in lou has been carried out from generation to generation since time immemorial, residents live side by side and gather to live their daily lives and help each other and share the same fate. This is done in order to maintain the ties of friendship. Lou residents are used to working together to deal with existing problems, if one of the residents is experiencing difficulties, other residents are happy to help with these difficulties and work together to solve them.

*"Ya, itu wujud yang menyatukan. Tetapi mengenai dampak negatif dari cara komunal, seperti misalnya terserang wabah dan soal kesehatan masyarakat? soal kebakaran?"*

*"Soal itu telah diatasi selama berabad-abad. Tapi soal memelihara perasaan dan senasib sepenanggungan itu lebih penting (Rampan, 2003:25-26).*

Based on the sentence above, it explains that human relations with each other are very important and commonplace in everyday life between individuals with one another, helping and needing each other is a tradition carried out by the people of Lou, they are used to living everything. The most important kinds of difficulties for them are facing common problems, sharing the same fate and caring for each other. Whatever the problem is big or small, the most important thing is to live together and help each other.

*Dengan perpaduan usaha yang dibangun Nori, Lou Dempar menjadi pusat menyuplai segala kebutuhan warga di kota-kota kecamatan yang ada di sekitar situ. Lahan sayur-mayur yang luas dan sumber protein yang di dapat dari ikan dan unggas seperti ayam dan itik dapat dicukupi oleh warga yang ada disitu. Pada setiap rumah ladang selalu ada barak-barak kandang ayam dan itik, sehingga untuk kebutuhan ayam pedaging dan ayam kampung tercukupi. Demikian juga untuk telur dan bibit ayam maupun itik. Nori juga menyiapkan mesin tetas, membuat warga dapat menggunakannya tanpa membayar sewa. (Rampan, 2003: 112)*

Nori as a resident of Lou village helps the activities of the residents starting from preparing all the food needs of the residents that he buys from a city far from Lou then he sells it at a shop making it easier for Lou residents who want to prepare their needs without having to go far to find ingredients to the city, then preparing a machine without having to pay for the rental of the machine with the aim of helping Lou residents, Nori does this so that Lou residents can carry out activities easily and quickly without having to pay so that the work done can be completed quickly and easily. Considering that Lou is a place far from urban areas, on the initiative of Nori, Lou residents feel helped by this.

*Kau terlalu baik pada kami. Tak kutahu ada yang jahat padamu, selain kebajikan yang berlimpah dalam segala bantuan dan keringantanganmu pada Pune dan aku. Kau terlalu baik buat kami (Rampan, 2003: 131)*

Nori feels that Sakatn is a good and responsible man and has no flaws in Nori's eyes. Sakatan often helps Nori in various activities, Nori feels that he does not deserve Sakatan because he feels that Sakatan is too good, he does not want to disappoint Sakatn's feelings. So he prefers to refuse every offer made by Sakatn, including an offer to propose to him.

#### IV. CONCLUSION

From the description above, it can be concluded that the researcher found the cultural values contained in the story. These cultural values are part of the noble values of the nation's culture. Cultural values are also closely related to human relations with each other. Every human being has a good relationship between humans and each other, namely the relationship of mutual care and mutual help between fellow humans, this is done in order to make it easier if one person experiences difficulties then other people can help overcome the problem by working together, so that if

one If you find a problem, you can solve it together. The severity or severity of a problem depends on how we respond to it and how the problem is solved together. The cultural values in the story also show the noble values of the nation's culture.

#### ACKNOWLEDGEMENTS

Thanks to Prof. (Em) Dr. Herman J. Waluyo, M.Pd. and Dr. Nugraheni Eko Wardhani, M. Hum. Who has guided and directed this research from beginning to end. Thank you to the editorial team and the journal team for giving us the opportunity to publish our research in this journal.

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# Barrenness between Mr. and Mrs. Ramsay: Fillmore's frame Study of Virginia Woolf's *to the lighthouse*

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Received: 18 Jun 2021; Received in revised form: 09 Jul 2021; Accepted: 16 Jul 2021; Available online: 23 Jul 2021

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**Abstract**— *In To the Lighthouse, we find scantiness in matrimony which does not permit mature rational exchange of thoughts and emotions. The trajectory of suffocating wedlock through Woolf's oeuvre is heightened in the novel when both Mr and Mrs Ramsay acknowledge the precincts of their nuptials. In their stillness, they want definite barriers to be upheld just like Virginia Woolf and Leonard Woolf. The paper attempts to underline the lexical expressions which Woolf herself quoted in her diaries and letters, thereafter making Mr and Mrs Ramsay mouthpiece for her ideas on conjugal relationships as an attempt to vindicate her behaviour with Leonard Woolf.*

**Keywords**— *Semantic Analysis, Fillmore's Frame Semantics*

## I. INTRODUCTION

Language is the mirror of a person's psyche. The selection of words and phrases by anyone helps us to understand the possible facts through possible meaning, alongside understanding the psychology of the author or speaker. This also helps us to understand the contextual factors and underlines the idea of how language relates to the mind at large. The linguistic and philosophical study of meaning, semantics reflects the thought process of a speaker. When *To the Lighthouse* is analysed semantically we find various voices which underline the discontentment within nuptial relationships.

Throughout 1908 and 1909, Woolf was frequently advised to get married. At twenty-seven, Woolf was precariously close to becoming a spinster. Despite of receiving several proposals, Woolf did not want to settle down with someone who would dominate her with intellect or power. As a woman who hailed from a reputable class in her society, she could not deny Leonard Woolf when he proposed to her for marriage. As a Jew, Leonard Woolf already ranked beneath the class from which Virginia Woolf belonged; furthermore Leonard Woolf being fairly different from the masculine prototype of her class, she knew she could easily gain power over

him along with eradicating her spinsterhood tag.

The discontentment with marriage and the responsibilities or experiences it brings along with itself is shown persistently in the forms of negative locution, the poignancy of marriage is heightened in *To the Lighthouse* when Mr and Mrs Ramsay find it very difficult to communicate or appreciate each other despite of living under the same room.

Concerning Mrs Ramsay's portrayal as a woman, she is presented to the readers as the anti- heroine of the author herself. Whereas Virginia Woolf is celebrated for her feminist stance, it seems that Mrs Ramsay embodies the entire contrary traits. Portrayed as a traditional woman in terms of late Victorian stereotypes, Mrs Ramsay lives in a male milieu and strives hard to highlight herself as the best version of a wife contended with her domestic power. A woman reasonably faithful to Victorian values, she demonstrates it by protecting all the strong characters when she herself is the weakest in reality. Evidently Woolf uses the characterization of Mrs Ramsay with the intention of being sarcastic about the dominant conceptions with respect to gender from women themselves.

**II. THE PLOT**

Mrs. Ramsay works hard to be an angel in the house, “the women that men wished” to have (p.298) by providing full fledged support to patriarchal values and bearing children. In order to strengthen her role as an angel of the house, she sacrifices at times and complies with the patriarchal code of conduct. In exchange she is revered and raised to pedestal by being identified to the image of Virgin Mary. While Mrs. Ramsay attempts to adhere to patriarchal code of conduct, she finally succumbs after attempting to control her husband Mr. Ramsay, implying that a woman who desires or even attains power is unnatural and must be castigated before the society.

Although Mrs. Ramsay wants everyone to get into wedlock, she herself is in a marriage that none of the character holds upon as her ideal. Traces of hypocrisy are evident in her interaction with her husband. Just like Virginia Woolf and Leonard Woolf, we see recurrent pressure between Mr Ramsay’s logical undertakings and Mrs Ramsay’s familial ecstasy.

“It annoyed her, this phrase-making, and she said to him, in a matter of fact way, that it was a perfectly lovely evening. And what was he groaning about, she asked, half laughing, half complaining, for she guessed what he was thinking—he would have written better books if he had not married.” (*To the Lighthouse*, p.335)

Throughout the novel, we see Mrs Ramsay being subordinated to Mr Ramsay’s needs, engulfed by his world. Just like other heroines of Woolf’s novels, we see Mrs Ramsay being crippled by her tapered edification, trained and brought up to be rationally substandard to men. Nonetheless, when the power play is reversed in the latter part of the novel, the only thing that narrative serves in the development of the plot is to make Mrs Ramsay die. As the story progresses, it is interesting that we do not find any significant dialogue interchange between the protagonist husband and wife, “But he could not speak to her. He could not interrupt her.” (p.332)

**III. THE PERVADING SYMBOL OF “BARRENNESS”**

Woolf deliberately seems to portray Mr Ramsay as exclusively dependent on his wife, self- centred and immature as he demands attention and comfort from his wife. Mrs Ramsay being overburdened and stifled by her responsibilities as a wife to her husband is purposefully underlined at many junctures of the novel. In addition, the conflicts between the husband and wife in Ramsay household are primarily shown to be the response to Mr Ramsay’s agnosticism.

If we look at the diaries and letters written in Woolf’s early life it is apparent that the “barrenness” with which she associates Mr Ramsay is a symptom of her father, Leslie Stephen as well. (see Table 8) This image of “barrenness” is thwarted when contrary to the cruel father imaged depicted by Mrs Ramsay and narrative, we see Mr Ramsay grieving over the death of his wife. (Gaipa) Woolf clearly seems to be targeting Leslie Stephen with the image of Mr Ramsay assuming the agnostic stance in the section “The Window” which is strikingly similar to the image Woolf depicted about her father in her 1893 collection of essays, *An Agnostic’s Apology and Other Essays*.

The fact that Woolf idealised her mother, Julia Stephen as a divine figure poised against her father’s materialism resonates with the children’s repulsion from Mr Ramsay in *To the Lighthouse*. The readers are influenced to believe that Mr Ramsay has a negating influence both on the plot as well as his children, often depicted as “short sighted.” However, as the novel ends, Mr Ramsay is shown looking flipside at the isle from the sea with “his long sighted eyes.” (p.434)

When the textual samples are placed vis-a-vis the diaries and letters samples, the results turn out to be similar for most of the integral ideas. Let us have a look at the results obtained after applying Fillmore’s Frame Semantics on the novel as well as her personal writings:

Table.1: Fillmore’s Frame Elements in *To the Lighthouse* (1927) and *Diaries* (1925-1927)

S.No.	Frame Elements in <i>To The Lighthouse</i>	Frame Elements in Diaries	Lexical Units	Comment
1.	“It annoyed her, this phrase- making, and she said to him, in a matter of fact way, that it was a perfectly lovely	“Yet I’m the only woman in England	“he would have written better books if he had	Woolf’s subconscious use of words indicate that her personal life is indeed a great part of her fiction as she writes what she likes. When

	evening. And what was he groaning about, she asked, half laughing, half complaining, for she guessed what he was thinking—he would have written better books if he had not married.” (p.335)	free to write what I like.” (p.201) (22nd September, 1925)	not married” and “write what I like.”	Woolf associates the idea of writing books to marriage, she subtly hints that the issues of marriage restrict her from heightening her literary career.
2.	“But he could not speak to her. He could not interrupt her.” (p.332)	“This one is To the Lighthouse. I am now writing as fast and freely as I have ever written in the whole of my life; more so—twenty times more so— than any novel yet.” (p.205) (23rd February, 1926)	“he could not speak to her” and “writing as fast and freely”	Although the novel majorly throws light on the issues of marriage, it is interesting to observe that Woolf’s Diaries cautiously lessens the mention of her husband Leonard Woolf in order to avoid subjective Effects on the novel. Woolf’s affirmation that she wrote the novel with an ease confirms that the incidents shown in the novel are inspired from her own life. The paradox between “could not speak” and “writing as fast and freely” is thus resolved.

**IV. CONCLUSION**

The association between Mr and Mrs Ramsay proves that matrimony is not a assurance of established and vigorous relationship between the wedded couple no matter how hard they attempt to pretend, which further brings us to the fact that although Woolf stresses that she shared a great bond with her husband, Leonard Woolf, it might be the absence of warmth that the couple acknowledged, leading to her several nervous breakdowns immediately after her marriage, as the reflection of her personal life, *To the Lighthouse* with the use of various negatively evocative lexical expressions as well as harsh characterization of both the couples, underline that the author had a terribly negative opinion about the notion of marriage.

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# Virtual Classroom Anxieties of Senior High School Teachers

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Received: 14 Jun 2021; Received in revised form: 08 Jul 2021; Accepted: 14 Jul 2021; Available online: 24 Jul 2021

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**Abstract**— *The use of online education has increased dramatically during the previous decade. In academia, online learning and virtual classrooms have evolved from a unique experiment to a nearly universal teaching tool [1]. The Virtual Classroom Anxieties of Senior High School Teachers were investigated in this study. The research is descriptive-correlational. Teachers at San Jose City National High School in Nueva Ecija, Philippines, were polled using a survey questionnaire. The data were treated and analyzed using frequency counts, percentages, weighted mean, and correlational formulas. The study's findings revealed that the majority of the teachers who responded were female and in their forties. They enrolled in a Bachelor of Secondary Education program with an emphasis in English and non-major courses. Most of the respondents already have their units in a Master's degree and have a permanent position. English was ranked first in terms of subjects taught. In terms of psychological, behavioral, and emotional anxiety, the respondents did not feel anxious when teaching in a virtual classroom since most of them were not overworked and were properly compensated.*

**Keywords**— *Anxieties, online education, senior high school, teachers, virtual classroom.*

## I. INTRODUCTION

This school year, 2020-2021, will be considerably different from the previous school year that the teachers, are familiar with. This Pandemic that people are all currently experiencing has affected the teaching methods, and the researchers want to find out if teachers are suffering anxiety. This study focuses on the virtual classroom fears of Senior High School Science teachers. Lesson preparation and delivery are difficult for teachers who teach outside their area of specialization [2]. Senior high school teachers are currently confronted with a dilemma between 21st-century teaching competencies and

classroom fears. Teachers in senior high school should be able to relate their subject matter to their students' worlds, natural science, and social science, even if they already know and comprehend their subject matter well beyond and below what they are supposed to teach. Students frequently confront problems and difficulties in various courses, necessitating the search for the best techniques and means to tackle these issues, which can only be accomplished through the use of proper evaluation tools [3].

The K to 12 Reform (R.A. 10533) changed the landscape of teacher quality requirements in the Philippines as a

result of this. A similar supportive focus on teacher quality – high-quality instructors who are appropriately qualified and prepared to fulfill the tasks and functions of K–12 teachers – is required as part of the reform process. Many teaching opportunities in both public and private high schools had become available as a result of the additional two years of Senior High School. During this transition time, hired teachers are expected to teach a variety of subjects ranging from Core to Applied to Specialized, depending on the school's Track and Strands. One obvious issue that has arisen as a result of this structure is that some teachers have been assigned to teach courses outside of their area of expertise. Administrators were required to assign teachers to subjects that were the most closely related to their areas of expertise, such as English teachers teaching Filipino subjects. There are some subjects, such as applied and specialist subjects, where it is difficult to find a close fit. This development is unavoidable, as even countries that have already institutionalized K-12 are grappling with the issue of out-of-field educators [4]. Aside from out-of-field teachers, there are also teachers who are not Education graduates who have been hired. Many of these instructors come from the business world or higher education. Out-of-field instruction is a fact that many Senior High Schools must deal with, and it isn't going away anytime soon. To address the behavioral, psychological, and emotional concerns that these teachers may have in the classroom, further research is needed to better understand their condition and respond appropriately. It's not uncommon for teachers, especially those who are new to the profession, to be concerned about what might happen in the classroom. Students' behavior, the cleanliness of the environment, reports to be completed, information to be taught, and many other factors are all factors that instructors must consider when doing their tasks [5]. Teaching anxiety, according to Oral, can occur at any level of teaching, including during the internship stage. Furthermore, when comparing rookie teachers to experienced teachers, the incidence of worrisome incidents was higher. Finally, anxiety levels are higher during the first several months of teaching [6].

Having established that anxiety is something that is present in the classroom and it becomes imperative for causes to be identified, as a means to mitigate and regulate anxiety. Discipline problems often led to a high level of anxiety in teachers and that in some cases, a high level of anxiety by the teacher at the start of a lesson actually appears to be a cause of discipline problems. Classroom management becomes difficult if teachers are not able to strike a chord with the student they are teaching. One other major issue which may cause discomfort to the teacher is 'evaluation anxiety' [7]. Just as students find certain subjects to be

difficult, teachers can find certain subjects to be difficult to learn and teach which causes anxiety [8]. Virtual classroom anxiety can cause lower academic performance at the same time unsatisfactory teaching performance. Senior High Schools teachers should know their own weaknesses and strengths to be able to achieve a higher quality of education. In this regard, the researchers investigated if there were the presence of virtual classroom anxieties as to psychological, behavioral, and emotional among senior high schoolteachers in San Jose City National High School and if there were correlations of anxieties.

## II. METHODOLOGY

The research design used in this study was descriptive-correlational. This design was chosen because it allows for a more in-depth understanding of the virtual classroom worries of San Jose City National High School – Senior High School teachers. Questionnaires were used to gather information. The study describes and evaluates the characteristics of the entire group. This study is interested in existing circumstances or relationships, behaviors that are followed, processes that are felt without exerting any effort, and emerging tendencies [9]. A 4-point Likert Scale was used to assess the survey. A Likert scale is a type of rating scale that is used to evaluate people's ideas, attitudes, and behaviors [10]. In the current School Year, 2020-2021, 51 senior high school teachers from San Jose City National High School – Senior High School in the Division of San Jose City participated in the study. The data were treated using frequency, percentage, weighted mean, and correlational formulas by the researchers. The information gathered through the responses of the respondents in the questionnaire adapted from Naco (2015)'s previous study on "Competencies and Anxiety in Teaching Mathematics Among Elementary School Teachers in the K to 12 Curriculum in the Division of San Jose City" was used to support the discussions.

## III. RESULTS AND DISCUSSION

This research focused on the socio-demographic profile of the senior high school teachers in terms of their age, sex, bachelor's degree, major, highest educational attainment, teaching position, employment status, subjects taught, number of working hours per day as a teacher in school, work experience; and monthly gross income. Moreover, the study also described the respondent's virtual classroom anxiety in terms of behavioral, psychological, and emotional. On a more specific note, the study determined the relationship between the socio-demographic profiles of the respondents to their virtual classroom anxiety. Fifty-one (51) senior high school teachers of San Jose City National



High School – Senior High School during the School Year 2020-2021 were the respondents of the study.

The following were the significant findings of the study:

### 1. Socio-Demographic Profile

**Age.** The result showed that 3 or 5.88% of the respondents are 21-25 years old while 16 or 31.37% are 26-30 years old. Further, 10 or 19.61% of the respondents are 31-35 years old, 17 or 33.33% of them are 36-40 years old, 3 or 5.88% are 41-45 years old, and that 2 or 3.92% of them are 46-50 years old. The findings imply that many of the respondents were in the age bracket of 36-40 years old.

**Sex.** There are more females than males. The result showed that there were 22 or 43.10% were males and 29 or 56.90% were females.

**Bachelor's Degree.** There are 26 Education graduates among the 51 respondents, 25 are Bachelor of Secondary Education while the remaining 1 respondent was a Bachelor of Elementary Education degree holder and the remaining 25 respondents out-off 51 are non-education graduates. This implies that almost 50% of the total senior high school teacher are education graduates.

**Bachelor's Degree Major.** There are more than 7 or 13.73% English majors, 6 or 11.76% for both Filipino and Management majors while Science, Math and TLE majors are only 5 or 9.80%, MAPEH and Economics majors got both 2 or 3.92%, 1 or 1.96% for Computer Network Programming, Soil and Waste Management and Political Science major and lastly, there are 4 or 7.84% of the total population that have no majors. This result shows that English majors are dominated by the other majors because English subjects are Core subjects meaning English majors are much needed in senior high.

**Highest Educational Attainment.** 7 or 13.70% of the total population are Bachelor's Degree holders, 27 or 52.90% are with their Master's Degree units while 6 or 11.80% are already finished their Master's Degree. Among 51 respondents there are 10 or 19.60 who have their Doctorate Degree units and only 1 or 2.00% already graduated Doctorate Degree. It implies that there are many senior high school teachers who are still studying to enhance and develop their skills and knowledge.

**Teaching Position.** There are 15 or 29.40% Teacher I, 27 or 52.90% Teacher II, 7 or 13.70% Teacher III and 1 or 2.00% for both Master Teacher I and II respectively, meaning there are a lot of teachers are in lower positions than the higher ones.

**Employment Status.** Among 51 respondents there are 45 or 88.20% permanent, 5 or 9.80% probationary, and 1 or 2.00% substitute, this result implies that there are still

senior high school teachers that are not yet permanent in their positions.

**Subject Taught.** Among the 10 subjects offered to senior high school for this school year, English subjects were being taught by 18 teachers, meaning English subjects are being taught in all senior high school learners as one of their core subjects.

**A number of Working Hours Per day.** 13 or 25.50% of the senior high school teacher are working 5-6 hours daily, 36 or 70.60% worked 7-8 hours daily and lastly, 2 or 3.90% are working 9-10 daily, meaning, that teachers are really busy in their work.

**Work Experience Prior to their Present Job.** Out-off of 51 senior high school teachers, 41 or 80.40% of them are also teachers before they decided to apply as a senior high teacher and the remaining 10 or 19.6% are working in the different industries before they become teachers.

**Monthly Gross Income.** There is 1 or 2.00% who has PhP 10,000 below monthly gross income, 4 or 7.80 have PhP 10,001 – PhP 20,000, 43 or 84.30% have PhP 20,001 – PhP 30,000 monthly gross income, 1 or 2.00% has PhP 30,001 – PhP 40,000 and 2 or 3.90% have a monthly gross income of PhP 40,001 up.

### 2. Teaching Anxieties of Respondents in Classroom

Among the three anxieties, Psychological obtained the highest weighted mean 1.74 and is described as “Not Anxious” while Emotional Anxiety obtained the lowest weighted mean of 1.58 and is described as “Not Anxious”. All anxieties were described as “Not Anxious as perceived by the respondents.

### 3. Relationship between the socio-demographic profiles of the respondents to their Classroom Anxieties

All socio-demographic profiles of the respondents in terms of their age, sex, bachelor's degree, major, highest educational attainment, teaching position, employment status, subjects taught, number of working hours per day as a teacher in school, work experience; and monthly gross income were found not correlated with the respondents' Classroom Anxieties.

### 4. Proposed Intervention Activities

Since the senior high school teachers were found out that in general, they are not anxious when teaching in the virtual classroom. Teachers were confident in facilitating learning in front of the class. To sustain this self-esteem of teachers, school heads should regularly conduct Classroom Teaching Observation or COT. This observation was already included in Result- Based Performance Management System (RPMS) Tool for teachers or the evaluation for teachers' performance. The school may

continue sending the teachers to division, regional seminars, and national training on anxieties, inset seminars, and Learning Action Cell (LAC) sessions to maintain and improve the behavioral, psychological, and emotional health of all the teachers.

#### IV. CONCLUSIONS AND RECOMMENDATIONS

The majority of the teacher-respondents were female and in their middle age. They took a Bachelor of Secondary Education major in English and non-major courses. The respondents already have their units in Master's Degree and in a permanent position and already teachers before they enter senior high. In terms of the subject taught, English got the first rank. Almost half of them did not have a working overload and were well-compensated. The respondents were not anxious when teaching in a virtual classroom in terms of psychological, behavioral, and emotional. Teacher socio-demographic factors were not significantly related to their virtual classroom teaching anxieties. Based on the results of the study, it can be proposed that the conduct of seminars and training on classroom anxieties targeted to a specific niche of senior high school teachers be held and that teachers may be encouraged to attend workshops and conferences on how to cope up different types of anxieties. Based on the results of the study and conclusions drawn, these recommendations are offered: The senior high school teachers were ready to engage in virtual classroom teaching [11]. Since the majority of the teacher-respondents already have their units in Master's Degree, they are encouraged to align and finishing their Master's Degree up to doctoral degree programs. This will sustain their competence [12] in teaching especially in learning and reflection, be updated to the new methods and other capacity-building activities strategies suitable for the senior high school students [13] at the same time it will lead to promotion and higher compensation.

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# From Emancipation to Silent Submission: A Study of Some of the Prominent Female Characters of Ruth Praver Jhabvala

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Received: 10 Jun 2021; Received in revised form: 04 Jul 2021; Accepted: 16 Jul 2021; Available online: 24 Jul 2021

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**Abstract**— *It is often said that Ruth Praver Jhabvala writes about the ironical situations that obtain in the urban middle class Indian life, particularly in undivided Hindu families, as also about the impact of East-West encounter in India. It is also true that R.P. Jhabvala cannot be considered an 'insider': nevertheless, it is because of her long stay in India that she has to be considered as a writer who has seen and written about this country from the inside. In her novels, the women characters feel that they grow smaller everyday trapped in a myth of the role of wife and mother. Jhabvala as a major woman novelist is less concerned with personality delineation of her women characters. This paper attempts to show how her some of her female characters don't go against tradition without any firm conviction.*

**Keywords**— *East-west, insider-outsider, tradition, modernity, authority, marriage, education, rebel, confront, passionate.*

## I. INTRODUCTION

If Kamala Markandaya is 'an insider-outsider', then Ruth Praver Jhabvala may be looked upon as 'outsider-insider', though she has said over and over again that she should in no case be considered to be an Indian writer. According to her, she, in all fairness, should be regarded as 'one of those European writers who have written about India'. Prof Shahane observes, 'the major themes in Jhabvala's fiction are "East-West encounter" and "marital dissonance" which are mutually interlinked in their negative context. In the positive context, these may be described as fruitful and happy relationships between East and West culminating in marital harmony and joy'. Jhabvala portrays both these aspects, but the elements of encounter and dissonance dominate her human world'. In spite of her Polish parentage, German upbringing and British schooling 'her best work reveals such inwardness in her picture of certain segments of Indian social life, that it is difficult to consider her as an 'outsider' in an obvious sense. Jhabvala is very clear in her mind when she says: 'If I hadn't

married an Indian, I don't think I would even have come here for I am not attracted or used not to be attracted to the things that usually bring people to India'.

Ruth Praver Jhabvala has written many significant novels in which she has portrayed her female characters with a particular but definite perspective. Her first novel, TO WHOM SHE WILL, came out in 1955, and it has been followed by such of her other novels as THE NATURE OF PASSION(1956), ESMOND IN INDIA(1958), THE HOUSEHOLDER(1960), GET READY FOR BATTLE(1962), A BACKWARD PLACE(1965), A NEW DOMINION(1973), HEAT AND DUST(1975) and few more. Some of these novels are the comedies of urban middle-class Indian life, particularly of undivided Hindu families, while the others are the ironic studies of East-West encounter. As we go through Ms. Jhabvala's novels, we encounter such principal female characters in them, as Amrita and Sushila in TO WHOM SHE WILL, Nimmi in THE NATURE OF PASSION, Gulab and Shakuntala in ESMOND IN INDIA, Indu in THE HOUSEHOLDER,

Sarla Devi and Kusum in *GET READY FOR BATTLE*, Judy in *A BACKWARD PLACE*, Lee in *A NEW DOMINION*, Olivia in *HEAT AND DUST*, Harriet in *THREE CONTINENTS* etc. One common characteristic we find in almost all of her female characters is that they are quite capable of taking their own stands but ultimately they surrender in front of the social compulsions. The following study of some of her female Indian characters' psychology can be seen as the basic portrayal of Jhabvala's all the major female characters in her other novels too.

## II. TO WHOM SHE WILL

In her novel *TO WHOM SHE WILL*, Amrita is a Bengali girl who belongs to a respectable and aristocratic family presided over by her anglicized grandfather, Pandit Ram Bahadur. She works as an announcer in the All India Radio and the person she loves and wishes to marry is Hari Sahni, a Punjabi youth, who is her associate there itself. It is quite early in the course of their love-relationship that Amrita informs Hari of her grandfather's opposition to the very idea of their marriage, however, 'she blurts out.....I do not care about what grandfather says, believe me. Hari, I do not care what any of them say.....Please, believe me, Please. What does my family matter? You know I would give up everyone and everything for you. Nothing matters, only you'. Amrita declares to Hari that she does not care about her grandfather's or anybody's opposition to their love-relationship and in his own turn Hari looks upon Amrita as a 'goddess'. It looks as if they are determined to defy their families and social conventions. As we find her, she is rebellious enough to turn down her grandfather's proposal to her to leave for England. Instead, she prefers to stay with Hari in India itself. She tells Hari: 'You are my life', she said....'It is that I love you. And you love me. What else matters'?

It is really ironic that while Amrita too does not go to England, she does not marry Hari, instead she marries Krishna Sengupta who has been a paying guest in her house and who has been working as her messenger to Hari. It is all the more ironic that Krishna who tries so very sincerely to bridge the gap between Amrita and Hari, fills in the gap himself. Amrita's mother, Radha, considers her daughter to be 'very obstinate, headstrong girl'. Her aunt, Tarala, however, has a different view of her, and is all sympathy for her. Amrita does behave as a self-willed, romantic and nonconformist girl, and decides to give herself 'to whom she will', but she does not succeed, and true to the spirit of conformism marries Krishna Sengupta.

Hari Sahni marries Sushila Anand, a girl of his own community; theirs is a negotiated, arranged marriage.

Sushila is a beautiful girl; she is gifted with a melodious voice, and is both dynamic and intelligent. And though Hari's sister, Prema, is herself estranged from her husband, she is conventional enough to say to her brother, 'You and Sushila. We think it is best for you: she will give you happiness'. Here we have two completely different characters-Amrita and Sushila. Sushila believes in traditional parental authority, while Amrita tries to defy it. However, it is because of the compulsion of the circumstance that Amrita succumbs to conventional pressures. Whatever is the situation, the final result is that both Amrita and Sushila have to suffer in their lives on the names of convention and tradition.

## III. THE NATURE OF PASSION

In her next novel *THE NATURE OF PASSION* Jhabvala's canvas is primarily familial, though it includes many other related areas especially of a society which is involved in a state of change from an orthodox to a modern mode of living. It is in the context of this very change that we have to undertake a study of Nimmi's character. Nimmi is the youngest daughter of Lala Narayan DasVerma, known practically throughout the novel as Lalaji. He has migrated to Delhi from Punjab after the partition of the Indian sub-continent, and it is indeed a tribute to his worldly skill that he has acquired plenty of wealth to make his large family extremely comfortable at the new place too. The nature of his passion; as we find it, is rajas, and we know him chiefly by his possessiveness, his acquisitiveness, his belief in wealth. And yet, this money-obsessed patriarch, indulging in various nefarious deals, has a great passion for Nimmi, so much so that with all his orthodoxy and remonstrances from the other elderly members of the family he readily condones all her lapses. He looks upon Nimmi as 'his treasure, his pride, his finest achievement', and dreams of her marriage as a grand affair.

This eighteen-year old girl, Nimmi, belongs to the Neo-rich class of Delhi and it is nothing unnatural that her quest of culture is so very typical of the 'nouveau riche'. She goes to the clubs and hotels frequently, longs for an emancipated life, and does everything possible to break away from the stifling orthodoxy of her family in a spirit of gay abandon. She revolts against the restrictions imposed on the young girls in tradition-bound Indian families as also against the prevailing system of arranged marriage accompanied by dowries. Her passion for Pheroze Batliwala, a Parsee youth, is a reflection of this very spirit of her revolt, though in a strikingly adolescent and sentimental way she is charmed by his handsome looks and his anglicised demeanour. And it is in her quest for culture or pseudo-culture that she gets her hair cut

short. As we find, while Nimmi's mother and Phuphiji react violently to this outrage, Lalaji's reaction to this hair cut is different. It is really extraordinary that Lalaji ignores the whole thing with 'a benign solicitude'.

Nimmi admires her liberated and snobbish sister-in-law, Kanta, gets lured away by the glamour of her sophistication, and tries to imitate her ways, though they all depend upon Lalaji's money. As and what she is, Nimmi would have ruined herself because of her unchecked passion for wantonness which she mistakes for modernity. Her attraction for Pheroze, we find, has its own sensuousness. Her character is dotted with multiple blind spots, for she is an utterly spoiled girl. However, it is her father's shrewdness and money that save her from damnation, and ironically enough, like Amrita in *TO WHOM SHE WILL*, Nimmi's marriage is arranged, and the husband chosen for her is none other than her new friend, Kuku, who belongs to her own religion and community. Here is a character, Nimmi, young, adolescent, sentimental and capricious, who mistakes love for licence, culture for glamour, modernity for wantonness, self-cultivation for imitativeness, higher education for a defiance of established norms. It is indeed ironic that she is tied to the bond of marriage patently according to the convention and she accepts it as her fate.

#### IV. ESMOND IN INDIA

In *ESMOND IN INDIA*, as Professor Iyenger puts it, "the strands of comedy, irony and satire mingle and fuse to make a fabric of fiction that tenses and fascinates at once". As we go through this novel we see that while it is the nature of Gulab-Esmond relationship that forms the core of its narrative, the nature of Shakuntala-Esmond relationship too has its own importance and value. Gulab is an Indian girl, who gets enamoured of a handsome Englishman named Esmond Stillwood, elects to be his wife, and marries him. We see them together in the fifth chapter of the novel when they are already alienated from each other on account of pronounced differences in their tastes and attitudes. Much of the annoyance of her husband, Gulab brings up the child, Ravi, as per the Indian way, and she herself eats and sleeps on the floor, and does never conceal her fondness for spicy food. That is why, while in the company of Gulab, Esmond feels so miserable and angry, in that of mental state he finds himself so happy and comfortable in the company of Betty. Betty seems to Esmond to be 'so light, modern and airy too. Being with her was almost as good as being in England'. It is no surprise that Esmond, a bull and a culture snob, looks upon Gulab as a dirty, stupid and slovenly character, but it is

really surprising that Gulab remains so passive in the face of her husband's sarcasm and sneer. He tells Gulab:

'You've got what I can call a wonderful propensity to squalor. Tell me now, if pressed on the point, would you call yourself a slut?'

It is indeed extraordinary that Gulab, an educated Indian woman, does not react to what Esmond says and that, instead, we find her cold, frigid, stony and unresponsive. However, in spite of his being a vain and pompous and unscrupulous Westerner, Esmond praises Gulab in the presence of others, as he does in the presence of Shakuntala. He tells this lady visitor to his house: 'yes, my wife's quite an interior decorator.....colour schemes are her speciality'. Gulab leaves Esmond for the reason that her servant tries unsuccessfully to molest her during the period of her husband's prolonged absence. She believes that her husband, whatever else might be true of him, must offer her due protection. Not unexpectedly, she packs up and goes away from him for good.

It is not at all difficult to see that Gulab's character has its own ambiguities. To begin with, it is as a rebel, as a nonconformist that Gulab defies her mother and uncle, rejects Amrit, and marries Esmond. Then suddenly she becomes so passive and so obsequious as to suffer her husband's tantrums and assaults without any murmur. She manages to remember what her mother has told her:

'a husband is a woman's God—how Sita submitted to Ram; she followed him into wilderness and afterwards when he banished her, she turned and went without a word, though she was innocent'. And this is how she consoles and comforts herself: 'her instinct had told her that she must, whatever he might do to her, stay with Esmond since he was her husband and therefore her God...'. It was a husband's right, so her instinct told her, to do whatever he liked with his wife. He could treat her well or badly, pamper her or beat her—that was up to him, and it was not her right to complain. Gulab's image as a rebel, we see, does not and cannot square up with her Sita image: the entire thing looks so ironic.

Shakuntala, Gulab's classmate, is Mr. Her Dayal's daughter and favourite. Her father is a Cambridge-educated person, a careerist, and is extremely fond of western education and culture, of art and music and poetry. He encourages Shakuntala to cultivate her personality, to develop her own identity, and in the process does not mind her having a drink or smoke at a party. She gets thrilled by Esmond's handsomeness when she first meets him, and quite expectedly she gets all the more thrilled when he is appointed her tutor. Fed on the romantic notions of love, she falls an easy prey to the temptations of the flesh. Mr. Her Dayal just cannot understand the irony implicit in his

own statement when, speaking about Esmond, he says, 'I believe his fees are quite reasonable, considering the excellent service he gives'. Shakuntala is so passionate, so sentimental and so sensual indeed, and though Esmond retorts by saying: 'Hearts don't burst that easily...no, no, I am not laughing at you, but do try and be sensible', that very night they go to bed together in the hotel room at Agra. Shakuntala moves about gaily in Delhi with Esmond, and even as she feels happy and satisfied, Esmond thinks of Betty and of their journey together to England, he has nothing of love for her, in fact, she is just one of his easy conquests. Here too we find everything so incongruous in her character that she never tries to shew any authority on Esmond.

## V. CONCLUSIONS

It is important to note that while on the one hand MS. Jhabvala writes in her novels about the joys and sorrows of urban middle-class undivided Hindu families, and presents in them a picture of cultural conflict, a conflict between tradition and modernity, that plagues most of these families, on the other she describes India as a backward place, a place where the westerners can get no peace and where they have only to suffer and suffer unmitigated because of disease and sexual abuse. However, here is a novelist who gives us a host of individuals, types and caricatures in the form of her female characters who are sometimes caught up in the coils of East-West encounter and sometimes in certain conventions on the name of society. Ms. Jhabvala may claim, as she does, that she is a European writer and that she is not at all an Indian writer, but the truth is that she cannot be looked upon as an outsider. There is absolutely no doubt about the fact that she has experienced and understood Indian culture as per her own point of view. Obviously we cannot overlook her experience in India as the wife of an Indian Parsi Architect. In any case, it is indeed ironic that these female characters have their own dreams and desires but they have to sacrifice them on the name of our tradition and culture. This silent submission of these characters from emancipation's very well executed by R.P.Jhabvala in her novels. In the battle between tradition and modernity, conformity and nonconformity that takes place in her novels, it is tradition that prevails over modernity, conformity over nonconformity.

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# Non-intellective Challenges in Oral Communication Skills among Grade 11 Learners

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Received: 13 Jun 2021; Received in revised form: 07 Jul 2021; Accepted: 17 Jul 2021; Available online: 25 Jul 2021

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**Abstract**— *The child of today is the adult of tomorrow. His experiences today will make what he will be in the future. Pleasant experiences will lead him to become a confident person. However, unpleasant experiences may traumatize him and lead him to be a broken person. Some of the unpleasant experiences that a child may experience are coming from friends, classmates, schoolmates, teachers, family members, or people they interact with. They may leave negative marks which leave a negative impact on a child's communication skills and his personality as a whole. This study attempted to determine the non-intellective challenges in oral communication skills of grade 11 learners in Sto. Domingo National Trade School during School Year 2017-2018. The data were gathered from 206 Senior High School Grade 11 learners. To determine the total respondents, the sample and sampling procedures were employed. The Descriptive method of research was used in this study. The non-intellective challenges in oral communication skills of grade 11 learners include: peer factor, teacher factor, and family factor. Pearson R correlation analysis was used to test the relationships between the profile of the respondents and the non-intellective factors in oral communication skills of the respondents. After finding out the results of this research study, a Project proposal to address the non-intellective challenges in oral communication skills among grade 11 learners was offered.*

**Keywords**— *Non- Challenges, Oral Communication, Learners, Bullying, Education.*

## I. INTRODUCTION

The child of today will become the adult of tomorrow. His experiences today will make what he will be in the future. Pleasant experiences will lead him to become a confident person. However, unpleasant experiences may traumatize him and lead him to be a broken person. Some of the unpleasant experiences that a child may experience are coming from friends, classmates, schoolmates, teachers, family members, or people they interact with. They may leave negative marks and big negative impact on a child's communication skills and his personality as a whole.

Undoubtedly, communication is indeed the greatest gift from God. Humans are born to express ideas, feelings, thoughts, words, and wisdom. Without communication, the world will be like a big round ball of chaos. According to

Ang (2015), man is a social being. This is the reason why humans have to get along with people every day. More so, Gupit (2011) stressed that an individual who lives in a society cannot get along with his fellowmen without some form of communication, and by its nature, oral communication. Furthermore, Nocom (2009) stated that language is the lifeblood of communication and the presentation of man to communicate with other people around him. It is highly individual; while it grows and changes through time it differs in place and situation.

As has been stated, communication's function is not only for human interaction. Jose and Larioque (2016) explained that the functions of communications are to: control, inform, emotionally express, and motivate. They also added communication which plays significant roles such

as 1) to give order or command, to maintain peace and orderliness of society. Effective communication acts as controller to someone's behavior in several ways; 2) Communication gives information. People need to watch movies read newspapers and magazines, share, post some helpful ways or tips on a certain topic on Facebook or Twitter account which are definitely pieces of information. 3) Effective communication gives a release for emotional expression of feelings and fulfillment of social needs. 4) Motivation affects people's behavior and ability to accomplish goals. The parents or guardians who encourage their children to work hard and achieve something for their dream is exactly how communication becomes a vehicle to motivate a person.

Another aspect of oral communication, Tapalla and Tapalla (2009) said that speech can affect one's personality, one way to get ahead in this world is to possess good speaking skills and people who have this skill are ahead of others. Similarly, the words that a person speaks are reflections of his or her personalities. They are the result of one's thoughts, feelings, values, and attitudes.

To be good and successful communicators, the speaking skill should be honed first with proper education. Proper practices and trainings should be done before to come up with the excellent product of a communicator. Teaching oral communication in schools is becoming more infrequent. The importance of oral communication should be no different than the necessity of Mathematics, Reading, or Writing. In the field of education, Mazzerella (2012) said that oral communication is an important skill because it promotes leadership and confidence. When learners are confident in their abilities they will succeed academically and socially.

The reason why students are reluctant in participating in classes especially in oral recitation is that they are experiencing communication apprehension and anxiety. Actually, Chavez, Neri, Paguio, and Tabotabo (2012) considered the speaking anxiety as "stage fright". This sensation occurs thousands of times daily. Tapalla and Tapalla (2009) as well as Khan (2015), stressed that poor speakers who lack poise and confidence hesitate and stammer when giving their talks. This tend to lessen self-confidence. This is the type of shyness characterized by fear or apprehension about communicating orally.

Deeper analysis shows that this is the anatomy of platform stage fright: shyness, inexperience, unpreparedness, indecisiveness of the speech, and fear of the unknown (Gupit, 2011).

Moreover, this study also showed that levels of apprehension are due to anxiety experienced in previous events. Past anxious behaviors cause the individual to

anticipate similar behaviors in future performances or, some unpleasant experiences may badly affect his confidence to become a good speaker.

In another point of view, some factors why learners have low self-concept is caused by bullying. They are being bullied by different persons around them. They may begin at home from parents, siblings, relatives, or other persons whom the learners consider as members of the family. A second factor which may be considered may come from the schools such as classmates, friends, schoolmates or even teachers. Surprisingly, based on *The Bullying in the Philippines* (2016), one out of two Filipino children have witnessed violence or abuse in their schools. The Philippines is a witness to different types of bullying including name calling, teasing, or forcing the victims to do things. The Department of Education in the Philippines reported more than 1,700 cases of child abuse or bullying in schools for the years 2013 and 2014. To augment the conclusions, bullying has a serious effect to children. Kolk, McFarlane, and Weisaeth (2007), stated that trauma in childhood can disrupt normal cognitive and psychological development of the victims. Many of the children who are affected by traumatic stressors such as bullying can have their developmental processes and parts of their brains affected by the traumatic events. Thus, oral communication skills of a learner could badly affect by bullying.

Despite the importance of communication, few people know about the number of children who struggle to develop these skills and the barriers they face. According to Boss (2016), in areas of poverty, more than half of the children start school with delayed language. They may struggle to understand or to make themselves understood; have smaller vocabulary; and have poor listening and social skills. One of the major challenges for these children and their families is that often, their difficulties are invisible to other people, as there is a lack of understanding of speech, language and communication needs.

Furthermore, people see clearly the impact of speech, language and communication needs—poor behavior, poor speaking, reading, and writing, isolated children, children with low confidence – but they do not see the underlying cause, poor-understanding and poor use of language and communication.

Jose and Larioque (2016) have suggested that to be a good communicator, one should possess effective communication skills. To become a better speaker, a communicator should plan the message before speaking; be considerate; speak clearly; stay focused on the conversation; be brief; and learn to "read" the listener.



More so, to be a better listener, one should eliminate distraction; make time to listen; practice effective listening; listen for understanding; ask questions skillfully; wait for the speaker to finish; and pay attention to what is being said.

Tapalla and Tapalla (2009) said that there are several cures to improve self-confidence and manage speech anxieties such as: forget the people in front, never be self-conscious, be relaxed, and prepare the speech thoroughly.

In the same way, Chavez et al. (2012) suggested that there are common ways to diminish the negative effects of anxiety: 1) Depersonalization- keeps the centrality of the arguments in the forefront of his or her mind while delivering a speech and does not allow a speech to become an opportunity for the audience to assess the moral worth, 2) Behavior Modification—the beginning of the speech is the most comfortable part of the speech, and 3) Practicing good posture- to minimize obvious anxiety.

Despite different actions, solutions and remedies made by governments, schools, and other agencies in the country and all over the world, regardless of countless books, magazines, articles, and researches published to eliminate external factors which may give negative effects to oral communication skills of a person, this endless problem is not totally eradicated.

Therefore, the researchers were eager and interested to find-out the non-intellective challenges in oral communication skills among grade 11 learners. De Jesus et. Al. (2021), Public school teachers play an important role in our society, especially for the students. Teachers used classroom instructions and presentations to help the students learn and apply different concepts especially for the development of the students' communication skills. Del Villa (2010) cited that the fearful experiences with classmates and teachers hinder the development of learners' communication skills. In this study, the researchers selected to add family factor to find out if the parents or other family members may also hinder learners' communication development. Such non- intellective challenges in this research are: peer factor, teacher factor, and family factors.

## II. METHODOLOGY

### a. Research Design

The study adapted the Descriptive method of research which based on Singh (2010) is described as appropriate for studies to describe the characteristics or effects of events for an identified population. Furthermore, it aims to find out what prevails in present conditions or relationships, held opinions and beliefs, processes and

effects and developing trends. A Descriptive research seeks to determine the relationship between variables, explores causes of phenomena, test hypotheses, and develops generalizations, principles or theories on the basis of its findings.

### b. Research Locale

The research was conducted in Sto. Domingo National Trade School (SDNTS), Baloc, Nueva Ecija, Philippines. The includes the Grade 11 learners of Sto. Domingo National Trade School in S.Y. 2017- 2018. The sample and sampling procedures were employed by the researcher.

### c. Sampling

The primary subjects were chosen using purposive sampling. They were chosen based on judgment and the research's goal. Participants were chosen based on their personal encounters with the phenomenon. The total population of this study was 423 with a sample size of 206. The researchers used Raosoft application with 95% confidence level and 5% error of margin.

### d. Data Gathering

The research instrument used was survey method and interview, wherein respondents answered questions administered through questionnaires and interviews.

The researchers' mentors double-checked the questionnaire after it was prepared using the data gathered. A pilot testing was conducted. The dependability coefficient of the instrument was calculated and found to be .820 suggesting that it has good internal consistency. The research instrument's validity was validated by submitting it to experts for comment, who gave it a 4.40 weighted mean and a verbal interpretation of "very good." The completed questionnaires were gathered after distribution, and the data was tallied for analysis.

The researchers personally administered the questionnaires to the student-respondents. The objectives of the study were clearly explained to respondents. She clarified all the directions and all parts in the questionnaires in order to get their full cooperation as well as get just and objective results of the research.

After successfully answering the questionnaire, the researchers retrieved the all questionnaires to maintain the accuracy and validity of the results.

### e. Data Analysis

The data gathered presented, analyzed and interpreted using frequency counts, percentage, weighted mean and Pearson R Correlation Analysis.

To assess the non-intellective challenges on oral communication skills among the respondents, weighted mean was used. For verbal interpretation of the weighted mean, a 4 point Likert scale was used.

To describe the profile of the respondents, frequency count and percentage were used.

Pearson R was used to test the relationship between the profile variables of the respondents and their non-intellective challenges on oral communication skills.

### III. RESULTS AND DISCUSSIONS

#### 3.1 Profile of the respondents

##### 3.1.1 Age of the Respondents

Table 1. Age of the respondents

Age	Frequency (f)	Percentage (%)
15 years old	7	3
16 years old	113	55
17 years old	78	38
18 years old	6	2
19 years old	1	1
20- above	1	1
<b>Total</b>	<b>206</b>	<b>100.00</b>

Table 1 shows the age of the respondents. As shown in the table, the respondents who were 16 years old comprised of 113 or 55 percent, however, there was only one respondent or 1 percent for ages 19 and 20 years and above.

Based on the above data, the result may be interpreted that 16 years old dominated the number of the respondents which deemed appropriate for grade 11 learners.

According to the Department of Education (2017), at age of 16, learners should be Grade 11 (First Year Senior High School).

##### 3.1.2 Sex of the Respondents

Table 2. Sex of the respondents

Sex	Frequency (f)	Percentage (%)
Male	105	51
Female	101	49
<b>Total</b>	<b>206</b>	<b>100.00</b>

The second item on the profile of the respondents is sex where 105 or 51 percent were males and 101 or 49 percent were females from the 206 total respondents.

The above statistics indicates that there was minimal difference in terms of male and female respondents.

Based on the Philippine Education for All Review Report (2015), global gender gap index reported that the Philippines is fifth in rank and is the only country in Asia and the Pacific to close the gender gap both in health and education. Moreover, it stated that gender parity in elementary and secondary education was met.

##### 3.1.3 Junior High School Completed Forms

Another factor considered under the profile of the respondents is the type of high school they completed from. As illustrated in table 5, Out of 206 respondents, 188 or 91 percent outnumbered junior high school completers from public schools, and only 18 or 9 percent completed their junior high school from private schools.

Table 3. Junior High School Completed Forms

Junior High School Completed from	Frequency (f)	Percentage (%)
Public School	188	91
Private School	18	9
<b>Total</b>	<b>206</b>	<b>100.00</b>

The figures above simply indicate that most senior high school learners completed junior from public school. This is because public schools do not charge tuition fees so that parents are able to send their children to avail of education.

##### 3.1.4 General Average in Grade 10

Table 4. General Average in Grade 10

General Average in Grade 10	Verbal Interpretation	Frequency (f)	Percentage (%)
90-100	Outstanding	43	21
85-90	Very Satisfactory	59	29
80-84	Satisfactory	95	46
75-79	Fairly Satisfactory	9	4
<b>Total</b>		<b>206</b>	<b>100.00</b>

The table illustrates the distribution of the respondents as to their general average in grade 10. There were 95 or 46 percent who obtained general average of 80-84 or

Satisfactory; and nine or 4percent were in the grade bracket of 75-79 or Fairly Satisfactory.

The results suggest that majority of learners’ academic achievements in grade 10 were satisfactory. This was explained by American Psychological Association (2017), wherein children from low-income families enter high school with average literacy skills.

According to the study of Borje (2007), academic competence on the part of the students is an important tool to succeed in their formal pursuit and social mobility in the future. He also added that in most cases, academic performance of students is also determined by their ability and command in the use of the language.

**3.1.5 Educational Attainment of the Parents**

The table reflects the parents’ educational attainment of the respondents. In father’s educational attainment, it clearly states that high school graduates dominated the number of respondents. It obtained a total of 67 or 33 percent and only one or 1 percent Graduated with a Doctoral degree.

On the other hand, from the sum of 206 respondents, 70 or 34percent of mother’s educational attainment graduated in high school; and only two or 1 percent had graduated with Master’s degrees.

The result is similar to the study of Frijas (2014) wherein majority of parents’ educational attainment of her respondents did not finish any degree.

Actually, in Year 2010, about 69 percent of the household population in the Philippines aged 13 to 16 years reached or completed high school at most.

Table 5. Educational Attainment of the Parents

Educational Attainment	FATHER		MOTHER	
	(f)	(%)	(f)	(%)
Elementary Undergraduate	11	5	5	2
Elementary Graduate	23	11	19	9
High School Undergraduate	20	10	16	8
High School Graduate	67	33	70	34

College Undergraduate	36	17	42	20
College Graduate	44	21	49	24
Earned Units in Master’s Degree	3	2	3	2
Doctoral Graduate	1	1	2	1
<b>Total</b>	<b>205</b>	<b>100.00</b>	<b>206</b>	<b>100.00</b>

Frijas (2014), stated that parents’ educational qualification in bringing up well rounded individuals, do their part in providing for their children’s needs. Parents should meet the physical, physiological, and emotional needs of their children. As it is said, parents are the children’s first teachers who will motivate and teach children to boost confidence and face more complex lives ahead of them.

**3.1.6 Parents’ Occupation**

As per table 9, it shows the parents’ occupation of the respondents. With over 205 respondents, 66 or 32 percent were farmers which was the highest frequency of the father’s occupation; and only one or 1 percent was nurse and clerk.

Table 6. Parents’ Occupation

Occupation	FATHER		MOTHER	
	Frequency (f)	Percentage (%)	Frequency (f)	Percentage (%)
Teacher	2	1	7	3
Nurse	1	1	3	2
Certified Public Accountant	0	0	1	1
Engineer	4	2	0	0
Policeman	2	1	0	0
Technician	6	3	0	0
Clerk	1	1	0	0
Social Worker	8	4	1	1
Farmer	66	32	4	2
Vendor	5	2	9	4

Business man	8	4	9	4
Factory Worker	5	2	0	0
Driver	31	15	1	1
Domestic Helper	2	1	2	1
OFW	14	7	34	15
Unemployed / housekeeper	3	2	119	57
Others	40	19	19	8
Deceased	7	3	2	1
<b>Total</b>	<b>205</b>	<b>100.00</b>	<b>206</b>	<b>100.00</b>

According to Flora (2016) in *Sun Star Pampanga*, Central Luzon is the rice Granary of the Philippines. Nueva Ecija is considered a leading Palay producer since 1991 until Mindoro’s claim that it is the current rice granary of the Philippines. The emerging of the house projects and multiple malls gave way to concretization instead of the rice fields the region formerly boasted of.

Meanwhile, unemployed or housekeepers had the highest number in mother’s occupation of the respondents. It encompassed 119 or 57 percent; there was only one or 1percent respondent for the occupations Certified Public Accountant, and Social Worker.

Based on the context of Filipino culture, the role of women in the Philippines is that of housewife. (Reardon, Valantino, & Shore , 2013).

**2. Non- Intellective Challenges in Oral Communication Skills of the Respondents.**

The second specific problem dealt with the non-intellective challenges in oral communication skills among the Grade 11 learners as to peer factor, teacher factor, and family factor.

**2.1 . Non-Intellective Challenges In Oral Communication Skills In Terms Of Peer Factor**

Table 7 illustrates the non-intellective challenges in oral communication skills in terms of peer factor. It may be seen in the table that item 7, “My classmates/friends/schoolmates make fun of me when I mispronounce words/phrases.” obtained the highest weighted mean of 3.02 and interpreted as “challenged” while item 11, “My classmates/friends/ schoolmates get angry with me when I use technical terms and terminologies not understood by

them.” obtained the lowest weighted mean of 2.56 and interpreted as “challenged”.

Based on the findings above, it may be inferred that non-intellective challenges in oral communication skills among grade 11 learners in terms of peer factor acquired an average weighted mean of 2.76 and clearly interpreted as “challenged”. This means that the learners are bothered and felt humiliated when they pronounced words/ phrases incorrectly. They considered it as most unpleasant experiences that negatively affected their communication skills. Kraus (2010) stated that when someone laughs and corrects one’s grammar or word usage, shame and embarrassment are likely to be felt.

*Table 7. Non-Intellective Challenges In Oral Communication Skills In Terms Of Peer Factor*

	My classmates/Friends/Schoolmates...	Weighted Mean	Verbal Interpretation
1	say discouraging words whenever I hardly organize my thoughts during oral recitation;	2.66	Challenged
2	show unwillingness to listen while I am talking in front of the class;	2.81	Challenged
3	underestimate me in front of my other classmates/ friends whenever I am hesitant to participate in oral recitation;	2.71	Challenged
4	frown at me whenever I answer their questions incorrectly;	2.86	Challenged
5	shout at me whenever I answer their questions indirectly;	2.63	Challenged
6	get mad at me whenever I dominate the discussion in the class;	2.60	Challenged
7	make fun of me when I mispronounce words/ phrases;	3.02	Challenged
8	laugh at me when I use wrong grammar;	3.01	Challenged
9	nag me whenever I am distracted and find it hard to listen to them;	2.74	Challenged
10	ignore me whenever I	2.86	Challenged

	am suggesting something;		
11	get angry with me when I use technical terms and terminologies not understood by them;	2.56	Challenged
12	insist that I am wrong when I jump into conclusion as if I understood everything;	2.87	Challenged
13	shout at me when I speak too fast or too slow;	2.67	Challenged
14	say offensive words when I use high pitch during the conversation; and	2.78	Challenged
15	say bad words against me whenever I use inappropriate non-verbal communications such as frowning, arms-crossed, and focusing my eyes to other things.	2.66	Challenged
<b>Average Weighted Mean</b>		<b>2.76</b>	<b>Challenged</b>

This was elucidated by Chavez et al. (2014), in their book *Creative Oral Communication for Filipino Students: A Practical Application* wherein they stated that it is not enough to know about a language that makes an individual competent. Communicative competence does not only entail one’s excellent knowledge in grammar or grammatical competence. It encompasses linguistic discourse, sociolinguistic, and strategic competence. It is saying things correctly, connecting the string of information appropriately, saying it with respect to the person’s unique personality and saying it properly in the right time. The knowledge on grammar will help a person create grammatical sentences that will enable him to communicate clearly but discourse competence present grammatical sentences with coherence and cohesion. Sociolinguistic competence enriches one’s utterances when he employs his background knowledge of the person that he is speaking with.

**2.2 . Non-Intellective Challenges In Oral Communication Skills In Terms Of Teacher Factor**

*Table 8. Non-Intellective Challenges In Oral Communication Skills In Terms Of Teacher Factor*

My teachers...		Weighted Mean	Verbal Interpretation
1	say discouraging words whenever I hardly organize my thoughts during oral recitation;	2.06	Moderately Challenged
2	interrupt me while I am talking/ reciting in front of the class;	2.04	Moderately Challenged
3	underestimate me in front of my other classmates whenever I am hesitant to participate in oral recitation;	1.93	Moderately Challenged
4	frown at me whenever I answer their questions incorrectly;	2.02	Moderately Challenged
5	Neglect me whenever I recite in front of the class;	1.87	Moderately Challenged
6	get mad at me whenever I dominate the discussion in the class;	1.97	Moderately Challenged
7	make fun of me when I mispronounce English words/ phrases;	2.11	Moderately Challenged
8	laugh at me when I use wrong grammar;	2.00	Moderately Challenged
9	nag me whenever I am distracted and find it hard to listen to them;	2.01	Moderately Challenged
10	ignore me whenever I am suggesting something;	2.08	Moderately Challenged
11	get angry with me when I use technical terms and terminologies not understood by them;	1.84	Moderately Challenged
12	insist that I am wrong when I jump into conclusion as if I understood everything;	2.05	Moderately Challenged

13	shout at me when I speak too fast or too slow;	1.88	Moderately Challenged
14	say words against me when I use high pitch during the conversation; and	1.87	Moderately Challenged
15	say bad words against me whenever I use inappropriate non-verbal communications such as frowning, arms-crossed, and focusing my eyes to other things.	1.66	Unchallenged
Average Weighted Mean		1.96	Moderately Challenged

In view of the foregoing, table 8 shows the non-intellective challenges in oral communication in terms of teacher factor. The same observation may be distinguished that item 7, "My teachers make fun of me when I mispronounce words/ phrases." obtained the highest weighted mean of 2.11 and interpreted as "Moderately Challenged", while item 15, "My teachers say bad words against me whenever I use inappropriate non-verbal communications such as frowning, arms- crossed, and focusing my eyes to other things." obtained the lowest weighted mean of 1.66 and interpreted as "Unchallenged".

In general, the non-intellective challenges in oral communication skills in terms of teacher factor obtained an average weighted mean of 1.96 and interpreted as "Moderately Challenged".

This means that the learners still experienced humiliation whenever teachers laugh at them if they commit mistakes in answering in oral communication activities.

Bullying is common among teachers in their own classrooms, where pupils are witness to the behavior. When students mispronounce phrases, they laugh, which can lead to embarrassment, which attracts attention while degrading a student in front of others.

Based on the findings of Nguyen (2011) in her study *Factors Affecting the English Speaking Ability*, she recommended that teachers should pay more attention on the social activities where learners can communicate openly with others learners, with foreigners, in English language and that teachers should apply the suitable intervention materials in order to enhance the English Speaking ability of the learners.

### 2.3 Non-Intellective Challenges In Oral Communication Skills In Terms Of Family Factor

Table. 9 Non-Intellective Challenges In Oral Communication Skills In Terms Of Family Factor

My parents/ other members of my family...		Weighted Mean	Verbal Interpretation
1	say discouraging words whenever I hardly organize my thoughts while speaking to them;	2.56	Challenged
2	interrupt me while I am saying something;	2.60	Challenged
3	underestimate me in front of other people whenever I am hesitant to speak;	2.19	Moderately Challenged
4	get angry with me whenever I answer their questions incorrectly;	2.65	Challenged
5	scold me whenever I answer their questions indirectly;	2.52	Challenged
6	ask me to stay inside the room or get away whenever there are guests;	2.09	Moderately Challenged
7	make fun of me when I mispronounce English words/ phrases;	2.27	Moderately Challenged
8	ask me to remain silent whenever adults are discussing;	2.89	Challenged
9	instruct me not to explain my side whenever confronted because I am not matured enough;	2.65	Challenged
10	ignore me whenever I am suggesting something;	2.33	Moderately Challenged
11	get angry with me when I use technical terms and terminologies not understood by them;	2.36	Moderately Challenged

12	say that I do not have the right to join adult conversation;	2.65	Challenged
13	shout at me when I speak too fast or too slow; and	2.50	Challenged
14	discourage me to be assertive; and	2.27	Moderately Challenged
15	say that I am forbidden to socialize with those they do not know.	2.34	Moderately Challenged
Average Weighted Mean		2.46	Moderately Challenged

As indicated in Table 9, the data presented is about the non-intellective challenges in oral communication in terms of family factor. It may be perceived in the table that item 8, “My parents/ other members of my family ask me to remain silent whenever adults are discussing.” got the highest weighted mean of 2.89 and interpreted as “Challenged”, while item 6, “My parents/ other members of my family ask me to stay inside the room or get away whenever there are guests.” obtained the lowest weighted mean of 2.09 and interpreted as “Moderately Challenged”.

Based on the findings above, the non-intellective challenges in oral communication in terms of family factor obtained an average weighted mean of 2.61 and interpreted as “Moderately Challenged”.

It is evident from the table that family is one of the important factors that affects the oral communication of their children. Learners are experiencing challenges from their family which may hinder them to be better oral communicators. Flores (2007) stated that parents are the first teachers at home. They are responsible for the development of values, attitudes and habits that will be needed to develop their communication to their peers.

In connection to the results above, Hays (2015) cited that in customs practiced in the Philippines, it is impolite to be noisy and pass between people conversing or facing one another especially adults. The findings may be interpreted as because of the Filipino cultures inherited from the ancestors, children should remain quiet and pay respect while adults are discussing.

#### **2.4 Summary Of The Non-Intellective Challenges In Oral Communication Skills Among Grade 11 Learners**

*Table 10. Summary Of The Non-Intellective Challenges In Oral Communication Skills Among Grade 11 Learners*

Non-Intellective Challenges in Oral Communication skills		Average Weighted Mean	Verbal Interpretation
1	Peer Factor	2.76	Challenged
2	Teacher Factor	1.96	Moderately Challenged
3	Family Factor	2.46	Moderately Challenged
Grand Weighted Mean		2.39	Moderately Challenged

Table 10 shows the summary of the non-intellective challenges in oral communication skills. On one hand, it may be observed that peer factor has the highest average mean of 2.76 interpreted as “Challenged”; on the other hand, the teacher factor has the lowest average mean of 1.96 interpreted as “Moderately Challenged”.

This clearly means that language can make or break a person. Specifically, spoken words can motivate and build someone’s confidence, on the other hand, it may also ruin someone’s life. Kukaswadia (2013) cited that language is incredibly powerful, and using language inappropriately can be damaging and offensive to people. This is subsequent with Jose and Larioque (2016) wherein they stated that like any powerful tool, language can cause self-inflicted harm, hurt, misunderstanding and confusion.

Aside from this, verbal bullying which commonly happens in school can affect one’s self image, and affect someone in emotional and psychological ways. This type of bullying can lead to low self-esteem, as well as depression and other problems. It can aggravate problems that a victim may already be experiencing at school. (Bullying Statistics, 2017).

### **3. Correlation Analysis Among The Profile Of The Respondents And Their Non-Intellective Challenges In Oral Communication Skills**

Table 11. Correlation Analysis Among The Profile Of The Respondents And Their Non-Intellective Challenges In Oral Communication Skills

Profile Variables		Peer Factor	Teacher Factor	Family Factor	Overall
Age	Pearson Correlation	-.005	.016	.020	.015
	Sig. (2-tailed)	.939	.820	.779	.835
	N	206	206	206	206
Sex	Pearson Correlation	-.089	-.121	.073	-.052
	Sig. (2-tailed)	.202	.084	.294	.457
	N	206	206	206	206
Type of Junior High School Graduated From	Pearson Correlation	.003	.191**	-.015	.077
	Sig. (2-tailed)	.966	.006	.832	.270
	N	206	206	206	206
Average Grade in Grade 10	Pearson Correlation	-.008	.095	-.068	.004
	Sig. (2-tailed)	.907	.174	.334	.951
	N	206	206	206	206
Father's Educational Attainment	Pearson Correlation	.013	-.006	.104	.055
	Sig. (2-tailed)	.858	.937	.139	.437
	N	205	205	205	205
Mother's Educational Attainment	Pearson Correlation	.003	.051	.126	.086
	Sig. (2-tailed)	.966	.465	.072	.217
	N	206	206	206	206

Father's Occupation	Pearson Correlation	.089	.027	.001	.049
	Sig. (2-tailed)	.202	.705	.985	.489
	N	205	205	205	205
Mother's Occupation	Pearson Correlation	.109	-.067	-.043	-.006
	Sig. (2-tailed)	.118	.339	.542	.928
	N	206	206	206	206

\*Significant @ .005

\*\*Significant @ .001

The third specific problem dealt with the Correlation analysis among the profile of the respondents and their non-intellective challenges in oral communication skills of grade 11 learners in Sto. Domingo National Trade School S.Y. 2017-2018.

Table 11 shows the correlation analysis using Pearson R Correlation Analysis to determine significant relationship between the profile of the respondents and their non-intellective challenges in oral communication skills.

It can be gleaned that a type of Junior High School completed from among the profiles of the respondents was correlated to one of the factors which is "Teacher Factor" by having 0.006 which is less than the value of level of significance 0.01.

Overall, profile variables do not have any relationship to non-intellective challenges in oral communication skills by having significance level values greater than 0.05 or 0.01. Thus, the null hypothesis "there is no relationship among the profile of the respondents and their non-intellective challenges in oral communication" is not rejected.

#### 4. Project Proposal To Address The Non-Intellective Challenges In Oral Communication Skills Among Grade 11 Learners

The output of this study is to propose a project intended to address the non-intellective challenges specifically in Peer factor in oral communication of grade 11 learners. The project proposal is arrived at because it identifies specific targets which were designed based on the findings of the study. Following the format of this content may be very beneficial to grade 11 learners, teachers, and school administrators in order to develop the learner's confidence



and overcome these non-intellective challenges in their oral communication practices.

#### IV. CONCLUSION

This study attempted to determine the non-intellective challenges in oral communication skills of grade 11 learners in Sto. Domingo National Trade School during the school year 2017-2018. The data were gathered from 206 Senior High School Grade 11 learners. To determine the total respondents, the sample and sampling procedures were employed. The Descriptive method of research was applied in this study.

The Summary of findings for non-intellective challenges in oral communication skills among grade 11 learners clearly stated that among all the non-intellective challenges encountered or experienced by the respondents, Peer Factor gave the highest challenge.

Based from the conclusion, the following are recommended:

Teachers and School Administrators may adapt the Project Proposal to address the non-intellective challenges in oral communication skills encountered by grade 11 learners. This project may help teachers, and school administrators to meet the needs of learners with poor oral communication skills. This may help them boost and understand themselves as unique individuals, develop their personality, manage speech anxiety, increase their self-confidence, and equip themselves with competence in oral communication skills in the 21<sup>st</sup> Century.

Lastly, future researchers may pursue similar studies dealing with intellective challenges in oral communication skills among learners.

#### ACKNOWLEDGEMENTS

The researchers would like to thank their families who provided so much provision and understanding in completion of this research paper.

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# Texting and Chatting Styles of Grade 11 Students : A Case in the Philippines

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Received: 11 Jun 2021; Received in revised form: 02 Jul 2021; Accepted: 14 Jul 2021; Available online: 26 Jul 2021

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**Abstract**— This study analyzed the text and chat messages of the students and its influences in students' written output/essay. Specifically, it analyzed the text and chat messages of the students as to style, word, formation, spelling, capitalization and punctuation and the significant relationship between text and chat messages. Also, it determined the influences of text and chat to the students' written outputs. This is a descriptive and qualitative study that made use descriptive and correlational design. It was conducted at So. Domingo National Trade School having 200 respondents who were in Grade 11. Data were gathered from the text messages and chats between the respondents and the researchers. Students' written outputs like essays was also gathered. Findings revealed that onomatopoeic spelling, and omitted apostrophes were mostly used by the respondents in text messages, while acronyms and initialisms, omitted apostrophes and emoticons were mostly present in their written outputs. There was also a negative trend of relationship between textism and written outputs. Therefore, textism did not affect the writing performance of the students.

**Keywords**— Text, Chat, Messages, Essay, Education

## I. INTRODUCTION

With the advent of technological innovations and modernizations, things have been made easier to people especially in terms of communication. Undoubtedly, communication is, indeed, the greatest gift from God. Humans are born to express ideas, feelings, thoughts and ideas. Without communication, the world will be like a big round of chaos. According to **Morgan (2015)**, man is a social being. This is the reason why humans have to get along with people every day. In fact, one of the axioms of human communication which gained prominence in all different fields states that "one cannot not communicate." This is one of the premises that lay the basis for the human communication theory expressed by its greatest exponent **Watzlawick (1960)**. With this, people's way of communication changes through generation.

Undeniably, texting and chatting nowadays have become part of the common ways in order to communicate.

**Lichauco (2017)** writes, "This is the Philippines, the text messaging capital of the world, where SMS (Short Message Service) has given rise to a subculture with its own lingo, folklore and etiquette." Since almost everyone has gadgets, texting and chatting became a popular tool for Filipinos to keep in touch and to be updated about the issues and trends. President Benigno Aquino III, noted that Filipinos are among the most active texters in the world.

Today, survey shows about 400 million text messages are being sent by Filipinos every day or 142 billion a year. No wonder, the Philippines is known as the "texting capital of the world". And what is most surprising is that, nowadays, text messaging has taken communication to another level. It is always observable that most of the young generation, especially students, while talking, walking, eating, reading, even listening in classroom are continuously striking the keys of a device that seems to be a part of their hand,

called cellphone, the most deliberate interactive media. There is indeed no doubt about this.

Apart from texting with the use of cell phone, people can also use other gadgets like laptops and computers through chatting. Aside from texting, Filipinos spend more time on social media than anyone else in the world. Filipinos spend an average of 4.17 hours daily on social media. Actually, fifty-eight percent of the Philippine population are active social media users on a monthly basis and the 15th highest penetration rate in the world. No doubt Facebook has the greatest number of active monthly users with over one billion, followed by Facebook Messenger. This communication medium is used by more than 90 million active users every day for the purpose of communicating with others.

These cases are happening because Facebook is very much free to anyone who wants to join. People around the world chat with each other almost every day. Teachers and students chat with each other as well. And also, family members and friends chat with each other. Undeniably, people are enjoying the said application.

However, apart from the benefits of having cellular phones, laptops or computers mainly for speedy communication, these innovations are considered by some as a quandary to the English language learning of students specifically in terms of writing. Texting has evolved as a twenty-first-century phenomenon – as a highly distinctive graphic style, full of abbreviations and deviant uses of language, used by a young generation who does not care about standards.

Since, almost everyone was hooked in texting and chatting specifically the millennials, teachers more often than not, observed errors of the students when it comes to word and sentence construction. This is why, **Lomas (2011)** states that the birth of new words, and new meanings for existing words, are the most obvious signs of what technology has brought in linguistic terms. A significant number of new words are being driven into the language because of the increasingly pervasive role technology plays in people's lives.

Basically, when it comes to text messaging, chatting and vocabulary, there exists a particular relationship with these concepts since text messaging involves the use of language known as the "textese" or "textspeak." It is termed as the abbreviations and slang most commonly used due to the necessary brevity of mobile phone text messaging. Indeed, text-message or what **Crystal (2014)** also prefers to call 'textspeak' has become widespread and has become part of being existence around the globe.

In addition to this, **Huang (2008)** defines textese as a nascent dialect of English that subverts letters and numbers

to produce ultra-concise words and sentiments which is indeed a horrifying language to loyalists and pedagogues. This strategy is being used by students nowadays especially, among the Senior High School students. Moreover, due to the excessive use of phones and other gadgets in texting and chatting, students, more often than not, use shortened language wherein single letters can replace words (*see* becomes *c*), single digits can replace words (*for* becomes *4*), single letters or digits can replace a syllable (*wait* becomes *w8*), and word combinations can be shortened into a single or multiple words (*you're* becomes *ur*). Apart from this, users are free to choose words that they are going to use, apply their own rules of capitalizations and punctuations and follow their own sentence construction. And because students are used to it, they sometimes apply it in the various writing activities done in school.

According to **Rosen, Chang, Erwin, Carrier and Cheever (2010)** such styles happened because texters need to conserve space resulting to the utilization of more abbreviations and otherwise shortening of words, dropping of letters, combining letters with symbols or numbers to make an appropriate sound, and even acronyms.

On the other hand, when it comes to Facebook chat, there exists a language called "netLingo." In the 21<sup>st</sup> century, chatting became part of students because it involves students to student's interaction and teachers and students exchanging of information and documents, and can publish it on their wall or their online class groups. Acronyms have always been an integral part of computer culture, and they have spawned a new language on the internet.

There are thousands of terms that define the life online, including the largest list of chat styles and acronyms. Students often use unlike acronyms to cut the message they want to convey.

Recently, there have been growing concerns regarding the impact of net lingo on the English language. It has been said that the usage of net lingo is corrupting the standards of English (**Johnston, 2003**). Some educators even claimed that the drop in students' performance in English language papers could be caused by the prolonged use of net lingo (**Teh, 2004**). This claim seems justifiable as it is possible that frequent exposure to net lingo could lead to it being a habit. As such, students may unconsciously use net lingo in their academic writing.

In view of this, the DepEd has been emphasizing the importance of writing skills among the students. In fact, most of the subjects in Grade 11 such as English for Academic and Professional Purposes, Creative Non-fiction, Practical Research and Reading and Writing require students' mastery of the writing skills, preparing

the students to be equipped in their work locally or globally with the various writing prompts were facilitated by the teachers. And as writing is involved, the set of rules, principles, and processes that govern the structure of sentences in a given language should be given much focus and consideration.

Senior High School students are, therefore, expected to produce error-free essays that demonstrate their understanding of the elements of writing. Students plan, draft, and complete written compositions on a regular basis, editing their essays for clarity, engaging language, and the correct use of standard American English.

Supposedly, Senior High School students should practice all forms of writing, with emphasis on writing coherence and focused essays that convey a well-defined perspective and good grammar. Indeed, it is very important for the students to master the skills in writing because it develops other skills with it. In fact, reading, speaking and even listening are taken into consideration. Development of the macro skills especially writing is one of the goals of the Department of Education. The realization of such goal lies in the hand of language teachers. That is why such mission cannot be realized if the writing skills and abilities of the students are being affected due to texting and chatting techniques and practices that they have.

Teachers really play an important role in developing the writing skills of the students. Teachers used classroom instructions and presentations to help the students learn and apply different concepts ( De Jesus, et.al, 2021). Nowadays, it is evident that students more often than not spend a lot of time holding their cellphones instead of paper and pen.

Thus, this research primarily sought to analyze the text and chat messages of the Grade 11 students of Sto. Domingo National Trade School. Also, it sought to determine the implications of text and chat messages on the students' written output/essay.

This study will be helpful among the language teachers to be aware on the common errors committed by the students and thus enable them to focus more on this aspect. They may also have the chance to innovate some strategies and techniques to develop the writing skills of the students even better. Lastly, it paves the way for them to utilize different writing prompts for the students.

## II. METHODOLOGY

### a. Research Design

This study used mixed method of research, qualitative and quantitative. One of the methods was the quantitative research which involves the collection of data so that

information can be quantified and subjected to statistical treatment in order to support or refute alternate knowledge claims. The quantitative method was used to analyze the text and chat messages of the students in terms of style, word formation, spelling, capitalization and punctuation. It was also used to determine the significant difference between the text and chat messages of the students also in terms of style, word formation, spelling, capitalization and punctuation.

Qualitative research was also used in this study since it is a holistic approach that involves discovery. It is described as an unfolding model that occurs in a natural setting that enables the researchers to develop a level of detail from high involvement in the actual experiences (Creswell, 2008). Qualitative method was used to analyze the students' written outputs in terms of style, word formation, spelling, capitalization, punctuation and sentence construction in terms of grammar.

### b. Research Locale

The research was conducted in Sto. Domingo National Trade School (SDNTS), Baloc, Nueva Ecija, Philippines. The includes the Grade 11 learners of Sto. Domingo National Trade School in S.Y. 2017- 2018. The sample and sampling procedures were employed by the researchers.

### c. Sampling

Purposive sampling was used to select the key participants. They were picked based on their expertise and the researchs' objectives. The participants were chosen based on their own experiences with the phenomenon. The total population of this study was 423 with a sample size of 200. The researchers used Raosoft application with 94.8% confidence level and 5% error of margin.

### d. Data Gathering

The research instrument used was survey method and interview, wherein respondents answered questions administered through questionnaires and interviews.

The researchers' mentors double-checked the questionnaire after it was prepared using the data gathered. A pilot testing was conducted. The dependability coefficient of the instrument was calculated and found to be .906 suggesting that it has good internal consistency. The research instrument's validity was validated by submitting it to experts for comment, who gave it a 4.62 weighted mean and a verbal interpretation of "very good." The completed questionnaires were gathered after distribution, and the data was tallied for analysis.

The researchers personally administered the questionnaires to the student-respondents. The objectives of the study were clearly explained to respondents. The researchers

clarified all the directions and all parts in the questionnaires in order to get their full cooperation as well as get just and objective results of the research.

After successfully answering the questionnaire, the researchers retrieved the all questionnaires to maintain the accuracy and validity of the results.

**e. Data Analysis**

The data gathered presented, analyzed and interpreted using frequency counts, percentage, weighted mean and Pearson R Correlation Analysis.

To describe the text and chat messages of the respondents, weighted mean was used and interpreted using a 5 point Likert scale.

To determine significant difference between text and chat message in terms of style, word formation, capitalization and punctuation, the researchers used the T-test of significant relationship.

All statistical computations were carried out using Microsoft excel and SPSS v.21

**III. RESULTS AND DISCUSSIONS**

**3.1 Analysis of Text and Chat Messages**

The text and chat messages of the students were analyzed based on the students’ use of style, word formation, spelling, capitalization and punctuation. Samples of the students’ text and chat messages were presented to identify the different practices that students utilized in texting and chatting.

**3.1.1 Text Messages**

Result shows that students often used onomatopoeic expressions with a weighted mean of 4.15. According to students, they often included these sounds to let their textmate/chatmate get connected to the story and to imagine what their experiences sound like. More so, these words add satisfaction to the chats and senders show their virtual presence in the visual form of communication.

These words gave an impression to the receiver of how the sender reacted to the text messages. This would also indicate that they are expressive of what they feel about certain issues. Moreso, onomatopoeia falls on the showing–saying continuum and involves elements of both showing and saying, contributing to relevance by providing direct evidence for some of the meaning it communicates. Students can better express themselves in text by using onomatopoeia in their conversation. (Wharton, 2009).

Table 1. Level of Usage of the Students’ Text Messages as to Style

FEATURES	Weighted Mean	Verbal Interpretation
<b>Use code switching</b> (e.g. Where na you? for Where are you?)	<b>3.71</b>	<b>Often</b>
<b>Use gay lingo</b> (e.g.,charot for it is just a joke)	<b>3.04</b>	<b>Sometimes</b>
<b>Use jejemon style</b> (e.g., jeje for laughing out loud)	<b>2.53</b>	<b>Seldom</b>
<b>Use colloquial/slang words</b> (e.g., jowa for girlfriend/boyfriend)	<b>3.08</b>	<b>Sometimes</b>
<b>Use straight English</b> (e.g.,I am on my way friend)	<b>3.36</b>	<b>Sometimes</b>
<b>Use my own choice of words/ informal tone and register</b> ( e.g eow for hello)	<b>3.02</b>	<b>Sometimes</b>
<b>Use my own code/non-conventional symbols</b> ( e.g :); :])	<b>3.20</b>	<b>Sometimes</b>
<b>Use onomatopoeic expression</b> (e.g hahaha, grrrr,mwaaahh)	<b>4.15</b>	<b>Often</b>
<b>Overall Weighted Mean</b>	<b>3.26</b>	<b>Sometimes</b>

Another style that students often used is the code switching with a weighted mean of 3.71.

Code switching has been regarded by some members of the English Language Teachers (ELT) community as negative, undesirable behavior, “a failure or unwillingness to use and learn the target language” , leading to a lowering of standards. Code switching thus far has for the most part not taken into account such factors as the nature of bilingualism in the community where the switching takes place, the relative status of the languages and other aspects of the social context.

Students tend to translate whether Filipino or English as what happens due to lack of words. According to the students, if they do not know the equivalent English term of words/phrases they would translate it into *Tagalog*.

However, students sometimes used straight English (3.36); own code/non-conventional symbols (3.20) such as *w/ch, w/, #, 0,:], :D* and *&*; colloquial/slang words (3.08) such as *mudra,;* gay lingo (3.04) such as *charr* and *churbabels*; and their own choice of words/ informal tone and register (3.02) such as *eow, low, gonna* and *wanna*.

On the other hand, students seldom used jejemon style (2.53) in texting. Jejemon is defined by Urban Dictionary as one who has managed to subvert the English language to the point of incomprehensibility and who has developed their own language and written text.

This jejemon phenomenon is a style of writing shared among many teenagers in some social networks like Facebook. But according to the students, they seldom encountered textmate/chatmate who is a jejemon.

According to them, they often labeled jejemon as the people who are not attending schools. And although they always received text or chat messages from their classmates and relatives, they seldom encountered such text.

Based on the above-mentioned features, it clearly shows that students used the text messages style only for sometimes with a general weighted mean of 3.26. This happened because according to students, their style varied depending on who their textmates/chatmates are; and also depending on the topic.

**3.1.1.2 As to Word Formation**

Result revealed that students **often** clip words or shorten them with a weighted mean of **4.10**. This happened because shortening of the words saves the sender the problem of possible mistakes with a complicated spelling, and, most importantly, contributes to the speed of message typing (Crystal 2008). From a sociolinguistic perspective, the usage of **clippings** is often restricted to a particular social group within a society.

In youth language, but also in expert language, the use of clippings displays a speaker’s familiarity with the subject matter as well as it expresses and strengthens the speaker’s belonging into a certain social group. Students also tend to clip words for speedy communication. They use such words as long as those are being understood by the one they are communicating with.

Furthermore, students also **often** used the initials/acronyms with a weighted mean of **(4.02)**. Students used such acronyms in text messaging because these words are shorter. Common words that were used by the

respondents were *SHS, SDNTS, CLSU, AU, BSED, PUP, IDK, SLR, AU, NEUST, JHS, SHS, BTW, ABM, STEM, HE, IA, TVL, CR* and *BTW*.

Table 2. Level of Usage of the Students’ Text Messages as to Word Formation

FEATURES	Weighted Mean	Verbal Interpretation
Substitute the letter z for s (e.g., <i>Alwaysz for always</i> )	2.82	Sometimes
Clip words or shorten them (e.g., <i>Congrats for congratulations</i> )	4.10	Often
Join/compound two words instead of writing them separately (e.g., <i>somuch for so much</i> )	3.06	Sometimes
Shorten words by omitting some letters (e.g., <i>goin’ for going</i> )	3.28	Sometimes
Use the initials/acronyms (e.g., <i>GBU for God Bless You</i> )	4.02	Often
Duplicate/repeat the word for emphasis (e.g., <i>ok ok for very much okay</i> )	3.56	Often
Coin words (e.g., <i>Xerox for photocopy</i> )	3.44	Sometimes
Use blended words (e.g., <i>brunch for breakfast lunch</i> )	2.70	Sometimes
<b>Overall Weighted Mean</b>	<b>3.37</b>	<b>Sometimes</b>

Students prefer to use acronym or initialism for time saving purposes especially when the conversation involves the fast pace of turn taking.

Also, students **often** duplicate/repeat the word for emphasis (3.56) students used *very very, really really* and *so so*. They did this thing to let the receiver know that the sender is very much certain about the text. They wanted the receiver of the message to remember the word they duplicated.

Apart from those cases, students *sometimes* coin words (3.44) such as *lodi*, shorten words by omitting some letters (3.28) such as *goin, reviewin, and watchin*; they join/compound two words instead of writing them separately (3.06) such as *iknow, nomaam, and iwill*; they substitute the letter z for s (2.82) such as *alwayz, guyz, thiz, dayz* and *yez.*; and lastly, they sometimes use blended words (2.70) such as *mornight*.

Based on the above-mentioned features, it clearly shows that students used the text messages according to word formation only for **sometimes** with a general weighted mean of 3.37. According to the students, these cases varied also depending on who their textmates/chatmates are and on the topic.

3.1.1.3 As to Spelling

Table 3. Level of Usage of the Students' Text Messages as to Spelling

FEATURES	Weight ed Mean	Verbal Interpretati on
Omit or remove vowels (e.g. <i>pls for please</i> )	3.78	Often
Assign a single letter or number for particular words (e.g., <i>R for are, 2 for to</i> )	2.74	Sometimes
Use symbol instead of words (e.g. <i># for number</i> )	2.56	Seldom
Re-spell words for a more straightforward sound (e.g., <i>Fone for phone</i> )	4.12	Often
Reduplicate letters for emphasis (e.g. <i>Sooooooooo for so</i> )	3.60	Often
Spell words as they are pronounced which I sometimes do in writing words in school (e.g., <i>nid for need</i> )	2.61	Sometimes
Mix numbers with letters in writing words	2.56	Seldom

(e.g. <i>L8er for later, w8 for wait</i> )		
Use contraction ( e.g <i>don't for do not</i> )	3.77	Often
Overall Weighted Mean	3.22	Sometimes

Table 3 shows the students **often** respelled words for a more straightforward sound with a weighted mean of 4.12 such as *becoz, tnx, f, der, ur, kud, dtas, lab* and *dis*. Students said that it is indeed easier to text if they will type word based on how it is read/pronounced. According to the students, they make sure that the words are still being understood by the receiver of their message.

Also students **often** omit or remove vowels with as weighted mean of 3.78 such as *wnt, cn, stdy, wrng, tht* and *yrs*. Removing vowels is a common feature of SMS language as it requires little cognitive effort to read, so it is often used where space is costly ( Thurlow, 2007). According to the students, they make sure that words are still readable and understandable.

Students also used contraction often with a weighted mean of 3.77 such as *can't, don't, i'm, i've* and *didn't*. In other words, the contraction shrinks the two words. So a contraction is just a word that is a shortened form of two words put together. Students used contraction for speedy communication and exchange of information.

Apart from this, students also often reduplicate letters for emphasis with a weighted mean of 3.60 such as *yess, hellooo, pleassss, lifeeee, fineee, somedayyy, welcomeee* and *moreeee*. Students did it this way when they wanted to emphasize a certain word. These words also include strong feeling towards the word being said.

Aside from these, students **sometimes** do the following: assign a single letter or number for particular words (2.74) such as **4, 2,** and **u.**; and spell words as they are pronounced which they sometimes do in writing words in school (2.61) such as *wud, weyt, mam, chus, wer,* and *taym*. In this case, first and last letters were not changed for practical ease of use.

On the other hand, students **seldom** use symbols instead of words (2.56) such as **;**, **:]** **:(#,@** and **:D**. All of these refer to the status symbol of having social network awareness. Students also **seldom** mix numbers with letters in writing words (2.56) such as *w8t,2day* and *un4gettable*. According to the students, these cases sound like *jejemon* style so they seldom do this. Also, these may add a little burden to typing since mixing of numbers means clicking and changing the keypad from alphabet into numerical and symbol.



Based on the above-mentioned features, it clearly shows that students used the text messages according spelling only for sometimes with a general weighted mean of 3.22. According to the students, these cases varied also depending on who their textmates/chatmates are; and also depending on the topic.

**3.1.1.4 As to Capitalization and Punctuation**

Students **often** overused punctuation marks with a weighted mean of **3.60**. Common punctuation marks which were overused were comma “,,,,,” period” .....,,” question mark “?????” and exclamation point”!!!!!!”. According to the students since they are used to it, they kept on using punctuation marks regardless of their usage. Also, they think that these add effect to the message of their text. They also **often** do not use or they omit capitals with a weighted mean of **3.57**. Based on the students’ information, they tend not to capitalize anymore because this may also add additional burden because they still need to click the arrow to small and capital letter. Moreover, students also **often** use one/same punctuation mark to separate my messages with a weighted mean of **3.48**. Same reason was applied just because they do not want to click another punctuation mark so when they used comma, this will be used to the whole text.

On the other hand, students sometimes resort to the following: overused capitals (**3.20**) such as **STUDY, TOURISM, YES** and **MA’AM**, ; started their message/sentence with a small letter (**3.24**); used the punctuation marks that they like (**3.10**); did not use or they omitted punctuation marks (**3.06**); and capitalized letters that they like (**3.03**).Based on the above-mentioned features, it clearly shows that students used the text messages according to capitalization and punctuation only for **sometimes** with a general weighted mean of **3.38**. According to the students, these cases varied also depending on who their textmates/chatmates are; and also depending on the topic.

Table 4. Level of Usage of the Students’ Text Messages as to Capitalization and Punctuation

FEATURES	Weighted Mean	Verbal Interpretation
Omit or remove vowels (e.g. pls for please)	3.78	Often
Assign a single letter or number for particular words (e.g., R for are, 2 for to)	2.74	Sometimes
Use symbol instead of words	2.56	Seldom

(e.g. # for number)		
Re-spell words for a more straightforward sound (e.g., Fone for phone)	4.12	Often
Reduplicate letters for emphasis (e.g. Sooooooooo for so)	3.60	Often
Spell words as they are pronounced which I sometimes do in writing words in school (e.g., nid for need)	2.61	Sometimes
Mix numbers with letters in writing words (e.g. L8er for later, w8 for wait)	2.56	Seldom
Use contraction ( e.g don’t for do not)	3.77	Often
<b>Overall Weighted Mean</b>	<b>3.22</b>	<b>Sometimes</b>

As a result, it is clear that texters use excessively these new signs of communication styles which are considered for them as an effective tool to save time and avoid boredom.

This happened because students establish more diverse ways and varieties of expressions on the meaning and nature of message. These include pruning sentences for speedy interaction. It also conveys playful turn taking among the communicators.

Thus they believed that sentence structure is not important when texting because there is no such spelling and grammar rule when it comes to it as long as their message is being understood. They are free to use the style, word formation, spelling, capitalization and punctuations that they like.

**3.2 Chat Messages**

**3.2.1 As to Style**

Table 5. Analysis of the Students' Written Output as to Style

FEATURES	Weighted Mean	Verbal Interpretation
Use code switching (e.g. <i>Where na you? for Where are you? I am already here.</i> )	3.77	often
Use gay lingo (e.g., <i>charot for it is just a joke</i> )	3.09	Sometimes
Use jejemon style (e.g., <i>jeje for laughing out loud</i> )	2.69	Sometimes
Use colloquial/slang words (e.g., <i>jowa for girlfriend/boyfriend</i> )	3.20	Sometimes
Use straight English (e.g., <i>I am on my way friend</i> )	3.38	Sometimes
Use my own choice of words/ informal tone and register ( e.g <i>eow for hello</i> )	2.86	Sometimes
Use my own code/non-conventional symbols ( e.g :), ;), :])	3.07	Sometimes
Use onomatopoeic expression (e.g <i>hahaha, grrrr,mwaaahh</i> )	4.13	Often
Overall Weighted Mean	3.27	Sometimes

Moreover, students **sometimes** used straight English own choice of words/ (3.38), colloquial/slang words such as *puds*, *petmalu* and *werpa* (3.08), gay lingo such as *chaarr* and *charrot* (3.09), own code/non-conventional symbols such as *2k17* (3.07), and use their own choice of words/ informal tone and register such as *kinda*, *gonna* and *wanna*, (3.02). According to the students, these style varied based on the style of their textmates/chatmates.

Also students **sometimes** use jejemon style such as *nope*, *hallu* and *elow* (2.69). Compared to texting which is just seldom, this happened because according to the students, chatting is more informal than texting especially in case of group chat wherein anybody who is member can send and butt-in in the middle of conversation which makes the chat more informal, open and relaxed medium. It serves as an extension of verbal interaction as what is being sent.

Based on the above-mentioned features, it clearly shows that students used the text messages according to style only for **sometimes** with a general weighted mean of 3.27. According to the students, their chatting style varied depending on who their textmates/chatmates are; and depending on the topic.

Same reasons as to text are being mentioned by the students regarding their chat messages style. They also used onomatopoeic expression to express their feelings toward the messages sent.

Also, they used code switching if they lacked the equivalent words from English to Filipino and vice versa.

On the other hand, gay lingo was not evident, there is just one of which was used such as *charr*. Also, jejemon style was not also used by the students only *stayz*, *dayz*, *alwayz* and *classmatez* were used. More so, it was observed that students follow most of the time the standard English. In fact, 88 of them indeed were able to finish their essay in English.

This also proves that although the students are very much hooked to text and chat messages, there all still some who followed the standard way in terms of writing. This is indeed a good motivation for teachers that they can still save the students from being much inclined with the text and chat messages practices that they have.

But there is just the use of informal language which is *gonna* and *gehh*. Students also did not use any colloquial or slang word. Codes were used such as *w/*, *w/c*, *2k17* and *24/7*, and *&*.

Furthermore, onomatopoeic expressions were indeed observable such as *ha-ha(10)*, *boom (5)*, *hehe (5)*, while others used *yeh*, *tik-tak*, *grrrr*, *yehey*, and *wahaha*.

### 3.2.2 As to Word Formation

Table 6 shows that, in terms of word formation, substitution with the letter z and s was observed such as *stayz*, *dayz*, *alwayZ*, *becauze* and *classmatez* which also sounded as jejemon.

Students also clipped words on their essay such as *mom (2)*, *Dec. (3)*, *Ms. (11)*, *Mr.(3)* and others used *teen*, *K-pop*, *dad*, *ok*, *cause*, *camp* and *phone*. Words are being combined as well such as *ineedformy*, *sothat*, *inthe*,

*inthat and iwant*. There were also words shortened by omitting some letters such as *cookin*, and *feelin*.

More so, initial/acronyms were very much evident in the students' written output such as *SHS (127)*, *GSP (32)*, *TV (5)*, *SDNT(5)*, *FB (2)*, *NBA (2)*, *LOL (2)* and others used *TC*, *MP*, *OK*, *OJT*, *BSP*, *GAS*, *JOLNHS*, *BTW*, *KJ*, *OPM*, *GBU*, *MC*, and *CP*.

Table 6. Analysis of the Students' Written Outputs as to Word Formation

FEATURES	Weighted Mean	Verbal Interpretation
Substitute the letter z for s (e.g., <i>Alwayz for always</i> )	2.89	Sometimes
Clip words or shorten them (e.g., <i>Congrats for congratulations</i> )	4.07	Often
Join/compound two words instead of writing them separately (e.g., <i>Somuch for so much</i> )	3.10	Sometimes
Shorten words by omitting some letters (e.g., <i>goin' for going</i> )	3.21	Sometimes
Use the initials/acronyms (e.g., <i>GBU for God Bless You</i> )	3.48	Often
Duplicate/repeat the word for emphasis (e.g., <i>ok ok for very much okay</i> )	3.98	Often
Coin words (e.g., <i>xerox for photocopy</i> )	3.49	often
Use blended words (e.g., <i>brunch for breakfast lunch</i> )	2.85	Sometimes
Overall Weighted Mean	3.38	Sometimes

There were also words being repeated/duplicated such as *very very (15)*, *thank you thank you (2)* *so so so (11)*, and others used *have have*, *realy really*, *give give*, *enjoy enjoy*, *ever and ever*, *because because* and *go go go*. There is just one word coined which is *lodi*. On the other hand, no blended words were used.

There were also words being repeated/duplicated such as *very very (15)*, *thank you thank you (2)* *so so so (11)*, and others used *have have*, *realy really*, *give give*, *enjoy enjoy*, *ever and ever*, *because because* and *go go go*. There is just one word coined which is *lodi*. On the other hand, no blended words were used.

### 3.2.3 As to Spelling

Table 7 shows that students **often** re-spell words for a more straightforward sound such as **greyt**, **mam**, **wit**, **anfogetable**, **wer**, and **chus** with a weighted mean of **4.11**.

Based on the students' word outputs, it is also indeed easier to chat if they will type word based on the easiest spelling possible. Students also **often** used contraction **often** such as **can't**, **don't**, **I've**, **I'll** and **I'm** with a weighted mean of **3.79**. They really wanted to shorten the words because they send their chat message immediately.

Table 7. Level of Usage of the Students' Chat Messages as to Spelling

FEATURES	Weighted Mean	Verbal Interpretation
Omit or remove vowels (e.g. <i>pls for please</i> )	3.76	Often
Assign a single letter or number for particular words (e.g., <i>R for are, 2 for to</i> )	2.73	Sometimes
I use symbol instead of words (e.g. <i># for number</i> )	2.61	sometimes
Re-spell words for a more straightforward sound (e.g., <i>Fone for phone</i> )	4.11	Often
Reduplicate letters for emphasis (e.g. <i>Sooooooooo for so</i> )	3.66	Often

<b>Spell words as they are pronounced which I sometimes do in writing words in school</b> (e.g., <i>nid</i> for <i>need</i> )	<b>2.68</b>	<b>Sometimes</b>
<b>Mix numbers with letters in writing words</b> (e.g. <i>L8er</i> for <i>later</i> , <i>w8</i> for <i>wait</i> )	<b>2.63</b>	<b>sometimes</b>
<b>Use contraction</b> (e.g <i>don't</i> for <i>do not</i> )	<b>3.79</b>	<b>Often</b>
<b>Overall Weighted Mean</b>	<b>3.24</b>	<b>Sometimes</b>

Also students **often** omit or remove vowels such as **yt**, **hppy**, **scd**, **tchr** and **cht** with a weighted mean of **3.76**. Removing of vowels from certain words can still make their chat messages readable and understandable.

Lastly, they **often** reduplicate letters for emphasis such as **yessss**, **maaaaam**, **hellooooo**, **thinkkkk** and **byeeee** with a weighted mean of **3.66**. Students tend to do this for emphasis and to let the receiver of their chat message feel that they are certain about the said message.

In addition to these, students **sometimes** do the following: assign a single letter or number for particular words such as **u**, **4**, **2**, **b**, **d**, and **c** (**2.73**); spell words as they are pronounced which I sometimes do in writing words in school such as **always**, **rong**, **da**, **meni**, **lab**, and **hapi** (**2.68**); mix numbers with letters in writing words (**2.63**); and use symbol instead of words such as **&**, **w/** and **w/c** (**2.61**).

Students sometimes do these in chat unlike in texting as being mentioned above that in chat, students are very much free to use their styles, apply their own codes and strategies.

Based on the above-mentioned features, it clearly shows that students used the chat messages according to spelling only for **sometimes** with a general weighted mean of **3.24**.

**3.2.4 As to Capitalization and Punctuation**

Table 8 shows that students often do not use/omit capitals such as *shs*, *pangasinan*, *talavera*, *abm*, *manila* and *english* with a weighted mean of (3.59). Same with texting, students tend not to capitalize anymore because this may also add additional burden because they still need to click

the arrow to small and capital letters. Also students often overuse punctuation marks such as *comma*, *period* and *exclamation point* with a weighted mean of 3.57.

According to the students since they are used to it, they keep on using punctuation marks regardless of their usage. Also they think that these add effect on the message of their chat. Moreover, students also often use one/same punctuation mark to separate my messages with a weighted mean of 3.44. Same reason is implied just because they do not want to click another punctuation mark so when they used comma, this will be used in the whole chat message.

On the other hand, students sometimes do the following: started their message/sentence with a small letter (3.29); use the punctuation marks that they like (3.20); overused capitals such as *ACCOUNTANCY*, *STORAGE* and *EXPERIENCE* (3.15); do not use/ omit punctuation marks (3.15); and capitalize letters that they like such as *My UnForgetBle EXPerIence* (3.00).

Based on the above-mentioned features, it clearly shows that students used the chat messages according to capitalization and punctuation only for **sometimes** with a general weighted mean of **3.30**. According to the students, their chatting style varied depending on who their textmates/chatmates are; and depending on the topic.

Problems with capitalization and punctuation were also an issue on the conversation. Period and comma were used to separate one statement from the other but sometimes even these punctuation marks were no longer used. The word *SHS* was typed as *Shs*. The word *I* was typed as small letter *i*. Capitalization was not applied properly in these cases. Too many asterisks and periods were also used.

Table 8. Level of Usage of the Students' Chat Messages as to Capitalization and Punctuation

FEATURES	Weighted Mean	Verbal Interpretation
Do not use or I omit capitals (e.g. <i>cabanatuan</i> for <i>Cabanatuan</i> )	3.59	Often
Overuse capitals (e.g. <i>WHAT</i> for <i>What</i> , <i>SEE YOU</i> for <i>See you</i> )	3.15	Sometimes
Capitalize letters that I like (e.g. <i>I am SORRY</i> for <i>bEinG LATE</i> )	3.00	Sometimes
I started my message/sentence with a small letter (e.g. <i>okay I will be there</i> for <i>Okay I will be there</i> )	3.29	Sometimes
Overuse punctuation marks (e.g. <i>Really?!!!!</i> for <i>Really?</i> )	3.57	Often
I do not use or I omit punctuation marks (e.g. <i>arent you happy</i> for <i>aren't you happy?</i> )	3.15	Sometimes
Use the punctuation marks that I like (e.g. <i>What is your name,,,how old are you</i> )	3.20	Sometimes
Only use one/same punctuation mark to separate my messages (e.g. <i>okay. I am coming to your party.what time it will start?</i> )	3.44	Often
Overall Weighted Mean	3.30	Sometimes

### 3.3 Significant difference between Text and Chat Messages

#### 3.3.1 As to Style

The students' text and chat messages were compared based on the styles used.

Table 9 shows the test result of the significant difference between the text and chat messages of the students in terms of style. The absolute value of the computed *t* value of -0.186 is less than the absolute value of the critical *t*, hence, there is enough statistical evidence to accept the null hypothesis. Therefore, there is no significant difference between the text and chat messages of the students in terms of style at 5% level of significance.

Table 9. Significant Difference between the Text and the Chat Message of the Students as to Style

	Styles	
	Texting	Chatting
Mean	3.26	3.27
Variance	0.424	0.471
Observations	200	200
Df	397	
t Stat	-0.186	
P(T<=t) two-tail	0.85	
t Critical two-tail	1.966	
<b>Decision</b>	<b>Accept Ho</b>	
<b>Interpretation</b>	<b>Not Significant</b>	

There was indeed a negative impact of text and chat as to style. It was very evident that the text and chat messages really affect the way students write.

In terms of expression, students used onomatopoeia in their essay especially when their message involves too much emotions to express their feelings. The use of the code switching was also evident.

It was observed that students used the equivalent Tagalog term when they do not know the English term. In this case, linguistic ability of the student suffers. Students are used to do this style in writing. Teacher must emphasize that they need to improve their vocabulary whenever they are writing so as to prevent them from code switching.

Language teachers indeed need to help the students to practice not to use such word into formal writing. Language teachers should always facilitate their students towards the proper way of writing so as to prevent these cases.

### 3. 3.2 As to Word Formation

Table 10. Significant Difference between the Text and the Chat Message of the Students as to Word Formation

	Word Formation	
	Texting	Chatting
Mean	3.370	3.381
Variance	0.397	0.463
Observations	200	200
Df	396	
t Stat	-0.162	
P(T<=t) two-tail	0.871	
t Critical two-tail	1.966	
<b>Decision</b>	<b>Accept H<sub>0</sub></b>	
<b>Interpretation</b>	<b>Not Significant</b>	

Table 10 shows the test result of the significant difference between the text and chat messages of the students in terms of word formation. The absolute value of the computed *t* value of -0.162 is less than the absolute value of the critical *t*, hence, there is enough statistical evidence to accept the null hypothesis. Therefore, there is no significant difference between the text and chat messages of the students in terms of word formation at 5% level of significance.

There was indeed a negative impact of text and chat as to word formation. It was very evident that the text and chat messages really affect the way students write.

Students used acronym/initialism. Learners, however, should be knowledgeable about the proper ways of using acronym and initialism because in this case they just use it everytime they wanted to do so. Students also used clippings in writing which also distorted the rule of formal writing. Also, reduplication was evident in the essay which should not be applied in formal writing.

Teachers should focus on such errors and provide constant practice among students in terms of formal writing so as to prevent such cases.

### 3. 3.3 As to Spelling

Table 11 shows the test result of the significant difference between the text and chat messages of the students in terms of spelling. The absolute value of the computed *t* value of -0.328 is less than the absolute value of the critical *t*, hence, there is enough statistical evidence to accept the null hypothesis. Therefore, there is no significant difference between the text and chat messages

of the students in terms of spelling at 5% level of significance.

There was indeed a negative impact of text and chat as to spelling. It was very evident that the text and chat messages really affect the way students write.

Contraction, reduplication of letters and spelling of words into a straightforward sound were very much evident in the students written output.

Students should understand that contraction is not applicable in formal/academic writing. It is only used in informal writing. Students may have this rule on their mind, but they still applied contraction because they are used to it. Students also were used to duplicating the letters of words. They tend to be playful with the words which also affect their linguistic ability. They should understand that formal writing is a serious way of writing.

Students also cannot practice spelling properly if they are used to spell words based on how they wanted. Constant practice in spelling should therefore be given emphasis.

Table 11. Significant Difference between the Text and the Chat Message of the Students as to Spelling

	Spelling	
	Texting	Chatting
Mean	3.215	3.243
Variance	0.530	0.554
Observations	200	200
Df	398.000	
t Stat	-0.382	
P(T<=t) two-tail	0.703	
t Critical two-tail	1.966	
<b>Decision</b>	<b>Accept H<sub>0</sub></b>	
<b>Interpretation</b>	<b>Not Significant</b>	

### 3. 3.4 As to Capitalization and Punctuation

Table 12 shows the test result of the significant difference between the text and chat messages of the students in terms of capitalization and punctuation. The absolute value of the computed *t* value of -0.219 is less than the absolute value of the critical *t*, hence, there is enough statistical evidence to accept the null hypothesis. Therefore, there is no significant difference between the text and chat messages of the students in terms of capitalization and punctuation at 5% level of significance.

There was indeed a negative impact of text and chat as to capitalization and punctuation. It was very evident that the text and chat messages really affect the way students write.

Table 12. Significant Difference between the Text and the Chat Message of the Students as to Capitalization and Punctuation

	Capitalization and Punctuation	
	Texting	Chatting
Mean	3.28	3.30
Variance	0.487	0.529
Observations	200	200
Df	397	
t Stat	-0.219	
P(T<=t) two-tail	0.827	
t Critical two-tail	1.966	
<b>Decision</b>	<b>Accept H<sub>0</sub></b>	
<b>Significant</b>	<b>Not Significant</b>	

Students no longer applied the proper way of capitalization as they do not observe capitalization of words. Students were also not familiar about the other punctuation marks because they are using common punctuation marks. Also, they used such capitalization without a better understanding of their usage.

Students also tend to overuse punctuation marks which sometimes look like a signature mark on their written output. Students, therefore, should be knowledgeable that such doing is not applicable in formal writing.

#### IV. CONCLUSION

The study determined the text and chat messages among Grade 11 Senior High School Students of Sto. Domingo National Trade School.

The questionnaire was categorized as to style, word formation, spelling, capitalization and punctuation.

Based from the above findings the following are recommended:

For the students, they must be aware of the difference between the informal and formal writing. They must be given clear point that their text and chat messages should not be applied in academic writing.

For the teachers, they must be aware of the errors committed by their students and apply necessary remediation towards the development of the students'

writing skills. Also, they may strategize on the opportunity of involving technology in language teaching. Teachers must also focus on teaching students the grammar aspect which plays a vital role for the students to have well-constructed sentences in their written outputs. They must also clarify awareness on the extent use and context of use of text and chat which calls for creativity but still students must be aware of the linguistic aspect in terms of writing. Furthermore, language teachers should instill in the mind of the students the clear distinction between formal and informal writing. Teachers should also give emphasis on grammar and linguistic aspect. Traditional way of teaching should be integrated with technological innovations.

Future Researchers may study about the other parameters used in this study. They may also analyze not only the text and chat but other styles millennial students are using nowadays. They may also have the deeper analysis on the other reasons of errors committed in writing.

#### ACKNOWLEDGEMENTS

The researchers would like to thank their families who provided so much provision and understanding in completion of this research paper.

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# Study Oil Price with Market Sentiments: A Literature Review

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Received: 12 Jun 2021; Received in revised form: 10 Jul 2021; Accepted: 18 Jul 2021; Available online: 27 Jul 2021

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**Abstract**— Oil price shows its strong volatility starting from new millennium. However, traditional oil price researches mainly focus on fundamental factors, while omitting the role market sentiments play in shifting oil price. In this paper, we point out the importance of including sentiments in oil price analysis. Most important, we introduce advanced machine learning methods to quantify market sentiment and lead to new direction in oil price research.

**Keywords**— Market sentiments; Oil price; Machine learning.

## I. INTRODUCTION

Oil is the crown jewel of commodities that is used in a multitude of ways in our lives. World transportation systems need oil to provide energy for vehicle to move, chemical plants require crude oil as raw material to produce base chemicals for industrial use, and even the important ingredients of cosmetics used by women come from crude oil. Particularly in China, as a barren natural resource country, Chinese oil demand keeps increasing with the rapid development of Chinese economy.

However, oil price shows strong volatility, though it's essential to the economy. The volatility becomes more clear after 2000. Three episodes draws our attention, as it shows in Brent price movement in Fig.1. The first period is from 2002 to 2008, when the world economy boomed and the oil price increased from 25 dollar per barrel to 140 dollar per barrel peak price in 2008. There is widespread agreement that this price surge was not caused by oil supply

disruptions, but by a series of individually small increases in the demand for crude oil over the course of several years. Kilian (2008), Hamilton (2009), and Kilian and Hicks (2013), among others, have made the case that these demand shifts were associated with an unexpected expansion of the global economy and driven by strong additional demand for oil from emerging Asia in particular. Following a long period of relative price stability, between June 2014 and January 2015 the Brent price of oil fell from 112 dollar to 47 dollar per barrel, providing yet another example of a sharp decline in the price of oil. Baumeister and Kilian (2015) provide the quantitative analysis of the 49 dollar per barrel drop in the Brent price between June and December 2014. They conclude that about \$11 of this decline was associated with a decline in global real economic activity that was predictable as of June 2014 and reflected in other industrial commodity prices as well. Finally, the oil price presents violent fluctuation starting from early 2020, when COVID-19 was spreading around

the world. Brent price fell to historical low level in the beginning of 2020 to 10 dollar per barrel, but it steadily rose to 70 dollar per barrel in the second half of 2020, when the world economy begun to recover. Oil price volatility has a negative and significant effect on economy, depressing investment, consumption of durable commodity and aggregate output (John 2010). Look at the violent fluctuation of Brent price after new millennium. Hardly can we imagine such volatility is purely driven by oil market fundamentals. A conspicuous example is that US WTI

price fell to negative value in early 2020, and it's obvious that such price volatility is driven by abnormal market sentiment but not the market fundamental at that time. Xiong and Yan (2009), Singleton (2014) and Qadan and Nama (2018) point out that there's a lack of behavior factor in traditional oil price research, while the sentiment of oil traders increasingly plays an important role in oil price movement, because global oil market exhibits several distinct features in contrast to the past.

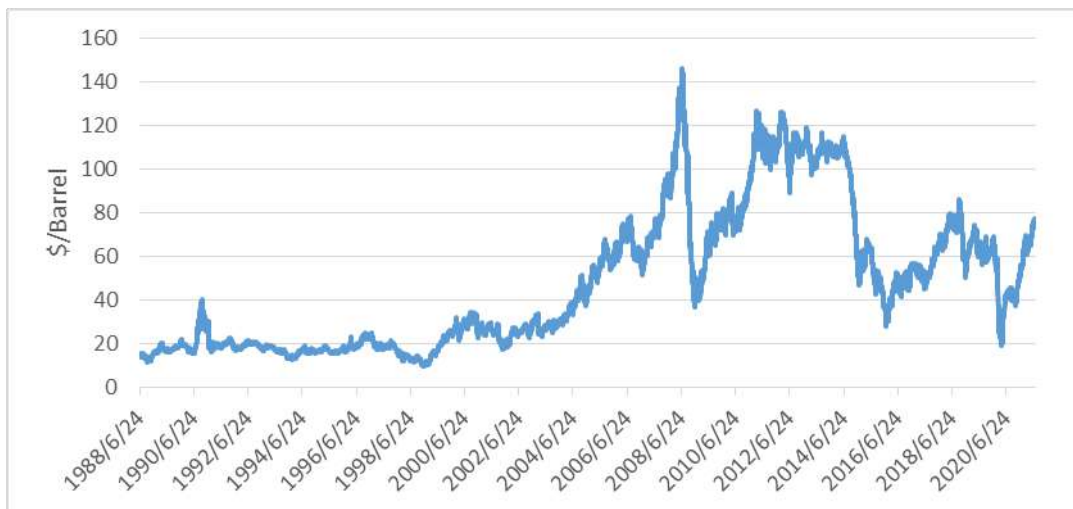


Fig.1: International Brent Price

First, information availability and transition improved greatly in the past 20 years. Internet's swift development caused the humanity to enter into the information age, hence a oil trader can easily get the latest news even if it happens thousands of miles away. Some market intermediaries further enhance the oil market players' access to market dynamics, as they try to gather information and present it in the information platform for traders' reference. For example, advisory companies such as Platts, Bloomberg and Thomas Reuters have analysts around the world, provide real-time update of global market fundamentals news, making traders closely follow up with oil market dynamics. Besides, companies like Wood Mackenzie and IHS make deep insights and professionally forecasting price trend through data analysis. On the other hand, convenient communication tools greatly favor information dispersion. Traders can easily share information via email or telephone calls, and the market become more transparent in consequence. Advanced technology also

enables private information available. The application of satellite to supervise oil storage is an example. In this case, satellite can photo the storage tank and measure the liquid level by means of thermal imaging technology. Suppose the the information spread to the market, oil price will be impacted.

Second, numerous participants in the oil market jointly push oil price to go up and down. In the past time as we know, basically in the marketplace are end-users and oil producers, with oil producers supply crude oil to end-users for their own use. Typically the suppliers are countries from OPEC. However, things change dramatically since 2000. In terms of market fundamental, shale revolution make the previous largest oil import country-US, to become a net oil exporter. As a result, the monopoly power of OPEC decreases with diversification of oil supplier. What's more, with the development of global financial market, oil becomes an important asset for investors to diversify

risk. Large investment banks like Goldman Sachs and JP Morgan have their commodity trading department focusing on speculation and hedging business. And we can see significant cash flow from financial firms has enrolled into oil futures market since 2008, indicating that investment banks gradually resort to commodity assets to avoid risk.

Both integration and diversification render sentiments more importance in oil pricing. First of all, information spreads fast so that even a slight disturbance could lead to large price swings as people overreact. This phenomenon is analogous to the term once proposed by Maynard Keynes, "animal spirit". The phenomenon of price drift is also likely to occur due to sentiments effect, as surging bullish mood may continuously lead price leaning to the same direction, presenting a tendency price curve. However, most of the literatures to date focus on the demand and supply fundamentals by which the researchers typically set up a SVAR model, overlooking the role that psychology could play in oil trades.

In this article, we review traditional oil market literature and present how sentiments can act in oil price as shown in recent research. Then we list the cutting edge method that can be used to quantify oil market sentiment, which direct the way for future oil price research.

The rest of the paper is structured as follows. Section 2 reviews traditional oil price research methods. Section 3 stresses the drawback if omitting sentiment factor in oil price study. Section 4 introduces important and novel methods that are useful in quantifying oil market sentiment. Section 5 presents conclusion.

## II. TRADITIONAL OIL PRICE RESEARCH

Kilian (2009) is the pioneer article that decompose oil shocks to quantify the structural factors that impact oil trading price. Specifically, Kilian (2009) proposes three components that lead to oil price fluctuation: oil supply shocks; shocks of global business cycle; and specific demand shocks from oil market, denoting precautionary demand from crude oil buyers. Though global business cycle is hard to measure, Kilian (2009) take advantage of the Baltic Shipping Index to simulate economy boom and bust. It's also the first ever research that concludes global business cycle is the main factor causing oil price to

change, whereas supply shocks only account for a small percentage in oil price fluctuations. The fact that oil price is largely changed by global aggregate demand explains why oil price surge between 2003 to 2008 did not end with a recession in global economy.

Since Kilian (2009), a large amount of researches have used SVAR methodology to analyze oil price. Kilian et al. (2014) devise a structural oil price forecast model including inventory as proxy for speculative demand. He decomposes oil shocks to flow demand, flow supply and speculative demand. The conclusion differs slightly from Kilian (2009), in which flow supply play a larger role in explaining oil price movement, occupying the capacity of speculative demand shocks. However, global business cycle still explains most of fluctuations in the history of oil price fluctuations. Based on canonical research framework, Aastveit et al. (2015) further disentangle global demand into demand from advanced and developing economy, by which he can make comparison about disparate contributions to oil price by two economies. In order to quantify economic power, they use Industrial Production as the indicator of business cycle. He concludes in large part emerging market lead the oil price increase from 2003 to 2008. Macroeconomics variables like interest rates and exchange rates can also impact oil price. When US dollar depreciates, dollar-based crude oil price falls which means oil is cheaper. Kian and Zhou (2019) integrate interest rate and exchange rate to the analysis model by sign restriction methodology. The research for the first time show US exchange rate has significant effect on oil price movement, whereas interest rates only occasionally play a role in oil pricing.

Researchers relies on distinct methodology in extending the classical Kian (2009) structural analysis. In terms of global business cycle, Hamilton (2019) propose to use industrial production as proxy for global business cycle. Through close scrutinization of properties shipping index suggested by Kilian (2009), Hamilton concludes IP is a more credible measurement of global business cycle. In the research of oil elasticities, Caldara et al. (2019) use metal prices to substitute for global aggregating demand, as Bernanke (2016) asserts commodity prices can be the indicator of economic development. Caldara et al. (2019) compares the effect of Kilian's shipping index, industrial

production and metal prices on oil price movement, drawing the conclusion metal prices is outstanding of the three in predicting oil price.

From the early 2000s, oil price has showed its momentum in price swings. Lots of literatures try to analyze the long-term price movement assuming speculative demand could take effect. Kilian and Murphy builds up a SVAR model with inventory to proxy precautionary demand. However, their discovery is basically alike to Kilian(2009), global aggregate demand still accounts most in explaining oil price movement while speculative demand only plays a slight role. In comparison, Juvenal and Petrella(2014) estimate a DSGE model but with the conclusion speculative demand greatly affect the price movement between 2003 to 2008. Hamilton(2009) sets up a oil hedging model, concluding oil speculation to some extent support oil price movement. Smith(2009) lends no support to evidence that speculation is the driving force of oil price movement, because inventory did not change from 2003 to 2008.

Structural VAR methodology evolves in the process of oil price analysis. Kilian(2009) first applies exclusion restriction to illustrate the impact of oil shocks. Since then, Baumeister and Peerman(2012) and Peerman and Van Robays(2009) rely on sign restriction method to quantify demand and supply shocks. Kilian and Murphy(2012) identify oil shocks through a augmented sign restriction approach. That is, they implement additional empirical bounds into the conventional sign restriction model. Caldara et al.(2019) propose that traditional application of oil elasticity is not acceptable because demand elasticity and supply elasticity are jointly determined. To truly identify the different oil shocks, they minimize the Euclidean distance of estimated elasticity value to empirical results. Baumeister and Hamilton(2019) make further progress in SVAR method. They relax strong parametric assumption as proposed by previous research by introducing uncertainty in the model, concluding supply shock turns out to be the most important factor in driving oil movement.

### III. IMPORTANCE IN QUANTIFYING MARKET SENTIMENT

Owing to more integrity of global oil market, beliefs of

market participants can quickly reflect in oil trading price fluctuations. However, previous researches mainly attribute oil shocks to fundamental factors, like demand and supply variations, while paying little attention to the role of sentiments in determining oil price. Even though market structure did not change significantly since 2000, oil price demonstrates larger volatility, as Brent price climbed to more than 140 dollar/bbl in 2008 but slump to slightly above 20 dollar/bbl in early 2016. What's the matter? Obviously market sentiments should be responsible for capricious price movement. Singleton(2014) points out, absencing from characterizing market player's sentiments, the result of traditional SVAR analysis could be misleading. For one thing, information friction make market participants hold different market views, so that they may based on their judgement to do speculation business, as Xiong and Yan(2009) demonstrates. In addition, "animal spirits" cast light upon barbarous movement of oil price. According to Banerjee (2009), price drift phenomenon is likely to appear due to market sentiments fluctuations. Angeletos(2013 2018) proposes that we should emphasize on the sentiments impact on business cycle. Further, Qadan and Nama(2018) provide support for sentiment drivers for oil price volatility. They use BW sentiment index of Baker and Wurler(2006), EPU index of Baker et al.(2016) and other 7 indicators representing market sentiment, challenging the traditional view that investor sentiment is irrelevant with oil price movement. They find market sentiment impacts both oil return and volatility. Through wavelet approach, Yang(2019) investigates causality and connectedness between economic policy uncertainty and oil price shocks across time scales. He concludes that crude oil price behaves as receivers of information from economic policy uncertainty, and the connectedness intensifies when time scales increase. Thus, it may cause omit variable problem when we fail to consider sentiments in oil price research.

### IV. SENTIMENT QUANTIFYING METHODOLOGY

The reason why market sentiments are excluded from traditional oil price analysis framework is understandable. Sentiments is hard to quantify as we cannot observe it. Things change currently thanks to the fast

development of computer technology. Machine learning skills like penalized model and LDA method contributing to numerous textual analysis, meanwhile hardware creation such as GPU make high-dimensional calculation a reality. Nonetheless little advancement with regard to machine learning has come in oil market analysis. Utilizing massive text from market information providers, I can move textual analysis prevalent in IT field to oil price analysis. The commonly used machine learning methods are listed as below.

### 1. Dictionary-based method

Dictionary-based method doesn't relate to statistical inference, which mainly constructs  $y_i = f(x_i)$ , where  $y_i$  is the outcome we're interested in and  $x_i$  is the text independent variable. The earliest practitioner that use dictionary-based method in economic research is Tetlock (2007). This paper use Harvard-IV vocabulary to calculate the sentiments by Wall Street Journal, then make a principal component analysis to accumulate the sentiments words in each article to form a emotion score. However, the flaw of Tetlock (2007) is each term included in Harvard-IV dictionary is equally weighted. He concludes that bullish sentiment give support to price, while pessimism depresses market price movement. Loughran and Mcdonald (2011) cast doubt on the effectiveness of Harvard-IV dictionary. Because this sort of dictionary is suitable to categorize psychology, thus this may be biased if used in financial analysis. By manually examining the words in 10-K files, the authors create a sentiment dictionary suiting to financial market. In addition, they modify the weighting scheme of Tetlock (2007) based on TF-IDF method.

The most influential economic research to date relates to machine learning should be Baker, Bloom and Davis (2016), which is a typical example of dictionary-based method application. Economic policy uncertainty has the potential to increase risk in economy, depressing investment and other economic activity. The authors use text from news outlets to provide a high-frequency measure of EPU and then estimate its economic effects, the process to create EPU index is as follows. Baker, Bloom, and Davis (2016) define the unit of observation  $i$  to be a country-month. The outcome  $y_i$  of interest is the true level of economic policy uncertainty. The authors apply a dictionary method to produce estimates  $y_i$

based on digital archives of ten leading newspapers in the United States. An element of the input data is a count of the number of articles in newspaper containing at least one keyword from each of three categories defined by hand: one related to the economy, a second related to policy, and a third related to uncertainty. The raw counts are scaled by the total number of articles in the corresponding newspaper-month and normalized to have standard deviation one. The predicted value  $y_i$  is then defined to be a simple average of these scaled counts across newspapers.

Hassan et al. (2020) measure political risk at the firm level by analyzing quarterly earnings call transcripts. Their measure captures the frequency with which policy-oriented language and "risk" synonyms co-occur in a transcript. Firms with high levels of political risk actively hedge these risks by lobbying more intensively and donating more to politicians. When a firm's political risk rises, it tends to retrench hiring and investment, consistent with the findings of Baker, Bloom, and Davis (2016) at the aggregate level. Their findings indicate that political shocks are an important source of idiosyncratic firm-level risk.

### 2. Generative language models

Generative model reverse the data generating process of traditional econometric models  $p(y_i|x_i)$ , as it attributes the occurrence of text words to the outcome we're interested in, or  $p(x_i|y_i)$ . This makes sense. For example, the oil market sentiment is not induced by text words in oil market reports; rather, it's the sentiment of analysts lead to occurrence of market text. Generative models can be separated to supervised and unsupervised models based on availability of outcome  $y_i$ .

#### 2.1 Unsupervised generative models

In terms of unsupervised generative models, as we cannot observe attributes  $y_i$ , it's necessary for us to construct a structure for relationship between  $y_i$  and independent variables  $x_i$ . Topic model is a popular structure form, in which  $y_i$  is regarded as the latent variable.

A typical generation model implies that each observation  $x_i$  is conditionally independently extracted from a possible token vocabulary based on a document-specific token probability vector, such as  $q_i = [q_{i1}, \dots, q_{ip}]'$ . According to the length of the document,

$m_i = \sum_j x_{ij}$ , which means the multinomial distribution of the count

$$(1) \quad x_i \sim mn(q_i, m_i)$$

This multinomial model is a basic form for application of generative model. Under the basic form of generative model, the function  $q_i = q(y_i)$  builds the structure of distribution of text counts. Blei, Ng, and Jordan (2003) introduce topic model, which now is widely used in the generative setting, where

$$q_i = \theta_1 v_{i1} + \dots + \theta_k v_{ik} \quad (2)$$

Topic modeling has become very popular since the introduction of text analysis. (See a high-level overview of BLEI 2012.) This model is particularly useful in political science (e.g. Grimmer 2010), where researchers have successfully linked political issues and beliefs to estimated latent themes. Bandiera et al. (2019) use a LDA model to examine CEO behavior and firm performance. The authors records activities of many company CEOs and try to acquire the total impact of CEO behavior on firm performance. LDA method gives aid to deal with high-dimensional CEO behaviors (meetings, parties, business trips, etc.) and collapses all characteristics in two categories: leaders and managers. He concludes leader CEOs contributes more to firm performance, and totally 17% of CEOs in the sample are mismatched. Ke et al. (2019) use a supervised topic model to quantify stock market sentiments in order to predict stock price. First, the authors derive the character words use bag-of-word algorithm. Then they use a topic model to derive the sentiment score of each article, with a lasso penalized term added. Finally, they regress sentiments score on stock performance to generate the sentiment-price relationship.

### 2.2 Supervised generative models

Though attributes  $y_i$  is not available in the unsupervised model, we can observe it in the supervised model setting and variable  $y_i$  provide support for model estimation. Among all the supervised generative models, naïve Bayes classifier is the commonly used one. This model is based on posteriori probability theory in mathematics, and we illustrate it as below.

Since attribute  $y_i$  is available in naïve Bayes setting, we can illustrate the model structure as  $p(x_i|y_i) = \prod_j p_j(x_{ij}|y_i)$ . Note that there's conditional independence between tokens  $j$  as conforming to posterior probability algorithm. Naive Bayes is so called because it assumes that each input variable is independent. This is a hard assumption to make and is far from satisfactory in real life, but the technique is still very effective for most complex problems.

In order to train the Naive Bayes model, we need to first give the training data and the corresponding classification of these data. So these two probabilities up here, category probabilities and conditional probabilities. They can all be calculated from the training data given. Once calculated, the probabilistic model can use Bayesian principles to predict new data. The calculation process is shown as

$$p(Y|x_i) = \frac{p(x_i|Y)\pi_y}{\sum_a p(x_i|a)\pi_a} \quad (3)$$

where  $\pi_a$  is prior probability for a.

Naïve Bayes classifier has been used in economic research. For example, Li (2010) use Naïve Bayesian machine learning method to analyze the impact of financial statement tone on firms' future performance. Based on the 10-K files, Li (2010) classifies performance of firms in four categories: positive, negative, neutral and uncertain. The conclusion is that positive tone of financial statements links with better future performance. However, naïve bayesian hypothesize that words are independent with each other, which may not conform to reality.

### 3. Text regression

Similar to traditional regression methodology, text regression aims to predict  $y_i$  by regressing on  $x_i$ , whereas in this case the independent variables are text data. The complication and high dimensionality make traditional econometric methods such as OLS infeasible. Here we introduce some methods that contribute to analyze oil market sentiment.

#### 3.1 Linear text regression

Typically text regression consists of a penalized term to reduce high dimensionality. In this method, the cost

function penalize the deviations of parameters from zero. In consequence, weak parameter at last are deleted to achieve the goal of dimensional reduction. Among all the penalized text regressions,  $L_1$  penalization is the most popular one. It produces sparse solutions, and these solutions have many features to our satisfactory (e.g., Bickel, Ritov, and Tsybakov 2009; Wainwright 2009; Belloni, Chernozhukov, and Hansen 2013; Buhlmann and van de Geer 2011), and the number of nonzero estimated coefficients is an unbiased estimator of the regression degrees of freedom (which is useful in model selection; see Zou, Hastie, and Tibshirani 2007).

Focusing on  $L_1$  penalization, its form is as follows:

$$\min\{l(\alpha, \beta) + n\tau \sum_{i=1}^p \omega_i |\beta_i|\} \quad (4)$$

Different choices of  $\tau$  impact the parameters estimation of the model. Large  $\tau$  leads to simple model estimates in the sense that most coefficients will be set at or close to zero, while as  $\tau \rightarrow 0$  we approach maximum likelihood estimation (MLE). Since there is no way to define an

optimal  $\tau$  a priori, standard practice is to compute estimates for a large set of possible  $\tau$  and then use some criterion to select the one that yields the best fit. To find an appropriate  $\tau$ , researchers most often use  $K$ -fold cross-validation (CV).

Typically, Kozak (2019) use an elastic penalty regression model to analyze the impact of stochastic discount factor on stock price. Normally economists only use several factors to forecast stock returns, like three factors model of Fama and French (1993), four factors of Hou et al. (2015) and so forth. Kozak et al. (2019) make progress by using a penalty model to include a large set of factors into regression.

Besides, two classic dimension reduction techniques—*principal components regression* (PCR) and *partial least squares* (PLS) are popular in linear text regression. PCR consists of a two-step procedure. In the first step, principal components analysis (PCA) combines regressors into a small set of  $K$  linear combinations that best preserve the covariance structure among the predictors. In the second step, standard regression is conducted based on the  $K$  components. Foster, Liberman, and Stine (2013) use

PCR to build a hedonic real estate pricing model that takes textual content of property listings as an input.

PCR fails to consider the ultimate output variable when reducing dimension, whereas PLS overcomes this drawback. PLS performs dimension reduction by directly exploiting covariation of predictors with the forecast target. Suppose we are interested in forecasting variable  $y_i$ . PLS regression proceeds as follows. For each element  $j$  of the independent variable  $x_i$ , estimate the univariate covariance between  $y_i$  on  $x_{ij}$ . This covariance reflects the attribute's "partial" sensitivity. Next, form a single predictor by averaging all attributes into a single aggregate predictor  $\hat{y}_i = \sum_j \varphi_j x_{ij} / \sum_j \varphi_j$ , where  $\varphi_j$  denote the covariance between dependent and independent variables. This forecast places the highest weight on the strongest univariate predictors, and the least weight on the weakest. In this way, PLS performs its dimension reduction with the ultimate forecasting objective in mind.

### 3.2 Nonlinear text regression

Some scholars argue that linear relationships are too restrictive for the complex text data, and some nonlinear methods are put into practice. Here we introduce three types of commonly used nonlinear text regressions.

A popular way to examine nonlinear relationship is support vector machine, or SVM (Vapnik 1995). This is used for text classification problems, the prototypical example being email spam filtering. SVM also begins to show its existence in economic study, as Manela and Moreira (2017) adopt Support vector machine method to seek the relationship between uncertainty and stock price. Through dimensionality reduction they regress uncertainty factors on stock price, concluding wars and government policy coincide with the largest price volatility.

What SVM wants is to find the farthest distance from each kind of sample point to the hyperplane, that is, to find the maximum interval hyperplane. The computation process for support vector machine is shown below. A hyperplane can be described by  $W^T x + b = y$ , and extending to  $n$ -dimensional space, the distance between the point  $x(x_1, x_2, \dots, x_n)$  and the hyperplane is  $(W^T x + b) / \|\omega\|$ , where  $\|\omega\| = \sqrt{\omega_1^2 + \dots + \omega_n^2}$ . To maximize the distance from support vector to the hyperplane, we have the

optimization problem  $\min \frac{1}{2} \|\omega\|^2$  s. t.  $y_i(W^T x_i + b) \geq 1$ .

Then SMO(Sequential Minimal Optimization) method can be applied to reach the solution.

More advanced approaches like regression trees and deep learning are also used in text analysis. Regression trees have become a popular nonlinear approach for incorporating multi-way predictor interactions into regression and classification problems. The logic of trees differs markedly from traditional regressions. A tree “grows” by sequentially sorting data observations into bins based on values of the predictor variables. This partitions the data set into rectangular regions, and forms predictions as the average value of the outcome variable within each partition (Breiman et al. 1984). This structure is an effective way to accommodate rich interactions and nonlinear dependencies. Two extensions of the simple regression tree have been highly successful thanks to clever regularization approaches that minimize the need for tuning and avoid overfitting. Random forests (Breiman 2001) average predictions from many trees that have been randomly perturbed in a bootstrap step. Boosted trees (e.g., Friedman 2002) recursively combine predictions from many oversimplified trees.

Deep learning is a subset of machine learning, which is essentially a neural network with three or more layers. These neural networks attempt to simulate the behavior of the human brain, and its design is effective in deal with complicated data structure, such as text data. While a neural network with a single layer can still make approximate predictions, additional hidden layers can help to optimize and refine for accuracy. A main attraction of neural networks is their status as universal approximators, a theoretical result describing their ability to mimic general, smooth nonlinear associations.

## V. CONCLUDING REMARKS

There're vast of literatures analyzing oil price. However, in classical energy economic theory, investor sentiment does not play a role in oil price volatility. This paper reviews traditional oil price literatures and challenges this view. Further, we list advanced machine learning skills that are useful to quantify oil market sentiments, including

dictionary-based methods, generative methods and text regression. This paper offers a new direction for oil price analysis.

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# Liberalizing the Kitchen from Women

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Received: 11 Jun 2021; Received in revised form: 07 Jul 2021; Accepted: 14 Jul 2021; Available online: 27 Jul 2021

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**Abstract**— *In this advancing and ever-changing world, certain things still stand stagnant when it comes to women. Food has always been related to women, and has acted as a significant form of gender socialization throughout the centuries, helping to ensure the subordination of women and the gender role division of labour which exists even today.*

*Why do women have to do majority of the cooking? What role does food play in constructing our identities as men and women? Why having equality in doing kitchen chores is still an expectation and not an understanding between man and wife? These are the sort of unsettling standard sanctimony that are associated with food and women. The culinary literature of the fifties acted as perfect rule books for the American society to convey the gender roles and responsibilities, which were established on their basis.*

**Keywords**—*American Culinary Culture, Cookbooks, Women's Identity*

## I. INTRODUCTION

Traditionally, women always have been associated with food and its preparation. It has always been gender coded as effeminate and seen as a woman's job to do. According to the ideals of the American society, kitchen has always been the perfect arena for a woman to showcase her skills and artistic talents. Sherrie A. Inness, through her book *Dinner Roles: American Women and Culinary Culture*, takes us on a gastronomical journey exploring the ideas related to representation of women and cooking in the American society. The book argues that popular culinary literature provided a recipe for women's and men's behavior. She also sheds light on the representation of women through media, which casts doubts on a woman's femininity if she is not interested in cooking or cooking related tasks. Society in it itself made sure to keep giving a constant reminder to women that kitchen was their "natural" place. They acted as a rule book of the societal norms for women and (men), teaching them their outright gender roles expected from them to be played in the society.

Through the examination of the primary texts, light will be shed on the personification of women and cooking. Women's relationship to food and its preparation

has been a significant form of gender socialization throughout the centuries, helping to ensure the subordination of women and the gender role division of labor which exists even today. Women are expected to prepare the food on a daily basis no matter how tedious it might get for them whereas men are expected to take up this responsibility if the food happens to be 'manly' such as barbecue and grilled steak. From grocery shopping, devising menus, setting up table, dealing with the leftovers, making the meals aesthetically pleasing and nutritious to maintaining the kitchen with all its ensemble is all a woman's job to do.

The second argument of the paper will be about what role does cooking related tasks play in shaping a woman's role in the society.

The research paper will be showcasing how culinary culture and media worked hand in hand to help us understand how cooking-related tasks helped in shaping a woman's role in the society and the cultural expectations about what it means to be a woman. How culinary literature became a source to teach women lessons about how they were envisioned to behave and conveyed them that their "proper" place was in the kitchen only. Cooking

became an important tool in identification of women: if she is “sufficiently womanly or not” (Inness,4).

The norm that all women, whatever their economic or ethnic background is, should naturally be the ones responsible for cooking, is a patriarchal construct. This has been a powerful influence in shaping the expectations and gender roles for men and women. The traditional connection between women and food preparation has been authenticated prominently over the decades. The picture has not changed much even in the “liberated times” because a woman is envisaged to juggle between marriage, work and domesticity. The equality in kitchen chores between husband and wife is an expectation and not an understanding.

Laura Shapiro in *Perfection Salad: Women and cooking at the Turn of the Century*, talks about how home economists ignored the ethnic and regional foods for baked beans, salads and sweets, influencing women to give away the fresh ingredients and modify to convenience foods. They also insisted that a woman should only cook by following a recipe. She carries this thought forward with her *Something from the Oven: Reinventing Dinner in 1950's America*, where she talks about the famous personalities like Julia Child, Betty Crocker, Poppy Canon who broke the conspiracies of the media corporations and other influences who reminded women of the fresh ingredients, which they took special care of, while cooking them. The use of these convenience foods depicted that women were incapable of mastering the simplest cooking techniques, which was insinuated as an insult to women.

In her autobiography of *Julia Child*, she showcases the quintessential American who with her irrepressible sense of humor, wit and a passion for good food, she ushered in the America's culinary renaissance and became its chief icon. Through her TV show, “The French Chef” she convinced and taught Americans that they could master the art of French cooking in an era where cooking shows were not popular on television. Laura Shapiro also talks about other famous personalities in her book *Julia Child* and how they created an impact on the American audience.

The popular culinary literature played an important role in shaping the way American society perceives the relationship between food and women. It has been devised by the wide range of texts written from cookbooks to articles in women's magazines. It outlined kitchen work as naturally rewarding to women emotionally and aesthetically, while catering to the assumptions of men's masculinity being intact when they visited the kitchen. As Inness in *Dinner Roles* backs these arguments by giving ample examples of cookbooks that were put together for both men and women telling them their

respected roles and assuring men about their masculinity time to time.

Cookbooks played an important role in shaping the roles and responsibilities of women and men about cooking. They maneuvered as a medium for reassuring male readers that cooking is not an endeavor that will make them effeminate. They created a hierarchy between men and women's cooking skills, stating that men's cooking was a form of art, while women's cooking was much lower on the scale of prestige. As George L. Moose points out in his book, *The image of man: the creation of modern masculinity* (1996), in a society where presenting a masculine image and, thus, asserting one's manhood has been an “all pervasive” concern, the connection between femininity and cooking has assured that men continue to look at the kitchen as a women's territory (Moose,3).

Food products were brought into play to showcase masculinity and femininity. Creaminess and sweetness were perceived as traits of femininity. Fluffy frippery marshmallow and maraschino Jell-O salad were feminine foods. Meat was rendered as a “natural” connection between men and food, building assumptions about food, shaping our culture, and our expectations about gender roles. It was connected with high status, a potent signifier of manliness, and a way to gain power over the subordinates(women), (Inness, 20-29).

Emphasizing on male competence assured them that kitchen duties were simple tasks, not “real” work at all, privileging the world of workplace and trivializing the domestic realm of the kitchen. Even in 1955, Steven Bauer (writing for *Glamour*) felt a need to address the perceived femininity of cooking: like playing the flute or doing needle-point, cooking has long been seen as something that feminizes men (Bauer,236). As is the case in Caryl Churchill's *Top Girls* where the lead character Marlene, competent and efficient worker who gets promoted above a man, later in the play, is confronted by that man's wife who asks her to step down from the post, so the man can acquire it, and Marlene should be a subordinate.

Another method that was adopted by men's cookbooks was sexualizing men's cooking. Paul K. Tibbens's *Cookin' for the Helluvit* (1950) featured sketches of scantily clad beauties to bedeck his collection of recipes, which had names like “hot dish” (59) and “luscious tomato” (Tibbens,134). Williamson and Kelly's named their recipes like Billy Graham's Missionary Chicken (58-59). These cookbooks sexualized cooking for men by taking it straight to the bedroom from the kitchen where men have traditionally demonstrated and affirmed their masculinity.

Men's cookbooks and articles portrayed a clear vision about foods that were suitable for a man to prepare, cook and eat.

A clear conflict of thought processes was seen during this time between the writers, as some were busy residing by the assumptions created by the cookbooks and some were busy being an eye-opener through their works for the society. Writers like Achmed Abdullah and John Kenny, through their cookbooks, asserted that cooking was a man's artistic province, a masculine craft. On the other hand, writers like Fredric A. Birmingham and Barbara Haber, reassured readers that they would not become "sissies" if they cooked. Birmingham adjured his readers to "reverse the feminine trend in cooking" and to "recognize that cooking is a man's prerogative" (Birmingham,3).

The perception of cooking has always been very different for both men and women. The society created an awful divide between the sexes by using "cooking or cooking-related tasks" as a bait, to form the gender coded relationship between food and women. As culinary historian Barbara Wheaton writes, "cookbooks are like a magician's hat: one can get more out of them than they seem to contain" (Barbara,2). To understand how adults came to hold the very definite ideas about cooking and its relationship to gender, we must turn to the lessons that boys and girls learn about food and cooking while young. The media played an important part in it and created captivating theories to inculcate the ideals of the society from the very start. Like men's cookbooks, juvenile cookbooks did more than to teach how to grill a steak or bake a cake; it demonstrated the attitude that the society expected children to adopt towards cooking and tasks related to it. It was an intriguing genre which was used as a bait to teach kids not only cooking but to form an ideology about sex roles, (Inness,37-38).

Early century juvenile cookbooks which were meant for the kids, persuaded the theories about cooking being a woman's job in kids since early age. Juvenile cookbooks disseminated this idea in many ways, mostly by targeting girls, not boys as their "natural" audience.

There were books specifically addressed to girls which outnumbered books that were written for both. The large number of cookbooks and other forms of culinary literature that addressed girls, not boys, supported a culture in which cooking was supposed to be a girl's "natural" employment.

The illustrations on the cookbooks conveyed the unspoken message of the girls as "cooks" and the boys as "consumers", creating an ideology that cooking was not a male activity. Fleck's *A First Cook Book for Boy's and*

*Girl's* included numerous pictures of girl's cooking and boys eating the delicacies they dished up. Mary Blake's *Fun to Cook Book* (1955) featured a cover illustration of a small girl cooking.

In the nineteenth century, juvenile cookbooks such as Elizabeth Stansbury Kirkland's *Six Little Cooks* or, Aunt Jane's *Cooking Class* (1877) were a way to pass down recipes and cooking lessons, primarily to girls. Peggy Hoffman's *Miss B. 'sFirst Cookbook: Twenty Family-Sized recipes for the Youngest cook* (1950) prepared young girls to follow in their mother's footsteps. Such books and articles made clear that cooking was a girl's domain.

According to juvenile cookbooks, boys and girls were to have distinctly different food preferences. Boy's, like men, were expected to have hearty foods whereas girl's, like women, were supposed to enjoy sweet, delicate or dainty foods. As Kiene perceives in *The Step-by-Step Cook Book for Girl's and Boy's*, "Girls may excel in pastries, and so forth, but boy's want food that stick to the ribs" (34).

There were recipes that conveyed young readers what food tastes they were expected to adopt. Boys were expected to have little or no interest in food's appearance as long as it appeals to their taste buds; girls, however were supposed to be concerned about the presentation of food. This belief went beyond presentation of food, women were expected to be concerned about attractiveness in all areas of their lives from home to their personal appearance. This concern is one of the main signifiers of femininity. Thus, cookbooks were not just teaching a lesson about creamed potatoes; they were also giving additional subtle lessons on how femininity was constituted. Creaminess and sweetness were considered as feminine traits. These gendered tastes continue to serve as one of the many ways that boys and girls (men and women) display their gender identification today. When a woman orders a salad for lunch and a man orders grilled steak, they are not only satisfying their hunger but also expressing their gender.

Juvenile cookbooks also gave girls other culinary advices, like cooking let girls demonstrate that they were learning the "correct" feminine habits that they would require as adult women. The Betty Betz Teen-Age Cookbook (1953) informed its readers: "Remember that the good-looking girl who's also a 'good cooking girl' stands more of a chance of sniffing the blossoms!" (Betz,1). The writer was teaching a great deal more than how to cook; she was also teaching girls lessons about gender behavior that were expected to last a lifetime.

Cooking was seen as the best bait to catch boys, if a girl knew her cooking skills well, she could allure a lot of boys.

Culinary literature in the early 1900s not only taught women to make tea sandwiches and decorating teacakes but also how to be ladylike and feminine. It taught women the concept of daintiness and how it was applied in every aspect of her life. Daintiness seems omnipresent, it was a popular term associated with women by the media to describe everything from women's clothing's to food. It suggested a feminine essence about how women should look and act. As Caryl Churchill says in her play *Top Girls* that a woman's sexuality, costumes, looks, personal desires can be easily manipulated to produce a desired effect in the patriarchal world.

The cult of daintiness was popular in the early 19<sup>th</sup> century, partly, because it was supported by the home economics movement, which sought to change the idea of food from being organic to scientific. Laura Shapiro in her book *Perfection Salad*, argues that women involved in the home economics at the turn of the century wished to reconstruct food by using convenience foods and make them dainty for the women to consume, which eventually led to the decline of American home cooking into bland recipes overseen by homemakers with intentionally suppressed creativity. Laura Shapiro completes the thought with *Something from the Oven*, which portrays how a handful of women break through the conspiracies of the media corporations, reminding Americans of the actual virtue of fresh ingredients, combined with care. She argues that the idea of liberating women from the kitchen via modern appliances and convenience foods is like insulting them and showcasing that women are incapable of mastering the art of cooking. The author also talks about famous personalities like Betty Crocker who from being a confident businesswoman turned to a corner-cutting housewife. Julia Child, who taught women that they could do better in the kitchen, gave them useful tools and insisted on believing in themselves. Similarly, Sherrie A. Inness in *Dinner Roles* talks about how media influenced the women by using convenience foods and the modern appliances to remain in the kitchen. They surely did give women some freedom from the mundane kitchen chores and spend some leisure time catering to their other needs, ensuring that women could not go into the outer world to work and make a career. The technologically-sophisticated kitchen was compared to the husband's workplace downtown, and cooking was being seen as a challenging and creative experience for women, about which the husband would rave in front of his friends. In her autobiography of *Julia Child*, Shapiro, talks about her journey from being a California party-girl to making a career in food heralding her way into the Culinary renaissance and becoming a chief icon in the American society. With her TV commercial *The French Chef* she

convinced and taught the Americans to cook with confidence and eat with pleasure. Shapiro portrays a woman who was quintessentially American, whose open-hearted approach to the kitchen was a lesson to live who became famous on the TV, in an era when cooking shows were not even popular, because Child had no artifice, she was just herself says, Shapiro.

## II. CONCLUSION

Why do women have to do majority of the cooking? What role does food play in constructing our identities as men and women? The culinary literature of the fifties played an important role in answering these questions. They acted as a perfect rule book of the society to convey the gender roles and responsibilities divided on the basis of it. On one hand, they taught women to be feminine in every aspect of their life and on the other hand, they were taught to keep themselves subordinate and cater to the needs of the man. Inness in *Dinner Roles* writes that daintiness became a way to keep women in the kitchen by keeping them busy with the detailed luncheons. It was a perfect example which served as a visible sign of the invisible wealth to pursue the ideal middle-class stature, as daintiness was not affordable by the poor.

The Juvenile cookbooks taught girls not only cooking lessons but also how to use those skills in building other aspects of their lives. The lesson of cooking as a sacred experience for women has not died yet completely even today. As is the case in *Top Girls* by Caryl Churchill in which she talks about women who despite their hard work are always kept in a subordinated position. Women are expected to keep themselves in the household and even her tastes in subordination to those of a man. Very easily, the society intertwines cooking to a woman's sexuality, looks, personal desires and manipulates them into making kitchen their sole arena to showcase their artistic talents and creativity, keeping intact the unshakeable belief of cooking being women's natural responsibility that has been woven into the cultural fabric of the American society since its earliest years.

Despite the prodigious journey of the societal changes post both the World Wars, women had little choice when it came to kitchen duties. It was and still expected to be naturally a woman's responsibility. The convenience foods were not so convenient when it came to challenging the societal norms for the women, they were just used as a bait to keep women in the kitchen by giving them a little freedom but this freedom never really liberated women from the kitchen. The society and media made sure to keep women in the kitchen by introducing new recipes, technologies and most importantly toying with their

emotions to keep them in the kitchen, ensuring they don't get a chance to invade into the capitalist world.

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# Strained Family Relationships and Botched Careers in Jonathan Franzen's Novels - *Corrections* and *Purity*

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Received: 12 Jun 2021; Received in revised form: 14 Jul 2021; Accepted: 20 Jul 2021; Available online: 27 Jul 2021

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**Abstract**— A National Book Award writer Jonathan Franzen received extensive critical praise for the novel *The Corrections* focuses much on family members whose marriages are unsuccessful, strained familial relationships, and failed careers. In 2001 the novel 'the corrections' was at the centre of a dispute between American television talk-show hosts Oprah Winfrey, who selected it for her extensively popular book club. Franzen's engrossment with family influences was visible in his later novel, *Purity* which describes a young woman whose mother always refuses to reveal her origins. Finally she joins an organization resembling Wiki leaks and becomes involved with its terrific leader. Franzen showed the troubles of *Pip* and how it takes away to understand the world and which is predictably extensive cast of supporting characters, to meet a sharp critique of consumerism, digital culture, and human solipsism.

**Keywords**— *Corrections and Purity, Time Magazine, Jonathan Franzen*

## INTRODUCTION

On the Cover of Time Magazine from head to foot the big headline about Jonathan Franzen is a "Great American Novelist" appeared in 2010. Jonathan Earl Franzen born on August 17th 1959 is an American Novelist and Essayist, his initiation of writing as a novelist started with *Twenty seventh City*, his debut novel published in 1988. The novel is a kind of complex partly satirical thriller and it studies family pressures, political and economical disturbances in St.Louis Missouri, in the year 1984. His second novel in 1992 *Strong Motion* is passionate on social criticism, and speaks about different themes like abortion feminism, exploitative capitalism etc. In 2001, his third novel *The Corrections* was a big hit and received a National Book Award and Pulitzer Prize for Fiction Finalist, earned a James Tait Black Memorial Prize and was selected for International Dublin Literary Award. The novel rotates the troubles of an elderly Midwestern couple and their three grown up children tracking their lives from the mid 20th century. His fourth novel *Freedom* was published in 2010 by Farrar, Straus and Giroux. Freedom

received general acclaim from book critics, and was rated one of the best books of 2010 by various publications. His fifth novel *Purity* was published on 1st September 2015 by Farrar, Straus and Giroux. It is composed of six sections that focus on several different characters, diverging ages and backgrounds. Franzen's very recent novel *Crossroads* will employ Franzen's signature multiple-narrator style to crack open the hearts of the family at the main theme of the story — the same characters who will form the backdrop of the entire trilogy.

In the 21st century in recent years, Franzen has come up with his opinions on how people and everything from social networking services such as Twitter, WhatsApp, Facebook etc...What happens to the people and why these electronic distractions, they are able to communicate face to face, individual to individual, more usage of e-books. All the real things turned as the authentic things, while the honest things were dying off. Franzen spoke much about family issues, realism, fame, political and economical issues, feminism, and the self-destruction of America. The irony is in Franzen's novel to upgrade the connection of



bodies over the connections made through computers. Facebook, Twitter and virtual realities move his characters feeling isolated. It is the intersections of bodies and collisions of physical desire where characters find connections and redemption. While postmodernism was gradually grown in the 1990s, a new generation of playwrights have come of age; a generation that undertakes to move beyond the extensive irony and self-reflection of postmodernism. This movement, which in addition to Franzen assimilates figures such as David Foster Wallace, Richard Powers, William Vollmann, Dave Eggers, Nicole Krauss and Jonathan Safran Foer, is temporarily labeled post-postmodernism by Burn. Franzen used the post-postmodernism concept in his writings like freedom and other writings.

The major conflicts in the novel *The Corrections* are the conflicting desires and ideals of each member of Lambert family. They struggle to find happiness for themselves, without neglecting their familial duties. The title *The Corrections* indicates one of the main ideas inside. Most of the characters in this novel are trying to correct their lives, and they always get out of the failures they have been living in. However, it is proved that *The Corrections* of the title is abruptly suitable for the novel, because it actually shows how people are correcting their mistakes without hiding them. The 21st century modern American social criticism has been acclaimed 'the Bleak House of the digital age' and 'hysterical realism', a subgenre of postmodern fiction, defined by chronic length, frenzied action. The novel explores the dark corners of multiple areas, whereas economical colonization, pharmaceutical industry and globalization to the state of central Europe, but it's appealing and bringing kindness and humanity to its epic tale of the dysfunctional Lambert family and their attempt to meet for one last family Christmas.

In the story of *The Corrections*, Alfred and Enid Lambert and their three adult children, Gary, Chip and Denise, bear a heavy burden. Gary is steering the straits of depression while trying to secure a happy family life; Chip is satisfying his university time with his attraction towards young girls and the inevitable consequences; and Denise is balancing her success as a chef with her uncontrolled sexual tastes and her mother's wish for her to settle down and marry. Enid is bearing all these difficulties apart for all these Alfred has Parkinson disease, neurological disorder. With Alfred's Parkinson disease worsening, his family must cope with his firm insistence to refuse extra care.

Gary strives hard to get more money from his patent with his father's insistence. Gary has known that he has to care for his parents with force when they run out of money. He

finds difficulty to handle both mother and his wife. He is caught in the middle of their argument about Christmas. This novel displays family as being a burden, but also something to live for, as both Gary and Carolinec recognize that Gary parents have almost nothing in their lives.

Chip Lambert is the protagonist character in the novel *The Corrections* who is bitter about his life. He considers himself to be an intellectual. He was a tall, gym-built man with crow's-feet and sparse butter yellow-hair. His wardrobe consists of mainly leather. He wears an old quarter-inch rivet as an earring, and he has minor obsession with sex. He was suspended from a teaching job at a university because he had an affair with a girl who is studying undergraduate, and then he started using his own skills of writing. While attempting to finish and sell a screenplay, he does unpaid work for the Warren Street Journal, and is a full time legal proofreader. Denise is another interesting character in this novel; she is a sister of Chip, who is a beautiful and efficient chef at a restaurant in Philadelphia. She bailed Chip out after being laid off from his job as a professor by giving him money, but later she refuses to help him any longer.

It is funny and a little ironic that it is a seventy five year old mother Enid Lambert who appears as the heroine in the end. She is a hoarder and has a damaged hip. She is terribly anxious. But she would never reveal about her husband Alfred who lost his faith in reality with her neighbors or her three grown children. It may due to the medication that Alfred takes for his Parkinson's disease, or maybe it is his negative attitude, he spends his days gloomy in the basement and commits shadowy, dark and unspeakable acts. More and more often, he doesn't seem to understand a word Enid says. Enid Lambert always tries to manage things. She comes across as fairly obtuse, and often says tactless things to her son and husband. Her obsession with material objects manifests itself not just in her hoarding, but in her constant badgering about a very wealthy acquaintance.

Trouble started in the lives of Enid and Alfred's children. Their first son, Gary, who is working as a banker in Philadelphia, has convinced his parents harshly and is trying to force them out of their old house and into a small apartment. The second child, Chip, has suddenly quit a job as a professor at D----- College due to his affair with an undergraduate girl and moved to New York City, where he seems to be pursuing a "transgressive" lifestyle and practicing writing some sort of screenplays and becoming a permanent proof reader. Meanwhile the girl child of the family, Denise, spoils her marriage only to drain her

youth and beauty down the drain of an affair with a married man.

The significance of the novel genre for Franzen lies not with the stories it can describe but with the fact that it can narrate any story at all, that the novel as a form enables the making visible of that stream of connections and unities that establish a life, whereas life itself, beaten with distractions and weak with forgetting, hides nine-tenths or more of the work that creates and sustains it. *The Corrections* asks as much of its readers as it questions of itself, and the determination that drives it to melt down and merge the interlocking relations, careers, and madness's of a Midwestern, middle-class, middle-aged American family is an ambition its readers must take on themselves if they are to make it through pages that simultaneously have the analytical idea of their own families and situations..

Another interesting novel by Jonathan Franzen *Purity* is about typical and complicated families, and people captured by the practices they create their own fame, socialism, moral hegemony, marriage, guilt, and the internet. In this novel, with its nod to *Great Expectations* [1], Franzen addresses the corrupting power of fame and money and the inheritance of a broken world. Franzen initiates the novel *Purity* Annabel's eyelid twitching or the lady thinks it is, so she says her excited daughter, Pip Tyler, who is working as an outreach specialist for an energy company.

The full name of the girl Pip is called *Purity*; she is the only child of a secluded woman. She is a graduated young girl; her mother always refuses to tell the truth of her father and her real birthday also. Pip is \$130,000 in debt for her college fee, living in a house with dissatisfied Occupy protesters, and working at a call center. Her desperation propels her into an internship in Bolivia with the Sunlight Project of wiki leaks organization, her journey started with her new employer Andreas, who is unfortunate man with a murder on his troubled relationship with his mother. Andreas knows that Tom Aberant is the father of Pip so Andreas sent Pip to Denver to work as an intern scholar in Tom's newspaper; if she finds her father she can reestablish their relationship. Another scene starts with a new relationship in this novel with Jason, Andrea's commits suicide. These situations deal with search for one's identity, psychological distress and typical relationships. The novel describes new narrative style, presence of technology, transparency, which was never mentioned in previous fiction.

*Purity* shows a search for identity driven by a void in Pip's knowledge regarding her father – “we enter existence bodily, by way of a mother and a father who are not-us but

whose lives impinge on ours from cradle to grave” (Weinstein 203-4). Hence, the characterization Franzen develops in his last two novels can be distinguished first and foremost by the kind of search presented. Once she has found her father's and mother's true identities, Pip feels she has reached her aim and “has gained access to her true self” (Hidalgo, Jonathan Franzen 227).

One of the interviewed Jeremy Potier asked Jonathan Franzen, Franzen had a special interest in what the form of family allows for in terms of narrative strategies and arguably a way of bringing together independent yet interconnected stories. Franzen replied with lots of enthusiasm and interest he has taken real example of his own dentist in New York who has three brothers, all of them FBI agents. It is an unusual thing, in that most of the families' children are different from their siblings, novelists require these kinds of situations. And he said

“If you're painting on a fairly large canvas, it gives you different colors and flavors to work with. It allows me to be a social novelist, in a sense, but not a didactic social novelist, not an instructive social novelist. I'm not serving social reality; I am making its particulars serve *me*.” “Family is a signification-rich structure! The writer can tap into universal conflicts just by writing the words “son” and “father.” ---Jonathan Franzen

Jonathan Franzen replied in the same interview that he was not a family novelist. In *The Corrections*, it's kind of Family novel he describes the only family we really see interacting is Gary's. All of the five members of Lamberts are living together in the same place in the end of the novel. Franzen told that a family of five original characters is in relation to each other and they have feelings about each other, but we see almost nothing of their actual family life. He made five independent characters organized conveniently. In a family, everyone has strong feelings about each other. ‘Family is a signification-rich structure! The writer can tap into universal conflicts just by writing the words “son” and “father.”—Jonathan Franzen.

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# The impact of stress on the mental health of people: Advancing our understanding of race-related stressors

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Received: 21 Jun 2021; Received in revised form: 13 Jul 2021; Accepted: 19 Jul 2021; Available online: 29 Jul 2021

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**Abstract**—This study provides a summary of study on racial stress factors which may impact the wellbeing of communally stressed race-related individuals and also cultural populaces. That starts with evaluating the assessment on self-exposed parting and mental wellness. Even though the information which is segregation is the mainly observed part of mental wellness, discrimination can also affect mental wellness with most important elements and discrimination which is extremely bordered in the larger society. The main essentials for study include more purposeful consideration of stress development measures as a result of institutional racism, the evaluation of difficult understanding related to normal and synthetic all-natural emergencies, archiving and recognizing the wellness influences of aggressiveness opposite to immigrants, listing and also assessing defensive possessions, and also boosting our comprehension of the bewildering partnership amongst physiological wellness.

**Keywords**—Race, stress and anxiety, racial discrimination, racism, emotional health, and mental disorders.

## I. INTRODUCTION

There are significant inside and outside in the business in amid race as well as moreover emotional wellness. In few years, study has, truthfully, disclosed that while continually have far better stages of emotional stress compare to whites, few researches, additionally, situate that whites have actually elevated stages of anxiety along with added stress as well as additionally tension in addition to stress and anxiety symptoms and signs along within similar way indications contrasted to blacks (Dohrenwend 1969, Vega in addition to in addition Rumbaut 1991).

Blacks often tend to report reduced degrees of health and on the cognitively focused jobs such as live full satisfaction together with complete satisfaction (Hughes along with Thomas 1998), yet in a comparable technique, paper greater stages of innovation compare to whites

(Keyes 2007), the deficiency of psychological concerns and the existence of obvious stages of psychological success

When it associates with specified psychological problems, Hispanics, with the exclusion of Puerto Ricans, blacks, in addition to furthermore orientals every one have actually reduced rates of a lifetime along with previous year psychological issues compare to whites (Miranda et al. 2008). All the same, while blacks and also Latinos understands the psychological concern, their scenes will as a whole be are much more significant, persist for longer durations, and also are more disabling than for another racial event (Breslau et al. 2005).

## II. RACIAL DISCRIMINATION AND MENTAL HEALTH

Individuals of color in addition to all those whose lives have in reality been marginalized by those in power experience life in lots of methods from those whose lives have in truth not been reduced the well worth of. They experience recognizable racism together with racism much regularly, which produces a psychological illness that is much deeper than what others could look after.

Previous injury is clearly specified as the variable that individuals experience considerable mental health problems today. [1] The noticeable kind of racism together with racism is just the concept of the iceberg when it includes racial injury.

In existing years, research study on racial discrimination together with psychological wellness as well as likewise health has in reality been a rapidly climbing location of medical analysis. Race-related discrimination is finest acknowledged as best courses where racial impacts the wellness and also health (Williams along with furthermore Mohammed 2013). The word "racism" specifies a well-organized arrangement which is thought upon the classification together with moreover, furthermore, the positioning of social teams right into race (Bonilla-Silva 1996). The top categories minimizes, disallow, along furthermore disparity designates better social adjustments together with consisted of resources to racial groups acknowledged as substandard. There is a massive body of sophisticated expert proof that records the self-constraint of racial discrimination in the job, framework, economic, in addition to various other bargains, together with a massive variety of domain name of life (Pager as well as in addition on top of that Guard 2008).

## III. EARLY EMPIRICAL SYUDY UPON RACE-RELATED DISCRIMINATION

Early assessment of segregation and wellness located that self-observation proportions of splitting up were otherwise correlated through excellent psychological health. Testimonies of these incredibly very early makeups subjected that many checks out were cross-sectional, several had a look at emotional health results or several various other self-reported signs of wellness in addition to health and wellness and also wellness in addition to wellness as well as health, along with most of the concentrate on African American miss in the US.

## IV. RECENT EMPIRICAL STUDY UPON MENTAL HEALTH AND DISCRIMINATION – ADULTS

A new survey explored to segregation is absolutely gotten in touch with percentages of anguish as well as anxiety signs and psychological discomfort, equally as, with identified psychological concerns (Lewis, Cogburn, in addition to furthermore Williams 2015). In the NSAL, amongst African American in addition to additionally, Caribbean Black miss 55 years in addition to older, useful nevertheless little company showed up in between both racial and non-racial daily discrimination in addition to moreover the threat of any type of kind of lifetime (LT) trouble, together with LT mindset, and anxiety troubles. Discrimination was furthermore gotten in touch with a little enhanced threat of troublesome symptoms as well as genuine psychological anguish (Mouzon et al. 2017).

## V. EMPIRICAL STUDY UPON MENTAL HEALTH AND DISCRIMINATION – ADULTS

The study exposed to visibility to separation and there damaging outcomes for mental wellness starting throughout day-to-day life. This study reviewed that discrimination amongst young people and teens, subjected 121 kinds of the research study (and four hundred sixty one consequences) that have observed the involvement among separation and wellbeing amid individuals zero to eighteen yrs of ages (Priest et al. 2013). Visibility to splitting up prepared for more terrible psychological wellness (e.g., anxiety and grief adverse effects) in 76% of the one hundred twenty seven relations observed. Furthermore, prejudice was otherwise gotten in touch with favorable psychological wellbeing (e.g., versatility, self-confidence) in 62% of the 108 associations examined. As an example, research in countryside Georgia of seven hundred fourteen dark teens, developed ten to twelve at scale, reviewed their visibility to splitting up numerous times throughout the complying with 5 yrs (Brody et al. 2006 ). It discovered that developments in race-related segregation were connected with straight issues and also troublesome symptoms, with the connection amongst splitting up and also lead problems a lot more based for boys nonetheless no sexual preference distinction noticeable for troublesome adverse effects (Brody et al. 2006 ).

Some investigation suggested that guardian frankness to discrimination may antagonistically influence the kid. For example, a research of dark teens located that guardian race-related partition be linked through signs of stress and grief in the childrens without the youngster's understandings of race-related discrimination (Gibbons et al. 2004). One more examination of ten and eleven years

olds discovered that mom records of race-related prejudice were connected with bad guardian emotional wellness, hence antagonistically affected parenthood practices and also parenthood gratification (Murry et al. 2001).

although race-related discrimination is associated by unfavorable psychological health implications for both sexes, man and also women Black young people comparison regarding long run influences of an increment in saw discrimination on degeneration of psychological signs. Dark people seem a lot more prone than Black females to the psychological effects of an increment in race-related discrimination over the upcoming days (Assari et al. 2017).

## VI. AWARENESS AND THE RISK OF EXPOSURE TO DISCRIMINATION

Careful adapting strategies intervened in the relationship between discrimination and anxiety. Multi-bunch method assessment revealed that anxiety, therefore, was associated with increased frustration in individuals. Self-exposed wellness consequences of anxiety various between individuals. Vigilance-adapting steps in the relationship amongst discrimination and distress, and distress has subdivisions for wellness outcomes coming in regards to discrimination. More research is required to understand various other invisible upholders of discrimination, distress, and persistent fault outcomes most eventually interventions to boost health outcomes despite partition relevant stress (Himmelstein et al. 2015).

Discrimination, as various stress factors, may affect wellness with two real visibility and the threat of visibility. Raised carefulness mentions residing in a problem of psychological exhilaration to display, react toward, and undertaking to defend ourselves out of danger attached to most likely understandings of discrimination and various risks in one's neighboring surroundings (Williams, Lavizzo-Mourey, and also Warren 1994). The Elevated observation range was produced like a associate step to the daily separation Range as well as attempts to capture ventures to secure ourselves as of discrimination and limitation visibility (Williams et al. 1997). Research by the range and constricted variations of it highlight the meaning of looking over the prosperity aftereffects of racial alertness. The assessment discovers that racial caution is distinctly associated with immense vein adaptability (a preclinical record of cardiovascular limit) with regards to African American boy anyway not young woman (Clark, Benkert, and Flack 2006), the threat of rest complexity, and race-related irregularities in rest, the probability of stress for blacks and Hispanics yet not whites, and the

race-related opening in anxiety (Hicken et al. 2014) and midriff circuit and body mass index amongst ethnic minorities (Hicken, Lee, and Hing 2018).

Watchfulness moreover issues for psychological wellness. An examination of Baltimore grown person observed that blacks have more huge degrees of inspired mindfulness compare to whites, and watchfulness was emphatically related through troublesome appearances and added to the dull white uniqueness in hopelessness (Laveist et al. 2014). Current research of action is limited concerning the sum of the particular conditions and conditions that achieve the sense of risk, the perfect ways to deal with assessing alertness as to partition, and the way caution unites through another harmful issues to impact mental wellness.

## VII. DISCRIMINATION AND OTHER STRESS FACTORS

Discrimination was associated to a lesser amount of sleep and greater sleep difficulties, self-regulating of socioeconomic status and additional stress factors, and can explanation for several of the race-related distinctions in sleep. (Slopen et al., 2014).

Discrimination should be explained in the references of different mechanisms of bigotry. Social detriments and stress factors frequently group in individuals and spots. Furthermore, institutional racism can lead to what, known as stress proliferation measures, wherein an early stress factor may start and intensify stress factor in different spaces of life. Along these lines, existing and working conditions made by prejudice can start and support distinctive disclosure to a wide scope of stress factors that, at face esteem, might not seem, by all accounts, to be identified with racism. They may incorporate "traditional stressors" like viciousness, illegal exploitation, neighborhood environment, the monetary pressure, and stress in relation. These are the "serious stressors," designed by societal detriment, that catch significant difficulties, clashes, and interruptions throughout everyday life, and are particularly harmful while they are persistent and repeat in significant societal jobs and spaces (Pearlin et al. 2005).

## VIII. CAPTURING "HIDDEN" ASPECTS OF RACE-RELATED STRESSORS ON MENTAL HEALTH

Understanding the methods wherein the communal perspective of populace of color influences their psychological wellness needs in-depth and also extensive categorization of the exposure in their societal perspective so as to can influence wellbeing. The study highlights the various aspects wherein racism can

influence psychological wellness. Some different issues related to race can likewise assume a part in determining the psychological health of distraught peoples, and we require to know the stress factors in their complete intricacy. Upcoming days studies should define that complete variety of threat factor and also sources which might be one-of-a-kind to or additional widespread amongst characterized race-related as well as cultural populaces and recognize exactly how they incorporate by everyone more than the life training path to influence outlines of psychological wellbeing. This type of observations should listen to the altering societal framework of race-related status as well as integrate arising dangers to psychological health in addition to opportunities that may occur to promote boosted psychological health. (David R. Williams 2018).

A relevant requirement is to offer an even more organized focus to experiences exactly how some beneficial encounters which are not associated to racism can undoubtedly show the results of racism and also to improved record their involvement to psychological health. For instance, the demise of a friend or family member is a regular marker of anxiety on ranges of life occasions, other than how such direct disclosure are constrain through bigger racism in the culture is not usually understand. A study related to neighborhood grief highlights the importance of the strategy. She revealed the structural problems connected to racism bring about reduced life expectation for African Americans. A outcome of the big race-related distinctions in life span which is difference to whites, black Americans are revealed additional fatalities of buddies and also relatives from very formative years by late life and also to even further fatalities earlier in the life For instance, contrast to whites, black youngsters are 3 times as most probable to lose a mommy from ten years old, and black adults are greater compare two times as most probable to shed a kid thirty years, and also a spouse from 60 years old ago. Umberson shows that this important value of grief, as well as loss of social connections, is a one-of-a-kind stress factor that harmfully influence stages of encouraging societal ties and also psychological (as well as physical health) throughout life course.(Umberson 2017).

The Criminal Justice system has too recognized like a tool of institutional racism, a communal structure which produced plans and processes that have discrepancy adverse impacts on labeled race-related populaces. A rising proof reveal that plans inside that classification that have differential influence on race-related catageries are an example of institutional bigotry. With roughly 700 per 100,000 inhabitants put behind bars at any type of given time, the US has the biggest number

as well as the charge of in prison populace worldwide (Wildeman and Wang 2017). The charge of imprison enhanced drastically in the 1970s. differences in surveillances and sentence have been connected by a ten-fold enhancing in the danger of imprisonment for non-Hispanic blacks contrast to white males in the US, typically assisted by plans which have parenthood outlawed drug mistreatment as well as a mental disease (Wildeman in addition to Wang 2017).

A current nationally representative, quasi-experimental research, discovered that authorities murders of unarmed black Americans aggravated psychological wellness amongst blacks in the general populace however had no impact on whites (Bor et al. 2018).

A research of 386 women obtaining treatment at a city university hospital reported on the location as well as the timing of experiencing cases of violent behavior in their communities. The research discovered that ladies who observed brutality in their neighborhood were two times as probable to information dejected as well as stress signs contrasted to those that reported no physical violence. There is likewise an arising body of proof that shows there might be an intricate pattern of organization in between the stress factor of societal aggression and psychological wellness, as a minimum for young people of color (Gaylord-Harden et al. 2017a, Gaylord-Harden et al. 2017b).

## IX. CULTURAL RACISM AND MENTAL HEALTH

Developing a society of health and wellness in addition to getting wellness equity requires that we consider social racism in an included substantial technique. Social therapies are normally referenced in wellness together with likewise wellness fascism scholarship, yet the empirical cosmetics usually drag the scholastic focus. Many cosmetics throughout strategies have in reality substantively included concepts of culture in addition to on top of that social therapy, the well worth of these therapies as parts of a system of racism, in addition to gadgets that may attach social threats to wellness. When integrated, these literary works utilize essential understandings right into techniques individuals wellness as well as likewise health could deal with the elegant trouble of eliminating racial variations in health as well as wellness and health.

Ultimately, the debates attaching to racism continue today, along with a similar means they still establish various scholastic spans along with techniques. In order to information, as well as an arranged specialist framework when it concerned social racism, along with numerous other terms that are based upon contemporary racism, inquiries that require included evaluation are taking place.

They refer, on one hand, to scholastic approaches in addition to adding a lot added certain wrap-ups worrying about the variables that protect racism along with on top of that have in racist thinking, provided that on the certified together with "neutral" degrees racism asks for to bid farewell to exist. On the different lots of hands, there would definitely be analyses important that can develop benefits along with functional searchings for along with results needed for relied on anti-racist methods along with treatments. (SimonaRodat, 2017).

Whitley (2015) summarize the around the world job for emotional wellness as well as also furthermore health (Lancet Global Mental Wellness Along With Health And Wellness Group, 2008): its background in addition to added valuable settlements in addition to conversations called its stopping working to recommend society along with similar context, with the attendant risks of pragmatic retiring as well as also furthermore establishing worries of top-down expansionism. He points out that principles of emotional suffering along with moreover healing normally differ along with a facility in all countries along with in addition in multi-cultural societies. In various places, Western biomedical variants of problem do not make an excellent feeling to everyday people along with aboriginal professionals.

Carpenter-Song (2015) urges us that disregarding society along with context prevails in the U.S.A. in a similar way, which overreliance on a slim clinical requirement has, actually, injured the extraordinary top-notch mental health care. Huge quantities of individuals obtain drugs in comparison to the psychosocial preserves they try to find (Honberg et al. 2011).

One indication of the resolution of racism in society is the high degrees of unfavorable stereotype in people. An existing throughout the country research study videotaped that it is not merely developed individuals of refuted race-related grouping that are stereotyped pessimistically, however, moreover, kids (aged 0 to 8 years) along with adding the adolescence of color in the US encounter high stages of undesirable race-related stereotyping from miss that handle them (Clergyman et al. 2018). Unfavorable stereotyping by whites was most noticeable towards miss, nonetheless, was seen also in the direction of young people. As situations, young black young people (aged 0--8 years) were practically 3 times much more possible than white to miss out on being positioned as slouching, with Aboriginal Americans in addition to addition Hispanic youngsters moreover more possible to be considered negligent than white grown-ups.

## X. WEATHER CHANGE, ECOLOGICAL RISKS, AND MENTAL HEALTH

As we aim to the upcoming days, that is too crucial to provide interest to evaluating the psychological strength repercussions of the stress factors which might arise from natural as well as manmade calamities. For instance, a regular monthly study in Flint, Michigan, while of the current water situation, located that area participants reported stress, stress and anxiety, anxiety and worry wherein the area during continuous disaster (Cuthbertson et al. 2016).

These adverse psychological wellness effects were deemed to be associated not just with the real pollution of the water however additionally with mistrust of the main reaction to the situation and also the insufficiency of their reaction (Cuthbertson et al. 2016). likewise, an evaluation of a study on the psychological wellness influence of a terrible quake in Japan in 2011 located long-lasting adverse psychological wellness influence for the populace influenced (Ando et al. 2017). While post distressing anxiety signs had a tendency to refuse gradually, as well as first boosts in suicide lowered. These searching recommend the requirement for lasting and recurring mental wellness support for communities as well as populaces that deal with high degrees of direct exposure to traumatic experiences.

## XI. PROTECTIVE FACTORS

Some research have determined psychological and societal sources which can minimize the unfavorable results from anxiety of separation on psychological wellness. Spiritual participation has decreased the adverse impacts of separations on wellness in 2 nationwide researches. In potential evaluations utilizing data as of the NSBA, greater stages of spiritual association decreased the favorable connection amid race-related discrimination as well as mental anxiety (Ellison, Musick and Henderson 2008). In the nationwide MIDUS research, church participation buffered the unhelpful result of discrimination on harmful impact amongst African-Americans however not amongst Whites (Bierman 2006).

Much more study is needed to determine the components of these difficulties as well as recognize just how they can be efficiently resolved. Current research (Edwards et al. 2017) of three hundred sixty five arising grownups (96% African American), eighteen to twenty yrs of age-connected from a college in a northeastern city location, clarifies the substantial difficult obstacles that young people regard. The young people observed that their largest problems were hostile policing, high stages of area physical violent behavior, and the insecurity of their real



estate. These young people revealed that they dealt with continuous risk and horror, elevated ranges of sadness, as well as a reduced supposed economic chance. Hence, they resided in the small since of their unpredictability regarding their upcoming days. Altering the existing route of anxiety and mental health issue will certainly call for substantial financial investment in making it possible for youth to expand abilities and resources to challenge as well as cope with the stressors they encounter.

## XII. EMERGING MENTAL HEALTH CHALLENGES

There is proof of huge in addition to amplifying mental wellness along with wellness challenges for minority youngsters. Self-destruction information is illustratory. Indigenous Americans have the most effective rate of self-destruction. It is the 8th leading factor of casualty full quantity along with likewise the second leading variable (Odafe et al. 2016).

Rates of frame of mind problems, together with the suicide-related outcomes, have in truth increased substantially among young adults along with young people, along with the rise of social networks sites network web sites, which can be responsible. The mental illness jumps on the boost among young adults along with on top of that youths, in addition to social media sites net sites networks might be a chauffeur behind the boost. According to a new research study, offered by the American Psychological Organization, expenses of prospective issues together with suicide-related outcomes have in fact boosted significantly over the ins 2014 amongst this age, affecting ladies, additionally, to include those that are wealthier, particularly. (Rosenberg, 2019). With boosts in mental illness focused among teenagers in addition to furthermore children, "completion results advise that social trends in the last ten years could have had a bigger outcome on the frame of mind problems in addition to a suicide-related result among a lot a lot more lively individuals contrasted to older individuals," according to the researchers.

A most likely recap can be the bundled increase in socials media, they mentioned. Along with being a great deal less excellent than more than likely to link directly, those that take full advantage of social media sites networks on a regular basis continue to be in enhancement a lot more perhaps to be included with cyber-bullying, which has really been connected to stress, self-harm, self-destructive recommendations. (Twenge, 2019).

## XIII. CONCLUSION

Recognizing the methods through the societal framework of populaces of color influences their mental health needs comprehensive and full description of the disclosure in their communal framework which may influence wellness. A review of the study offered now several methods wherein racism may influence mental health. Various problems connected to race and also ethnic culture may too contribute in fit the mental wellness of deprived populaces, and we require to recognize these stress factors in their complete intricacy. The upcoming days study should identify that complete variety of threat aspects and sources that might be special too, or extra widespread amongst, stigmatized race-related and also ethnic populaces and also recognize how they integrate by reinforced, above the life program, to influence outline of psychological health. That type of research has to listen to the altering societal framework of race-related standing and integrate arising risks to psychological wellness in addition to changes that might occur to advertise enhanced mental health and wellness.

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# Representation of Feminism in 21<sup>st</sup> Century Indian Culture: A study of *The Legend of Lakshmi Prasad* by Twinkle Khanna

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Received: 30 Jun 2021; Received in revised form: 15 Jul 2021; Accepted: 22 Jul 2021; Available online: 02 Aug 2021  
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**Abstract**— This paper will aim at analyzing the representation of feminism in Indian Culture in the stories, “The Legend of Lakshmi Prasad”, “Salaam, Noni Appa”, “If the Weather Permits”, and “The Sanitary Man from a Sacred Land” from *The Legend of Lakshmi Prasad*. Many social, political, and literary movements have constantly focused on “feminism”, and each one of them is unique in its way. During each period, women have faced multiple different problems. The stories which this paper aims at analyzing have focused on more realistic contemporary issues around women. This paper analyses each story of this collection in the framework of feminism and how it has effectively represented 21<sup>st</sup> century Indian women’s issues.

**Keywords**— *Feminism, Culture, Representation, Indian Literature, Ecofeminism.*

*The Legend of Lakshmi Prasad* is a collection of four short stories which break all the taboos imposed on women. The book includes various issues like the preference of a male child over a female child, a woman finding her love in old age, a life of a woman with multiple failed marriages, and a man’s attempt to make sanitary napkins for a cheaper price in India. A common thread which ties all these four stories is the underlying element of feminism and the setting of Indian culture.

Earlier feminist movements largely focused on voting rights, property rights, women’s legal rights, reproductive rights, protection of women and girls from domestic violence and sexual harassment, workplace rights, against misogyny; and against other forms of gender-specific discrimination against women. But today, in the 21<sup>st</sup> century we could notice, how on Instagram and other social media many women and men, meme creators, comic creators, independent bloggers, vloggers, and celebrities are being more vocal about breaking myths and negative stereotypes around women and embrace womanhood. This shows the shift in the feminist movement from general to specific, more precisely from public to private.

Culture is defined as a group of beliefs, behavior, and the way of life of a group of people. Since India is an ethnically diverse nation, it can be classified as a multicultural country. Though women’s voices are beginning to be heard in the twenty-first century, it is an undeniable fact that the culture is still predominantly dominated by patriarchy. Thus, the culture represented by these dominant patriarchs in literature and other media is one-sided, and even if the issues and women are represented it is only as mere tokenism. So, the representation of women by women is necessary to understand the true status of women in Indian culture.

Twinkle Khanna is one such Indian woman who has tried to represent women through her writing. Being an actress in a male-dominated Bollywood industry she would have faced the dominance of the patriarchy directly, so her writings could be seen as her way of writing back to the patriarchal culture. She began her writing career in the twenty-first century (the supposed period of “development” and “postmodernism”). So, the time period and her privileged position in society also provided her with the space to explore the unexplored realms of

feminism in Indian culture, which was not previously accessed by other women writers.

The concept of “representation” would immediately raise the question of Who is representing? What is represented? and How is it represented? In many dominant discourses, the patriarchy represents their gender biases and stereotype against women. They cleverly manipulate it by claiming to give a rationale with their illogical reasoning which is, in turn, a reflection of the patriarchal biases. As Adrienne Rich mentions, “Until we (women) can understand the assumptions in which we are drenched we cannot know ourselves. And this drive to self-knowledge, for woman, is more than a search for identity: it is part of her refusal of the self-destructiveness of male-dominated society” (18). So, it is clear that women’s writing is crucial in constructing and representing women in any culture.

The first story in the collection is the titular story *The Legend of Lakshmi Prasad*. This story could be classified as an ecofeminist text. The dynamics between nature and culture gained prominence from romanticism. Julian Steward’s concept of “cultural ecology” is explored diachronically in the story.

The story is about Lakshmi Prasad, a 16-year-old girl living in a rural village that is sandwiched between River Kosi and River Ganga and surrounded by thousands of trees. The village is known for two things, a precious fruit called Jardalu, a sweet and tasty golden mango, and it is the only village where the birth of a girl child is celebrated with joy. The reason for this attitude changes towards women, by the people of this village, is because of Lakshmi Prasad. Earlier, the community in this village was also favoring patriarchal culture by preferring male children over female children, and giving gendered-based advantage to males while considering women as a burden because of women’s economic dependence and lack of opportunity within the culture. Therefore, to secure financial independence for girl children Lakshmi takes up the tool of nature.

As Halberstam argues, “Eve... is a figure who severs once and for all the assumed connection between woman and nature upon which entire patriarchal structures rest” (400). This also resonates with Vandana Shiva’s argument in her book “Staying Alive”, where she mentions how women and nature are oppressed by patriarchy in the name of modern development. Thus, by using nature as a source of liberation in the story, Khanna has given agency to the oppressed.

Lakshmi comes up with the idea of planting ten Jardalu trees when a girl child is born, by the time when the child is 8-year-old the tree would bear fruits, these fruits could be sold and the earned money is used for the

child’s education and future. And on the child’s fifteenth birthday, the girl would tie a sacred red thread around each trunk as a promise to look after them and it is believed that in turn, the trees will look after the girl for the rest of her life, by bearing fruits and creating a better livelihood for her. By making this a ritual she has involved her entire community as well as conserves nature. Thus, the interaction between ecology, culture, and gender is visible in this story.

From these events, it is clear that a woman has culturally reformed and deconstructed the prejudice and stereotype of considering women as a burden. But still, with time after many generations, Lakshmi is forgotten and the song sung for her during the ritual is misunderstood as the song sung for goddess Lakshmi.

The last sapling is planted and the women begin playing their instruments and singing a song about the benevolence of the great Lakshmi who blesses each woman in the village with happiness and prosperity. It is an old song, passed down through generations and the women singing is unaware that the song is not about Goddess Lakshmi (Khanna 21).

Therefore, from this incident, it could be observed how collective memory and history are ruptured over time. This also shows how Indian culture has ignored the significance of women in the represented history.

The deconstruction of gender identity in Indian society is observed in the story *Salaam, Noni Appa*. In Indian culture, widows are expected to follow a certain code of conduct which is almost like an unwritten fact. Some of the things which society expects from the widows are to be immobile in society, be dependent on the in-laws or children, are not allowed to socialize or some are even not allowed to attend their family functions. But it is not the case for the widower. The dominant patriarchy that formulated these ‘norms’ was biased.

The ancient practice of Sati (a woman throwing herself in the pyre of her husband) shows how the treatment of women was different from the treatment of men. Ambedkar in his essay “Castes in India: Their Mechanism, Genesis and Development” has mentioned, a widow “... must be disposed of, else through intermarriage she will violate the endogamy of the group” (9). This shows the heavy influence of patriarchal ideologies in Indian customs.

*Salaam, Noni Appa* is a story about two Muslim widow sisters Noni Appa and Binni, who are in their late 60s. Noni is economically weaker than Binni, but without any economic discrepancy, the sisters share a strong bond. They constantly make sure to spend time with each other despite their different lifestyle and likings.

Noni falls in love with Anand, a yoga teacher. A woman generally falling in love at old age is unacceptable in many cultures especially with a man younger than her is just unimaginable within Indian Islam patriarchal culture, as a widow is expected only to be sulking about the loss of her dead husband. With all these biased stigmas in her mind, Noni remains heedless of her feeling.

Noni's daughter Mallika, who lives as a spinster in London convinces Noni into being true to her feelings. This shows how the exposure to different cultures has given Mallika (who also has her roots in Indian culture) an agency to have a strong opinion of her own despite the prejudice in the society. By incorporating the difference in culture and age in the characters of Noni and Mallika, the author has shown the diachronic and spatial progress in culture between India and European countries. It is also completely ignorant to say that European countries are free from patriarchal culture. They also experience patriarchal dominance but they have progressed ahead of us in changing their biased culture.

*If the Weather Permits* is a story about Elisa Thomas, a woman with five failed marriages. Marriage is another constructed institution where men dominate. Men demand dowry, in Indian culture after marriage a woman is expected to move in with her husband and in-laws, serve them, take up domestic responsibility, and even change their names. This shows the gender bias in marriage.

According to Goffman, men and women engage in a visible display of gender in which a stylized mode of interaction may indicate deference or dominance. This gender performativity is evident in the institution of marriage in Indian culture. Judith Butler in her work "Gender Trouble" argues that gender performance is not something that we are inherited, it is the society that imposes the role of gender. In most of the Indian culture, it is women who wear the thali or other similar ornaments which acts as the marker of marriage. This could be symbolic of how only the female gender is assigned certain expectations and roles to follow after their marriage.

*If the Weather Permits* dissects the one-sided institution of marriage while making it normal for a woman to walk out of a marriage if she is not comfortable with it rather than tolerating the emotional and domestic violence just for the sake of society. Elisa, the protagonist fearlessly walks out of the marriage if she is not happy in it. This disturbs her orthodox Malayali parents who constantly try to match her with a settled Malayali man.

The parent's urge to marry their daughter within their community is well portrayed in the story. This shows how many cultures in India dislike exogamous marriage (marrying outside the community) and prefer endogamous

marriage (marrying within the community) just so that the value of their community and culture will be passed on. This could be seen as a trap formulated by the patriarchy to pass on their biased ideas.

Bourdieu in his essay, "The Forms of Capital" states that, "the network of relationship is the product of investment strategies, individual or collective, consciously or unconsciously aimed at establishing or reproducing social relationships that are directly usable in the short or long term" (249). So, the idea of viewing marriage as a source of capital is evident.

Usually, hysterical behavior and madness are associated with women but in the story, Javed and Chacko, husbands of Elisa are shown to be mentally unstable. Despite knowing about the madness Elisa is forced by her parents and in-laws to stay with Chaco. Elisa's father says, "A woman who does not have a man's name behind her is the mad one... Deaf and dumb but a man is a man is a man" (Khanna 98). This dialogue reflects the real reaction of the parents whose daughter walk out of the marriage. This story clearly represents the reality of how the Indian culture forces a woman to stay in marriage despite her dislike towards it.

The final story of the collection is *The Sanitary Man from a Sacred Land*. It is based on the true story of Padma Shri Arunachalam Muruganatham. He invented the low-cost sanitary pad making machine in India. The book illustrates the difficulty faced by Bablu Kewat (fictional name for Arunachalam Muruganatham) during the invention of this machine. One could notice how everyone including his wife abandoned him just because he was working on a sanitary pad. This shows how in Indian culture, even women are made to feel disgusted about a natural biological process of a women's body.

This story highlights the taboo and stigma around a female, female body and female hygiene. In most of the culture, women are made to feel uncomfortable with their body. A woman's body becomes a site of exploitation at various political and social levels. The reaction of the people around Kewat and the way he was bullied shows how female bodies and fluids are considered as 'polluted' and 'unclean'. This struggle of women has not been portrayed from a point of view of men before. Khanna by having a male protagonist could have aimed at showing that not only women undergo cultural oppression rather any subject on women is sidelined.

## CONCLUSION

Through this collection *The Legend of Lakshmi Prasad*, Twinkle Khanna has explored the various realms of issues faced by women. The arrangement of the story could be seen as a political move. The story *The Sanitary Man from*

a *Sacred Landis* placed towards the end of the collection, it might be to make the text gender inclusive. It could be seen as a representation that there are also men who are not misogynists. By, including a male-centered feminist story in this collection Khanna has broken the cycle of patriarchy oppressing women and women writing back. Rather, she has represented the essence of feminism by illustrating and initiating a conversation about the real issues faced by women in the twenty-first century.

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# The Customary Voiceless Mother and Dominating Daughter in Indian Women Writings

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Received: 3 Jul 2021; Received in revised form: 11 Jul 2021; Accepted: 25 Jul 2021; Available online: 04 Aug 2021

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**Abstract**— *The present paper is an attempt to discuss the marginalised voice of “the mother” figures in mainstream women writers of India like Shashi Deshpande, Kiran Desai, and Manju Kapoor belonging to different decades and has significantly projected the dimensions of the mother-daughter relationship. Though in their writings, the mothers are voiceless and marginalised by none other than their daughters. Their projection of voiceless mothers and sole-dominated daughters has become a never-ending custom in Indian literature where mothers are being muted with no perspectives. The discussion is focused on the idealisation of motherhood and voiceless mothers projected as the “bad mother” without listening to them.*

**Keywords**— *idealisation, marginalisation, mother, motherhood, mute.*

## INTRODUCTION

Mother

*I write home*

*I am alone and*

*Give me my body back.*

-Susan Griffin (1976)

With the evolution of humans, the relationship between the mother and her child has been considered the most prestigious and sacred relationship because the mother plays the role of ‘nurturer’ by sacrificing her ‘self’ to raise her child. What is a ‘mother’ or ‘motherhood’? Motherhood has been described as the institution generated by the dominant male patriarchy which describes it as “*essential, normal and natural*” for all women (Rhoda K. Unger, 2001). By denying the concept delineated by the patriarchy, the feminists like O’Reilly brings out the concept of ‘mothering’ as an experience. Hence, mothering is an experience not confined to biological, cultural and social aspects. A mother’s relationship with her child especially with her daughter has been described as very ambivalent and troublesome on which a number of studies have been done.

In a mother-daughter relationship, a mother enacts an important role in creating the concept of *self* or “I am” for a daughter. In the phase of infancy, a daughter constructs her own identity vis-a-vis her mother and begins questioning *who I am*. Thus, her sexual identity crisis is resolved by her first object relationship with her mother and the castration complex, not by its biological anatomy (Freud, 1933). Sigmund Freud in his lecture “Femininity” talks about the pre-oedipal phase of a girl in which she understands her mother as her own extension, not the other individual. This phase is all about her attachment with her mother while assuming her father as a rival. Here, she initiates her prime object relationship with her mother. Creating her own ‘self’ by observing her mother’s body, a daughter looks over her mother’s body and immediately identifies herself with her mother.

Though this fancy phase ends as a daughter hits her puberty or reaches to *negative oedipal complex* or *Electra complex* (Jung, 1915) where she realises her inability to possess penis (*castration-anxiety*), a symbol of power and turns towards her father, the symbol of power in society. This results in a hostile attitude of the daughter towards her mother as she finds her mother conventional and subordinate to the power of

society. In this phase, the daughter defies her mother figure but acquires her identity of 'feminine' from her mother. By resolving her oedipal phase, a girl enters into her *latency period* where penis-envy and sexual desires seem feeble. Searching for another substitute for her mother, the daughter finds solace in the company with her peers to crush her pre-puberty identification with her mother and finding her fear of becoming like her own mother. A daughter replaces her mother's love with other heterosexual relationships outside the family (Chodorow, 1978). To be afraid of becoming like her own mother which Lynn Sukenick termed as "matrophobia" emerges as another aspect of psychoanalysis. The terminology "Matrophobia" indicates the internal nature of a daughter who has the fear in her psyche of becoming a mother like her mother. Adrienne Rich in her work explains the term as "the fear not of one's mother or motherhood but of becoming one's mother" (235). After resolving all three phases, a daughter when becomes a mother, remembers her mother and takes her place. Since her birth, she finds her mother falling for the 'victimisation' of the society and doesn't revolt against it and takes in "whatever comes" (243).

Another facet is 'omnipotent mother' who surpasses her boundaries and possesses the individuality of her own daughter by breaking all boundaries that result in the hostility of a daughter towards her mother. Luce Irigaray in her essay *And the One Doesn't Stir Without the Other* (1997) postulates her psychoanalysis comprehension of the mother-daughter relationship and especially the effect of an omnipotent mother on her daughter. She posits, "With your milk, Mother, I swallowed ice. And here I am now, my insides frozen" (60). A daughter feels suffocated as she doesn't find her space and finds the presence of her own mother in each aspect of her life. Therefore, to acquire her individuality, she breaks the connections with her mother and goes on an expedition to find herself. Despite all kinds of hostile attitudes towards her mother, a daughter runs towards her own mother. A daughter's desire of possessing her mother emerges in the pre-oedipal phase where she doesn't want to separate herself from her mother. Thus, a moderate desire of identifying herself with her mother is incessantly running in her psyche from the pre-oedipal period to the end.

In contrast, a mother relives her unfulfilled desires in her daughter. When a woman becomes a mother, she relives her experiences with her own mother and identifies with her mother as well as her daughter too. Re(experience) with her child, a mother relives her childhood and consider herself a "cared-for child" (Chodorow, 1978). Chodorow explicitly mentions a woman's transformation into a mother where she

experiences her daughter's life as her own and enjoys it. Doing so, she forgets and surpasses the boundaries and turns into an omnipotent mother. While her daughter fights for her individuality, a mother loses her grip and let her daughter go.

After analysing all kinds of theories in psychoanalysis, sociology, feminism, anthropology, etc. delineates the existence of a daughter in the shadow of her mother and her marginalisation by her own mother. These discourses are not only created by male writers but the mainstream female theorists like Nancy Chodorow, Adrienne Rich, Virginia Woolf, Marianne Hirsch, Luce Irigaray, etc. on the world platform projected voiceless mother and talkative-daughters. The concepts of omnipotent mother, good mother-bad mother, negative Oedipus complex are the perspectives of a girl towards her mother. In revert, the mothers are being presented as overlooked figures who are customary voiceless.

In our Indian literature, the mother figures in matrilineal centred writings are either muted or disappeared. If a mother exists in the scenario, she has not been given any perspective. Especially, in India, the role of mother has been comprehended as a goddess, nature, country, etc. In the name of the idealisation of the role of mother, the projection of a woman as a mother has always been of a marginalised woman who doesn't have a voice and follows the path paved by society. Perpetually, the description of this mother-daughter relationship has been uplifted in Indian writings by giving voice to the daughter only and by women writers too. Though, here they ignored the mother and kept lifting daughters.

In Anita Desai's novel *Fasting, Feasting*, the elder daughter Uma is in the quest for her own space as she finds her mother typically marginalised by the male patriarchy. She calls her mother, "MamaPapa" as she doesn't have any identity of her own and "had ever had separate existences" (5). While her younger brother Arun takes birth, Uma has been denied to go to school, so she can take care of her brother. Thus, her mother's inability to speak against her father and her mother's constant expectations of being a 'conventional' daughter drifts apart Uma from her mother. She blames her mother for her failures in her life.

In Manju Kapur's *Difficult Daughters*, Virmati has been portrayed as a daughter who despises her mother's demands and craves the education which she has been denied. She has been taught about her duties as a wife and mother. Although, when Virmati becomes the mother of a daughter named, Ida, she asks her to 'adjust, compromise and adapt'. Therefore, they shared a sour bond due to limitations put on her. On the other hand, Shashi

Deshpande sets forth the other dimension of a mother-daughter relationship in *Small Remedies* through the relationship of Bai and her daughter Munni. Bai, a rebellious woman who smashed the patriarchy and builds up her own identity as a famous singer, shares a broken relationship with her own daughter Munni. As Freud implies that in the infantile phase, a child needs her mother around and builds the base for their relationship. Hence, Bai acquires her identity but forgets her role of 'nurturer' for her daughter. This creates ambivalence and discord between the two, and Munni begins to resent her own mother. She resists everything which her mother stands for. Here, the discord between the two emerges not because Bai fails to fulfil her duties and achieves her individuality but for being an unconventional mother for her daughter. Another mother-daughter duo presented by Deshpande in the novel is Leela and Madhu. This duo is unique as it breaks the biological aspect of 'mothering'. Leela is not the biological mother of Madhu but nurtures her as her own mother. Being a motherless child, Madhu is nurtured by her father and Leela. She sets forth that "With Leela in my life, I've never felt the lack of a mother" (2000: 151). Leela inspires Madhu and advises her.

To summarise, the discourses created by psychoanalysts are in favour of a daughter.

In Indian writings, mothers have been defied as a goddess who is famously known for her self-sacrifice. If a mother ditches conventional motherhood then the negative outcomes have been portrayed by the writers. Thus, "the mother" figures are idealised and asked to follow the path set by society. Even though, in a mother-daughter relationship, the writers hold the mother blame for the daughter's struggle and dilemma. Hence, the marginalised character of the mother is projected as helpless, subjugated by the patriarchy and her daughter's expectations. Therefore, except the society, a mother is marginalised by none other than her own daughter.

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# Sri Lankan Tamil directors' preference on making short films over feature films

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Received: 01 Jul 2021; Received in revised form: 14 Jul 2021; Accepted: 23 Jul 2021; Available online: 04 Aug 2021

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**Abstract**— *The research seeks to find out the Sri Lankan Tamil directors' preference on making short films over feature films. The study examines what are the reasons that made the Sri Lankan Tamil directors make more short films than feature films. In order to carry out the objective of the research, survey methodology was employed. Primary data were collected through in-depth interviews. The research found out that Sri Lankan Tamil filmmakers' initial aim is to make feature films. The Sri Lankan Tamil directors give priority to the short films because of the following reasons; No industry for Sri Lankan Tamil cinema, Lack of knowledge regarding distribution and productions of Tamil feature films, no producers are ready to make feature films in Sri Lanka but Short films in little budget, most of the diaspora producers are investing money in Indian Tamil cinema, Sri Lankan Tamil audience are influenced by the Indian Tamil cinema, no proper Tamil filmmaking institute in Sri Lanka, lack of technical knowledge, Lack of interest among theatre owners on Sri Lankan Tamil movies. Sri Lankan Tamil directors use short films to practice the process of filmmaking in script writing, editing, cinematography and other filmmaking elements. Due to lack of producers Sri Lankan Tamil directors produce the short films from their own money. But somehow, they are getting income from screening the short films. Though few film festivals have political influences, National and International short film festivals and competitions encourage the Sri Lankan Tamil filmmakers to make more short films. Number of Tamil short films from Eastern province in Sri Lanka have been selected to Cannes film festival recently. Sri Lankan Tamil short film directors have earned very good profit in the short film competitions just by spending few amounts to produce the short films. Now a days Sri Lankan Tamil television channels are producing more TV programs on Sri Lankan Tamil short films such as IppadikuIyakkunar, Film City, Vizhuthukal, King maker and Namma Hits. It pushes the Sri Lankan Tamil directors to get involved in more short films.*

**Keywords**— *Preference, Sri Lankan Tamil Cinema, Feature films, Short films, Survey method.*

## I. BACKGROUND OF THE STUDY

“Film, also called motion picture or movie, series of still photographs on film, projected in rapid succession onto a screen by means of light. Because of the optical phenomenon known as persistence of vision, this gives the illusion of actual, smooth and continuous movement. Film is a remarkable effective medium in conveying drama and especially in the evocation of emotion” Says Professor of Film and Comparative Literature, Yale University

The Academy of Motion Picture Arts and Science defines a short film as “an original motion picture that has a running time of 40 minutes or less, including all credits”.

Sri Lankan cinema encompasses the films made in Sri Lanka. It is a fledgling industry that has struggled to find a footing since its inauguration in 1947 with Kadawanu Poranduwa produced by S.M. Nayagam of Chitra Kala Movietone. Sri Lankan films are usually made in the Sinhalese Language as well as in Tamil Language. In the first nine years most films were made in South India

and followed the conventions of Indian cinema. (Thampi Ayya Thevathas). Sri Lankan Tamil cinema, the Tamil Language film industry in Sri Lanka has remained relatively small with fewer than 100 films produced. The Tamil film industry in Sri Lanka is not as developed as Sinhala Cinema or its Indian counterpart, the Tamil Cinema of Kodambakkam, Chennai, Tamil Nadu. There is a lot of competition from Tamil films from Tamil Nadu, India as well as obstacles from the long run ethnic civil war in Sri Lanka. Tamils contributed significantly to Sinhala Cinema as well as Indian Tamil Cinema. Only a few Tamil language films were produced in the Northern Province of Sri Lanka. Earlier Tamil movies produced were all most destroyed or unrecovered due to civil war. A Sinhalese film was dubbed in Tamil in December 29, 1951. The movie Samuthayam (Society), an adaptation of C.N. Annadurai's Velaikkari was made in 16 mm and Technicolor. It was shown in 1962 and 1963. Thottakkari (Plantation Woman), released on March 28, 1962, was the first Sri Lankan Tamil film in the standard 35 mm format.

So far there are 50+ Tamil films have been made. There are few posters and advertisements of Sri Lankan Tamil films since 1960s, but most of the films had been dropped. The Tamil Films which were produced here are restricted in film screenings. Those films were shown only one or two times and had not distributed to the theatres in other areas. Meanwhile Sri Lankan Tamil directors are keen on making short films and there are more than 100 short films released every year in recent times, especially on YouTube or Short film festivals in Sri Lanka. (Thampi Ayya Thevathas)

Since no much formal studies have so far been undertaken for the Sri Lankan Tamil cinema, the aim of the present study is to find out the reasons why do Sri Lankan Tamil directors prefer to make short films than feature films.

## II. METHODOLOGY

Research Methodology is the specific procedures or techniques used to identify, select process, and analyze information about a topic. (Research guide, University of Witwatersrand).

### 2.1 Survey Methodology

A survey is a research method used for collecting data from a predefined group of respondents to gain information and insights into various topics of interest. They can have multiple purposes, and researchers can conduct it in many ways depending on the methodology chosen and the study's goal. (Adi Bhat, Global VP).

The present study has used Personal-in-depth interviews, which is one of the survey methods to examine the

research problem. As such the present study has used a total number of 15 personal in-depth interviews as follows,

Five interviews of Sri Lankan Tamil film feature film directors

Five interviews of Sri Lankan Tamil film short film directors

Five interviews of Sri Lankan Tamil film critiques.

The samples for the present study have been selected through purposive non-random sampling method.

A purposive sample, also referred to as a judgmental or expert sample, is a type of nonprobability sample. The main objective of a purposive sample is to produce a sample that can be logically assumed to be representative of the population. This is often accomplished by applying expert knowledge of the population to select in a non-random manner a sample of elements that represents a cross-section of the population (Paul J. Lavrakas 2008)

This study was conducted with ten Tamil filmmakers in Sri Lanka and two Tamil film critiques in Sri Lanka.

## III. RESULTS AND DISCUSSION

According to this study, all the respondents have stated that short film is a main tool where filmmakers can learn many things regarding filmmaking. The film critiques stated that the Sri Lankan Tamil Cinema industry was destroyed due to the civil war. Very few Tamil films were released during the civil war period. Sri Lankan Tamil directors started to make more number of short films than feature films after the war, meanwhile Sri Lankan Tamil audience have been influenced by South Indian cinema since the Tamil cinema in India have been grown to the international level.

80% of the Sri Lankan Tamil movie directors stated that since they don't have producers to make feature films, They are making short films with their own money. Film critiques said that most of the Sri Lankan Diaspora producers like to invest their money on South Indian movies rather than Sri Lankan Tamil movies. 60% of the Sri Lankan Tamil directors stated that most of the diaspora producers produce small budget Tamil short films in Sri Lanka rather than Tamil Feature films. 20% of the Sri Lankan Tamil directors stated that few diaspora producers helped them to make feature films in Sri Lanka.

Film critique Thampi Ayya Thevathas stated that total number of Sri Lankan Tamil audience is lesser than Tamil audience in India. Therefore most of the Sri Lankan producers are willing to produce films in South Indian industry. Producers are not able earn money in Sri Lankan

Tamil cinema since Sri Lankan Tamil Audiences and media are attached to the Indian Tamil cinema. He further stated that so many short film directors have become as feature film directors in Indian Tamil cinema.

Film critique Uma Varatharajan stated that Sri Lanka doesn't have any professional Tamil institution to teach filmmaking. Therefore most of the Sri Lankan Tamil directors carry their filmmaking passion with short films. And Sri Lankan theatres give priority only to the Indian Tamil cinema.

Majority of 70% Sri Lankan Tamil directors stated that now a days Sri Lankan Tamil media have started to give some importance to Sri Lankan Tamil short films. The Television channels are telecasting Sri Lankan Tamil short films in their programmes such as *Ippadikulyakkunar*, *Film City*, *Vizhuthukal*, *King maker* and *Namma Hits*. Sri Lankan director Ananda Ramanan got a chance to make a feature film after his short film won the first place in a short film festival conducted by IBC Tamil television channel.

Film critiques stated that There are a lot of Tamil short film directors in Sri Lanka now a days. There are so many registered and unregistered Tamil short filmmaking groups in Sri Lanka who have done number of short films with their own money or very few budget.

40% of the Sri Lankan Tamil directors stated that they didn't face any challenges in making short films since they had the filmmaking equipments with them. 60% of the Sri Lankan Tamil directors stated that they faced many challenges in making short films such as no producers, no quality camera, no proper actors, no proper technical team.

Majority of the Sri Lankan Tamil directors stated that though their aim is making feature films, they prefer to make short films because they can convey a message in a short time span.

Director Kodeeswaran said that directors don't need censor certificate to screen the short films. Therefore it is easy for them to screen the short films in the theatres.

80% of the directors stated that making short films help them to learn the process of the feature filmmaking. The short film directors learn about cinematography, Editing, Lighting, Story discussion and other aspects of the movie from the short films.

Film critiques stated that people are not ready to spend much time on movies now a days. Therefore they watch only famous movies. That's why now a days most of the Sri Lankan Tamil directors are making short film than feature films.

60% of the Sri Lankan Tamil directors stated that they were encouraged by the national and international short

film festivals to create more short films than feature films. Director Grason Prasanth said though he earned money from short film festivals, these festivals have political influences and they restricted the directors vision by giving theme for the short film competitions.

Majority of the Sri Lankan Tamil short film directors stated that they have earned good income from the short films from the film festivals and by screening in theatres or screening halls. Few short films from Sri Lankan Tamil directors from Batticaloa and Trincomalee have been selected in Cannes film festival. 50% of the Sri Lankan Tamil directors have agreed that they got recognitions by a group of people and few media because of their short films. Rest of them stated that they didn't get recognitions among people or media.

70% of the Sri Lankan Tamil directors stated that they are not able to screen their feature films in all theatres in Sri Lanka. Their films screenings are restricted to one or two theatres or few number of screenings as they don't have very big producers to distribute to the theatre circuit. *Komali Kings* is the last Sri Lankan Tamil feature film which was screened in all the theatres in Sri Lanka due to the proper producers.

All the Sri Lankan Tamil directors and the film critiques have agreed that because of not having an industry for Sri Lankan Tamil film, most of the directors have no idea how to start the process of feature filmmaking and they are not aware about the movie distribution to the theatres with a good profit. Therefore most of the Sri Lankan Tamil directors are afraid to make feature films though they like to do it.

#### IV. CONCLUSION

The study concludes that, Sri Lankan Tamil filmmakers' initial aim is to make feature films. The Sri Lankan Tamil directors give priority to the short films because of the following reasons; No industry for Sri Lankan Tamil cinema, Lack of knowledge regarding distribution and productions of Tamil feature films, no producers are ready to make feature films in Sri Lanka but Short films in little budget, most of the diaspora producers are investing money in Indian Tamil cinema, Sri Lankan Tamil audience are influenced by the Indian Tamil cinema, no proper Tamil filmmaking institute in Sri Lanka, lack of technical knowledge, Lack of interest among theatre owners on Sri Lankan Tamil movies.

Sri Lankan Tamil directors use short films to practice the process of filmmaking in script writing, editing, cinematography and other filmmaking elements. Due to lack of producers Sri Lankan Tamil directors produce the

short films from their own money. But somehow, they are getting income from screening the short films.

Though few film festivals have political influences, National and International short film festivals and competitions encourage the Sri Lankan Tamil filmmakers to make more short films. Number of Tamil short films from Eastern province in Sri Lanka have been selected to Cannes film festival recently. Sri Lankan Tamil short film directors have earned very good profit in the short film competitions just by spending few amounts to produce the short films.

Now a days Sri Lankan Tamil television channels are producing more TV programs on Sri Lankan Tamil short films such as *Ippadikulyakkunar*, *Film City*, *Vizhuthukal*, *King maker* and *Namma Hits*. It pushes the Sri Lankan Tamil directors to get involved in more short films.

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## Who can Translate Dalit Discourses?

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Received: 03 Jul 2021; Received in revised form: 15 Jul 2021; Accepted: 25 Jul 2021; Available online: 06 Aug 2021

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**Abstract**— *The authenticity of the silenced voices arises the thought whether dalit themselves should be the authentic authors of Dalit Literature or anyone else could be. Language canon literally buried the ferries and prosperity of the subaltern literature. A shift in politics would be customary when designed and re encoded for different audiences by a differet writer. Literature born from a dalit writer will be twice as powerful as an inexperienced resulting in an impossibility of any non dalit to express the same in a different manner with equivalent words and expressions, it is challenging that a translator carries a text beyond barriers or borders. The challenges of preserving myths, rituals, social customs and belief systems melded with the culture and history often displaced the romantic flights of imagination of literature. The purpose of raising awareness in the translator to address and explore the readers of the target language; the method of dealing with the aspects of the literature would be influenced. This emerging discourse is elevated to a culturally and politically modified form of action that seeks to redefine existing tradition and creating new ones. The resistance of the years of cultural and linguistic colonization with literature and its translation would be of great challenge.*

**Keywords**— *authenticity, Dalit writing, marginalized, segregated, translation of marginalized literature, translation politics.*

Translation of the marginalized discourses is the current area of interest in translation studies. Translation as a process cannot mean merely the transfer of language, but it must be a political act often relied on social, cultural and economic motives. Dalit writing, a branch of literature, has gained wide reception in the recent past, is one of the most translated discourses in India. These writings claims identity and existence of the marginalized class, has to recreate the original discourses of the text through translation. There arise fundamental questions, who can translate a text of a marginalized section? This paper primarily attempts to address this question with the help of an acclaimed essay “Thoughts on African Novel” by Chinua Achebe.

Language is the media of communication, which promotes the development of their talents, skills, creativity, innovation and novelty. Language is a fundamental site of struggle in subaltern discourses resisting translation, because colonization begins in language. ‘Can subaltern

speak?’ by Gayathri Spivak referring to the colonizer-colonized outline, has been quoted by Dalit literary critics all over as a caste –based socio-cultural and economic structure of the Indian society. The early Indian aesthetics marked the dalits as untouchables even from literatures and languages. The only action they could perform is the selfless service for the upper caste. The tradition, culture, and ethnicities of the upper caste over the dalits treated as subaltern and with the perception of isolation. In milieu of the subalternity one has to recognize the deliverance of the subverted group, whose silenced voices have brought an authentic portrayal of their pain and suffering, that created a self-identity of their own. Dalit literature represents this century old historic suppression, segregated, debarred and marginalized. In this context the thought arises who writes the authentic literature of Dalit or whether a Dalit themselves should write their story or anyone else can write for them?



When the matter of dalit discourses turn up -there itself compartmentalization happens in terms of canon gauchon languages in such discusses the delay. Many were rejected and the literally cambridge exit in such a manner that it can only be stories and they can never be ferries, or happiness, prosperity and power can never elevate them. So they eat whenever rise out of stigmata that they make them back last drop to levels saints row, reservations overseas, recognize cold and antonyms at all those times and resumes to look at them has never changed ; find them as an old and under privilege have never changed; language is and reminding that everybody is frame to freeze the litter suppressed. Regulates this message as so it does this causes our experiences of operation and recognition as a cannon and culture falls to take that there is a question to be verified.

Dalit literature is a literature of and about marginalized discourses analyzed and explored specific challenges that involved responses and reactions in the life of the suppressed. When these texts encoded, designed and extended in a vernacular language, re -encoded for different audience by a different writer who is not directly involved or familiar with would follow a different politics .Translation can be best expressed as a canon or tradition to be simply described as a means of sharing knowledge for a different audience. But in the context of Dalit literature translation of a Dalit discourse can never be sharing experience in a different language or for a different audience that text may confront the whole histories of oppression and marginalization, the injustice inflicted on the lower caste by the upper. Obviously the text from the marginalized would embody an act of resistance and expression of anger.

Certainly translation of a Dalit discourse from the vernacular language would surely raise the heights of these literatures in the rest of the world .In other words the language politics can alone can't hold the reception in mainstream but the question arises with the untranslatability of the experiences of operation that a Dalit has and the non Dalit don't. The reception filtered through encoding and re-encoding is in fact is danger. Translation can essentially be described as to communicate the meaning of one language into another without disturbing the originally felt emotions. Translation is always interwoven with native culture and therefore culture specific jargons which can speak beyond words will be evident. Thus can't find a substitute in another language, this challenge will be more in the case of a marginalized literature since the discourse would be literally in terms of language as well as in terms of culture distinct and distant to a non-Dalit.The frustrating and traumatic experience is the central theme of almost every

Dalit discourses which is totally strange to a non Dalit.The question of Identity and the self will be in question during translation .The culture and literature of society of caste society never accommodated Dalit's,there was no space for the less and so the canon was imposed on them. The recognition of the lower caste people is always rejected and their dreams and aspirations neglected. Literature born originally from a Dalit writer will be twice as powerful as an experienced resulting in an impossibility of any non Dalit to express the same in a different language with equal words and expressions, it is challenging that a translator carries a text beyond barriers or borders.

In conventional literature, there is no place for the Dalit's moreover they are portrayed by the upper caste writers as bizarre people. As a subaltern discourse, Dalit literature recounts the existing social conditions of the Dalits and creates in them the literary practice. Literature on adivasis, shaped by perspectives of authors who may or may not have interacted or studied the tribal and their lives, could be romantic flights of the imagination or grim portraits about trials and tribulations of the tribal. Displeased by these fanciful and misrepresentation of his community, Narayan, a member of the Malaarayar tribal community in Kerala, took up the pen to the first authentic novel by an adivasi in south India.

At a time when tribals all over India were fighting a battle to preserve their land and cultural identity *Kocharethi* reminds us, yet again, how these children of the land were marginalized by the state, the establishment and organized religion. "The misrepresentations were marginalizing a marginalized community. I wondered what I could write about and that is when I decided to stick to what I knew best. So I chose to describe my life, upbringing and culture, says Narayanan" (the hindu, 2011). The novel melding history with culture, the work portrays their many struggles: from possession and dispossession of land to the challenges of preserving myths, rituals, social customs, and belief systems.

Literature has a social and political importance. It provides necessarily a critical perspective on everyday experience and enables us to encounter same threats that they face in their daily life. The very term Dalit along with literature cause a consciousness embedded to contribute to the stand apartness of the literature. When Dalit literature recommend literature opposing feudalism capitalism and caste preferences it also advocates equality independence and rights. The agony that the Dalits suffered for thousands of years manifests itself clearly in their work. The purpose of raising awareness in the translator to address and explore the readers of the target language, the method of dealing with the aspects of the literature would

be influenced. The demonstration of the essential role of translated text in the global world really is in question in this case. Translation of a text into a world language that makes a translator conscious of his or her language that as a universally accepted slang of language, which ultimately reduces the impact of the Dalit literary text.

Translation is an emerging discourse of today and it has a universal acclaimed recognition. Thus translation is elevated to a culturally and politically modified form of action that seeks to redefine existing tradition and creating new ones. There is certainly a process of cultural and linguistic colonization and certainly when it relates to the literature that has been for years resisting against these colonization's would really be of a great challenge.

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# Practices on Financial Literacy of Teachers in the Schools Division Office of Cabanatuan City

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Received: 06 Jul 2021; Received in revised form: 14 Jul 2021; Accepted: 26 Jul 2021; Available online: 06 Aug 2021

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**Abstract**— *This research looked at the financial literacy practices of teachers at Cabanatuan City's Schools Division Office in Nueva Ecija, Philippines. The research is descriptive in nature. A survey questionnaire was employed to collect data, and convenience sampling was used to select the 100 teachers who responded. Frequency count, percentage, and weighted mean were used to treat and analyze the data. The study revealed that teachers were aware of the necessity of saving money, whether for short- or long-term goals, and they invested in life insurance. They've been exercising the necessity of keeping track of their costs with a monthly household budget. They borrowed or loaned money not because they wanted to, but because of unexpected or unforeseen occurrences in their lives, such as personal or family emergencies, natural disasters, economic downturns, and other unexpected circumstances that necessitate financial needs.*

**Keywords**— *Expenses, financial literacy, loan decisions, savings, teachers.*

## I. INTRODUCTION

Financial literacy, also known as financial capacity, is the ability to efficiently manage one's financial resources for long-term financial security [1]. "Financial literacy is made up of two parts: comprehension and application" [2]. Financial literacy refers to a person's knowledge of personal finance and the use of that knowledge in managing one's finances. Countries all across the world have expressed worry about their citizens' lack of financial literacy. Low financial literacy has a significant cost for the general public, which has been clearly highlighted by several researchers around the world [3]. Major concerns such as poor retirement planning and a lack of savings can be ascribed to the citizenry's insufficient or lack of awareness in financial matters. "Young people, low-income families, single parents, and persons with poor educational levels are the most vulnerable to debt" [4]. "Personal finance education was not taught in schools, and the terms "financial literacy" and "personal financial management" are now commonly used interchangeably"

[4]. Many Filipinos are financially illiterate and lack a clear understanding of basic financial principles. The general public's attitude toward spending and saving is also concerning [5]. It is not so much a dearth of information as it is a lack of skill to comprehend it. Many people appear to be unaware of the future financial load they will face as a result of borrowing at exorbitant interest rates. It's difficult to estimate how many people are making poor decisions without knowing all of the details of each situation. Young individuals frequently find themselves in debt, whether through loans or credit cards, and this early involvement can impede their capacity to build wealth [6]. A person may borrow money from a government or commercial lending agency for a variety of reasons. Various factors, such as family, education, hospitalization, and other personal unanticipated needs, have resulted in large borrowing. Unfortunately, obtaining loans from non-accredited lenders with minimum standards is convenient. Filipinos are more likely to be victims of loan sharks and financial scams as a result of their high rate of informal borrowing [7]. The bad financial status of individuals, who

are drowning in large debt without a budget plan and making poor financial decisions, demonstrates the necessity for financial education [8]. In today's environment, the capacity to handle personal finances has become increasingly vital. Financial well-being is linked to a person's overall happiness with his or her financial situation [9]. "People must be clear about their goals and be prepared to make long-term investments for their children's education and retirement". They must also make short-term savings decisions, whether for a vacation, a down payment on a house, a car, or even to start a business. Consumers that are financially educated or have a superior understanding of money can make better decisions and accumulate more wealth [10]. It's alarming to learn that public school teachers, who are treated as second-class citizens among government employees, are burdened by massive debts. Teachers, as members of a better-educated portion of the Filipino community, are thought to be particularly prone to large loans [11]. Professional and pre-service teachers in the country have very low financial literacy [12]. The purpose of this study is to determine the level of financial literacy among public-school teachers in order to better understand how financial ideas can be used to influence and assist teachers in making sound personal financial decisions. The study's evidence-based conclusions will serve as a foundation for making recommendations to address the need for proper financial education among public school teachers.

The aim of this research is to find out the practices on the financial literacy of teachers under the Schools Division Office of Cabanatuan City and to help them in managing their finances through measuring their awareness in terms of savings, expenses, and investments. It also identified the major reasons that affect the loan decisions of teachers in terms of their needs and wants and further propose necessary activities that will support their personal financial decisions towards their better lives.

## II. RESEARCH METHODOLOGY

The study used a descriptive method of research since its focus was on determining the impact of financial literacy on the loan decisions of teachers under the Schools Division Office of Cabanatuan City. Descriptive research is devoted to the gathering of information about prevailing conditions or situations for the purpose of description and interpretation [13]. The main instrument utilized was a questionnaire with prior approval from the Schools Division Office of Cabanatuan City before the conducting of the survey. Convenience sampling is used and available teachers who can respond to the survey became the respondents of the study. In total, 100 public school

teachers were identified as the respondents of this study. For the data treatment and analysis, frequency count, percentages, and weighted mean were utilized.

## III. RESULTS AND DISCUSSION

### 1. Impact of financial literacy on the loan decisions of teachers through measuring their awareness

#### 1.1 Savings

Table 1. Savings

Item	WM	VI
1. Income - Savings = Expenses	3.5	With good knowledge
2. 20% of your income should go to savings.	3.22	With moderate knowledge
3. Savings provide for your short-term goals (less than a year).	2.94	With moderate knowledge
4. Saving for your emergency fund should be equivalent to 3-6 months' worth of your living expenses.	3.03	With moderate knowledge
5. Saving money is an expense.	2.67	With moderate knowledge
<b>General Weighted Mean</b>	3.072	With moderate knowledge

Table 1 shows the responses of teachers with regards to their financial literacy awareness in terms of savings, "Income - Savings = Expenses" got the highest weighted mean of 3.5 with a verbal interpretation of "With good knowledge" and "Saving money is an expense" got the lowest weighted mean of 2.67 with a verbal interpretation of "With moderate knowledge". This indicates that teachers had been aware of the importance of saving money whether for their short-term or long-term goals. On Financial Planning Thumb Rules, "The very first rule of personal finance says: "Pay yourself first". It simply means that out of the monthly income, a certain percentage has to be saved before it is spent. 'Income minus savings equal to expenses' should be the rule and not vice-versa" [14]. Teachers already had the ideas and have been practicing some financial planning through developing the discipline to save first before spending. They were familiar and still eager to know the different terms, ideas and concepts to learn about savings.

#### 1.2 Expenses

Table 2. Expenses

Item	WM	VI
1. You should be using only 70% of your income on all monthly essential expenses.	3.19	With moderate Knowledge
2. Making a monthly household budget is the best way to guarantee that all bills are paid.	3.59	With Good Knowledge
3. To live within your means is making small adjustments by distinguishing between the things you need and the things you want	3.45	With Good Knowledge
4. 50% sale means to buy.	2.87	With moderate Knowledge
5. Credit cards are toxic to wealth-building.	3.13	With moderate Knowledge
<b>General Weighted Mean</b>	3.246	With moderate Knowledge

The table shows the responses of respondents about their financial literacy awareness in terms of expenses. "Making a monthly household budget is the best way to guarantee that all bills are paid" got the highest weighted mean of 3.59 with a verbal interpretation of "With Good Knowledge" and "50% sale means buy" got the lowest weighted mean of 2.87 with a verbal interpretation of "With Moderate knowledge". This indicates that teachers had been practicing the importance of having a monthly household budget in keeping track of their expenses. A monthly household budget aids in the allocation of funds for paying bills and expenditure control. Budgeting not only helps you track where your money goes, but also helps you uncover spending patterns [15].

**1.3 Investments**

Table 3. Investments

Item	WM	VI
1. Life Insurance provides savings, investment, and retirement income and it is bought not because people have to die, but because people have to go on living.	3.47	With moderate knowledge
2. Compounding and consistent investing will help you through	3.27	With moderate

wealth-building. (Time Deposits, Stocks, UITF, Mutual Funds)		knowledge
3. Developing healthy money spending habits will help you reach your financial freedom.	3.41	With moderate knowledge
4. Investments are passive income.	3.23	With moderate knowledge
5. Investment will protect you from inflation.	3.24	With moderate knowledge
<b>General Weighted Mean</b>	3.324	With moderate knowledge

Table 3 shows the responses of the respondents regarding their financial literacy awareness about Investments, as you can see, " Life insurance provides savings, investment, and retirement income and it is bought not because people have to die, but because people have to go on living " got the highest weighted mean of 3.47 with the verbal interpretation of " with moderate knowledge" and " Investments are passive income " got the lowest weighted mean of 3.23 with a verbal interpretation of "with moderate knowledge". This implies that teachers will most likely invest in life insurance. When a person retires and is insured, family members may be responsible for large expenses such as funeral fees, as well as unforeseen medical and legal bills [16]. That is why it is important for a teacher to be insured.

**2. Major Reasons that Affect the Loan Decisions of Teachers**

**2.1 Needs**

Table 4. Needs

Item	WM	VI
1. My salary is not enough and I'm the breadwinner of the family.	2.7	Probably won't apply for a loan
2. My partner (husband or wife) has no source of income	2.78	Probably won't apply for a loan
3. Emergency needs (i.e., medical expenses)	2.67	Probably won't apply for a loan
4. Allotment for children's education	2.81	Probably won't apply for a loan

5. Education expenses needed for possible promotion	2.68	Probably won't apply for a loan
<b>General Weighted Mean</b>	2.728	Probably won't apply for a loan

For the major reasons that affect the loan decisions of teachers in terms of their needs, "allotment for children's education" got the highest weighted mean of 2.81 with the verbal interpretation of "probably won't apply for a loan" and "emergency needs" got the lowest weighted mean of 2.67 verbally interpreted also as "probably won't apply for a loan". The findings show that teachers borrowed money due to emergency needs. It includes expenses due to unexpected or unforeseen events on the life of teachers such as personal or family emergencies, unwanted calamities, economic downturns, and other surprising happenings which need financial settlement. This means that teachers do not have or save emergency funds that they can utilize in an emergency or as a buffer to get out of the aforementioned situations. Teachers borrow money or take out loans for a variety of reasons, including health emergencies. The government's health insurance benefits are insufficient to satisfy the health needs of public-school teachers and their families, so they must rely on borrowed finances in the event of an emergency [17].

**2.2 Wants**

Table 5. Wants

Item	WM	VI
1. Buy my dream house.	2.55	Probably won't apply for a loan
2. Purchase my own car.	3.02	Probably won't apply for a loan
3. Additional capital for business.	2.61	Probably won't apply for a loan
4. Traveling for leisure.	3.35	Refuse to apply for a loan
5. Help my relatives who are in need.	2.86	Probably won't apply for a loan
<b>General Weighted Mean</b>	2.878	Probably won't apply for a loan

Table 5 shows that the lowest weighted mean got 2.55 (Buy my dream house) and the highest weighted mean is got 3.02 (Purchase of my own car).In short, in Table 5 result, the respondents' wants were not affected by their

decision-making desires. Based on the overall weighted mean of 2.88 there's no possibility that respondents will choose to loan just because of their wants, respondents are known to be the lowest salary among the government employees, having insufficient funds. In terms of school assistants and personal needs. This survey confirms that respondents buying their own dream house being the lowest weighted mean, show that respondents don't prioritize because of no funds. Which "majority of our public-school teachers cannot afford to purchase their own homes at market prices since they earn gross monthly income of P10,000 or less" [18].

**IV. CONCLUSIONS AND RECOMMENDATIONS**

The following conclusions were drawn based on the findings of this investigation. Teachers who have a better understanding of money management in terms of savings, spending, and investments can make more educated borrowing decisions. Teachers who lack the necessary abilities to manage savings, costs, and investments are more likely to take out large loans to satisfy their daily needs and wants, as well as to improve their welfare and level of living. Teachers' financial conduct will benefit from financial literacy instruction in terms of allotting for savings and investments after setting aside a well-planned budget for their necessities and costs. "Different financial literacy activities, such as seminars and training, will assist teachers in making wise financial decisions and ultimately achieve individual financial well-being and free to employ a solution of their own choice" [19]. Financial education should be included in higher education curricula to increase financial knowledge, behavior, and attitudes among young teachers [20] particularly in Cabanatuan City, Nueva Ecija[21] in order to help them live better lives.

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# Challenging the Narcissistic Mother: *About narcissistic mothers and their daughters in the stories "Apples from the Desert" and "Crying on Mother's Shoulder" by Savyon Liebrecht*

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Received: 25 Jun 2021; Received in revised form: 11 Jul 2021; Accepted: 22 Jul 2021; Available online: 06 Aug 2021

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**Abstract**— *This article examines the complex relationships between daughters and their narcissistic mothers in two short stories by Savyon Liebrecht: "Apples from the Desert" (1986) and "Crying on Mother's Shoulder" (2006). These stories adopt a model different from the familiar characterization of the mother as benevolent, who treats her children with devotion, unconditional love, and empowerment while sacrificing her own needs. The analysis of Liebrecht's stories through the psychological theory of maternal narcissism confirms the claim that her characters suffer from narcissistic personality disorder. Using a dramatic design, Liebrecht reveals the psychological dynamics that take place in the stories and depicts a process of painful disillusionment, rebellion and defiance in the daughters' attempts to establish independent adult lives.*

**Keywords**— *The theme of motherhood in fiction, mother-daughter relationships in Hebrew literature, Savyon Liebrecht, maternal narcissism, personality disorder.*

Many authors apply psychological theories in their writing. This is generally an intuitive process based on an understanding of human nature, rather than on detailed knowledge of the characteristics of a particular disorder (Blumrosen-Sela, 2017). Psychological theories provide us with a framework with which we can understand the motives of the characters in a literary work. The stories of Savyon Liebrecht, for example, illustrate the principles of maternal narcissism. Using this theory to frame an approach to her work provides a deeper understanding of the stories, the motives and behavior of the maternal characters, and their daughters' responses--- who may be blindly obedient or who may distance themselves, or even challenge their mothers and everything they represent. We will begin by briefly examining these theories.

Narcissus, the well-known figure in Greek mythology, sought love. Although men and women fell desperately in love with him, he did not love them back---

instead, he fell in love with his reflection (Ovid,1881).Freud coined the term "narcissism" in the early twentieth century to refer to the healthy developmental stage of the young child who concentrates only on himself and cannot see the other until a later stage(Freud, 1914). Narcissism was later recognized as a type of borderline personality disorder. In the 1960s, Kohut and Kernberg coined the term, "narcissistic personality disorder" (NPD),which was entered in the *Diagnostic and Statistical Manual of Mental Disorders*(DSM) of the American Psychiatric Association in the 1980s(APA, 2013).

In the last fifty years, many researchers have studied narcissism by examining its symptoms, as well as the impact narcissists have had on the people around them(Kernberg, 1985). Narcissistic personality disorder has several salient features: obsessive preoccupation with the self, the constant need for admiration, endless



preoccupation with imaginary successes, lack of empathy, jealousy, desire for control, manipulateness and lack of boundaries. Narcissistic personalities believe that they are special and that only superior individuals can understand them. Narcissism exists on a broad spectrum and the intensity of its characteristics varies from person to person (Lester, 2019).

Is the borderline personality disorder of narcissism hereditary or acquired? What are the chances of daughters of narcissistic mothers being narcissistic as well? The research is inconclusive as it is difficult to separate genetic and environmental factors and measure them accurately. There is strong evidence that there is indeed a genetic component, but to date, no specific gene has been identified. However, environmental factors are also highly significant. The concept "narcissistic legacy" has been used to refer to the combined effect of genetic and environmental influences (Luo 2018). The narcissistic legacy may pass from mother to daughter, although it is possible to block its passage if the daughter is strong, resilient, and able to reject the values on which she was raised (Määttä et al., 2020).

In a family with a narcissistic mother, each member of the family has a defined role: the "successful child" is considered the mother's favorite, while the "black sheep" is blamed for all of the family's problems, causing all of the family's negative emotions to flow to him (Donaldson-Pressman & Pressman, 1997). All of the members of the household enable the family's narcissistic behavior or are narcissists themselves. The goal of the narcissistic mother is to rule over the family and induce each member to maintain their prescribed role in the family according to the structure she has established (Masterson, 2013).

Mothers are supposed to help the child negotiate their place in the world, teach them love, giving, empathy and instill in them a sense of confidence. Daughters of narcissistic mothers, however, never receive healthy maternal support because these mothers can only see their daughters as a reflection of themselves. They use their daughters to fulfill their own needs, and above all, to feel good about themselves. They inflict narcissistic abuse, which manifests itself as rigid control and shaming. Narcissistic mothers are never happy with their daughters; they can never be good enough. The daughters' true identity is rejected time and time again until they are shamed into feeling that they are unworthy of love. As a result of their mothers' limited ability to be attentive to them and give them love, they are unable to recognize and value their own feelings (Martinez-Lewi, 2013).

In Liebrecht's stories, the daughters of narcissistic mothers are not narcissistic themselves but are the victims of maternal narcissism and its effects. The damage is so profound that they find it very difficult to disobey or break away from their mothers or choose an independent path in life. Their pain reflects various issues discussed in the psychological literature.

Karyl McBride was one of the first psychologists to focus on the impact of narcissistic mothers on their daughters in her book *Will I Ever Be Good Enough* (2008). McBride outlines the mother's attitude towards her daughter in light of the following narcissistic characteristics. The *grandiose mother* talks only about herself and has no real interest in her daughter. When talking to friends, she will only talk about her successes and ignore the daughter who is standing next to her. The *self-important mother* believes that she is "special" and deserves preferential treatment. She will constantly demand admiration and respect from her daughter, and expect appreciation for all she has done for her. The *deserving mother* feels privileged and demeans and embarrasses her daughter. The *exploitative mother* communicates to her daughter that she should only cultivate people who can provide her with favors instead of relating to them as human beings. The *unempathetic mother* revises and corrects her daughter's words, refusing to affirm her daughter's feelings. *Jealous mothers* (or mothers who think others are jealous of them) project their feelings onto others teaching their daughters that there are no true friendships because all women are jealous of her. *Rude mothers* block friendships because their children are too good to play with other children.

McBride (2008) enumerates how the daughter may be affected by the behavior of the narcissistic mother. She calls it "the ten stingers" (2008, pp.19-35). The daughter understands that she is "not good enough;" neither her looks, her intelligence nor her behavior. Her feelings are less important than the image her mother creates for her. She suffers from low self-esteem. The mother is jealous of the teenage daughter who is developing into a woman. The mother is threatened by anything that prevents her from occupying centerstage; the daughter must not be too beautiful nor too smart. The mother constantly judges her daughter and undermines her self-confidence. The daughter suffers from a lack of boundaries and a lack of privacy. Her experience of her private world is vague. Even personal items, such as underwear, do not feel private. The mother is unable to cope with her feelings; she projects them onto her daughter, treats her like a friend, without filters, and relies on her to satisfy her needs. The daughter's perception of reality is weakened. The mother acts manipulatively to

achieve what she wants and to be at the center. She challenges the daughter's sense of reality by suggesting that she is lying or dramatizing: "you are imagining," "you didn't see it," "you didn't hear it," "you are exaggerating." The daughter learns that she is not important and suppresses her desires and feelings. The mother is not empathetic and does not acknowledge her daughter's feelings. When her daughter has difficulties, the mother abandons her—her love is conditional.

As we shall see below, some of these characteristics are reflected in Savyon Liebrecht's stories. In both stories, the mothers are characterized as suffering from this personality disorder, causing the girl to experience the deep trauma which has had such a decisive impact on their lives. In addition to portraying these difficulties, the stories describe the daughters' ways of coping. A significant psychological turning point occurs in the daughters' lives when they breakout of the cycle of the narcissistic legacy by rebelling against societal values and defying their mothers' expectations.

#### LITERATURE AND PSYCHOLOGY: THE CASE OF SAVYON LIEBRECHT

The writer and the psychologist have much in common. Each describes and analyzes human experience using language, finding or inventing linguistic and narrative structures that define the experience and delimit its boundaries (Coetzee & Kurtz, 2015). Savyon Liebrecht's stories illustrate the encounter between the worlds of the writer and the psychologist, particularly those dealing with narcissistic parental behavior. Indeed, her portrayal of this borderline personality disorder has established her singular place in the psychological world of modern Hebrew literature.

The psychological conflicts that Liebrecht portrays also reflect the cultural conditioning that shapes the mother-daughter relationship.<sup>1</sup> The mother is expected to act as a benefactor while the daughter is expected to feel indebted and grateful. Mothers perform a socially defined role to which their daughters strive to respond. Liebrecht's stories reflect a different kind of motherhood. These are mothers who do not support their daughters; instead, they impose their expectations on them out of their own narcissistic needs. This dynamic ultimately leads the girls to painful disillusionment and acts of resistance.

<sup>1</sup>See Dana Olmert's book *KeHoma Anudna*, which traces the changes that the maternal figure has undergone in fiction in relation to social and cultural changes in Israeli society (Dana Olmert, "Kechoma Amodna: Imahot Le'chayalim Basifrut Ha'ivrit" [A Barricade of Mothers: Mothers of Soldiers in Zionist Culture and Literature, 2018])

The stories rec all basic psychological patterns of mother-daughter relationships familiar from children's fairy tales. By adopting psychoanalytic model of personality, we see that children's fairy tales contribute to the child's emotional development by communicating both conscious and subconscious messages and letting go of the ego and the superego. Fairy tales play an important role in the child's psychology. They allow the child to identify with and learn about the adult world as well as to understand situations that are relevant to his life (Bettelheim, 1994).

Many modern literary works deal with the human psyche and its psychological complexity by referencing or evoking the world of fairy tales. *Snow White* and *Cinderella*, for example, illustrate the principle of "toxic parenting" through the figure of the stepmother and her relationship with her daughter (Bar, 2019). As we shall see, the mother-daughter relationships in Liebrecht's stories conjure up this archetypal "evil mother" or "stepmother" of the fairy tales, though here they are biological mothers who have deviated from their maternal roles. A turning point in the story plot allows the tyrannical rule of the mother to be challenged.

Just as psychology provides a theoretical framework for understanding the protagonist's character, literature provides insights that can enrich the way we understand psychological disorders. Blumrosen-Sela presents examples of works in which protagonists with personality disorders behave in a manner consistent with psychological models. A striking example of narcissistic personality disorder can be found in Yehoshua Kenaz's novel, *The Great Woman of the Dreams* (Blumrosen-Sela, 2011). Liebrecht's stories add another perspective to this genre in the context of mother-daughter relationships.

The disciplines of psychology and literature are interrelated and mutually enriching. On the one hand, literature can add to our knowledge of mental disorders through the power of description and the use of symbolism, while, on the other hand, psychological theory provides a deeper understanding of the literary work (Blumrosen-Sela, 2017). Indeed, Liebrecht effectively illustrates how a mother's personality disorder profoundly affects her daughter. Our emotional identification with the characters allows us to understand this dynamic experientially. This is the power of literature: unlike abstract theory, literature immerses us in the world of emotions.

#### LIEBRECHT AND THE MOTHER-DAUGHTER RELATIONSHIP IN HEBREW LITERATURE

The figure of the mother has been marginalized in world literature for centuries. Mothers were hardly mentioned, except as secondary figures or adulterous women. With the rise of psychoanalysis, motherhood became central to literary discourse. Freudian psychology shattered the patriarchal image of the mother figure by permitting the expression of emotions after many years of their suppression. A rich variety of literary figures of motherhood emerged, presenting varying degrees of emotional ambivalence (Balaban, 2014).

The figure of the mother also underwent significant changes in Hebrew literature. For years the mother had been seen as a victim of a patriarchal culture that imposed unfair expectations upon her. The mother figure was mostly treated as an object, often one who failed to live up to social demands or was not perfectly devoted to her children. For this reason, mothers tend to be described as suffering from separation anxiety as their children grow up or being domineering or neurotic, intrusive, abandoning and even narcissistic (Shiffman, 2017). In the 1990s, writers---especially women writers---began portraying the mother as a subject with legitimate desires and feelings, independent of her children. Despite these changes, the mother as an independent subject, who is only "good enough,"<sup>2</sup> has had a rather limited place in Hebrew literature (Ginzburg, 2009).

There is an implicit conflict in the concept of the "good enough mother." The process of the mother's attachment to the baby at birth and his development into a separate being is a psychologically complex process. The mother's work is intense and characterized by internal tensions. In Zionist culture, a movement dominated by men, motherhood was not perceived as sufficiently important or interesting to write about. The myth of the "good mother" was shattered in the 1970s and 1980s, first by women poets and then by women novelists (Balaban, 2010). In these decades, feminism provided a framework for looking at the mother as a person--- with dreams, desires and aspirations that were not always related to motherhood and were sometimes in conflict with it. The idea of motherhood as "natural," or taken for granted, was slowly transformed; sometimes it was portrayed as a burden. Tzruya Shalev, Savyon Liebrecht, and Leah Ini were among the writers who created controversial mother figures. This change opened up other possibilities for

representing mother figures. Writers such as Amalia Kahana-Carmon, Ruth Almog, David Grossman and others wrote about "defective" mothers, abusive mothers who did not love their children and repeatedly abandoned them, or mentally unstable mothers (Balaban, 2010).

The daughter's bond with her mother is primary. It forms the basis for all of the relationships she will develop throughout her life; it is the model for positive relationships that she will seek to replicate or disappointing relationships that she will repeatedly try to correct in her relationships with others. The mother-daughter relationship always sustains a tension between intimacy and distance, boundaries and fusion, dependence and independence, similarity and difference, between being open and being closed (Friedman, 2011). In patriarchal culture, the complicated relationship between mothers and their daughters is one of many hidden stories. It was only when women authors began to infiltrate the Israeli literary world in the early 1980s that this relationship surfaced in Hebrew fiction. Even in those years, few works dealt with mother-daughter relationships, and these were mainly focused on descriptions of ambivalence and conflict (Ratuk, 1994). Liebrecht's stories represent the maturation of this trend.

The fear of dealing with mother-daughter relationships has been evident for many years in world literature as well. Here, too, the upheaval that has taken place in recent years can be traced to a feminist approach that brought the preoccupation with mothers and their daughters to the forefront. Women's writing that deals with this relationship is generally presented from the daughter's perspective, revealing complicated and ambivalent interactions. Stereotypical concepts of the "feminine" or the "maternal" are explored even as the daughter tries to break free from the narrative of her mother and discover her independent identity (Ginzburg, 2009).

Liebrecht was among the first Israeli writers to make the relationship of mothers and daughters central, setting this narrative of conflict into various psychological and cultural contexts. The women represent diverse cultural contexts in terms of ethnicity and social background. In this sense, the girls' desire to rebel against their mothers also represents an attempt to break away from social norms that dictate continuity and obedience. What these mothers have in common is their maternal narcissism, whether they are extroverted or introverted. The two daughters must disengage as they attempt to move out of their mothers' orbit and into romantic relationships. We will now delve deeper into the characterization of the relationships of the mothers and daughters in these two

<sup>2</sup> For the concept of the "good enough mother," see Donald Winnicott, *Playing and Reality* (1973). The "good enough mother" fulfills her basic role (and may fail at certain aspects) while she can combine attentiveness and sensitivity to the baby while allowing him to spread his wings as he grows older.

stories, using the psychological theory of maternal narcissism as a framework.

### Maternal narcissism and the figure of the mother in Liebrecht's stories

Savyon Liebrecht was born in Germany in 1948 to Holocaust survivors as Sabine Sosnowski. She immigrated to Israel with her family at the age of two. She is a graduate of the Department of Philosophy and English Literature at Tel Aviv University, and over the years she has published two novels and eight collections of short stories. A number of her stories have been adapted into plays and films. Her debut collection, *Apples from the Desert*, was warmly received by critics and academics. The story paints a psychological portrait of the protagonists' inner worlds to intensify the narrative conflict (Oren, 1986).

Liebrecht focuses on the relationship between mothers and their daughters in several of her stories. Among these, narcissistic mothers stand out in "Apples from the Desert" and "Crying on the Mother's Shoulder." Liebrecht's mothers exhibit a tension between altruism and self-sacrifice for their children. They also violate social taboos by becoming estrangers to their children (Rodin, 2018). The mothers in Liebrecht's two stories are not only "strangers" to their daughters; they also suffer from maternal narcissism, whose characteristics closely correspond to the narcissistic mother described in the *Diagnostic and Statistical Manual of Mental Disorders*. In both stories, the family drama develops in a spiral form, rising to a climax and then descending powerfully into a denouement that reveals new insights. In "Crying on Mother's Shoulder," the "dance" between the characters propels the dramatic narrative forward to shatter illusions, while in "Apples from the Desert" it leads to destroying the mother's plan to control her daughter.

Motifs of control and manipulation develop differently in the two stories. Manipulation is defined as "using deception, coercion and trickery, without regard for the interests or needs of those used in the process" (Bowers, 2003, p.325). One of the key characteristics of narcissistic behavior is the use of manipulation to control the subject. Narcissistic mothers use their daughters in manipulative ways because for them the end justifies the means. When they fail to achieve their goals through manipulation, they blame the child for not satisfying their needs. They tend to convey the message: "my way or the highway." (McBride, 2008, p.28). They are unable to deal with their feelings.

Liebrecht's stories illustrate how daughters of narcissistic mothers are constantly controlled and

criticized. These mothers are trying to live their lives through the lives of their daughters. They want them to dress and behave like them and make choices according to what they would have chosen for themselves. They are jealous of their daughters and compete with them (Lancer, 2018). They lack boundaries; they are intrusive, domineering and manipulative. Both stories reflect how narcissistic mothers do their best to tie their daughters to them, regardless of the price the daughters will have to pay and the difficulties they will have separating from them (Shiri-Horowitz, 2018).

In "Apples from the Desert," the mother, Victoria Abravanel uses manipulation as a tool to get her daughter to do what she wants. Victoria travels all the way from Jerusalem to Kibbutz Neve Midbar, her mind filled with feverish thoughts. Her rebellious daughter Rivka had left her Jerusalem neighborhood six months earlier to move in with a strange man whom she did not marry. The mother is filled with rage at the daughter for disgracing her family. She comes up with five ideas to force her to return home.

The first option is to speak to her daughter calmly, as if she had nothing against her. "Maybe she would cajole her as if we weren't angry with her, teach her about a girl's honor in a man's eyes, explain sensitive issues, one woman to another" (Liebrecht, 1998). The mother plans to appeal to "common sense" in a friendly way to convince her that she was wrong. She will "explain to her" the issue of woman's modesty, in case she has forgotten. Victoria will treat her like an inexperienced, frivolous girl, who does not understand the codes of religion and family by moving in with a man in the desert. Through this manipulation, she might succeed in convincing her daughter to return to Jerusalem.

The second option: manipulation through cries of grief and an attempt to arouse pangs of conscience about the disgrace she brings to her family: "Or maybe she would start out with cries of despair, shout out her grief, the disgrace that Rivka had brought down on their noble family, shriek like a bereaved mourner until the neighbors heard" (Liebrecht, 1998). This plan includes shouting and shaming the daughter in public. The mother is at the center of the tragic scene, a martyred saint shouting at her rebellious daughter. The price the daughter has to pay is her shaming. She is dragged back to her home in Jerusalem.

The third option: If the previous two methods do not work as expected, Victoria raises the possibility of cleverly isolating and imprisoning her daughter: "Or maybe she would perform her mission stealthily, draw her daughter away from there with false news and then put her in room under lock and key and obliterate all trace of

her. "The mother will make her daughter disappear and thus erase the disgrace that caused her honorable family. The punishment for shaming her family members is to make her disappear if she had never been part of their lives. In this way, the mother can restore her lost honor and maintain the upper hand.

The fourth option includes intimidation and threats. "Or may she would terrify her, tell her about Flora, Yosef Elalouf's daughter, who fell in love with some boy, gave up her virginity for him, and then he deserted her, so she lost her mind and wandered around the streets, pulling little children by the ear" (Liebrecht, 1998). The mother warns her daughter that she could lose her mind because of her forbidden love. That is what would happen if she does not listen to her mother. This situation absolves the mother from responsibility, as her daughter will have "lost her sanity." She will be abandoned and left to wander the streets.

The fifth option: the mother imagines acting violently towards the man who has captured the heart of the rebellious daughter: "she would attack the boy with her nails, rip off his skin and poke out his eyes for what he had done to this change-of-life daughter of hers." "She will throw him out in shame, and her daughter will come back with her to Jerusalem. For so she promised her sister: "I will bring her back even if I have to drag her by the hair." The mother will thus poke the man's eyes out since he blinded her daughter, and she will drag her daughter back to Jerusalem and free her from his control.

These ideas show the increasing degree of manipulation that the mother plans to use. From her perspective, the daughter must return home, hide her head in shame, and accept her parents' judgment. All means are permissible to achieve her goal. In all of these examples, another theme stands out: the daughter's passivity. It seems the mother does not know her daughter at all; certainly, she has no empathy for her needs, desires, or dreams.

A mother's manipulative behavior also appears in the story "Crying on Mother's Shoulder." While in the previous story the manipulation takes place in a single episode, here the manipulative behavior is part of a fixed pattern. Mika is traumatized when she happens to see her husband sitting in a restaurant flirting with a strange woman. Her first instinct is to run to her "protective and supportive" mother. Despite the late hour, Mika decides to travel from Haifa her mother in Eilat. "Mother's shoulder will absorb everything" was a phrase Mika heard many times as a child. In her distress, she seeks someone to affirm her pain, perhaps a hug or a shoulder to lean on. Who but her mother could relieve her pain in difficult

moments? She had heard these words many times but never seemed to stop to see if there was indeed a firm shoulder there for her when she needed it.

During the long trip to Eilat, Mika recalls situations in which her mother fought the education system through various tricks. Mika is an object without presence and lacking in will, and her words go unheard. "In front of the mirror, her mother would glow, reciting her lines like an actress, glancing at her right profile, then her left profile, and then she would try on all her clothes: the dress with an open collar, the buttoned-up dress, a small neck scarf or a hat cocked to one side, with a purse slung over her shoulder or one hanging from her arm" (Liebrecht, 2006, pp. 37-8).

The mother is preparing to put on a "small play," a kind of performance for anyone who defies her wishes or crosses her. The list is long: teachers, a principal, the deputy head of the council, a Social Security official, officials and managers, a burial society man and many others. It turns out that manipulation and performance are a way of life for the mother; this is her way of getting what she wants.

When the mother wants her daughter to start school, she says to the kindergarten teacher: "How can you say that the girl is not progressing like the other children?" She sat on the small child's seat, holding her knees together just like she would in front of the mirror in her bedroom." When the school principal wanted to keep Mika in first grade for another year, the mother tried to flirt with him: "And one year later, in the school principal's room, she sits with her legs crossed and leans forward as she would lean in front of the mirror in her bedroom, but the searing words that poured out of her mouth the night before refused to come out now. Instead, mild words poured out in a pleading melody: 'Maybe we can invite you over to our house'" (Liebrecht, 2006, pp. 37-8).

The mother's manipulateness does not stop in her conversations with her daughter either. The mother ignores her daughter's desires, needs and abilities, and convinces her that her real strength is her mother and not herself because she "always knows how to handle the battles of life." She adds: "In good times and bad times. Mother's shoulder, I already told you once, is always there for you." Is that so? Does she really know her daughter, or is the daughter an object on which the mother projects her emotions?

The mother gives false, manipulative answers to hide her true motives. When asked to describe her relationship with her deceased husband, the mother answered that there was "great love" between them. Mika replies with a painful sentence: "So why did I think he

was not important to you at all? You hardly talked about him." The mother responds evasively: "After he died, he was not important. I had a girl who needed my all." Was that so? The girl was a weak excuse for the fact that the mother did not care about the father. Mika responded: "'It's terrible how you say that he was not important after he died, it's really inhuman.'" (Liebrecht, 2006, p. 40). This statement marks the moment of Mika's disillusionment and her ability to express opposition and criticism towards her mother.

Was the father important to the mother when he was alive? Why does she not tell Mika about him? Why does she not talk to her about longing or pain, or about any emotion at all? Instead, the mother replies to Mika that "humanity and strength do not go together," and that the most important thing for her is "to be strong." There are no real answers to the daughter's difficult questions. The mother's message is that you can either be human or strong. By being strong the mother justifies not being human: to avoid relating to her daughter's feelings, not to be empathetic, not to see her weaknesses and strengths, not to see her as she is.

When the daughter doubts the mother's love for her dead father, the mother says, "'I did not want anyone after him, if that is what you are asking. I loved him like you love Reuben.'" The daughter replies sharply: "What do you know about me and Reuben? You see us twice a year." Her mother says: "It takes one moment to know everything. Take good care of him." When the daughter reminds her mother how she hated Reuben when they first met, the mother replies: "He was too beautiful. A man should not be so beautiful ...'" (Liebrecht, 2006, p. 40). The mother hides her jealousy of her daughter who fell in love with a handsome man who loved her in return. She goes on to tell her of Errol Flynn and his wives, who she says "'were all miserable. A man's beauty brings more trouble than a woman's ugliness. But with you I see it's fine. And there's something in you too.'"

What is that "something" in her daughter that she is alluding to? The alienated mother tells her daughter that she is a combination of her dead father and her grandfather: " 'Your father's personality and your grandfather's humor. You got nothing from me.'" The daughter found a handsome man whom her mother thought she did not deserve. Mika resembles her father and grandfather, and in this context, the father's good character and the grandfather's sense of humor are noted, but apparently, neither one was handsome. Therefore, why should her daughter Mika be worthy of a handsome man if she was not attractive? The mother does not give her daughter any credit, and certainly does not flatter her. The

mother can only experience separateness with her daughter when she views her as a competitor: "she got nothing from her."

### THE MOTHER'S LACK OF EMPATHY - WITH AND WITHOUT AN AUDIENCE

Empathy is defined as the ability to see the other through their eyes, and even to share their feelings. As noted, one of the salient features of narcissistic mothers is their inability to empathize with their daughters (Burton, 2015). They do not affirm their daughters' feelings, and as a result, the girls feel insignificant. In many cases the girls repress their emotions as they cause endless pain; they are either ignored or met with criticism (Martinez-Lewi, 2013). From a young age, daughters of narcissistic mothers learn that outward appearances are more important than feelings. They learn to numb their emotions, because if they do not feel they cannot be hurt. Narcissistic mothers do not know their daughters. They construct an image of them that is a projection of the mother's feelings (Lancer, 2018). These principles are evident in Liebrecht's stories.

In the story "Crying on Mother's Shoulder," the mother tries to convince the vice-principal of the school that he should promote her daughter to second grade because she knows how to read and write. Although Mika prefers to stay back a grade, her mother scolds her and decides what is good for her. After working her charms on the school principal, she walks home with her daughter. Her ingratiating attitude towards the vice-principal turns into anger directed at her daughter, who does not live up to the mother's expectations: "And all the way back home, frowning into the green neck scarf: 'Why are you walking like that, Mika? Hurry up and stand up straight. You don't walk that way in the street. When you are in the street you always need to walk straight... We will show them how smart you are and how much you know. We'll sit together and read every day now. We'll sit together after your cocoa and you will know the most. What do you mean?!' She stopped like a horse rising on its hind legs from the force of momentum, 'what do you mean you want to stay in first grade? You never go backward in life [...] you have a mother who knows how to handle the battles of life'" (Liebrecht, 2006, pp. 37-8).

The mother has made a plan for her daughter, and she must adapt herself to her mother's needs. She urges her to stand up straight, show resilience and dignity and be successful so that her mother will look good. The situation is so painful that the daughter is forced to disconnect from her feelings. Her mother's face looks to Mika like it is trapped in a web of wrinkles (a detail reminiscent of the fairy tales of the Grimm Brothers, like *Snow White* and

*Cinderella*). The story ends with the daughter's seemingly trivial reporting: "We are going to London," a statement that has no hint of the underlying emotional turmoil, pain, disappointment, or loss of innocence. The daughter's announcement of a planned trip to a distant place is indeed an expression of her disconnection and a challenge to her mother's authority, yet it is reported in a matter-of-fact, detached manner.

### THOUGHT PATTERNS: FIXED AND EVOLVING

In both stories it is evident that the mother's pattern of thinking does not evolve, in contrast to the daughter's thought pattern which undergoes a process of transformation, developing into a sense of disillusionment and even rebellion against the mother. The narcissistic mother does not know her daughter as she is but sees her solely as a tool for her own needs. In the mother's pattern of thinking, which remains unchanged, the daughter remains an object, as her mother focuses on "how things look" and not "how one feels."

In "Apples from the Desert," narcissism hides behind a sense of disgrace that the daughter inflicts on her parents by flouting cultural-religious conventions. They expected their daughter, Rivka, to marry the man her parents had chosen for her, and to continue the traditions into which she was born. But by defying these conventions, her fate is to return to the autocratic culture in which she grew up, regardless of the price she has to pay. The mother's plan to drag Rivka back is driven by her need to be at the center. When Victoria sees her daughter, she is not even able to even identify her.

The mother's plan goes awry. Rivka's hair, which the mother planned to pull, is too short, and a large man with orange hair protects the daughter. Victoria must find a new plan that will maintain her centrality, given that she is unable to drag Rivka back. On her way back to Jerusalem, she fabricates the cover story she will tell her husband and sister after failing to complete the mission. She will present Rivka to her sister, Sarike, as someone who has "no beauty no grace, no intelligence or talent" and as a girl "as tall as Og, King of Bashan" who has finally found a mate. She will persuade the sister not to say anything to the husband or others and again puts herself at the center: "Sarike, we've spent our lives alone, you without a husband and me with one. My little daughter taught me something. Andus, remember how we used to think she was a bit backward; God forbid? How I used to cry over her?" Victoria also distracts her husband: "You don't have to worry about Rivka. She's happy there, thank God" (Liebrecht, 2000). She would tempt him by telling him the story of the apples from the desert, dipped in honey.

In both situations Victoria's attitude to Rivka does not change: she remains an object. In contrast to her mother, Rivka took her fate into her own hands and went to the desert with her partner, Dubi, in search of happiness. She is transformed from a woman of no beauty, no grace, no intelligence or talent" to an independent woman. Rivka has this to say about the man her mother has chosen for her, whom she presents as a "genius": "pale, sick genius, like he sits in a pit all day. And anyway, I don't love him." Rivka chooses to love. She chooses to stop being an object and move forward with confidence to fulfill her desires. Her decision to choose life and separate from her mother is a defiant stance in which she disobeys her mother's narcissistic dictates.

The story "Crying on Mother's Shoulder" describes a mother who does not bother to understand her daughter's feelings and desires. Mika has a defined role: to represent her mother. Mika is supposed to look good when she and her mother are away from home, as a child and as an adult. She must convey that she is an excellent student, pleasant-looking, but not too pretty (so as not to overshadow the mother), that she married the right man, even though he is "too handsome for her," and especially "that everything is fine." This means that Mika has to hold back her tears, certainly from the neighbors' eyes. As the story unfolds, she comes to realize that there is no mother's shoulder to lean on and that the mother is not interested in knowing "how it feels" but only "how it looks".

The mother's thought pattern remains fixed throughout the story, while Mika's thinking regarding her relationship with her mother undergoes a transformation. She comes to understand something she had never known: the shoulder she had been promised her whole life had never been there at all. When she arrives in Eilat, Mika looks at her mother and sees an old woman; she appears weak, her body seems small. What she always thought had radiated strength and determination, was transformed into a weak, thin shoulder. Mika realizes for the first time that there is no one to lean on: "Taking one step after her mother, Mika noticed that her height had diminished since she had last seen her, her shoulder blades had become rounded behind her neck, they swallowed her neck inside her body, and her shoulders seemed fragile. Mother moved carefully as if she knew that if she were to fall all her bones would be crushed. Mika's eyes were drawn to the fingers of her mother's hands, which shook as she walked, they were as transparent and thin as a child's." (Liebrecht, 2006). Mika keeps her pain to herself, choosing finally not to share it with her mother, and invents a story about the reason she came to Eilat.

Near the end, the following lines appear: "Mika took a deep breath, as if in an instant, as if time sped up and she was pulled out of her life, and suddenly Reuben, her mother and all the plots of Napoleon were visible to her from a distance." (Liebrecht, 2006, pp. 44-45). In one night, Mika compresses a process of years to shake off the trauma that had shaken her world. She emerges from her "old skin" and enters her new, clear-eyed self, listening to her heart and believing the sight of her eyes instead of empty, meaningless words. Only when daughters of narcissistic mothers go through a process of disillusionment and face the gap between "what they were told" and what they experienced can they fully understand what they have gone through. Perhaps only then can they act authentically. Mika goes through such a process: outwardly she appears to be the "old Mika," but deep down she no longer responds to the psychological dictates that conditioned her personality for years and blindly imprisoned her emotions. This seems to be the starting point of her new life.

### SUMMARY

The characteristics of maternal narcissism reflected in the two stories presented above explain the "maternal alienation" that Rodin (2018) discussed. However, Liebrecht depicts more than "maternal alienation;" she represents an incurable borderline personality disorder that narcissistic mothers know how to hide from society. It decisively affects their daughters, who are born and raised as objects (Masterson, 1993). These girls are so used to the fact that no one is interested in their feelings, thoughts or desires, that it takes a very great effort for them to change. Daughters of narcissistic mothers become subjects only when they follow their hearts or manage to see through the lies, stories, coverups, and indoctrination into which they were born. They pay a heavy price for this disillusionment, as it is bound up with disconnecting from and rebelling against the mother.

Liebrecht's protagonists, Rivka and Mika, learn that they must stand up and take action. There is no one to guide them or support them. Rivka finds her way as she rebels against the values with which she grew up. She understands that if she stays home in Jerusalem, she will be married off to someone she does not love. The fixation of "what everyone else thinks of her" could suspend her in this frame of mind forever. Rivka finds strength through love. She gets up and leaves her home and her old ways, and turns to the dry, desert filled with Dubi's love. This allows her to be her true self in a way that expresses authenticity and strength. Her mother will not succeed in

moving her off her path even if she manages to perform all the deeds she had planned to bring her back.

Mika, who left Eilat and built an independent life for herself in Haifa, grew up hearing deceptive words: "Always remember that Mother is your best friend. No need to worry when Mother is around. And if you need Mother's shoulder, no matter where you are, Mother will always give you her shoulder." In reality, her mother turns her back on her and does not extend her shoulder. Mika finally realizes that there is no shoulder to lean on and that there never was. Only the indoctrination remained. One can only wonder: does the partner she has chosen replicate what she learned at home--- that she is unworthy and will never be worthy of love--- or is this a real turning point for her?

### ACKNOWLEDGMENT

This article is based on my research conducted at the Faculty of Social Sciences and Humanities, at Ariel University, under the supervision of Dr. Ofra Matzov-Cohen and Prof. Shulamit Kreitler.

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# Caesar and Road to an Empire: A Hobbesian Reckoning of Rome (60 BC- 44BC)

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Received: 29 Jun 2021; Received in revised form: 19 Jul 2021; Accepted: 28 Jul 2021; Available online: 07 Aug 2021

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**Abstract**— *Julius Caesar was a remarkable man in the history of western civilization. It will not be an exaggeration to say that he is still standing at the center of the history of ancient Rome. His rise to power was during a time when Rome was a Republic being controlled by the wealthy Senate. The rule of the Senate eventually got corrupted by their personal greed. Being a man obsessed with ambition and visions, Caesar saw the error of their ways and he strived for absolute sovereignty by going through a civil war and ending it eventually. In this paper, my aim is to invoke the philosophy of Thomas Hobbes about the 'State of Nature' in the wake of the falling social structure of Rome suffering from the civil war and the corruption of the Senate from 60 BC to 44 BC. I will also analyze Caesar's rise to power and his acceptance by the common populace of Rome by rendering it with the theory of 'Absolutism'. The whole purpose of the paper is to critically pinpoint the major ideological impacts of Hobbes in that period of transition where the Roman republic was becoming the Roman Empire.*

**Keywords**— *Republic, Empire, History, Transition, Civil war, Absolute sovereignty.*

## I. INTRODUCTION

The transformation of the Roman Empire from its Republican state was a gradual process that came out of the necessity to re-stabilize the already derailed Roman society. During the timeframe of 100 BC to 60 BC, the Roman society was fairly corrupted and the members of the Roman Senate were delving themselves in neck-deep lust for political power and money. As a result, the common people of Rome were suffering. Nearly one million inhabitants of the city were continually neglected by their republican leaders. During this time of crisis, one man started to rise to take the whole matter into his own hands to be one of the greatest generals and conquerors of not only Rome but also of the whole world. That man was Julius Caesar. Julius Caesar's rise to power was supported by the common people who wanted him as their leader than the corrupted Roman officials. Caesar's popularity among the citizens of Rome marked the beginning of the change that reshaped the Roman socio-political structure. Rome was ready to bow before a supreme authority- Julius

Caesar. In that context, we can use the philosophy of Thomas Hobbes, who is well known for his political book *Leviathan*, to understand the reason behind Caesar's popularity and the necessity of the transformation.

## II. HOBBS AND THE STATE OF NATURE

Thomas Hobbes, the 17<sup>th</sup>-century philosopher, is renowned for his famous but controversial theory of state politics- the 'social contract theory'. In his philosophy, he has declared that in order for a society to maintain its stability, the people in it must accept the rule of a supreme authority. More clearly, he promoted the monarchical structure of state politics. Hobbes sharpened his ideology during the period of the English civil war and as a result, he understood and equivocated that an absolute government is far better than a civil war (Green, 2). He was against any society and political order that was ready to destroy itself from within. If we try to pinpoint his ideology, we have to say that all but absolute government

structures are prone to corruption and degeneration. To him, even the most oppressive structures are, "scarcely sensible, in respect of the miseries, and horrible calamities that accompany a civil war." (Green,3).

Naturally, we tend to think that a state is utopian in nature where the people are themselves judges, juries, and executioners and where individualism is promoted. An individual has all the powers to decide not only his/her fate but also the fates of the others. Hobbes has considered it as a negative attribute that can destabilize society at any moment because the people, as they are individually judgmental, do not follow a basic political outline to guide the state harmoniously. No recognized authority is there to enforce any rule or regulation to stop this onslaught of personal judgments. To Hobbes, it is the representation of the 'state of nature'. He famously stated that such a, "dissolute condition of masterless men, without subjection to Lawes, and a coercive Power to tie their hands from rapine, and revenge" would destroy the equilibrium growth of any socio-political structure (Collins, 50). There would be, "no place for industry, because the fruit thereof is uncertain; and consequently no culture of the earth; no navigation, nor use of the commodities that may be imported by Sea; no commodious Building; no Instruments of moving and removing such things as require much force; no Knowledge of the face of the Earth; no account of Time; no Arts; no Letters; and which is worst of all, continual feare, and danger of violent death; And the life of man, solitary, poore, nasty, brutish, and short" (Collins, 50). For Hobbes, this chaos is inevitable as long as they are not submitting to the authority of a sovereign power for, "so long a man is in the condition of mere nature, (which is a condition of war,) as private appetite is the measure of good and evil." (Collins, 50)

### III. THE STATE OF NATURE IS THE STATE OF WAR- ROME

In a state where there is no sovereign ruling power, people try to preserve their own lives by any means necessary. Thus it perpetually puts them in a position where they are constantly trying to survive. People fear that others will take advantage of the situation and secure state resources, lands, grains, spouses, for themselves. It becomes a competitive society where people are trying to use their powers against each other. Hobbes has even stated that some 'vain- glorious' persons try to seize power for themselves to control others. But the whole process creates more problems leading to civil war. In 49 BC, Rome faced the same crisis which ultimately led to the destruction of 'Republic' Rome. During the time of Caesar, the Roman Senate became very corrupted. The members valued

personal greed above the development of the city of Rome and its inhabitants. We need to understand that during that period the Romans were not merchants or manufacturers. They were not, what we can call, highly productive in nature. The whole Roman Republic depended on the Roman Legions and their generals who invaded other countries and lands and occupied those places. Those lands became parts of the Roman Republic and thus sources of provisions for the Romans. They were important not only for provisions but also for slaves. Slavery was rampant and the captured prisoners of wars were used as slaves for various kinds of hard works as well as for gladiatorial games. Basically, it can be said that the Roman Republic followed *Agrarianism* (Abbot, 19).

In Republican Rome, the Senate was very powerful. They decided the fates of the people of Rome. The members were very competitive in nature and they strived to achieve power for themselves. Before the rise of Julius Caesar, the Senate was torn apart by the conflicts between Crassus and Pompey, two very powerful Roman generals and members of the Senate. Crassus was a wealthy person with multiple sources of economic development, where Pompey was a very successful field general who influenced the Roman people with his splendid victories in the East (Abbot, 25). Their bitterness against each other was not only destroying the stability of the Senate, but also the governing proceedings of the Senate. It was one particular example of what Hobbes has stated, where power has been divided between two groups of people and thus the whole social balance was at risk. Julius Caesar was the only person in Rome, during that time, who saw the error of their ways. Though Caesar had his own political agendas and goals, he tried to create a kind of unity between Crassus and Pompey. Caesar's attempt to unify them is celebrated in Roman history as the 1<sup>st</sup> *Triumvirate*. He understood that the legion of three- Crassus's money, Pompey's popularity as a general, and his own political insights- was important to stop the corruption within the Senate and protect Rome from crumbling down. Caesar even gave the hands of his daughter Julia in marriage to Pompey to settle the unity among the trio (Abbot, 45). And in this process, Caesar became the Consul of Rome, the highest position a civilian can get in Roman politics.

But the *triumvirate* didn't last long because of Caesar's conquest of Gaul between 58 BC and 50 BC. Caesar was an ambitious man and a successful general just like Pompey. His thought about his political career was not limited to the consulship. He was aiming for something higher- something that would give him absolute power in the Republic of Rome. Being a master strategist, Caesar understood that to gain that position he needed to capture the hearts of the common people. And the only way to do

that was through the conquest of a foreign land. His Gallic invasion lasted for eight years and it is still regarded as a crucial period in his political career (Abbot, 28).

Caesar attempted to conquer the Transalpine Gaul, modern-day France. He showed major leadership skills in defeating the Gallic tribes. In those eight years, he conquered nearly 200,000 miles of the foreign land. The conquest of Gaul made Caesar highly popular to the people of Rome and to his own legionnaires (Abbot, 29). According to Hobbes, this was a perfect way of influencing the common populace to accept the rule of someone powerful, a way of popularity that would compel the people to worship a sovereign figure as their monarch. But, for Caesar, it was a challenging job. The other generals and members of the Senate didn't take Caesar's conquest of Gaul from a positive perspective. They felt threatened by his increasing popularity in Rome. Hobbes has discussed that men are shortsighted and cannot look beyond their personal goals. They cannot make a decision that will benefit the larger community. They are caught inside *the prisoner's dilemma* of game theory. Men tend to become spiteful, envious and jealous when they see an obstacle standing before their drives for desires. Caesar faced the same crisis. Both Crassus and Pompey were threatened with Julius Caesar's achievements. They tried to achieve their own goals through military conquests of their own. Crassus died in his invasion of Parthia. Pompey set his eyes in the unconquered lands of the East. Though Pompey was a great general, his main problem was that he failed to see the cause of Caesar's actions. Pompey sought his glory and power at expense of the Roman citizen, where Caesar's goal was to achieve the power to settle down the anarchy in the Roman society. We will be discussing it later in the paper. This major clash between Caesar and Pompey led to the Roman Civil war in 49 BC.

Caesar's crossing the Rubicon on 10<sup>th</sup> January, 49 BC officially marked the beginning of the civil war. Rubicon was a small river in the north of Italy flowing into the Adriatic Sea. The river marked the boundary between the northern portions of Italy (*hither* Gaul) and the southern lands of Italy including the city of Rome. The Roman Senate had strictly stated that no army can cross the river and enter the southern portions; otherwise, it would be considered as an invasion against Rome. The same rule was applicable for any Roman general with Roman legions. In 49 BC, the northern portions of Italy came under the control of Caesar because of his Gallic invasion. So, when he crossed the Rubicon, it was a direct challenge to Republic Rome. *Crossing the Rubicon* has been a famous phrase in the history of the world as it marked the rise of Julius Caesar as the Roman dictator (Abbot, 47).

We have to understand that when Caesar chose to cross the river, he was with his Roman legions. So, it was basically Rome against Rome, thus prompting the civil war. The interesting fact was that none of the legionnaires went against him. Caesar was supported by his comrades and fellow soldiers, though they were going against the Roman constitution. Furthermore, on his way to Rome, Caesar was welcomed by the common people of local Roman towns. Now, according to Hobbesian point of view, people look for stability and peace, and therefore, if they are influenced enough, they will welcome anyone or anything to achieve that state of peace- "peace is good, and therefore also the way or means of peace are good." It is known as 'the laws of nature'. (Green, 27) To Hobbes, people use two strategies to overcome any hardships in their lives- first, *Pactum Unionis* and second, *Pactum Subjectionis* (Laskar, 1). The first strategy means that people will create unions to stay together to avoid any trouble and degeneration. The second one implies subjecting themselves under the rule of some sovereign structure or person. In exchange for their subjugation, the sovereign authority will secure and preserve their lands, economic structure, and socio-political harmony. It is the hobbesian 'Social Contract Theory' where the people will voluntarily surrender their freedoms and rights. (Laskar, 2). Caesar's case can be seen from the same point of view where he was welcomed by the people. Such was his popularity. Out of fear of defeat, Pompey and other members of the Senate fled from Rome, leaving the city without any active government and it instantly had a tremendous effect on the people. The city of Rome plunged into chaos. But Caesar ceased his advance towards Rome when he heard the news that Pompey was going to gather armies and allies from Greece. He understood that to bring peace in Rome, Pompey must be defeated for good. On one side Caesar promised the people that who would side with Pompey, they would not be harmed in any way, and on the other side, he himself went to Greece through Brundisium crossing the Adriatic. Again, this generosity of Caesar earned him huge popularity (Abbot, 54). Finally, against all odds, with the help of Mark Antony, Julius Caesar was able to defeat Pompey at Pharsalus in Central Greece on 9<sup>th</sup> August, 48 BC (Abbot, 62). Pompey escaped to Egypt where he was eventually killed by Ptolemy XIII, ruler of Egypt, thus ending the civil war of Rome.

#### IV. CAESAR AND ABSOLUTISM

Hobbes, in his philosophy, has elucidated that with sovereignty absolutism must come. The authority in control must dictate all the spheres of socio-political

scenario- from powers of legislation to war-making, known as *essential rights of sovereignty* (Green, 29). From that point of the frame, Hobbes promoted the value of a monarchical power structure in any state. After the end of the civil war, Caesar was forced to stay in Egypt for the Egyptian civil war between Ptolemy XIII and Cleopatra VII. He sent Mark Antony to Rome to deal with the chaos in Rome. Due to Mark Antony's weak management skills, the city of Rome was suffering from riots and starvation. In 45 BC, Julius Caesar returned to Rome to take things into his own hands. During this period Caesar had already become the most powerful man in Rome. So, he used his authority to force the Senate to give him the position of *Dictator of Rome* for ten years. The Roman dictatorship was a long-forgotten official status that was against all the constitutional values of Republican Rome. Caesar knew that Roman politics was broken and the Senate had no potential to restore it. They even lost the support of the people. To avoid any future collapse of the Roman government and return to *the state of nature*, Caesar chose to have absolute authority above all. He promoted the very concept of 'might is always right.' (Laskar, 2)

During his time of being the dictator of Rome, Caesar introduced various policies to restore the vitality of the Roman society. He issued new grain laws, constructed new buildings to give the people jobs to earn their livings; he created a strong business relationship with Egypt because of his affair with Queen Cleopatra. Even he started a new calendar system that is still being used today. Under his dictatorship, the Roman people found stability and preservation.

## V. CONCLUSION

Caesar understood that Rome had a future with him and his absolute monarchy. He was in favor of a dynasty. He himself started to wear purple robe which was a symbol of the ancient Roman monarchy. To the Roman Senate, it was an act against their republican values, against the very identity of Rome. One of the members of the Senate was Brutus, son of Caesar's mistress Servilia. Brutus considered Caesar a magnificent figure, capable of everything. Caesar was a father figure to him and Brutus got many favors from Caesar as he considered Brutus like a son. But, it was Brutus who betrayed him at last in a conspiracy of the Senate against Julius Caesar. Brutus was not someone who was using Caesar to gain political power and his betrayal was not political or personal. To Brutus, Caesar's act as an absolute authority was a slap against everything he held dear in Rome, even against his identity as a Roman citizen. Finally, Julius Caesar was assassinated on 15<sup>th</sup> March, 44 BC by Brutus and other members of the

Senate. In Shakespeare's *Julius Caesar*, Brutus rhetorically defended his act,

"Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men?" (III.ii.23-25)

To Brutus, Caesar was associated with slavery and the loss of freedom. But in reality, after the assassination, "the republic, however, scarcely outlives Caesar." (Blits, 41) Again to quote from Shakespeare's *Julius Caesar*, "Brutus and Cassius/ Are rid like madmen through the gates of Rome." (III.ii.270-271). We have to understand the massive influence Caesar had on the people of Rome. Though he became a dictator, that dictatorship was for the benefit of the common people. People of Rome saw that. Thus, he became a legend among them. The assassination never strengthened the Republic; it only paved the way to the rise of Octavius Caesar, nephew of Julius Caesar, the *first Roman Emperor*. Julius Caesar was a giant of a man who was standing at a period of transition. He was not only standing but also he was at the center of it. In 42 BC, the Roman Senate declared Caesar as one of the gods. The month of July has been named to honor him. Julius Caesar not only influenced the history of Rome, but also the history of the whole world.

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# O' Lovely Parrot: Vestiges of a Diasporic Jewish Culture

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Received: 01 Jul 2021; Received in revised form: 20 Jul 2021; Accepted: 30 Jul 2021; Available online: 09 Aug 2021

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**Abstract**— This article tries to look into the concept of Diaspora manifested through the folk songs of the Cochin Jews which celebrates a rich culture and literature. What is known as 'Jewish music' today is thus the result of complex historical processes. But it is to be observed that it is also cornered on the pretext that Cochin Jewish Songs carries certain religious significances only.

The article tries to take a peep into the primary source, "Oh! Lovely Parrot" a compilation of 43 Jewish Malayalam folk songs. The songs in this excellent collection represents a number of little-looked-at corners of Jewish music culture, enacting their diasporic identities through their unique narrative network which include songs, stories and memories.

**Keywords**— Collective Memory, Diaspora, Jewish Songs, Kochi, Piyyutim.

## I. INTRODUCTION

With the formation of Israel way back in 1948, the migration of the Jewish community who had assimilated themselves into the culture of Kerala started their journey back to their promised land. The history of the Jews, one of the smallest religious groups in India stretches back to two millennia. They trace their ancestry to the days of King Solomon ie even before Jesus Christ. Some historians say they came to Kodungallor and made Mattancherry their space after the Jewish temple was destroyed. Cochin which was their adoptive land still has remnants of this cultural heritage preserved for Historians and travellers as museums especially for those who come searching for their roots. "It is a fact the Jewish diaspora is vanishing from Kerala society. But you cannot ignore our contributions to the State's culture and development. When the Jews arrived here, Kochi was a marshy land and we developed it as a trade Centre. We brought business here. Because of our efforts the city flourished and this fact should be recognised. The Ernakulam Market was under the control of the Jewish community till 1935 and we handed over the rights to the Kochi Municipality in 1935. The government should protect the synagogues as heritage structures. Though the Jewish cemetery near St Teresa's College is a protected monument, it has turned into a dump yard. The cemetery at Mala is

being razed and converted into a stadium. We may not live here forever, but these structures are remnants of the past and they should remain," says Elias Josephai, the caretaker of the Kavumbhagam Synagogue.

In Cochin lives a colony of just over a hundred Jews. The diasporic elements of the songs of the Jews of Cochin enthralls and evokes a nostalgic emotion in all listeners. Music is a particularly faithful index of assimilation and so, Jewish religious and folk music have on, the whole reflected with the utmost fidelity, the atmosphere of their Environment. The music of the modern European Jew, the Bogdadian Jew and the Paradesi in Cochin satisfies this great principle in the art of music.

## II. FOLK SONGS OF THE JEWS

Since the earliest times in history, different cultures throughout the world have used songs as a healing force. To understand the significance of Paradesi folk songs in, we need to examine Jewish cultural roots. In the Jewish culture, singing has always been the main means for connecting with the depths of the soul. In modern Hebrew culture, Israel folk songs play a crucial role in creating a spiritual bond between the people and the country, thus strengthening national as well as self-identity.

Analysing their songs and its impact on the cultural fabric of Kerala was a journey back to the initial arrival of the Jews in the Indian subcontinent. The Indian Jewish experience was not marked by xenophobia or political oppression but was instead characterised by complex combinations of assimilation, alienation, nostalgia, and patriotism. The origins of the Jewish community in and around Cochin's port city lie in the ancient maritime trading links between the Malabar Coast and West Asia.

Jewish music, in simple words, is the music and melodies of the Jewish people. Here exist both transition of religious music, as sung at the synagogue and domestic prayers and of secular music, such as klezmer. „What is known as ‘Jewish music’ today is thus the result of complex historical processes. For many centuries, cochin Jewish women have been singing Jewish songs, both in Hebrew and in Malayalam language of Kerala, their homeland on the tropical southwest coast of India. In Kerala, Jewish women sang in Hebrew, together with men, joining in full voice to sing ‘piyyutim’ in the synagogue, at the Shabbat family table and at community-wide gatherings to celebrate holidays and life cycle events. It is to be noted that, after the expulsion of the Jews from Spain, the Sephardic or Spanish Jews brought along with them the Castilian Dialect and literature which included many folk songs. This explains why, the very large number of melodies- over 500- in use amongst the Paradesi Jews of Cochin and many songs in Hebrew and the Vernacular is unknown to the other Jewish communities of the world.

The remaining of the Cochin Jews thus nurtures their musical heritage through this long and complex historical process. For many centuries, Cochin Jewish women have been singing Jewish songs, both in Hebrew and in Malayalam language of Kerala, their homeland on the tropical southwest coast of India.

The songs they sing or their social or normal lifestyles, truth of their lives is recorded, validated and in no way forgotten. The songs used among the Jews in Cochin can be categorized into the ones written in Hebrew and Malayalam. In addition, the song texts can further be subdivided into many categories according to their ritualistic themes and occasions, namely, Wedding songs, Historical songs , Biblical songs and so on, with the Wedding songs being more prominent and repeatedly sung. The songs are validated or rather formulated on the basis of the various stages during a wedding process be it the making of the ring, the tying of the tali (the traditional Kerala marriage necklace), the bride's emerging from the mikveh, the boiling of raisin wine for the wedding blessings and the procession of the bridegroom to the synagogue. Some feature references to the semi-legendary figure of Joseph Rabban,

an ancestral leader of the Kerala Jews. Others contain advice to the bride or the groom-or in a 17 few cases to the parents of a boy at his brit mila-about how to lead a good Jewish life. The most commonly sung Jewish wedding song that describes the beauty of the bride has also been mentioned in this study.

There are biblical and historical songs which are rhythmic manifestations of their vibrant culture. An interesting portion of the analysis was the discovery of song notebooks that included majority of the written texts in terms of verse. These song notebooks, preserved for centuries now can be validated as the most significant and primary document in the study of this music heritage and culture. These songs are collected in notebooks in which the shortest one contains just eight songs and the longest one contains one fifty songs.

### III. DIASPORIC SIGNIFICANCE

The concept of diaspora in relation to Jewish history was enchanting. Diaspora can be related to alienation, anarchy and epiphany. In this context, the concept of diaspora can be asserted to the forcible scrutinizing of the Jewish people throughout the world. The two main categories of diaspora seen in the Jewish context are capitalised diaspora and non-capitalized diaspora. The diasporic identities of the Jews of Cochin are portrayed through a unique narrative network which includes songs, stories, and memoirs. The diasporic elements have been analysed through the well-known Jewish song collection, 'Oh, Lovely Parrot'. which is in fact a projection of approaches used by the Jews of Kerala to enact their diasporic identities through their unique narrative network including songs, stories and memories providing a valid recognition to the endangered music conveying their traumatic history.

This is because they put their heart and soul to reconstruct a small Israel in Kerala and in addition their unending urge to return to their homeland was very much conveyed through their music tradition.

### IV. OH! LOVELY PARROT

Milk with fruit I shall give - aiyaya

To you, oh my lovely parrot - Aiyaya

And kovil (guava) fruit I shall pluck for you (Paalum pazhavum tharuvn, painkiliye .. parichu tharam njan thathe.

Oh, Lovely Parrot is a compilation of 43 Malayalam folk songs of the Jewish community in Kerala that includes parrot songs, devotional hymns and Zionist songs that seek to prepare Jews of Kerala for the migration to Israel. These

songs are performed in a way which brings together Jewish identities through a collective effort in order to preserve their ethnic memory and social identity. This unique music of Jews held them together even after ' aliyah ' ( a Hebrew word referring to the migration of Jews to the nation state of Israel post 1948). The songs were passed on to coming generations mostly orally. The preservers and conveyors of this cultural memory were the women. They preserved these songs in small notebooks that were later copied down by others and performed on various religious occasions. In the introduction to the book *Oh Lovely Parrot*, Barbara Johnson states that the “Songs and notebooks travelled from community to community, when brides moved into the homes and congregations of their husbands” (pp. 10). The songs as an affective and memory vehicle brought them together as a community and contained a combination of Jewish and Kerala culture through complex discursive and material markers. In the article “The Parur Songs: Reflections on the Role of Women, ” Albrecht Frenz writes about these performances:

When singing the songs, women created an atmosphere of hope. The performance of the songs constituted a decisive element in the history of the Jewish community in Kerala. Word, expressions and the way how the songs were performed show that they contain typical Kerala features in terms of landscape, behaviour and the liveliness of performance.

The female voices metonymically and musically transport the past into the present, allowing them to shape uncertain futures with performativity and affective agency. In this way, the performing women re-created and conveyed meaning and value in the Kerala Jewish cultural fabric through these individual and group activities involving emotional memory and cultural historical materiality. Some of the songs in the collection are named “parrot songs” signifying the three lovely colourful birds as often inscribed in the ketubah or Jewish wedding contract document. Every song is a narrative of embedded experiential memories that the community carried wherever they migrated, containing material as well as messianic markers aimed at creating and consolidating a uniquely aspirational as well as a nostalgically political and religious identity. Through the songs they looked forward as a community to their promised land of Israel, corroborating the complex forward-looking utopian quality of collective memory. Whenever the songs were performed, the remembering subject “actively creates the meaning of the past in the act of remembering” (Smith & Watson, pp. 16), corroborating how such collective activities in the private as well as public spaces re-present and preserve an economy of cultural memory and identity markers which “offers a productive frame for explaining the social and cultural meaning and value of the act of

remembering literature at the individual level” (Skopljanac, pp. 210).

Jewish women along the Malabar Coast filled notebooks with Jewish-themed songs in Malayalam and Hebrew. These notebooks were in the verge of ruins until a series of programs, including scholarly discussions, music and dance and a book exhibition in Washington, DC, attempted to revive that musical heritage.

Inspired by the Washington D.C exhibition, Kerala-born Jew, Galia Hacco, who migrated to Israel as a teenager in the 1950s created a group, the Nirit Singers, which served as a major comeback for the rich Jewish music culture. Hacco, who leads an oral history project in Israel focused on the lives of Cochin women, and Venus Lane, also born in Kerala, were the two members of Nirit Singers who performed at the program, titled 'The Women Who Kept the Songs from India to Israel: The Musical Heritage of Cochin', at the Library of Congress April 7. They also produced the CD from which songs are borrowed for this article, with lyrics transliterated into Hebrew script by Tziporah (Venus) Lane for the benefit of younger generations. Their success inspired the efforts of Tova Castiel Aharon, who led a similar Kochini women’s group for several years.

## V. CONCLUSION

“For every bird there is this last migration” (Hope, A. D., *Death of the Bird*) the opening lines of A. D. Hope convey a lot more on how every single Jew dreams of being in Israel and why every music piece hummed their urge to return to their homeland, Israel. While they got implanted to Kerala, it was hard for them at first, to get blended with the culture of Kerala. But the natives of Kerala were always welcoming and warm towards them. The only context in which they left to their homeland was their strong desire to live in Israel, as they believed that it was their promised land. They looked forward to their last migration, their last hope.

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# The Post-War English Novel in Terms of Form and Theme

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Received: 03 Jul 2021; Received in revised form: 21 Jul 2021; Accepted: 02 Aug 2021; Available online: 13 Aug 2021

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**Abstract**— *The purpose of this paper is to study the effects of the First World War on the fiction of the third decade of the twentieth century – 1921 to 1930 – the immediate period succeeding war, and how the writers presented in fictional form the total disorder that had been spelt both in the world of history and the mind of men. Further, It has been intended tracing how the ‘novel form’ disintegrated and the novel is no longer remained a novel in the traditional sense. This paper also details how the writers tried to achieve their goal in fictional form and why the novel demanded a form which would not recapture the full texture of the horror scenario but also present an illuminating exploration of the deeper levels of individual consciousness.*

**Keywords**— *The First World War, fiction, society, writer-cum-soldiers, disillusionment.*

## I. INTRODUCTION

Until the First World War, writers had, for the most part, contented themselves with themes and values familiar to the previous century. The majority continued to write as though theirs was the best of all possible worlds, because it was one in which 'progress' seemed assured. But, the Great War seemed to have produced an unbridgeable chasm between generations. The postwar literature was bound to reflect this chasm, this disorder, which was a sequel to the war, engulfing the whole of Europe. Henceforth, the new writers and artists breathed in an air of cultural and moral disintegration. The pervasive feeling then, certainly is that any material gains, due to the tremendous progress of science and technology in the nineteenth century, must be balanced against a perceptible spiritual loss; and it is this spiritual loss which has received the literary attention in the postwar world of the twentieth century. The writers with a meaning conveyed a doleful lesson and nearly all writers turned against their age. They repudiated it, as far as they could. Hence, fear and anxiety, horror and hysteria, anger and exhaustion, boredom and emptiness in the face of imminent death became the dominant theme of literature. It germinated from the notion that "Literature, according to historical convention reflects contemporary life and reveals the spirit."(Taylor, 1992:236)

Contemporary life in the postwar world reflected the breakdown of an established order as the will of the people had exhausted itself on the warfront and the spirit of the age is symbolized by 'inaction' and 'inertness'. Prior to the holocaust of 1914-1918, the people had strode into this great adventure (war) for glory but "the weariness, the fever and the fret of the war", "made men sit and hear each other groan", because the postwar world symbolized a world, "where youth grows pale, and spectre thin and dies", and "where but to think is to be full of sorrow".

The shift in attitudes towards war is obvious. Far from being "an affair of great marches", it forced the lacerated spirit of mankind to adventure this time into a journey into its "injured psyche" to analyze the futility of its action. The void so created could not be filled. This prompted D.H. Lawrence to say; "This place no good". Throughout the first decade of the twentieth century, there had been a literature of social criticism of which G.B. Shaw, H.G. Wells and Galsworthy were the chief exponents. Though these litterateurs were anxious to reform the world, they did not ever question the ultimate possibility of reform, nor postulate the inadequacy of man as an instrument for the good life, nor did they have any conception of a possible disruption of civilization. Reacting most virulently to this attitude of these writers

Ifor Evans fixes the responsibility for the disruption of civilization (if it ever can be fixed on literary artists), I feel, on Shaw, Wells and Galsworthy when he says:

Wells and Shaw sometimes questioned the inevitability of progress, but never during this earlier period did they explore this idea with any seriousness. Nor were any of them interested profoundly in the nature of human mind itself. (Evans, 1978:2)

Shaw's characters were too frequently automata, whom he hired to deliver his own brilliant speeches. Wells portrayed characters which were poignant, irrational and inconsequent, but he never bothered to study their incongruities. Galsworthy always portrayed types as he was busy with the upper middleclass society whom he was satirizing. Ifor Evans further laments the negative role of these social critics; "One of the extraordinary phenomenon is that both Wells and Shaw lived on throughout the inter-war period and kept themselves aware of the changing shape of the times...".(Evans, 1978:2) and still did not do anything constructive 'to warn' about the impending dangers of the tremendous progress that had been so registered after the Industrial Revolution. In fact, they had been propagating the eradication of evil human tendencies in the social context, under the influence of education and a civilized environment, replacing them by good ones. Sigmund Freud says:

Civilized society which demands good conduct and does not trouble itself about the instinctual basis of this conduct has thus won over to obedience a great many people who &re not in this following their own natures. Encouraged by this success, society has allowed itself to be misled into tightening the moral standard to the greatest possible degree, and it has then forced its members into a yet greater estrangement from their instinctual disposition. They are consequently subject to an unceasing suppression of instinct, and the resulting tension betrays itself in the most remarkable phenomena of

reaction and compensation. In the domain of sexuality, where such suppression is most difficult to carry out, the result is seen in the reactive phenomena of neurotic disorders. Elsewhere the pressure of civilization brings in its train no pathological results it is true, but is shown in malformations of character, and in the perpetual readiness of the inhibited instincts to break through to satisfaction at any suitable opportunity. (Freud, 1991:71)

Thus, while trying to eradicate the social and human evils, these social critics (Shaw, Wells and Galsworthy) completely failed to study the nature of man which consists of instinctual impulses which are of an elementary nature, which are similar in all men and which aim at the satisfaction of certain primal needs. They failed to highlight the cruelties inherent in man and these ultimately carried the world over to destruction in the 1914-1918 conflagration. Furthermore, if these social critics were only alive to the social, cultural and political implications of the dangers so engineered by this tremendous progress, they would have with their vision, warded off the romantic conception of war into the realities of wars, thereby making people aware of the horror, the disaster and the destruction accompanying it.

## II. THE WAR WRITERS

Since the writers of the age were affected by the new human experience of the Great War, all were under compulsion to report, to inform and to warn the world about the impending dangers of yet another war. Therefore, it demanded a realistic portrayal of the horrors of war in fiction. But the larger audience of fiction demanded, in those years immediately after the war, any theme rather than that of the great conflict and its horrors because the general public was not prepared to face the realistic presentation of war in fiction. The dominant tendency of the readers was to forget the evil and brutality in reassuring itself that life was more kindly than the four years of wars had suggested. This desire to regain the illusion that they were civilized people, prompted them to give acceptance to A. S. M. Hutchinson's *If Winter Comes*, which was praised at the time for its high ethical quality, power and beauty. It was commended as the year's most arresting achievement in fiction. (Taylor, 1992:390)

In other writers of the period, the underlying mood was sentimental. *The Constant Nymph* by Margaret Kennedy was about the day-dreaming of an adolescent girl. *The Green Hat* by Michael Arlen was even more unreal. It was the deliberate fabrication of a hard headed Armenian. It was solemnly accepted by social critics as a picture of contemporary manners. Furthermore, the nightmare of the Great War had inculcated in the people the spirit of escapism. The individuals sought more relief in the adventure stories contained in the novels of P.G. Wodehouse and Agatha Christie. (Taylor, 1992:391) She was accorded a rousing welcome to the literary scene. Her detective stories were *Thrillers*, as they had the sedative effects on the broken spirit of man. More of a social document, the detective story, in its sober, solid narrative, provided the ordinary people with more extra-ordinary experience.

Later on, the Englishman developed a taste for public entertainments which he pursued very religiously. They ignored the state of the world and the condition of human nature; yet with all its limitations, it was the desire for a kindlier world and a belief that man would be worthy of a finer life, if only his leaders and rulers would give him the chance. This resulted in glittering cinema houses going up everywhere, even in the most impoverished areas. Still photography and motion pictures, whose basic principles had been developed in the previous century, became major vehicles of expression following the First World War. Photographers and film directors explored the unique qualities of their media in pursuit of new and vivid ways of seeing. In 1927, when an American film producer was able to synchronize sound track with the pictures, the break from the realistic world was almost complete. True photo-reportage had begun in the mid 1920's, (Wall Bank, 1978:867) when improved equipment and technical facilities enabled fleeting expressions and movements to be caught under varying lighting conditions. The film became the most popular and universal art form of the century. While most movies were made and watched for entertainment, the medium lent itself to the visual description of relationships and issues in contemporary society. Hence, the innovation of documentary films and, of course, social commentaries and satire by numerous actors, Charlie Chaplin, the most prominent of them.

Somehow, the belief still existed among ordinary men, that the suffering of the individuals had been so profound that its repetition was unthinkable. Perhaps these counts for the hostile reaction to the war books accorded by the public as well as by the fourth estate. The newspapers began to debunk not only the war books, but also the soldiers who had conducted themselves creditably at the warfront. Hardly was the nightmare at the warfront

over, when they and their actions in the war came under severe censure at home. They were hurt. The earlier cynosures of the public during the war, came to be censured and condemned. This lacerated their sensibilities. Gradually, they came to brood over the futility of their action and finally inferred that they had been sold. This developed in them a mood of despair, and alienation and expressed itself in war books, the best example being Richard Aldington's *Death of a Hero*.

The novelist must have the leisure to exercise his craft to represent the human situation. It was in 1930's that large popular audiences, for the first time, were ready to reconsider the realities of 1914-1918 War as a theme for fiction. It became possible because, "perhaps English people were dreaming less. Perhaps they were trying to catch up with that was going on round them. More probably, the writers changed and not the readers." (Taylor, 1992:390)

In fiction, more than in any other form of literature, the writer finds a free and full scope to link the general fate of man to the fate of specific individual characters to illuminate it. Fictional art is more suited to this because the prose narrative takes in part the tradition of the great epics and thus not only recreates historical events and states of society, but also the dominant mood of alienation and despair which permeates individual psyche in an age of crisis.

This desire to consider the realities of war as a theme for fiction resulted in the exploration of the individual psyche with all its trails and turbulences, through which an individual had gone in the war. Therefore, the novelist, though remaining busy with his social preoccupations, returns to study the nature of man. The literary artist, from now on, would not only explore the causes leading to disruption of civilization, but would at the same time, explore the unconscious psyche of individual men and women - study the dark side of human mind. This change in attitude of the public came due to the study of social sciences and psychology which had come to play an important active role in the lives of the people. This led people to pursue another field of study - the study of human mind. It resulted in insights into man's conduct and his emotional life. Deriving from Freud's theory of Biological Instincts, a great emphasis was placed over the powers of unconscious to affect the conduct of an individual.

Freud's emphasis upon the unconscious and irrational states of human mind made a strong impact on writers and artists alike. Furthermore, a lot of importance was attached to Freud's concept of infantile sexuality - Libido. Thus, it was through this theory of Biological

Instincts that the novelists gained a new insight into the unexplored psyche of the individual in the following contexts:

1. That conscious life was only a small part of man's existence.
2. Mind, instead of being ordered and logical was like a disordered and misbehaved menagerie.
3. That sex played a far larger part in man's life. The writers were encouraged to be both very vocal and frank in the description of sexual experiences and henceforth, were less affronted by sexual abnormalities.
4. It also gave the vital clue that human relationships were now based on adjustments and readjustments. (Freud, 1991)

Consequently, in the 1920's, there emerged the writers, the realists, who saw the sub-conscious mind as a vehicle that could free man from the shackles of modern society and lead him to freedom. They felt an affinity with primitive art and its close associations with magical and mythological themes and they exalted the irrational and the violent in human experience. Meanwhile, from a different perspective, the Cubists continued to expand their influences. Abstract, non-representational painting was taken up by young artists all over the world – except in the Soviet Union, where initial experimentation was aborted by ideological insistence upon socialist realism. The interwar years saw Picasso modify his Cubist style. He developed a neo-classical style in the 1920's., while in the next decade he painted his famous Guernica mural, vividly depicting the destruction of a small Spanish town by fascist air forces in that country's civil war. This painting combines artistic autonomy with a direct relationship to contemporary world events.

In literature, the emphasis on psychoanalysis led to the study of human personality and also brought to light the cruelty and evil inherent in the nature of man. This is amply demonstrated in the works of James Joyce, Virginia Woolf, D.H. Lawrence and T.S. Eliot. Initially these writers were condemned for being difficult, for not being intelligible to the reading public. Reflecting on Ulysses, Arnold Bennett became the spokesman for the general public, when he said that with Ulysses, the art of novel reading has become a form of penal servitude? E.M. Forster was more ironic and vociferous. He said that no one understood Ulysses, not even the police who prohibited its circulation. (Evan, 1978:21)

In fact, this showed that there was an unbridgeable chasm between the writer and the reading public. There was no easy communication between society and the artist; hence there was no conception of a homogeneous community. In Ulysses, James Joyce was trying to discover some form, in which the modern

consciousness in all its disruption and fragmentation could be represented. The past from which he departed was so compact and consolidated that his rupture from it left him lacerated and beyond the hope of complete recovery. Therefore, he looked upon the past with strange mixture of nostalgia and contempt.

### III. THE FICTIONAL FORM

Henceforth, the question of form became one of the basic concerns of literary criticism. War which signified a crisis in civilization demanded a new fictional form which will not only detail the causal complexes of sociopolitical situation but will also explore the consciousness of individuals under the horrifying impact of dreadful events unleashed by war. The old patterns would not suffice, naturalistic emphasis on the merely documentary aspect of life would not do- The novel demanded a form which would recapture not only the full texture of the horror scenario but also present an illuminating exploration of the deeper levels of individual consciousness. The new novel must of necessity yield a dark and disturbing insight which cannot be related to any of the beliefs or rules which make' human societies possible.

The modern novelist, therefore, found the traditional form beset with grave limitations. The new reality could not be objectified through a hero-centered compact plot because the social life in the postwar world presented a bewildering spectacle of disintegration and moral vacuity. Defining the nature of life which the novelist seeks to translate into art, Elizabeth Drew says:

Life never builds itself into the convenient symmetry of a plot. Life is the quality of the immediate present as we live it from moment to moment. Experience is made from the silt of innumerable instants of consciousness, fusing the present with the memories of the past; blending thought and action and sensation; expanding into the widest contemplation of the human situation in its universal aspects or contracting into the observation of some small objects around us, or into fragments of talk, gestures, some fleeting association. It's all discontinuous, inconclusive,

fugitive, flickering. This, at last, is life.(Drew, 1969:17)

According to Holger Klein “fiction here had an immediate factual correlative of which millions were intensely aware.”(Klein, 1978:4)The overriding criterion applied to war fiction is not merely one of verisimilitude, but moral truths as well. Henry James, too, lays it down as a prerequisite for writing a novel. He says, “The only condition that I can think of attaching to the composition of a novel is...that it be sincere.”(Hazell, 1998:17) Thus it becomes imperative for the writer to assiduously scrutinize the correctness of detail and accuracy of data. This is necessary to achieve objectivity in detailing, the politico-socio-state of society and the historical forces operating underneath. However, mere documentation, howsoever comprehensive, does not make any war novel a work of art. No doubt, the central interest in the war novels lays not so much in the aesthetic philosophical question as such, but in the political implications. The principal aesthetic question is whether all this material has been structured into a literary form which has an enduring aesthetic appeal for the reader. A war novel has to be judged by the same criteria and methods of assessment which are applicable to all other forms of fiction.

The basic problem of composition in war fiction is “how to link the general fate to the fate of particular characters illuminating it.”(Klein,1978:9) The majority of works achieve it by the demonstration of the impact of war on essentially anonymous, private, but representative individuals, or, small groups, and the concentration on impact rather than events, enables them to make the common soldier, a figure occupying an accidental and peripheral position in the war as history, a figure occupying an essential and central position in war as fiction. The most outstanding examples that can be cited are those of Christopher Tietjens in *Parade's End* and Ulysses in *Ulysses*. Ford Madox Ford in *Parade's End* directs the whole novel sequence at one individual - Christopher Tietjens, who enacts all history, through his experience in the battlefield, his sufferings at the hands of his immediate superiors as well as his lawful wife - Sylvia, his close friend Macmaster to whom he was all help, thereby, exposing the change that had crept in because of the crumbling of the old order. Whereas the action in *Parade's End* is externalized, the action in *Ulysses* is confined to the labyrinthine realms of inner being of the central character. In other words, war is not treated as it is done by books of history, but in terms of its impact on the deeper layers of human psyche. In other words, in terms of everyman's experience of torment, boredom aloneness and anguish, the permanence of appeal of any war novel does

not lie merely in the comprehensive delineation of the social state, but in how it is presented.

To do all this, the old forms of the novel do not suffice because the new cynicism cannot cope with them. Therefore, we notice a fracturing of form in Lawrence, Joyce, Virginia Woolf and others. The novel no longer now remained a novel in the traditional sense. Cyril Connolly holds Flaubert, Henry James, Proust and Virginia Woolf responsible having "finished off the novel". Alberto Moravia goes a step further to accuse these writers of being “the gravediggers of the nineteenth century novel.”(Bergonzi, 1979:14)

In fact, the traditional novelists of the nineteenth century, in their endeavor to present a unified vision of social life, deliberately turned a blind eye to the sordid and repellent aspects of their social environment. But the modern novelists with their unflinching loyalty to truth, busied themselves in projecting the socio-cultural disintegration in postwar society through the medium of their fictional art. The tradition of form of the novel was by no means a rigid mould capable of holding widely different varieties of facts about life. If life was dynamic, art too was equally dynamic and because of its close correspondence with life, it had, of necessity, to undergo alternation in order to meet the new kind of challenge that life posed from time to time. According to C.S. Ferns: “As a form the Novel evolved to deal with a world that was changing more rapidly than ever before, and it was perhaps to its very looseness and flexibility that it owed its success...” (Ferns, 1992:9)

The accelerating pace of the changes in the world, due to the advancement of science and technology, gave new freedom to the bourgeoisie. It was a period of “emancipated modes of an urge to freer behavior and preoccupation with personal styles and fashions, an appeal to the temporary, the hedonistic and the sensational.” Because the novel provided “a way of responding to the world that was timeless and absolute”, in the Laurentian sense, the novel therefore: “...is assumed to be intimately related with the rise of the bourgeoisie, with its generally individualistic view of life and other associated values...” (Hazell, 1998:26)But, it is not the exterior crisis that prompts an artist or shapes his art. He is no more interested in the materialistic presentation of the material in his art or “with the revolution in the world, but... he is concerned with revolution in the word”.(Ferns, 1992:9)

Enlisting the essential difference between prewar and postwar novelists, C.S. Ferns states:

The difference, however, is that it is not asocial totality which they seek to portray, but

a totality of individual consciousness - The preoccupation with subjective consciousness necessarily involves a retreat from the depiction of social interaction...(Ferns, 1992:11)

In an age when the disruption of civilization was taking place as a sequel to the Great War, and when society was faced with its fragmentation, the artist was led into strange paths. Since the Great War, the novelistic art has been under constant experimentation with regard to new fictional techniques and procedures, such as the control of the point of view, so as to minimize the apparent role of the author-narrator. The use of symbolist and expressionist techniques and of devices adopted from the art of cinema, the dislocation of time sequence, the adaptation of forms and motifs from myths and dreams and the exploitation of the stream of consciousness technique in a way that converts the narrative of the outer action and events into a drama of the life of the mind are all expressions of this. This experimentation has prompted the novelists to leave out such standard novelistic elements as plot, characterization, descriptions of states of mind and normal relation of time and space.

In the multivolume *Remembrance of Things Past* Marcel Proust explored psychological time, human relationships and his own perceptions and mental processes by means of the stream of consciousness technique. This influential work recognized no lasting significance in the external world; one's consciousness alone remains real. Virginia Woolf urged the writers to register "the myriad impressions" that fall upon the mind in an incessant shower, to be honestly truthful. She says:

if a writer were a free man and not a slave, if he could write what he choose, not what he must, if he could base his work upon his feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest of catastrophe in the accepted sense...Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semitransparent -envelope surrounding us from the beginning of consciousness to the end.(Allen, 1984:344)

Consequently, there is deliberate indifference to the story element. No logical progression of the story remains possible because life is to be presented in totality – from moment to moment. This enables the novelist to present a total picture of life both in the present and the past, based on memories. David Daiches stresses the importance of memories:

We are memories, and to describe us truthfully at any given moment means to say everything about our past. Memory is no longer regarded as a device for looking back on what has been left behind, but as an integral part of consciousness and personality.(Daiches, 2012:87)

Because of the fact that the whole human life has to be presented on a small scale in a limited tract of time and space, in a microcosm, this involves the problem of selection and significance. Employing this technique, Virginia Woolf concentrates on character rather than plot, eliminating description altogether. Characters she brings to life, not through a series of logically ordered incidents, but by touches of detail so that records of thought, association and influences to past and present along with her consciousness of time and movement can all be captured in this technique.

In *Mrs. Dalloway*, this is more explicit. Though the time covered by the external action occupies only twelve hours, from the morning when Mrs. Dalloway goes out to buy her flowers for her party, to the evening when the party is over, yet the psychological method permits the whole life to be shown in between. Her novel *Jacob's Room* is about war of 1914-1918, for the theme centers upon the life of Jacob from his childhood to his days in Cambridge and his youthful years to his death in the war. In *To the Light House*, Virginia Woolf confronts us with a group of characters in close relation to one another, so that the whole novel is a symbol of time, life and death, thereby minimizing action.

Time, therefore, no more remains historical or clock time. It becomes psychological, fluctuating backwards and forwards, with the inherent desire to probe the consciousness of the individual. Alain Robbe-Grillet very strongly advocates this handling of psychological time in the novels. "Why should we try to reconstitute time that belongs to clocks in a tale that is only concerned with human time? Isn't it wiser to think of our memory which is never chronological?" (Bergonzi, 1979:27) This time-shift technique is employed by Ford Madox Ford in *The Good*

*Soldier*, when the narrator unfolds his story in a piece-meal fashion, fragment by fragment, as his memories come back to him. Further the time-shift technique gives the novelist an opportunity to dramatize rather than describe the worlds at play in the novel.

It results in bringing down the old barriers between the reader and the novelist's character. The novelist as a mediator almost disappears, whereas in the past, even James and Conrad figured as reporters or historians recreating a sequence of action in their novels,

As Ford puts it, "The object of the novelist is to keep the reader entirely oblivious of the fact that the author exists - even of the fact that he is reading a book." (Allott, 1973:272) This absence or distancing of the narrator from the novel enables the novelist to record the impression of a moment during the course of the development of the action. Symbols provide the artist with a rich and powerful medium to objectify the complex and subtle realities of modern life.

All through the war novels, the action centers around one main character. This character is not a martial hero of the Renaissance or the middle ages. Consequently, he is not endowed with any heroic qualities which might make him a superman. He is a creature of this living world 'sodden red', with all the flaws and virtues. He is a person who symbolizes 'inaction' and 'inertness'. He very passionately suffers and is one to whom things happen rather than someone who imposes his will on life. Be the Ulysses of *Ulysses*, or George Winterbourne of *Death of the*

*Hero* or Christopher Tietjens of *Parade's End* or Theodore Gumbriel Junior of *Antic Hay*, his heroism lies in passive suffering. It is a different case that George Winterbourne in *Death of a Hero* feels that the whole of the First World War was declared against his person, thereby viewing life and things from a single consciousness. It provides Richard Aldington an opportunity to condemn the prewar and the postwar worlds en bloc, whereas, according to D.H. Lawrence. "The business of art is to reveal the relations between man and his circumambient universe at the living moment". (Allen, 1984:56)

The methods of revealing rather than condemning the character as well as the types of the character revealed mark the greatest change in the art of the novel from its beginning to the present day. Instead of the traditional hero we have, "The anti-hero or the fool" (Daiches, 2012:108) who is isolated from his fellows and is seen struggling towards some individual fulfillment outside his own society. Birkin in *Women in Love* is one such glaring character of the postwar era. But, Lawrence in *Women in Love* and other novels has two special individuals, through

whom he portrays the muddled state of the world. He makes one of them, Birkin, a figure of resurrection, suggesting what might lie beyond or that it could be a social recovery. David Daiches observes:

Lawrence had a powerful original vision of life and that this vision enabled him to use the novel not as the quasi-realistic social-cum-psychological fable it had been for so long but as a symbolic and poetic presentation of the underlining realities of individual life and of human relations is unquestionable. (Daiches, 2012:113)

Aldous Huxley goes a step further than D.H. Lawrence. His cast of characters is usually large enough to follow a multiplicity of stories, sometimes supplemented by stories within stories that recall the past. In fact Huxley attempts to portray the absolute truth in the most degrading form so that his prophetic vision shocks the sensibility of his readers. His characters are always seen mouthing his own ideas. These ideas have the widest possible range which is both serious and solemn and at times even heavy and absolute. This helps Huxley to expose the follies and frivolities of modern man comically. He neither satirizes nor condemns, but reveals these distortions in human beings to portray this absolute decadence in man. This gives rise to what Malcolm Bradbury calls "The Modern Comic Novel". (Bradbury, 1984:140)

With this the traditional form of Novel disintegrates further. The form that Huxley uses is one of discussion or debate rather than the pleasing dialogue. We have ample evidence of this in *Antic Hay*, *Those Barren leaves* and *Crome Yellow*. Once again we find the traditional novel structure as an edifice of character and action crumbling and the narration slid into an essay or a pedagogic monologue. But all through the composition the underlying process is one of self-exploration and self-education, which according to Huxley shall help in the mitigation of human suffering.

E.M. Forster very aptly summarizes the modern novel in the following words, "Yes - oh dear yes - the novel tells a story. That is the fundamental aspect without which it could not exist. It runs like a backbone - or may I say, a tape-worm, for its beginning and end are arbitrary." (Forster, 2018:40) Perhaps this counts for the ending of *Antic Hay*, wherein, the narrator says in the last line "



Tomorrow will be as awful as today". This indeed is a sad commentary on the state of affairs in the modern world.

#### IV. CONCLUSION

The Great War resulted in a fractured culture. Consequently, humanity has been forced to live in a comparatively inferior and valueless society thereafter. The economic movement hastened the world towards war because it accelerated to an enormous speed bringing all sorts of changes into national and personal life. No doubt the movement began about one hundred and fifty years ago, but it took the whole world in its fold right from agriculture to industry- Consequently machines came to be worshipped and valued because they conferred power and ensured material prosperity, thereby preventing absolute destitution.

The War took a heavy toll of human beings. It affected deeply the writers, as it did every one, in diverse ways. The horrors of war and the experience of these writer-cum-soldiers in battlefield made them decry the spirit of adventure which drove them to an alien soil- They began to introspect and question the utility of war. The brutalities of warfare in the form of gas attacks, trench warfare made the writers condemn the hypocritical attitude of their contemporaries in prose. Thus the attitudes changed and not the people. In prose, the writer displayed unrest or disillusionment or anxiety which came to burden the minds of the people. As a result one of the main characteristics of the prose of the time was that it was the product of the people who had war on their mind

Simultaneously, it resulted in the fracturing of the traditional novel form, and the Aristotelian essentials such as plot, action, characterization etc. hold no good any longer. These were replaced by stories within stories and the action which earlier was external became internal.

The psychological time set in a cyclic movement of thought and memory came to play a major role in this. Symbols came to provide different meanings. As the common man was the worst sufferer during the war days, his sufferings, agonies and anguish became the subject-matter of the novelist, who would in turn translate them into fiction by selective ordering to hammer home the idea that if there were to be another war of the same magnitude as of The Great War, then humanity would be almost wiped out, as happened in the course of Second World War when Nagasaki and Hiroshima in Japan were completely destroyed. However, Lateef (2021) believes that " Men are often at war with each other in their efforts to glorify themselves."(p.30)

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# Effectiveness of the Virtual Learning Environment (VLE) for online teaching, learning, and assessment: Perspectives of Academics and Students of the Royal University of Bhutan

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Received: 25 Jun 2021; Received in revised form: 22 Jul 2021; Accepted: 05 Aug 2021; Available online: 13 Aug 2021

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**Abstract**— This study investigated the effectiveness of virtual learning environment features for online Teaching, Learning and Assessment in all colleges of the Royal University of Bhutan. A mixed methods, parallel convergent design was adopted for this study. A total of 155 academics and 650 students participated in online survey questionnaires and 22 academic and 43 students responded to the online semi-structured interview questions. The auto-generated reports of VLE usage of 93 modules across the colleges were analysed to validate the findings on the usage of VLE features by academics from qualitative and quantitative data. The results showed that the academics' overall experience of using VLE for online teaching was positive whereas the majority of the students found it a challenging learning experience. While the academics were found to be competent in using only basic VLE features for online teaching, the students' perceptions of their tutors' competencies in online teaching were diverse ranging from very experienced to a beginner. Both the academics and students found learning through VLE not very effective as assessment and giving feedback online requires previous experience, sound IT knowledge and adequate resources. The results also showed that both academics and students were generally satisfied with the ICT facilities and resources in the colleges. However, students have experienced major constraints such as internet connectivity, financial support, IT facilities, power fluctuation and household chores while learning online from homes. Generally, they have found online learning through VLE as a new enriching opportunity to learn ICT tools, communication skills and social skills for collaborative online learning.

**Keywords**— Online Education, Technology, Virtual Learning Environment (VLE), Teaching Learning and Assessment (TLA), Competence, Effectiveness.

## I. INTRODUCTION

Information and communication technology (ICT) has become the driving force of globalisation (Idowu et al., 2003) and its influence in education has transformed the entire educational landscape of teaching, learning and assessment (TLA) practices across many education systems worldwide. According to Boylan (2004),

technology enabled TLA practices facilitate the use of a variety of multimedia materials that tends to broaden the learning experiences of students and wean them away from the dominant teacher centered instructional practices.

Recognising the importance of harnessing the power of ICT in TLA in tertiary education in Bhutan, the Royal University of Bhutan (RUB) has created a virtual learning

environment (VLE) in all constituent colleges. RUB's initiative to embrace digital pedagogy in higher education institutions aligns with the national education vision of emphasising on the pervasive use of ICT in education to make the learners "nationally rooted and globally competent citizens through equitable and pervasive use of merging and relevant technology" (Ministry of Education, 2019, p.xi). Further if Bhutan is to realise her vision of building an ICT-enabled, knowledge-based society as a foundation for Gross National Happiness (GNH) as enshrined in the eGov Master Plan developed in 2012 (Ministry of Education, 2019), RUB as the key higher education institution (HEI) in the country will need to lead and model good practices of integrating ICT as a primary TLA tools.

However, despite the provision of VLE to encourage the use of ICT in teaching and learning in the colleges of RUB for over a decade, the optimal utilisation of different features of VLE to teach courses did not happen seriously until the beginning of 2020 when the COVID-19 pandemic led to the closure of schools and institutions creating the need to use VLE for online teaching an inevitable choice. The need for a sudden transition from face-to-face teaching to full mode online teaching possibly could have resulted in some kind of panic, anxiety and hesitation amongst the academics and not many have been active in using VLE as a platform for teaching courses and not all academics across the colleges of RUB have the same level of ICT knowledge and skills. Although the majority of RUB academics do possess basic ICT knowledge and skills, many have used VLE to share the Semester Teaching Term Plans and upload reading materials with very few academics who have a good knowledge of the use of different features of VLE for TLA. The VLE features such as students' classroom attendance, lessons, discussion forums, assignments, feedback to students' work, H5P interactive content, quizzes, workshop, blogs, and a variety of other plug-in features have been left underutilized hitherto.

For the majority of the academics in the colleges of RUB, there are indications that the ill-preparedness and inadequate knowledge of using VLE for online teaching has affected the delivery of an effective online teaching that is engaging, interactive, interesting and exciting, thus affecting the quality of online teaching and learning. There are instances of students complaining of online teaching being less interactive, devoid of human touch and presence to make learning more exciting and purposeful.

Therefore, this study was conducted to explore and investigate the perspectives of academics and students of

the Royal University of Bhutan regarding the effectiveness of the VLE for online TLA.

The expected outcomes are:

- determine the overall experiences, usage, and competency of RUB academics and students using VLE features;
- test whether gender, age, teaching experience, and education qualification of college academics influence on the use of VLE features for online TLA; and
- analyse the benefits and challenges of using VLE for online TLA.

## II. LITERATURE REVIEW

### *Online education*

Online learning and teaching is generally understood as courses that are delivered completely online using an online learning platform. Ever since the introduction of online teaching by the University of Illinois in 1960 (Tom, 2017), it has gradually gained momentum in higher education especially in developed countries. Such transition in teaching-learning culture was mainly driven by the advancement of the internet and technology considering its positive influence to facilitate effective teaching and learning processes. By reviewing 151 articles on online teaching, Singh and Thurman (2019, p.302) defined online education as:

Online education is defined as education being delivered in an online environment through the use of the internet for teaching and learning. This includes online learning on the part of the students that is not dependent on their physical or virtual co-location. The teaching content is delivered online and the instructors develop teaching modules that enhance learning and interactivity in the synchronous or asynchronous environment.

Many researchers tried to differentiate between synchronous and asynchronous learning environments. According to Bourne et al. (2019,p.30), "Synchronous online systems can permit nearly the same level of interaction as in typical classrooms".The students are required to attend live lectures or participate in virtual meetings at specific times in a synchronous learning environment. In this case students' interactions with lecturers and friends, and there is a possibility of instant feedback on their progress of learning (Adzima,2020;Dhawan,2020). In an asynchronous learning environment, students are not required to attend

live lectures or participate in virtual meetings at specific times and do not get instant feedback on their progress.

According to Appanna (2008), online education is multifaceted in increasing access to education, improving the quality of learning, reducing costs, preparing students better for a knowledge-based society, responding to market demand and installing a sense of “lifelong” collaborative learning opportunity across the globe. Moreover, to effectively teach 21st century learners who are strongly connected to digital technology, digital communication and notions of flexible approaches to learning, new ways of learning and teaching are of paramount importance (Wood, 2019). Most universities and higher education institutions make concerted efforts to develop online course capability to cater to the fast-growing cyber education market (Love & Fry, 2006). Similarly, Bhutan also has recognised the immense potential of technology in education in building an ‘ICT-enabled, knowledge-based society as a foundation for Gross National Happiness’ (Ministry of Education, 2014). iSherig-2, Bhutan’s Education ICT Master Plan 2019-2023 lays out an ambitious plan to be implemented across the entire education system including the two colleges of education (Ministry of Education, 2019).

#### **Meaning of Virtual Learning Platform (VLE)**

Among many, Moodle is one such online learning platform for online teaching in higher education. Moodle refers to an acronym for Modular Object Oriented Developmental Learning Environment, which is also used interchangeably with other terms such as Learning management System (LMS) or Virtual Learning Environment (VLE) (Moodle, 2020). It is widely used by universities worldwide, communities, schools, and teachers to conduct courses fully online or to complement face-to-face (F2F) teaching and learning (Lopes, n.d). Although in Bhutan, the colleges of RUB have been using VLE for teaching and learning since 2011 (Kinley et al., 2013), the use of VLE as an online teaching and learning platform at Samtse College of Education (SCE) dates back to as early as 2004 in offering the distance teacher education programmes to in-service teachers (Jamtsho & Bullen, 2007).

#### **Effectiveness of Virtual Learning Environment (VLE)**

VLE as an online teaching and learning platform is found to be an enabler of content delivery as it is not bound to a specific time and place but can be accessed anytime and anywhere (Molotsi, 2020). A study on “*Evaluating students experiences using VLE: Satisfaction and preference in Middlesex University, England*” revealed that students’ preferred lecture capture and key concepts videos because of their benefits on learning, whereas lecture

capture with PowerPoint slides and audio only were not preferred considering its lesser benefits (Hamutoglu et al., 2019). Lyndon and Hale (2014) highlighted the importance of using VLE for students’ engagement with the potential to enhance higher learning skills through the use of interactive online activities such as discussion forums. The study recommended to empower the university teachers to use other VLE interactive tools to promote participation and engagement among students (Molotsi, 2020). However, Hamutoglu et al. (2019) pointed out that students are not so enthusiastic in using discussion forums, chatrooms, access to blogs, audio/video conferencing facilities and wikis. Overall, a study by Maltby and Mackie (2009) stated that VLE can help or hinder student engagement and performance and that they should be adapted to the different types of learners. Further, Nguyen (2015) found that online teaching resulted in improved test scores, student engagement, improved perception of learning, higher engagement with learning materials, stronger sense of community and reduction in failure. Online education programs provide opportunities to those students who are disadvantaged by geography, time and financial support (Crawford-Ferre & Weist, 2012). Positive attitude is exhibited on the use of VLE regardless of gender. On the other hand, young and experienced users of e-learning platforms tend to be difficult to satisfy with regards to the use of VLE (Chua & Montalbo, 2014).

#### **Competency of academics and students in using VLE as an online teaching and learning platform**

The colleges under RUB shifted to online teaching during COVID-19 pandemic outbreak. The academics realigned their teaching approaches and technological knowledge and skills in designing, managing and delivering the online courses. Mazlan et al. (2021, p.719) found that many educators in tertiary institutions faced challenges in online remote teaching and learning. Several studies have emphasized on the key competencies that academics need to develop and demonstrate in designing, managing and delivering effective online courses. They are:

##### **(i) Student-centred instruction**

The VLE has features which enable academics to create student-centred learning activities. The student-centred instruction helps students to achieve higher order thinking skills and improve students’ participation in online TLA. Incorporating flexibility within learning environments allows discussions to evolve when deconstructing content and a number of ways to explore the subject matter to develop while also fostering the sense of community and building relationships (Gillett-Swan, 2017, p.28)

##### **(ii) Collaborative learning**

The academics and students use synchronous tools (Video and audio conferencing) and asynchronous tools (WhatsApp, WeChat, Facebook, and VLE) to deliver, manage and support students during online teaching. Social interactions in the online discussion forums improve students' participation in collaborative learning (Lyndon & Hale, 2014). According to a study carried out by Mazlan et al. (2021, p.719), "During this pandemic outbreak, educators face difficulties in motivating students to participate and stay attentive during online learning." Further Coman et al. (2020, p.14) found, "Students easily get distracted and lose focus due to the fact that teachers do not have well implemented strategies in order to keep them focused, but also because of their lack of experience with this type of learning".

#### (iii) Feedback skills

Online learners get motivated and interested in online lessons if timely feedback (written or audio) are provided on their online progress of study. According to Cole et al., 2017 cited in Mazlan et al. (2021) found that prompt instructors' feedback and frequent presence enhance students' motivation to participate in online teaching and learning. However, educators face difficulties in motivating students to participate and stay attentive during online learning (Mazlan et al., 2021, p.719).

#### (iv) Management of the VLE

The 21st century world is becoming increasingly digitised which is another reason why it is important for academics to be more aware of the specifics of their cohorts and learners and find ways to engage with and support isolated learners (Gillett-Swan, 2017, p.27). It is also important for academics to update and manage the learning resources on VLE which are useful and relevant for the learners.

#### (v) Content development for online delivery

Online education creates anxiety amongst academics and students. According to Gold (2001), teachers who have the actual experience of online learning before or experienced in developing content and teaching online are expected to be competent teachers. Otherwise, they will simply map traditional practices onto the new medium with little transformation necessary in the teaching process. Similar study by Kebritchi et al. (2017, p.11) said, "Content cannot simply be copied from a face-to-face to an online setting". The educators must adapt to new and creative strategies to engage students during online remote teaching and learning (Paudel, 2021; Kebritchi et al., 2017). Further, Mazlan et al. (2021) said, "Tertiary institutions explore suitable strategies to ensure students are able to learn effectively".

#### (vi) Online facilitation skill

Facilitating an online class is very different from a face-to-face class. It is different because the location of the teacher is physically separate from the student, and information can be stored and transmitted across time and space (Gold, 2001). Some teachers may fear exhibiting a perceived technological weakness when using the VLE platform in front of students who might be more digitally savvy (Herrera, 2017, p.483).

#### (vii) Education technology skills

Students' motivation level decreases because of technical problems. Several studies have revealed the importance of technology skills required by the teachers and students to implement online education effectively (Mazlan et al., 2021; Paudel, 2021; Coman et al., 2020). The difficulties and problems associated with modern technology range from downloading errors, issues with installation, login problems, problems with audio and video, and so on (Dhawan, 2020, p.8).

### Challenges

The challenges faced by the academics and students during the online TLA process are discussed below.

(i) Lack of technological support to students is suspected of hindering students' participation in online classes.

Technical problems are one of the most prominent problems that hinders the students' participation and motivation in online classes.

According to Coman et al. (2020, p.17), they suggested:

When students encounter technical difficulties, teachers should come up with solutions so that students could have access to the information provided during courses (recording and posting the course on the platform, offering supplementary materials), and if solutions cannot be found, the least teachers could do is to be understanding and to not sanction students due to this type of issues.

(ii) Incompetent use of VLE features by academics and students

Academics play a vital role in improving students' participation and interactions on the VLE platform. Coman et al. (2020, p.16) found that the students' lack critical thinking skills, lack of ability to debate and express their opinion are now becoming prominent in the higher education system in the process of online learning beside other factors like the physical, social, financial and emotional support at home. Stodel et al. (2006) found that academics need to spend more time teaching learners how to communicate, collaborate, and build community

effectively online if we want to enhance social presence. Students felt that the communication was more formal online than it would have been in F2F, which appeared to diminish the sense of presence. Without adequate knowledge of using VLE features, it would be difficult for academics and students to participate and interact effectively during online teaching and learning.

(iii) Lack of online students disciplines

The students are responsible for their own learning during online education. Those who are not self-disciplined, this mode of learning becomes a big challenge because everything depends on them (purely self-tuition) as against face-to-face learning where colleagues and instructors serve as helpers and encouragers in the learning process (Koi-Akrofi et al., 2020, p.34). The students who are not able to do independent work and not able to cope-up with online education, they resort to malpractices and play truancy during online education and tend to plagiarize the work of others (Adzima, 2020).

(iv) High cost associated with online development and delivery

In developed countries like the USA, UK and Australia, online education is offered for mass enrollments into undergraduate and postgraduate courses with affordable tuition fees compared with full-time courses. Nguyen (2015, p.310) reports, “the rising cost of postsecondary education and the importance of a postsecondary degree are well documented in the literature”. The universities have invested a lot of resources for the development of online resources and upgrading the knowledge and skills of online teachers, developers and trainers. Without these knowledge and skills, educators will find it difficult to prepare materials for online teaching and learning (Azlan et al., 2020). The technology infrastructures and facilities in the institutions are the most essential requirements for the academics and students for delivering quality online courses. Limited and low internet connections are the main reasons that will hinder effective online teaching and learning for educators and students (Mazlan et al., 2021)

(v) Time management

One of the challenges faced by the academics and students is time management during online teaching. A sudden shift from face-to-face to online teaching have resulted in issues related to online learners, instructors, and content development (Paudel, 2021; Kebritchi et al., 2017; Dhawan, 2020). Moreover, according to Parkes et al., 2014 as cited in Dhawan (2020) there is a low-level preparedness among the students concerning the usage of Learning Management Systems. It takes time for academics to prepare lessons for online TLA and for students to adjust with the online pedagogy.

(vi) Coping with personal stress

There are numerous personal stresses experienced by the academics and students during online TLA. According to Chandra (2020), those students who are not able to live up to parents and teachers' expectations. And all these lead to experiencing feelings of stress and burnout among students. The students lose interest in online TLA if there is lack of individual support from their tutors. Students want two-way interaction which sometimes gets difficult to implement (Dhawan, 2020, p.8) Students in the rural places are not able to enjoy online TLA because they have lots of responsibilities beside problems with internet speed. However, Paudel (2021) found that many adult learners may enjoy the flexibility when they have to balance work, study, and family responsibilities. On the other hand, teachers are finding it more time consuming and difficult to set up assignments, quizzes and exam papers that are not easy to attempt (Ahmed & Ikram Khan, 2020, p.11). Moreover, some academics and students are not competent at using video streaming platforms such as Zoom, Google Meet, YouTube, Skype, and others for virtual meetings. Majority of academics consult other experienced colleagues to transform their teaching to online (Hjelsvold et al., 2020).

(vii) English as an instructional language especially for those students or learners where English is not a native language.

Communication plays an important role in achieving the students' learning outcomes. During online interactions, only students who have good communication skills can clarify their doubts and participate actively in online discussion. Those students who lack communication skills (writing and speaking) enjoy meeting fellow students and ask in-person questions which can make their learning easier (Koi-Akrofi et al., 2020).

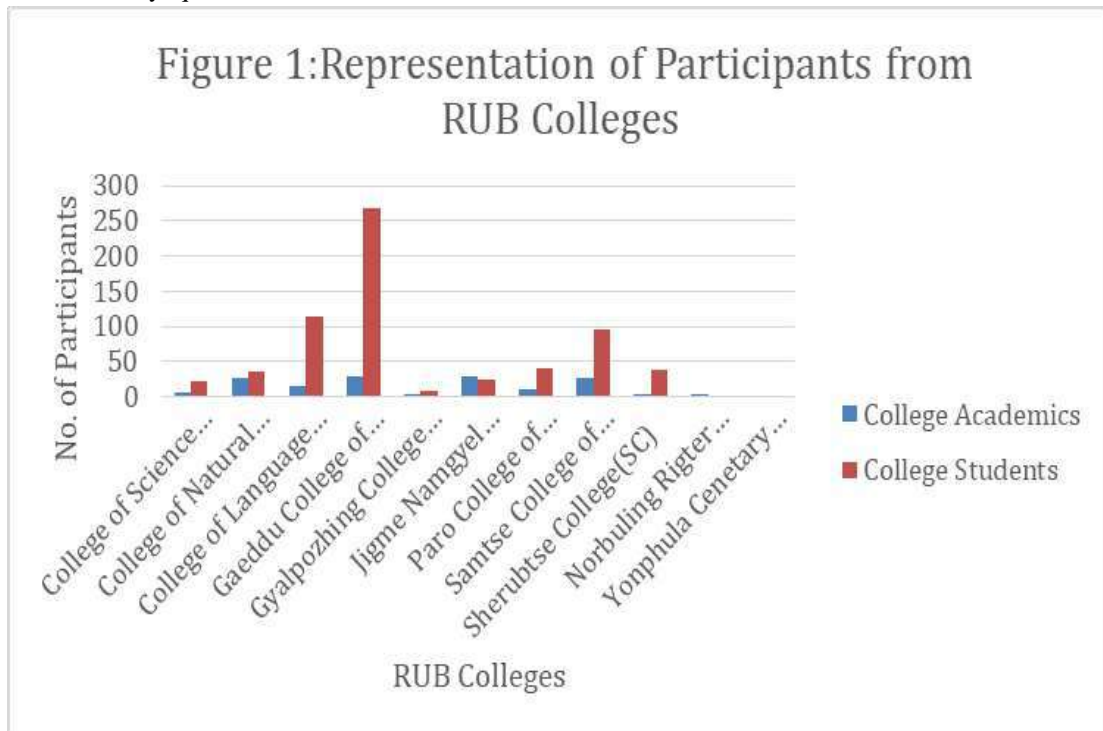
### III. METHODOLOGY

The mixed methods approach, specifically convergent parallel design, was employed to carry out the research. Given the aim, scale and appropriateness of the research design, three research instruments; survey questionnaires, semi-structured interview questions and document analysis (auto-generated reports of VLE usage) were used as tools to collect the required data. Creswell (2014, p.540) describes, “A convergent parallel mixed methods design will involve simultaneously collecting both quantitative and qualitative data, merging the data and using the result to understand the problem investigated”. All the instruments were repeatedly improved after receiving feedback from experts and ultimately ran reliability tests using SPSS. With the confidence of all research

instruments, they were sent to all the colleges via group/individual emails along with all necessary documents. The information sheet and consent form were sent to individual participants via email and upon their consent to participate, and the Google Form links were shared to collect written responses on 13 semi-structured interview questions.

A total, 650 students (49.2% female and 50.8% male) and 155 academics (30.3% female and 69.7% male) have responded to the survey questionnaires and 43 students

(53.5% female and 46.5% male) and 22 academics (36.4% female and 63.6% male) participated in answering online semi-structured interview questions from RUB colleges as shown in Figure 1. The composite of CA by age, teaching qualifications, and teaching experiences are shown in Table 1, Table 2, and Table 3 respectively. Similarly, the composite of CS by age is shown in Table 4. Likewise, auto-generated reports of VLE usage of 93 modules from nine colleges were collected and analysed as illustrated in Figure 2.



Teaching experiences (in years)	Percentage	No
35 & below	42.58%	66
36-45	28.39%	44
46 & above	25.16%	39
Missing values	3.87%	6
Total	100%	155

PhD	12.26%	19
Master	67.10%	104
Bachelor	18.06%	28
Missing values	2.58%	4
Total	100%	155

Qualification	Percentage	No

Teaching experiences (in years)	Percentage	No
5 & below	23.87%	37
6-10	19.35%	30

11-15	20.65%	32
16-20	14.19%	22
21 & above	18.71%	29
Missing values	3.23%	5
Total	100%	155

Table 4. Age of CS

Teaching experiences (in years)	Percentage	No
20 & below	22.62%	147
21 & above	77.38%	503
Total	100%	650

The Survey data were entered into the Statistical Package for Social Sciences (SPSS 25). Reverse coding for some scale items, data screening, missing value analysis and re-coding for some categorical items across the survey questionnaires were carried out. Descriptive statistics such as frequencies, crosstabs and exploratory analysis were used to describe and summarise the demographic characteristics.

Principal component analysis (PCA) was run on 49 scale items of CA produced seven valid components which accounted for 70.79% of the variance in the items. These seven components demonstrated acceptable reliability as shown in Table 5.

Table 5: Reliability Statistics of CA

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.525	.509	7

Similarly, PCA on 50 scale items of CS produced six valid components which accounted for 69.87 % of the variance in the items. These six components demonstrated acceptable reliability as shown in Table 6.

Table 6: Reliability Statistics of CS

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.688	.703	6

The Mann-Whitney U test was conducted to determine the influence of gender of CA on effectiveness of VLE for TLA ( $\alpha = .05$ ). Further, a Kruskal-Wallis test was conducted to determine the influence of age, teaching experience and educational qualification of CA on the effectiveness of VLE for TLA ( $\alpha = .05$ ).

Raw data gathered from semi-structured interviews were transcribed, coded and categorised into various themes for the interpretation of the qualitative components of the data. The auto-generated reports on the usage of VLE features by the academics were also analysed for interpretation and confirmation. For ethical reasons, the CA respondents of the semi-structured interviews are referred to as L1, L2, L3.... L22 and the CS respondents as S1, S2, S3.... S43.

#### IV. RESULTS AND DISCUSSIONS

This section presents the results and discussion of the five themes generated by coalescing the analysis of quantitative and qualitative data. The discussion on each theme is supported by relevant literature, verbatim quotes from the interview and open-ended data.

##### Tutors' and Students' Overall Experiences of using VLE

In any given phenomenon of life, the basis of human experience is detrimental to individual differences and numerous factors.

The semi-structured interview data on the experience of using VLE of both academics and students can be largely categorised as 'positive' and 'challenging' experiences. Out of 22 CA respondents, 4 labelled their experience as 'excellent', 2 as 'very good', 8 as 'good', 2 as 'interesting', 4 as 'interactive', 4 as 'user friendly' and 4 as 'helpful and useful'. For instance, L10 and L12 highlight experiences as 'convenient to upload resources, assign work, make students discuss and can be used for assessment. It has reminders, can be used to communicate with individual students and other face to face online can be done'. The academics who have rich experience in using the features of VLE are able to deliver online lessons effectively. L13 said, 'A few features that I used were very useful to build interaction with students, promote discussion between and



among students, upload useful materials and even check their progress from time to time'. In contrast, four academics contended as 'challenging' experiences of using VLE for online teaching (L9, L4, L8, and L13). Despite their differences in expression, the majority of academics have found online teaching to be a 'positive' experience. However, network fluctuation, not being able to use all VLE features, and vague students' participation were reflected as 'challenging' experiences of online teaching (L9, L4, L8, and L13).

Similarly, out of 43 student respondents, 11 of them expressed as 'effective', 12 of them as 'new learning experiences' and 14 of them as 'challenging' experiences. S31 highlighted, 'effective learning via online teaching on VLE as we can clear our doubts by referring again and again'. Further S12 expressed it as 'new experience and I enjoyed learning online. It was very convenient and effective'. Conversely, 32.5% (N=14) of the students expressed numerous issues related to online learning. Many hitches discouraged them from learning effectively. S34 expressed, 'Learning online is really hectic. As a middle class working family, managing the time is difficult. Moreover we have to do household chores and studies hand in hand'. Similarly, S42 said 'It was challenging and difficult to learn through online sessions because of poor net connections, unclear teachings and sometimes diverted to using other apps'. Ahmed and Ikram Khan (2020, p.12) found the following:

The networking issues, most probably due to the exponential rise in network usage during COVID-19. According to one of the student respondents, "Google classroom and WhatsApp recorded lectures were much better. In zoom, there are always network issues; you can't hear the teacher properly or the teacher can't hear you.

In the same context, S6 experienced that it was difficult to concentrate and catch up during online sessions if the network fluctuated. Likewise, as online learning is totally dependent on the internet and computers, accessibility, system errors and other interruptions may easily distract online learners and lose focus and miss deadlines (Sadeghi, 2019). Owing to numerous issues, it is evident that the majority of students have described online learning as a 'challenging experience'.

Overall, the qualitative data reveals contradicting findings that the majority of academics' experience is 'positive' whereas students' found online learning a 'challenging' experience. Olsen (2007) suggests that tutors can meaningfully engage students by integrating multimedia, chats, simulators, images, virtual classrooms, audio and

video. Thus, one's experience of online teaching and learning is affected by numerous factors.

### Tutor's teaching and competencies of using VLE

The descriptive analysis of the composite item on this theme of CA has mean score and standard deviation ( $M = 4.52$ ;  $SD = 0.919$ ), indicating the higher side of the six point Likert scale without much variability. This shows that they are competent to use a variety of VLE features for effective online teaching. The tutors' claim has been further affirmed by descriptive analysis of CS with the mean score and standard deviation ( $M=4.19$ ;  $SD=1.173$ ) with less variability. Further, Mann-Whitney U test was conducted to see the influence of gender of CA on the use of VLE features for online teaching. The male CA has a ( $Mean Rank = 77.20$ ) which was not statistically significant different ( $z = -1.52$ ,  $p = .128$ ) from female CA on the same variable ( $Mean Rank = 65.14$ ), thus concluding that there is no influence of gender on use of VLE features for online teaching. Furthermore, a Kruskal-Wallis test revealed no statistically significant difference in CA across the three age groups,  $\chi^2 (DF=2, N=149) = 1.372$ ,  $p > .05$ , age group were lower in the 46 & above years ( $Md=4.40$ ) in comparisons to the 36-45 age group ( $Md=4.60$ ) and 35 & below group ( $Md=4.80$ ). Thus, concludes that age has no influence on use of VLE features for teaching. Similarly, Kruskal-Wallis test also revealed that teaching experience and educational qualification have no influence on use of VLE features for online teaching.

The qualitative data analysis of the CS revealed varied perceptions of their tutors' competency level ranging from 'experienced' to 'beginners' of using VLE for online teaching. Out of 43 CS respondents, a total of 22 expressed their tutors as 'experienced', while 7 as 'potential' and the rest of them as 'beginners' of online teaching using the VLE platform.

In terms of perception over experiences, around 23% of CS respondents expressed that tutors are having adequate knowledge in making online teaching effective and joyful through use of varieties of VLE features. For instance, S12 said 'some of the tutors are very knowledgeable in terms of online features. They make the session realistic and fun through different features like breaking into groups, getting feedback, conducting quiz and zoom'. The student respondents also described the tutors as skillful in online teaching using the VLE platform (S8, S9, S17, S29, and S30). Likewise, students expressed that they have observed tutors giving their best to make online teaching interactive and engaging (S2, S16, and S19). Contrarily, around 16% of CS respondents articulated the

need of tutors to learn the VLE features as they were not able to make online learning interactive and meaningfully engaging. Moreover, a few CS respondents described their tutors as just beginners of online teaching. For instance, S22 stated ‘I feel like tutors are more or less like students in terms of knowledge and skills of online teaching’.

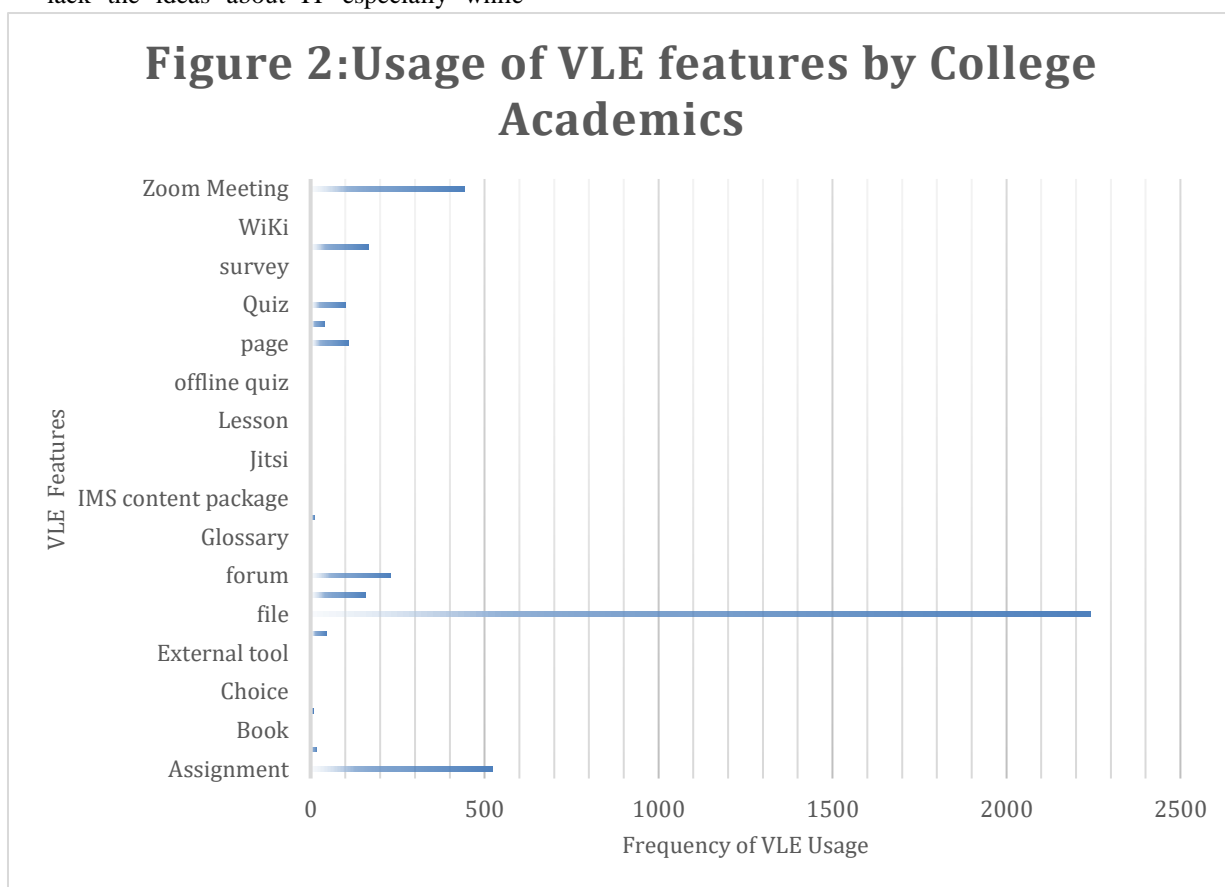
Further S13 also articulated:

In the 21st century, the teaching is entirely different compared to the past. Therefore, I think upskilling and reskilling ICT for teachers seems crucial since most academics lack the ideas about IT especially while

teaching online. Thus, teachers need to reskill and upskill the knowledge and skills about modern technology/other VLE platforms.

Yusuf and Yusuf (2009) highlights that the use of ICT as a tool for TLA in education empower teacher’s teaching and promote the acquisition of knowledge and skills essential to 21st century learners.

As per the analysis of auto-generated reports given below in Figure 2, it shows that maximum features used are ‘file’, ‘Zoom’, ‘assignment’, ‘forum’, ‘folder’ and ‘URLs’ which are basic VLE features.



Although quantitative data analysis indicated that academics are competent in using VLE for effective online teaching yet qualitative data analysis found varied perceptions of tutors’ competencies ranging from ‘experienced’ to ‘beginner’ but auto-generated reports revealed basic usage of VLE features. Such level of usage by the academics can be attributed to numerous professional development courses at individual college level and also an orientation of VLE provided to newly recruited academics by the Centre of University Learning and Teaching (CULT) programme. As Gold (2001,p.35) states:

In order to make online teaching effective, engaging and interactive, teachers must have the actual experience of online learning before they can be expected to be online teachers; otherwise, they simply map traditional practices onto the new medium with little transformation necessary in the teaching process.

In the same line Kebritchi et al.(2017)found that academics are not competent to design materials for online teaching.

However, RUB colleges resorted to online teaching for the first time during the confirmation of the first corona case

in Bhutan (Chezom& Dem, 2020). These instances enabled the researchers to broadly conclude that CA possesses somewhat competent in using VLE features for online teaching. Around 32% CA respondents expressed that VLE is effective to complement the actual face-to-face teaching. For instance, L4 highlighted as ‘I think such a platform can be very useful whenever face to face teaching becomes impossible due to unavoidable and unforeseen circumstances’. Alves et al. (2017) also point out that VLE is being used by universities, schools and companies, not only to incorporate web technology into their courses, but also to complement their traditional face-to-face courses.

### Students’ Learning and Competencies of using VLE

The descriptive analysis of the composite item “*Students competency of using VLE*” of CS has mean score and standard deviation ( $M=3.31$ ;  $SD=1.183$ ), indicating a somewhat lower side of the six point Likert scale with some variability. This shows that they are somewhat incompetent to use VLE features for online learning. Similarly, the descriptive analysis of the composite item “*Students engagement in learning*” of CS has mean score and standard deviation ( $M=3.23$ ;  $SD=1.196$ ), indicating a somewhat lower side of the six point Likert scale without much variability. This also shows that online learning through VLE features is somewhat not effective to engage them in learning. The students’ claims have been further affirmed by descriptive analysis of the CA with mean score and standard deviation ( $M = 3.04$  ; $SD=.969$ ) with less variability.

As per the qualitative data analysis, 30% of CS respondents have claimed to be somewhat competent and another 30% of CS respondents incompetent to use VLE for online learning. However, a few CS respondents claimed to be highly competent. In terms of highly competent, 19% of CS respondents expressed that online learning enables flexible learning, participation and clarification of doubts. For instance, S18 stated ‘I am very comfortable learning through online because we can take the classes from anywhere and anytime’. While 30% of CS respondents described that online learning facilitates accessibility of resources, exploratory learning and resulting in comprehension of contents delivered by the tutors. For instance, S17 said:

I feel I am competent enough to learn via online as I have ICT knowledge, laptop and mobile phone which are needed to participate. Moreover, we are already taught with the use of VLE.

The other CS respondents conveyed that online learning has many barriers such as internet connectivity, data consumption and other issues (S7, S10, and S32). A study

by Comen(2021) found that the students faced technical problems due to poor internet connections, signal loss, lack of adequate digital devices, especially for students living in rural areas or students from families with low incomes.

Similarly, unlike face-to-face, online learning does not engage meaningfully especially in carrying out practical works (S8, S11, S14, and S39). Moreover, online learning does not accommodate the needs of diverse learners as they find it very difficult to understand the contents delivered by the tutors (S6, S24, and S42).

Furthermore, the qualitative analysis of the CS respondents generally conveyed fewer advantages and voiced out more issues about students’ learning through VLE. It was observed that online learning promotes more participation of those learners who were normally silent during face-to-face classroom (L5 & L19). It also facilitates collaborative learning among students using VLE discussion forums (L2 & L16). On the other hand, some academics have expressed that online learning should complement face-to-face classroom (L4, L8, L10 & L20) as it is difficult for the students to learn and does not promote critical thinking skills (L1 & L6). Stodel et al.(2006) suggested that academics need to spend more time teaching learners how to communicate, collaborate, and build community effectively online if we want to enhance social presence.

The findings from the above data suggest that students were not adequately engaged for meaningful learning owing to various reasons. One of the reasons could be, academics were not trained enough to use advanced VLE interactive tools to promote participation and engagement among students (Molotsi, 2020). Since only basic VLE features were used by academics such as discussion forums, chat rooms and assignment, it would have been difficult to satisfy the needs and fully engage the young digital natives (Chua & Montalbo, 2014; Hamutoglu et al. 2019).

### Online assessment for students’ learning

The descriptive analysis of the composite item “*VLE features used for assessing student’s learning outcome*” of CA has mean score and standard deviation ( $M=2.91$ ;  $SD=0.927$ ), indicating a somewhat lower side of the six point Likert scale without much variability. This shows that they are somewhat incompetent to use VLE features such as H5P, blogs, workshops and WiKi for assessing student’s learning outcomes. However, based on qualitative data analysis of CA and CS, maximum VLE features used for assessment of students’ learning are quiz, forum and assignment. Further, Mann-Whitney U test was conducted to see the influence of gender of CA on the use of VLE features for assessment. The male CA has a (*Mean*

$Rank=75.30$ ) which was not statistically significant different ( $z = -.619, p = .536$ ) than female CA on the same variable ( $Mean Rank = 70.40$ ), thus concluding that there is no influence of gender on use of VLE features for assessment. Furthermore, a Kruskal-Wallis test revealed no statistically significant difference in CA across the three age groups,  $\chi^2 (DF=2, N=149) = 2.444, p > .05$  age group were lower in the 36-45 age group ( $Md=2.75$ ) in comparisons to the 35 & below age group ( $Md=3.00$ ) and 46 & above age group ( $Md=3.00$ ). Thus concludes that age has no influence on the use of VLE features for assessment. Similarly, Kruskal-Wallis test also revealed that teaching experience and educational qualification have no influence on the use of VLE features for assessment.

The descriptive analysis of the composite item “*online assessment and giving feedback*” of CA has mean score and standard deviation ( $M=4.54; SD=.775$ ), indicating higher side of the six point Likert scale without much variability. This shows that they gave constructive and timely feedback to the students’ assignment during online assignment. The tutor’s claim has been further affirmed by the descriptive analysis of the CS with the mean score and standard deviation ( $M=3.82; SD=1.153$ ) with less variability which is of course lower score than CA but somewhat higher side of the six point Likert scale. Further, Mann-Whitney U test was conducted to see the influence of gender of CA in providing constructive and timely feedback to the students’ assignment. The male CA has a ( $Mean Rank=72.89$ ) which was not statistically significant different ( $z = -.528, p = .597$ ) than female CA on the same variable ( $Mean Rank=77.06$ ). This concludes that there is no influence of gender in providing constructive and timely feedback to the students’ assignment. Furthermore, a Kruskal-Wallis test revealed not a statistically significant difference in CA across the three age groups,  $\chi^2 (DF=2, N=149) = 3.247, p > .05$  age group were lower in the 35 & below age group ( $Md=4.50$ ) in comparisons to the 36-45 age group ( $Md=4.63$ ) and 46 & above age group ( $Md=4.75$ ). Thus concludes that age has no influence in providing constructive and timely feedback to the students’ assignment. Similarly, Kruskal-Wallis test also revealed that teaching experience and educational qualification have no influence in providing constructive and timely feedback to the students’ assignment.

From the qualitative data analysis, CA have generally perceived online assessment and giving feedback as challenging tasks. The lack of IT knowledge and experiences of online grading were voiced out as main reasons. Several studies have highlighted computer literacy as a fundamental aspect to become a proficient online course developer and instructor (Coman et

al., 2020; Li & Lee, 2016; Mazlan et al., 2021; Paudel, 2021; Yusuf & Yusuf, 2009).

On the other hand, some CAs have perceived online assessment as convenient (L3, L8, L10, and L17) and effective (L6, L7, L18, and L19). They have found it convenient as it is transparent and easy to provide feedback. As such, it was effective as it is easy to assign assignments and provide feedback particularly using online quizzes. L19 states, ‘In the VLE platform, it is easy for students to submit assignments and teachers can evaluate and give feedback through the platform’.

The qualitative data analysis of the CS on the views of online assessment and giving feedback by the tutors have diverse opinions. Around 19% of CS respondents found it effective as their assignments were well graded with detailed feedback, marks were transparent, saved resources and time which eventually enabled them to score higher grades. Moreover, it was described as fair enough since the assignment rubrics were shared in advance in VLE, allowing users to submit the draft version which were graded accordingly by the tutors (S3, S4, S7, S17 and S21). On the other hand, around 14% of CS have been perceived as not effective particularly in carrying out laboratory work, online presentation and group assignments. For instance S11 stated, ‘It was not effective as we had hard time learning the practical portion’. However, there are some CS who found online assessment to be the same as that of face-to-face since they were into such practices before (S1, S5, S8, S18 and S30).

The descriptive analysis of the composite item “*Academic integrity*” of CA has mean score and standard deviation ( $M=3.64; SD=.593$ ), indicating somewhat higher of the six point Likert scale without much variability. This shows they somewhat believe online learning encourages plagiarism and dishonesty in writing assignments and cheating online tests and examinations. Adzima (2020) found that the factor that contributes to online cheating is the students’ lack of knowledge or misunderstanding of their institution’s academic integrity policy. Moreover, online examinations encourage the students to look for answers from their friends. Correspondingly, qualitative data of few CS pointed out instances of academic dishonesty in terms of assignment plagiarism, biases in grading and malpractices during online quiz and examinations (S9, S12, S13, S18, and S24). The research conducted by Holbeck et al. (2015, p.206) found, “Faculty stated that they reported plagiarism when students showed a blatant disregard of citing sources or when using information that was not their own, or submitting entire papers that were written by others”.

For the assessment of students' learning during online teaching, CA have mostly used quiz, discussion forum and assignment VLE features. The other online tools such as google forms, google classroom, pop-quiz, padlets and online cloud are also practiced by a few academics. Among these tools which are used for objective assessment are found to be giving timely feedback with real-time score which is consistent with study carried out by (Dorji et al., 2020) on "quiz in a virtual learning environment tool for assessing students' learning".

### **Benefits and Challenges of using VLE features for online TLA**

The qualitative data analysis on the benefits of VLE features for online teaching are numerous. The majority of students voiced that the VLE platform provides a flexible learning environment despite the high cost of internet data. According to Yusnilita (2020,p.60), "It has various benefits over the traditional techniques of learning. A lot of the students are attracted because of its flexibility, although they need to pay for the cost to use the Internet". Similarly, the academics (L1, L3, L13, L19, and L21) indicated that they can upload teaching resources in any format which their students can access at any time and place. The discussion forum feature allows students to discuss on any topics of the subject. As stated by Bourne et al. (2019,p.24), "Online education will assist in writing (asynchronous systems) and speaking (synchronous systems)". Although a few students were not competent to participate actively in discussion forums, they sought help from friends. How to create anonymity of the students on VLE features which can be inclusive in nature during discussion forum? As Appanna(2008,p.9) reviewed the benefits and limitations of online learning in Fiji and found, "Another benefit of the online delivery method is that the associated anonymity can result in greater participation from all students, including shy ones. The lack of visual cues allows the instructor to treat all students in the same manner". L12 emphasized that the tutors can go through each of the discussion points that students have written and provide them feedback which may not be possible in normal classroom situations. The quiz feature is useful in conducting online tests. Only a few academics have reported that the VLE feature quiz is useful in evaluating students' learning outcomes. Interestingly, L18 said, "I could save my energy as well as time while assessing any MCQ assessments". Majority of the academics said that their students were able to upload assignments on VLE. The VLE assignment feature is more user friendly and easy to use by the students. These findings are consistent with the data analysed from the auto-generated report as shown in graph 1.

Beside many benefits of using VLE features for online TLA, there are a few challenges faced by the academics and students. Only a handful academics are able to use advanced VLE features as illustrated in graph 1. Although in-house training or workshops on how to use VLE features for online TLA were conducted for academics by their colleges, still the majority of them are not competent to use advanced VLE features. The student respondent S20 voiced, "I just wish that all the tutors put an equal effort to teach us and provide us with the learning materials for the online session. Because I felt like some of the tutors take it easy". In contrast, some academics used other digital platforms (Facebook, WhatsApp, &WeeChat) besides the VLE platform to interact and motivate students to participate in online teaching and learning. But the majority of students took time to adjust using different social media for online learning. As Mazlan et al. (2021,p.719) state:

During this pandemic outbreak, educators face difficulties in motivating students to participate and stay attentive during online learning. Aside from the difficulties to motivate, they also have difficulty interacting and supervising the students since they are not meeting them face-to-face.

Further, the students voiced that some of their tutors were not competent to teach online using VLE features. Most academics have just attempted to duplicate the real classroom situations by taking class through Zoom, Big Blue Button, and Google meet. So, there exists a diverse understanding of 'what online teaching and learning' really means. Theory based modules can be taught well through online but modules with practical components were difficult to teach without access to laboratory equipment, chemicals and apparatus. In order to make better learning experiences for students, there is still a need for academics to upscale their competency in using advanced VLE features. Several researchers reveal that online teaching is a complex task because it requires commitment from the academics and can be time consuming and demanding(Ahmed &Ikram Khan, 2020;Azlan et al., 2020;Dhawan,2020).

The students have more challenging experiences of using VLE features. S35 said, "If we are taught to use every available feature in that platform it would be very easy for us to learn". Many researchers found that more training for teachers and students is essential for online TLA(Ahmed &Ikram Khan, 2020; Gold, 2001; Lyndon & Hale, 2014).The interaction of students, teachers and materials will be effective on the VLE platform, if the students are given enough training sessions on using VLE features.

## V. CONCLUSION / RECOMMENDATIONS

The three major findings on the perspectives of academics and students of the RUB regarding the effectiveness of the VLE for online TLA are: (a) The CA are more competent in using VLE features for online TLA than the CS. The factors that reinforced their competencies are availability of a stable network, timely in-house workshops, prior experiences of basic VLE features, and ICT knowledge. On the other hand, the majority of students faced problems while attending online classes. The factors that hinders them from active learning are unstable networks, erratic power supply, poor study environment, no financial support, and technical issues. However, the majority of students managed to overcome these challenges with the support from friends, tutors and relatives; (b) The benefits of using VLE features for online TLA by academics and students are learning to participate on VLE platform, improving their communication skills, enhancing their IT knowledge and skills, utilizing the time during lockdowns, and promoting social interactions; and (c) By using Mann-Whitney U test, it is found that there is no influence of gender, age, teaching experience, and educational qualification on the use of VLE features for online TLA.

The limitations of this research are: the topic of the study is broad; the sample size from all colleges is not uniform; and it is difficult to collect online quantitative and qualitative data. The future researchers can study by narrowing topic to specific and college-wise on the same topic or any of the following areas which are not covered in this study: (i) correlation between academic competency of delivering online TLA and students' performance in examinations; (ii) online strategies; and (iii) academic dishonesty.

Based on the findings of the study, the following recommendations are proposed.

- The online teaching was done more like a replication of face-to-face classroom sessions. It is pivotal to provide a series of trainings to academics on “how to design online instructions and interactive online educational resources.
- The advanced VLE features which are interactive and effective to engage the students' in learning were hardly used. So there is a need to provide professional development training to academics as well as to the students on advanced VLE features.

## AUTHOR CONTRIBUTIONS

The authors have worked together and agreed to publish the manuscript.

## FUNDING

This research was conducted with financial support (REF grant) from the Research Endowment Fund Governing Board, Office of Vice Chancellor, Royal University of Bhutan.

## ACKNOWLEDGMENTS

The authors are immensely grateful to all research participants (academicians and students) of both constituent and affiliated colleges of Royal University of Bhutan for their active participation and honest responses. Without their unwavering support during such an unprecedented time of Covid-19 pandemic, this research paper would not have reached the present stage of ‘on the verge of publication’. Our heartfelt gratitude goes to all ICT officers of 9 colleges for generously providing us auto-generated reports of VLE usage in different modules which became instrumental in triangulating our research findings. We also owe much to our close colleagues and students for tirelessly helping us in sharing online survey links, printing hardcopy questionnaires, collecting data and sending via posts and eventually contributing to our success.

## CONFLICTS OF INTEREST

The authors declare no conflict of interest.

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# Picking a Thing Apart: A Postmodern Reading of Olga Tokarczuk's 'Flights' as a constellation Novel

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Received: 28 Jun 2021; Received in revised form: 20 Jul 2021; Accepted: 03 Aug 2021; Available online: 13 Aug 2021

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**Abstract**— *The concept of 'Constellation' which means a group of visible stars forms a perceived pattern, typically representing an inanimate object. "Constellation is not sequencing, it carries truth", in order to Reflect someone's experiencing more accurately, it is necessary instead to gather a whole, out of pieces. The Present Study attempts a postmodern reading of Olga Tokarczuk's 'Flights' as a 'constellation' novel in which bunch of seemingly separate stories, experience and historical artifacts combine into a growing peak of emotional, physical and political interconnectedness. Although the novel is considered a postmodern invention, Olga Tokarczuk presents a unique pattern or style to her novel. 'Flights' is ultimately a novel about picking a thing apart. The author has a talent for pushing us inward, into ourselves, our bodies and also our tormenting histories so that we can remerge knowing all of our collective parts*

**Keywords**— *Constellation, interconnectedness, inward pushing, tormenting histories, postmodernism.*

The novel *Flights* brings out the various historical events, mythology of human life and death through different narrative sections like migration. This research paper focuses on the fabulous narrative method of the author bring out through the nameless narrator who carries the entire story till the end without getting us back. In the whole 116 fragmentary narrations, first of all the book starts with the narrators biography "Here I am", a few year old child left alone in the house surrounded by toys and dolls. The house filled with darkness and silence where the small girl can hear her parents' voice and footsteps. There she experience some kind of isolation because every one left her alone, later she realize that her own presence is the only thing with different outline now and there is nothing any one can do. The first deconstruction that takes place in the novel is the concept of travel. The narrator gives some brief comparison about the lifetime travelers and the common people who travel for nothing. She complains about her parents that "they weren't real travelers; they left in order to return" [12]. Tokarczuk travels wherever she wants to; whenever she travels no one knows where she is. At any Airport, there

should be lots of people like her because immigration officially starts begin there when people stamp their passports. That's why fluid, movement and illusions – these are precisely what makes us civilized. With little amount of money she set off her first trip and took odd job wherever she happened to be. Again she travels whenever she gets some money. She basically a psychology student, Somehow we can found psychological facts in this novel. After completing her degree in Psychology, she doesn't exercise the trade which she trained for long. Then she started writing a novel meant for travelers. The chronicles of her travels can actually be the chronicles of an illness. She suffers from a syndrome that is easily found in any atlas of clinical syndrome, at least according to literature - scaling a higher and higher frequency. According to the old edition of *The Clinical Syndrome* (published in the seventies), which is an encyclopedia of a kind of syndrome. For her, it was an endless inspiration (*flights* 21). Here the idea of the syndrome applies to travel psychology like a glove. A syndrome is small not weighed down by theory or episodic that we can explain something with it and then reject it, a disposable tool of

knowledge.

The novel 'Flights' is a picture of journeys, which are the results of a collection of curiosities. The narrator identifies the pillars of his knowledge as "physiology and theology", the body and soul. An unpredictable rat, an armored chair with fountains, explores the realities hidden inside the novel and is discovered only by pilgrims to find these exceptions that refuse to be backed up by explanation. Though some observation on travelling, the real pleasures of "Flights" lies in the stories and tales that she intersect throughout. Acting with envious optimism, Tokarczuk moved from an art museum to a casual conversation with fellow travelers to explain the social invisibility of middle-aged women effortlessly within four pages, the story of a man named Kunicki whose child and wife disappeared on vacation. The search for his missing family is first enduring story, which was interrupted in the middle but briefly revisited after three hundred pages. In the middle ages, there are ten other stories of amputated, in which a 17<sup>th</sup>-century anatomist separates his leg; A woman was summoned to Poland by mysterious emails to see her first love; and a woman who leaves her family to live as a travel beggar. Readers looking for these stories to come to a clean conclusion may be disappointed. Tokarczuk was not much interested in building loose edges or explaining how the pieces fit. Each story appears, grabs our attention and then fades as we tell the story of new hotel and airport.

When Tokarczuk later returns to Kunicki's story in the book, the family is back together in Poland, aliens. Kunicki is skeptical of every move his wife and child make, following them about their daily lives when he has to work, making sure something is wrong. Every time he confronts them about what happened, both will be fired at his trial. His wife says he ate freshly caught fish from the sea and took refuge in a hut for three days. After they came back. Nothing more or less.

In another story, a Muscovite woman abandons her unhealthy home life with a chronically ill child, a careless husband, and a mother-in-law - not to go packing around the world as you suspect, but to ride the city's extensive subway system permanently. Tokarczuk effectively controls the reader's temptation to judge this woman by allowing us the comforts she receives from this strange new life. With no place to go she rides on long trains, she begins to recognize more loving spirits, and she becomes more and more aware of how citizens travel. She starts to smell, runs out of money, but can't explain why she's not really homeless; people buy her food and subway tickets. Before she can feel neglected, she feels pity and unnoticed. Her life changes as Tokarczuk listens

to you and others see their own things, is that the journey? Balancing questions like these on the edge of the knife, Tokarczuk maintains a sharp pace by attacking and comforting the reader simultaneously throughout the more than 100 stories in this 400-odd page book; it also makes us feel alone in an area that is bigger than we think.

The story focuses specifically on how naming things changes their character. Many stories, especially about a frustrated sailor reclaiming his old name, explore the ideas that we can change what things are by discovering all. She writes:

"The description is synonymous with overuse – destroys; the colors fade, the corners lose their definition and eventually the ones described begin to fade and disappear...The truth is terrible: Describing is destroying."(Flights, 75)

One of the book's most instructive micro-articles is about Wikipedia, which Tokarczuk rightly praises as a wonder of the world, a project that gathers knowledge from around the world. She changes course in the second column of her riff. The problem with Wikipedia is that it can only contain what we can represent in words.

We should have some other collection of knowledge, then to balance that one out-its inverse, its inner lining, everything we don't know, all the things that can't be captured in any index, can't be handled by any search engine. For the vastness of these contents cannot be traversed from word to word...Matter and anti-matter. Information and anti-information. (Flights 78, 79)

In traditional novels such as traditional psychology (e.g. Jungian), the authors consider people to be stable and balanced. On the other hand flights are full of people "in traffic" and "moving from place to place". As one woman who gave a speech at an airport argued, "If we want to list humanity in a certain way, we can only do so by stopping people in a certain movement and moving them from place to place. Her co-lecturer added, "One cannot from a fixed cause and effect cause and effect argument or create an explanation with events that succeed and follow each other without cause." To do so, she says, it's only an approximation of life. After some time the first person narrator stops listening the lecture and started complaining that the speech was too long.

We don't have to do anything – we have to show up, sign in only one frame of time and place. We will find our great love and happiness there....

Many people believe that there exists in the world's coordinate system a perfect point where time and space reach an agreement. This may even be why these

people travel; leaving their homes behind, hoping that even by moving around in a chaotic fashion they will increase their likelihood of happening upon this point. Landing at the right time in the right place – seizing the opportunity, grabbing the moment and not letting go.... (Flights, 85).

Tokarczuk combines “the right time and place” with the themes of wandering, fragmentation, exploration and travel. Therefore the novel flights are fragmented into important pieces of modern life, cultivating the importance of wandering, travel and time. Tokarczuk’s writing shifts seamlessly from mythology to realistic accounts of place and objects, subtle depictions of human activities and motives, and the great purpose of Eastern European history and the role of faiths.

In One of Tokarczuk’s travel diaries, she had an experience with a strange lady who stayed in hotel with her. Aleksandra was her name – leaned on the croissants and said:

‘The true God is an animal. He’s in animals, so close that we don’t notice. Every day God sacrifices him for us, dying over and over, feeding us with his body, clothing us in his skin, allowing us to test our medicines on him so that we might live longer and better. Thus does he show his affection, bestow on us his friendship and love’ (flights, 73).

Travels are absolutely necessary to this novel. The novel flights contain a reproduction of eleven maps, including the wandering of Odysseus on flights. Tokarczuk often associates travel with books. For example, the title of her first novel ‘The Journey of the Book People’, the word of Journey also occurs in the subtitle called ‘The Books of Jacob’. She criticizes some travel guide books because they “have weak points and obscure their definitions” (flights, 69). Nevertheless, Tokarczuk commented, “In her own journey she has been faithful to two books because they were written with genuine interest and a genuine desire to portray the world” (flights, 70).

‘Life for someone like Erik is made of inevitable highs and lows, similar to the rhythmic rocking of the waves and the sea’s inexplicable ebbs and flows’ (flights, 101).

Here, the Stories don’t have to be straight forward; flights are definitely not - like there is no life. Author Marlon James works on this book "acting like a dream: with fragmented clues that add to the novel's happy redesign. In one piece, Erik - a character who travels a lot - travels ten years to get home. When he thinks he's going home, "suddenly some new opportunities arise, often not in the right opposite direction", and he concludes that "the real argument is the old one - the earth is round, so stay

close to the directions we do not want."

According to travel psychology, island represents earliest primitive state before socialization, even though the ego has already been customized enough to achieve a certain level of self-awareness yet complete without fulfilling its relationships with its surroundings. Island is a state of rearrangement within one’s own boundaries that unhindered by any external influence: “One satisfies all one’s needs on one’s own. Only the self seems real; the other is but a vague specter”. In fact this is not an image of one’s imagination, nor a vision which adorned with an eye accustomed to a straight line that separates the field of view and above (flights, 103).

Travel and place are another central theme in the author’s poems. Tokarczuk’s travels are cycles of energy that inevitably attract cosmic stimuli that affect humans. In flights a women named Spin’s sister Ludvica travels to bring her brother’s heart from Praise to Warsaw; Monk Pasalis travels from his cell to the city of Gladys in a convent in the woods and brings the panic of St. Cummurnis to Rome, where it finally arrives. A women travels from a small town to a big city in search of a boyfriend who wipes out her bad words in her.

Dream and is rewarded by the fate of her imaginary courage. Tokarczuk’s novels presented: facts and characters have been alive, reappearing without fear of bothering. Unlike many Polish novels, flights handle travel, which is a global theme. This is not surprising to readers who are not immersed in a hermetic Polish context. Although the stories narrated by Tokarczuk take place in Poland (such as the transfer of Spin’s heart from Paris to Warsaw), the Polish system has more background than the main point of the story. Travel is a frequent theme in fiction, from the early Picaresque novels to the modern "road" journey of Jack Kerovak and Hunter S. In the increasingly globalized world, this is more relevant to the theme of travel than ever before, so the book’s continental appeal.

In the novel flights, there is also a global theme of protection: these characters dedicate their lives to finding the right chemical compound for many embossed legs and organs, never decomposing. This is the reputation of the Tsar of Russia for capturing and collecting the enviable rare ‘specimens’ that a scientist tries to take only to the palaces of St. Petersburg to lose at sea. Some of the best details in these stories are horrible and although they are hard to read, they all gave fullness to the novel. Some chapters in the book appear to have ‘no consequences’, interrupting other chapters without making them a part of it. Some fragments connect to each other and sometimes the link is through a shared theme –

travel and human anatomy. Alternatively, the link may be in the first language, i.e. when two fragments starts with same first line: "Each of my pilgrimages aims at some other pilgrim" (flights, 129).

Travel gives moments of depression and difficulty to find difference in the discipline of travel psychology, in the novel flights, it is connected by never author herself. She gave simple and elegant details of her journey that never quiet down in this mysterious world. This marvelous starting to be studied the travel psychotheology. Travel shows god in our own:

"Once the gods were external, unavailable, from another world, and their apparent emissaries were angels and demons. But the human ego burst forth and swept the gods up and inside, furnished them a place somewhere between the hippocampus and the brain stem, between the pineal gland and Boca's area. Only in this way can the gods survive – in the dark, quiet nooks of the human body, in the cervices of the brain, in the empty space between the synapses" (flights, 181)

In Belau's travel mostly related to history of Frederic Ruysch, the Dutch anatomist of the late 17<sup>th</sup> century. Blau inspired lot from human body and had hundreds of photo collections. The bodies are basically similar, there is no more mystery and they are like fingerprints, in fact they can use those uncomfortable elements that the police have not yet appreciated to identify

– They are completely unique. They look beautiful as insect-attracting orchids with their shape and color. What a strange thought – this botanical mechanism is somehow preserved even in the era of human development to say that it was effective would reduce it and seems to him that nature was so pleased with the idea on which this magazine was based, that it was cut to carry it further, that in spite of the fact that man would drown with a soul, then it would hide in the underneath in silence. "Every body parts deserved to be remembered. Every human body deserves to last" (Flights, 134-135). Blau's main motto to discover the famous preservation concoction of the anatomist Ruysch. There was a story describes how the ship carrying Ruysch's sample to Russia for several days. In the ship, the Russian sailors drank some of the fluid that protected the samples, after the vodka left. Even it's true or not the book that mixes truth with fiction, a lot research needed to establish what actually happened. There are more than thirty five pages in the book describes the Museum in St. Petersburg, where he observes anatomical specimens in glass jars.

Renowned scientist, Philip Verheyen was an anatomist and surgeon who combine the theme of

anatomy with body parts as religious monuments and as a bizarre story. It focuses on how verheyen's leg was affected and amputated when he was twenty-eight. The journey of the letter to the amputated leg project the entire thought of Philip Verheyen's death and his record of dissected leg. He addresses his leg as a living individual which can hear out whatever he talks. That painful relationship makes a kind of difficult thing that no one can go through. However, it is obvious that we can only believe in physiology and theology which we can considered as a main pillars of facts. Looking his notes, we can find out that Philip Verheyen ceaselessly suffer by pain without identifying the reason. Some of the points that we can't ignore whenever read:

Why am I in pain? Is it because – as that grinders says, and perhaps only in this does he not err – in essence the body and soul are part of something larger and something shared, states of the same substance, like water that can be both liquid and solid? what can do not exists cause me pain? Why do I feel this lack, sense this absence? Are we perhaps condemned to wholeness, and every fragmentation, every quartering, will only be a pretence, will happen on the surface, underneath which, however, the plan remains intact, unalterable?(flights, 218).

Slowly, he had more and more questions that ended with his life and for what he done for his life. Tokarczuk linked those questions of travel in the novel flights. Philip aim to find the rare nerve which we can only find in our leg, of course he did – he counted the tendons and blood vessels but he had a strong believe that something that he not missed:

"I've spent my life travelling, into my own body, into my own amputated limb..... I've used my own eye for this, but relied, too, on the cleverer vision of the microscope. I believe I have not missed even the smallest part. Today I can ask myself this question: what have I been looking for?" (Flights, 219).

Similarly, Tokarczuk bring the story of Josephine Soliman von Feuchtersleben's letter to Francis I, Emperor of Austria, in which she pleads for the release of his father's mummy's body – so that she can be give a Christian burial. Angelo Soliman, who was first brought to Europe as a slave from Africa, was raised in a high society. He was highly educated man, he moved into aristocratic and artistic circles and was a friend of Hayden. After his death, he was mummified and by his daughter words:

Flight symbiotic relationships in nature are portrayed as an advanced model of human uniqueness. One of the protagonists, a biologist, refutes the notion of

evolution:

“Darwin read this energy as well as he could, but he still read is wrong. Competition . The more experienced a biologist you become, the longer and harder you look at the complex structures and connections in the biosystem, the stronger your hunch that all animate things cooperate in this growth and bursting, supporting one another, permit one another to make use of them. If rivalry exists, it is localized phenomenon, an upsetting of the balance. It is true that tree branches jostle one another out of the way to reach the light, their roots collide in the race to a water source, animals eat each other, but there is in all this a kind of accord, it's just a accord that men find frightening” (flights, 294).

Tokarczuk had a beautiful experience by giving ride to young Serb Nebojsa, he fully talks about the stories of war. But first she regret, later he explains war of death that make some uncomfortable and make some comfortable after a time. Like he said:

‘At first you always see what’s alive and vibrant. You’re delighted by nature, by the smells and all that. But the longer you’re in a place, the more the charm of those things fades. You wonder who lived here before you came to this home and this room, whose things these are, who scratched the wall above the bed and what tree the sills were cut from.....’ (Flights, 314-315).

Tokarczuk wrote the novel between *Flights* and *The Book of Jacob* and his commentary is unarmed, including two book deals and a simple fashion for detective stories. Hunting the story has become a hotly debated political issue in Poland since the novel was published, but at the time some said “she was an old mad woman and this big debate started on the internet about what we can do about this patriarchal, Catholic tradition” (Armistead, 2018). One may wonder if there is any trace of his studies and his previous career as a psychoanalyst in the works of Olga Tokarczuk, i.e. whether psychological and psychological analysis contributed to his literary achievement. This question somehow changes the terms of a proposition that has always been known to psychoanalysts from Freud and Jung: writers, artists, who know how to search the secrets of the world better than anyone else, and they know more about the mind than psychoanalysts. Freud often wanted to quote a phrase from Shakespeare's *Hamlet*, which expresses all doubts about the possibilities of science: Horatio has many more things in heaven and earth than you dreamed of in your philosophy (*Hamlet*, Law I, Scene V).

*Flights* novel, there are races and generations who are always wrong, or like the bizarre and unthinkable Van Goetzon in *House of Day*, *House of Night*, and

*House of Night*, they are looking for it. A narcissistic retreat in the most private homes closed to the world, absorbed in

luxurious and profoundly central activities, has almost abandoned itself to pre-existing levels of compliance with higher definitions, participation, and involvement in worldly life. Extraordinary even in death:

The von Goetzen always died beautifully and gently. Death came over them like a mist, like a sudden break in the electricity supply – their eyes grew dim, their breathing slowed down and finally died away. Those attending the deathbed had only to close their departed relative’s eyelids and then go about their business – in the warmth of the conservatory, the coolness of the ground-floor corridors, among the rustling pages of illustrated books on horticulture and art [ ]. There were photographs left of the deceased, as well as flowerbeds, diaries, cupboards full of moldering clothing, and crumbs in the bed-sheets, but someone else would immediately occupy his room, so it was as if they had never died. Besides, as a result of all the family intermarrying they were all so alike that the lack of a particular individual was never felt.” (Tokarczuk, 1998, p.196).

Tokarczuk discovers talking world by adapting her volcanic imagination and language. Earth is made up of natural facts filled with plants, animals, rocks, weathers etc., in brief everything exists in this world is live – in deep earth also a living things which give us life and sources. Tokarczuk mention half of the novel about ecology and living nature. We can somehow discover the emotions, movements and breath-that denote the earth still alive. Disruption of the balance of human nature and the unresolved nature of the body-soul relationship speaks to something similar to the voice of contemporary writers.

“Then they learned from the Icelanders that no real ill could have come to them: for lost souls like them the earth is able to bare its warm nipples. You just have to suck at them with gratitude and drink the earth’s milk. Apparently it tastes like milk of magnesium – what they sell in pharmacies for hyperacidity and heartburn” (*Flights*, 370).

Some believe in enlightenment, some not; one Chinese traveler shared his experience in India that we can find out the fear of enlightenment. The Bodhi tree is a scared place in India for him because it is the most important tree under which the Buddha attained enlightenment. An untitled character is lucky enough to visit “the scared place where Buddha enjoyed his enlightenment” under a large fig tree. The Chinese (anonymous) paid homage to this place, worshiped it many times, left large donations but did not experience any

enlightenment and get disappointed. What he felt was embarrassment and helplessness, which turned into fear. He realized that he was not sure he wanted to experience enlightenment. The novel *Flights* had lots of mythical allusions of Ancient Greece, when referring to the myths; the author refers to the god of the time – KAIROS. He is the ancient Greek god of happiness who supports opportunities and favorable moments.

The novel *FLIGHTS*, a wonderful, weird and ultimately disgusting book by 2018, Man Booker International Prize Winner Olga Tokarczuk has made us to consider the importance of forms filled with memorable lines and real image. The very uniqueness projected in the novel is fragmentation – using the metaphor ‘Constellation’. The concept of Constellation already discussed in the chapter – 1 by using various reviews and through historical and literary content. The *Flights* - not just the medical part of the story - are very intimate. But there are similarities: similarities of realism and the use of cirrhosis. Rembrandt and Tokarczuk both express the best out of the darkness. Enlightenment is about capturing, understanding and suppressing. In Poland, the story of a fragmented, diverse, and intertwined history is inevitably political, disrupting the country’s long-standing myths as a long-standing Catholic nation. This national myth in recent years, especially since 2015, when the Social Conservative Party came to power in law and justice, anti-immigration has risen on the platform of general strength. Since then, the government has refused to accept refugees from the Middle East and North Africa, opposed the granting of equal rights to same-sex couples, and passed legislation banning discussions about Polish cooperation with the Nazis during World War II. Tokarczuk specially took of these myths as a key point to her writing by including some political affairs – through some notable characters. Basically, Tokarczuk – a feminist, in her novels most of the characters are females that we can understand how she gave importance to women.

The fact that a section of modernists were pioneers almost a century ago has reached its final shape within the pages of aircraft. The book has one hundred and sixteen parts or vignettes, each telling a different story, yet connected by emotions, perceptions and thoughts and stories of the characters. The characters, or "people" as the translator calls them, are the most memorable to the most completely forgettable. Take the woman that everyone wants to be a writer. The sole purpose of a Muslim woman's life is to get all the people of her country to write books and read books to each other. He gathers about seven hundred members in an online community dedicated to his cause. *Flights* not only

tell fragmentary stories, but also make readers question and re-evaluate their own travel philosophies. Even the availability of “travel-sized” items in pharmacies and supermarkets does not detract from Tokarczuk’s study, which states that “the cosmetics industry thinks the travel event reflects a sedentary life, but in miniature, a pretty little baby version is the same. ”

The format based on the fragments is most apparent for a novel by a Polish writer, where national boundaries have changed over the centuries, and many ethnic groups - Poles, Ukrainians, Lithuanians, Germans, Ruthenians, Jews - side by side in a cocoon of languages and experiences. Central European literature in general, Tokarczuk believes, “makes reality more questionable. It is more distrust of fixed, permanent things.

The topic *Flights* as a “Constellation novel” explains how Tokarczuk endeavor the metaphor by connecting different experience and historical stories. In contemporary writing, fragmentation plays a vital role but when it compares to Tokarczuk novel, she made a history that everyone should remember. Maximum six to ten parts of fragmentation we come across – but more than hundred stories we can only find in her writing, each and every topic take us to different world, can’t ignore any. Through hundred and sixteen fragmentation we can find that the book is a call to reflect on the role of opportunity in our lives, how our lives are not mapped out and what paths we can take and things may change differently if we do. This is a book that needs to be realized — reading it is very experiential, almost full of magic insight. Tokarczuk takes us from one voice to another, changing tones and themes, sometimes creating a rich, poetic climax. For example, when a famous professor of Greek history suffers a stroke, Tokarczuk presents an extraordinary image of all the places he has spent his life, immersed in the never-ending red liquid, connecting his brain-filling blood with Homer's famous "wine" - the Dark Sea. “All of this makes flights an adventurous adventure in the possibilities of non- linear storytelling. Poland's own history of disappearing and reappearing on the map of Europe is told by Tokarczuk, whose literature is fragmented and uncertain. The structure of airplanes also draws Tokarczuk's background in psychology, reflecting the human mind's avoiding one train of thought, jumping to conclusions, and drawing connections based on intuition rather than logic.

Ethnos and mythology, the fairy tale in the background of geography and the political and everyday history of places, despite their uniqueness, connect it with the history of mankind and global ethics. The strangeness we see in her pages is not only the coming past or exploding Repression, but also a shock to the anger of

fear, routine and selfish hardened and emotions, a new insight into things. It takes the form of an invitation to think about something new and nothing, awareness, a moment of origin and the free circulation of energy in the mental and real universe or the manifestation of events that call into question human existence on earth, renewing the challenge to this matter by discovering new equilibrium and accepting their new unity. What is closer to psychoanalysis is that not only Olga Tokarczuk, but her vision and her story, but the human substrate of her imagination, semantic and astral, sediment over countless seasons. It is the subject of terrestrial and anthropological and psychological studies: a physical and political, religious, symbolic world that takes on a complete center for its citizens and then all readers, and resurrects in the mythical and mythological dimension it cultivates. A voice that enlivens the writer's pages, but not as a collective oral history or as a growing written expression of his memory.

Tokarczuk randomly picks up a collection of essays, read one and then discard the whole thing. This can be read in any order, chronologically but still it fits together. Everyone loved Astronomy when we were child and spent lots of time in searching them. A Constellation seemed like a clear choice. Each article is a unit, they are autonomous entities in their own right, but they are part of a larger structure. Outside of writing, one piece says it is part of another. The fabric is residue at the end of a roll, a thing that is sharp and only part of another material. But on other side, the work is complete, it has its own path of life, a fair republic declares happily its independence. Tokarczuk's imagination, through research and writing skills revived Poland in the eighteenth century.

However, little things about people come and go, there are lots of little stories that remember us. The readers taken on a one-time travel adventure - as the novel selects four main representatives for each century that gives lots of experience. Since the twenty-first century, the devastated, anxious kuniki, his wife and son who vanished like a thin air. We wonder if kuniki was so upset that as we think he was, this arch has a certain element of suspense. Like the travel of heart of Chopin in the nineteenth century and the seventeenth century, we see the Dutch anatomist Philip cutting his own leg, a revolutionary invention and finally the most dangerous story from the eighteenth century, a slave born in Solomon-North Africa, then the Austrian nobleman – had his body stuffed and put on display made the book really fascinating.

The travel come to an end, "Each of my pilgrimages aims at some other pilgrims; today I finally arrived" (Flights, 404). After the careful examination of

travel we can find every pilgrimage move into a deep silence, give us a clear way of our mysterious search of life. Once we studied about human body, soul, life and death – the constellation filled in the world of travel gives a valid point of destination. "One such person-body lay before us now, cut up into slices. And this gave us access to altogether unexpected points of view" (Flights, 407)

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# Amalgamation of Culture and Cuisines: Indian Culinary Culture

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Received: 26 Jun 2021; Received in revised form: 25 Jul 2021; Accepted: 06 Aug 2021; Available online: 13 Aug 2021

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**Abstract**—As Mark Twain once said, “In religion all other countries are paupers; India is the only millionaire”. Food is an excellent manifestation of who we are as people. It defines our identities, customs, traditions. It reflects who we are, the flavors of cooking that have been passed down through generations. Food is culture and India can be proud of its illustrious culinary heritage.

**Keywords**—Cultural Influences, Identity, Indian Culinary Culture, Spice-Route

## I. INTRODUCTION

As Harvard anthropologist Theodore Bestor said, “the culinary imagination is a way a culture conceptualizes and imagines food.” There are thousands of castes and tribes in India, as well as twenty-two official languages and hundreds of dialects, six major world religions, and numerous ethnic and linguistic groups. Food in India is an identity marker of caste, class, family, kinship, tribe affiliation, lineage, religiosity, ethnicity, and ever more secular group identification. Understanding the Indian social landscape, as well as the relationships, emotions, statuses, and transactions of people within it, requires an understanding of how people eat, what they eat, with whom, when, and why they eat.

Food offers a window into both veiled and visible facets of Indian society, as well as the nuances of identity and contact with other parts of the world. Indian cuisine dates back over 5000 years. Each region has its own traditions, religions, and culture that influences its food. Indian food has been influenced by European, Chinese, Persians and many more. The common thread throughout the centuries remains the distinct mixing of spices that invariably gave Indian cuisine its flavor and aroma. Colleen Taylor Sen, in her book *Feasts and Fasts: A History of Food in India*, sets out to document Indian food through history. She follows the history of Indian food through the Vedas, noting that alcohol was forbidden, but

other intoxicants like som ras, were used for religious rites. The book has similar interesting tidbits focusing primarily on spices that Sen sees as the connecting thread between foods in their vast variety. The author gives us a complete overview of the influences of contemporary Indian cuisine following history through the empires and religions.

Indian food is often thought of as exotic cuisine. K.T. Achaya’s *Indian Food: A Historical Companion*, is a treasure trove of intriguing knowledge on and about Indian food and everything else related to it. The dominant flavors of the book are historical and describe the vast array of cuisines, foodstuffs, and dishes that belong to the term ‘Indian Food’ collectively. Food is an integral part of the Indian tradition, that can be endured in everyday life, particularly during the festive seasons with all the rituals taking place. With the culinary cycles, festivals, or sacred seasons of the year that are ubiquitous with sacrifices to the gods and feasting on specific foods. Food is a way for Indians to socialize, gather with family, relatives, and friends. Everyday meals are sit down affairs consisting of two or three main course dishes, varied accompaniments such as homemade chutneys and pickles, rice and roti along with desserts. Indian cuisine play, a distinctive role, thus dividing it into four parts, namely the North, the South, the East and the West. The diversity is fused in Indian cuisine with the various use of spices that are an integral part of the preparation of foods that help to make mouthwatering dishes. The food ranges from very simple

vegetarian to exotic non-vegetarian dishes layered with texture and flavor, which are concocted with great care and techniques no matter how simple or complex an assortment is. Given this diversity, it is fascinating to discover what made Indian food indigenous and how it came about. With his book *A Culinary Tour of India*, Yogesh Singh helps us decipher the development of Indian food by highlighting the finer elements of culinary styles and systems, food trends and customs, basic diets and a plethora of dishes. Additionally, dedicated to the various regional cuisines of India and highlighting the trends and culinary details of the Indian cuisine, such as spices, various gravies, breads, beverages, sweets, biryani and pulao, and particularly kitchen appliances at length. It illustrates the shape of beautiful Indian cuisine, the impact of different religions and a brief description of festive mouthwatering food, and explores the relationship between food and Ayurveda.

India is a country of astonishing geographical diversity, with virtually every climate imaginable: the frigid peaks of the Himalayas, the cedar woodlands of Kashmir, the lush green forests of Kerala, the bone-dry deserts of Rajasthan and the flood plains of Bay of Bengal, as well as 7,500 miles of coastline and ten major river systems. In India as elsewhere, food culture is influenced by the climate, land and the access of natural resources. The food system emphasizes on eating food 'in season', such as mangrove and local greens, pumpkins during the rainy months of the monsoon and root vegetables during the winter months. RatnaRajaiah, recollects all of these facts with her book, *Secrets of Health from the Indian Kitchen*, through which she pays an ode to the ingredients and recipes that the country has forgotten.

K.T. Achaya's, *The Story of our Food* takes us on a historical journey of the origins of our food and our ancestors, and how the invasion over India affected our food culture. The author begins by describing our ancestry and ancient languages that were enunciated, in India such as Munda, Sanskrit, and Tamil, and certain English words like Rice and curry, which originated and got their name from Tamil words like Arisi and Kari. He then goes on to explain how weeds became food grains and how man began cultivating using these weeds bearing food grains. He also discusses India's indigenous products. Food is an excellent manifestation of who we as people are. It elucidates our identities, customs and traditions. It mirrors who we are, the flavors of cooking that have been passed down through generations. Food is culture, and India can be proud of its illustrious culinary heritage.

The spice trade has spawned a variety of cuisines, and history has played a significant role in their development. Delving deep, it is surprising to know that

various factors contribute in creating a cuisine. Religion, cooking techniques, family traditions, new ingredients – even the smallest change can result in a completely different flavor. And each family would add their own unique spin on things, causing things to shift slightly. Food culture evolves not only locally, but also across borders. With her book, *Eating with History: Ancient Trade-Influenced Cuisines of Kerala* Tanya Abraham takes the reader on the journey of the discovery of the famous spice route which opened new gates for the new cultures to enter India and influence its cuisines with their own. It chronicles the culinary journey of growing up in a society influenced by multiple cuisines and belonging to parents of two different Christian communities. The book contains a little more than 100 recipes, the majority of these were passed down through families with influences from the Paradesi and Malabari sects, Syrian Christians, Muslims, Anglo-Indians, Latin Catholics, among others. The book chronicles the evolution of Kerala cuisine, tracing the changes that existing dishes underwent and, as a result the emergence of new cuisines. Ships traveling across oceans to gather spices from Kerala brought food, cultures and religions with them, enabling the creation of new cuisines. Thus, showcasing how new cultural aspects of heritage sculpted, and explains that our history is intricately locked in food.

## II. INDIGENOUS POT'S HISTORICAL JOURNEY

For thousands of years, food plants have made their way to India to be embraced, adapted, nurtured, and cherished here. Visitors to our country from antiquity, whether Greek or Chinese, Arab or European, have expressed their perplexity at the variety and abundance of food found in India. From the Aryan descendants to the Mughal culture, to Europeans and South Americans, and many other cultural influences, there has been a significant shift in the food preparation, adding new dimensions to Indian cuisine. The reason for the unique flourishing of communities for centuries is owed to the rulers of that time, who welcomed the foreign settlements, for the main reason of economic gain. The ruling kings provided land and allowed new nationalities to establish communities, as well as marry native women and raise families (Abraham22). India has been called a universe, not a country. It is the second most populous country in the world after China and the seventh largest in area; no other country has such a diversity of climate and soil, race and language, religion and sect, tribe, caste and class, custom, and cuisine. In its multitude of languages and ethnic groups, India is sometimes compared to Europe. As Mark

Twain said, “In religion all other countries are paupers; India is the only millionaire” (Taylor7).

During the Indus Valley Civilization, which is the oldest civilization, came the cultivation of sesame and eggplant. As for the humble eggplant which was mocked by James Kirkpatrick, the British resident at the court of the nizams in Hyderabad, the vegetable has as mystical a status as in Turkish or Middle Eastern cuisine. Given its long availability as an indigenous vegetable, its importance in Indian cuisine cannot be overstated (Banerji168). By 3000 BCE, other agricultural produce like turmeric, cardamom, black pepper and mustard were grown. Agriculture evolved gradually, and with it came a blending of ingredients, giving rise to new flavors and cooking styles. As Tanya Abraham shares in her book, *Eating with History: Ancient Trade-Influenced Cuisines of Kerala*, when the Portuguese arrived at Kerala, they brought along new food products, and also augmented the cultivation of spices such as, ginger, pepper, cinnamon, cardamom, which had great demand in Europe (Abraham25). Fruits and plants with unprocessed sweeteners such as honey became the most prominent food products with the advent of Ayurveda. The Rigveda also mentions the use of honey, during the time of the Aryans. It consists a description of a unique drink made by the concoction of honey, curd, and ghee called “madhuparaka”, which was served to the guest as a mark of hospitality (Singh7). Honey is the most common, oldest, and most ancient sweetener. The product derived from small bees was superior to that derived from large bees, according to the Rigveda (Singh8). Many think that the Ayurvedic cooking tradition, which is holistic in cooking, provides the basis for the concept that all we eat affects both our body and mind, so the food is natural and equilibrated.

India was largely a vegetarian state for a long time due to the Buddhist ahimsa preaching, and Hindu’s faith in Karma, (which induced them not to harm other living organisms). Like the rest of India, people of Kerala also learned to adapt to the produce of the country, heavily dependent on the agriculture and the forests. The influence of conquerors from afar changed eating patterns and influenced cooking in countless ways (Abraham23-24). Indeed, the Buddhists brought with them new cooking techniques, as well as new ways to combine various fruits and dry fruits with milk, milk products, cereals, pulses to create delectable dishes.

The Mughals also pursued fervently the fine varieties of mangoes developed by the Portuguese through grafting techniques. *The Ain-i-Akbari* written in 1590 by Abul Fazl lists 35 fruits, such as, watermelon, peaches, almonds, pistachios, pomegranates, etc. which were grown in the imperial gardens, are everywhere to be found.

The Aryans brought agricultural knowledge with them, and the Vedic civilization evolved into an agricultural, pastoral and philosophical civilization. The Aryans established the agricultural pattern of food production that continues to exist and practiced in India today. During the Aryan civilization, between 1700 BC to 800 BC the four Vedas documented the rich and detailed Aryan food and drink and the culture of that era. The Aryans were excellent cultivators, and as a result, they were experts in growing auxiliary foods such as pumpkin, gourds and mangoes. Peppers and cardamoms came from South India, and asafoetida from Afghanistan. Few more fruits and vegetables were described and recorded in subsequent Vedas, including bael, ber, amla, Indian fig, jackfruit, banana, jamun, coconut, palm, phalsa, and several other citrus species (Singh7). The Aryans were people with great taste with excellent dining habits and hence, have enjoyed fruit beverages as refreshing drinks, and consumed a variety of meat dishes and even alcoholic drinks. The Aryans primarily ate barley. It was fried and eaten in a variety of ways. It was consumed as ghee-dipped cakes or as sweet cakes called apupas (now known as malpua), made from barley flour boiled in water or fried in ghee and then dipped in honey. In very early Sanskrit writings, barley is referred to as yava, and it was the main source of food at the time. It is no longer a popular food grain, having been supplanted by rice and wheat (Achaya21).

Despite the fact that barley was their first food, rice quickly became the most important staple food. Sowing, irrigation, seeding, transplanting, weeding, watering, protecting from birds such as parrots, defense against pests such as rats, locusts, borers, and other vermin, and final reaping and threshing were all given equal attention. The Aryans recognized and practiced the need for land rest after growing a single crop. Crop rotation and seasonal sowing were thoroughly understood. Rice was planted during the rainy season and harvested at the start of the summer the following year. Lentils, beans and peas were then harvested during the spring, while barley, wheat and linseed were seeded in winter and harvested before summer began. Rice was cooked with either water or milk, and consumed with additions like curd, ghee, sesame seeds or meats.

Rice is the preferred staple food of South India, whereas wheat is today preferred in the north. But what is noteworthy is the fact, that rice has been developed in northern and eastern India and has entered South India at a somewhat later time, according to archeological discoveries. It's surprising that 100,000 rice varieties exist only in India, and twice as many in the world (Achaya 22-23).

Food was not only a source of sustenance and nourishment for the body in Aryan belief, but it was also a part of the cosmic universal moral cycle. The history of Indian cuisine cannot be complete unless foods from the epic period, the Mughals, and the European periods are discussed.

### III. THE MINGLING AFFAIR OF SPICES AND INGREDIENTS

Foreign visitors have been awestruck by the country's agricultural bounty since antiquity. Lentils such as urad, mung, and masur dal, millet, aubergines, pumpkins, melons, and gourds, mangoes, jackfruit, citrus fruit, ginger, turmeric, tamarind, and black and long pepper are all indigenous to India. India is also home to domesticated chickens. These foodstuffs are still an important part of many Indian's diets today. It has served as the center of a vast network of land and sea trade routes since the Indus Valley Civilization in the third millennium BCE that introduced the plant, ingredients, dishes and cooking techniques to and from Afghanistan, Persia, China, the Middle East, and many more. Plants like tomatoes, pineapple, cashews, potatoes, chilies have been brought by Europeans in the Western hemisphere and elsewhere. "All these, added layer upon layer to what, paraphrasing Nehru, we might call the palimpsest of Indian cuisine, on which no layer ever hides or erases what has gone before" (Taylor8).

Massive demand for spices, particularly black pepper, drove a train of conquerors to India's shores. New religions, new identities and new ways of life came into being through trade. The most powerful influence came from foreign rulers who established themselves in ancient Indian port towns. Their prolonged stay gave way to open mingling with the natives and blending the flavors of the native produce with their own. "The blend of cultures also signified a blend of cuisines in which local spices blend with foreign flavors. The spice trade marked the beginning of this new adventure" (Abraham24). Spices were shipped from the hills of Malabar in Kerala to Arabia, from where they were then transported to Egypt and Mesopotamia. Not only were these spices the foundation of Indian cooking, but they also became essential ingredients in many other cuisines around the world.

In the 15<sup>th</sup> century, the Portuguese arrived and with them came potato, tomatoes, chilies, cashew nuts, guava, papaya and pineapple. In India, they introduced approximately 300 plants. Fruits like custard apple was brought from South America and mosambi, member of the orange family came from Mozambique, hence the name. "The fruit was highly regarded by Portuguese seafarers

after it was discovered that eating it cured dying sailors of scurvy, an illness they encountered on their voyages" (Abraham25). Vinegar was the most influential of the numerous food ingredients introduced by the Portuguese. Despite the fact that vinegar had been produced in India prior to the arrival of the Portuguese, it was they who first used it in cooking. Portuguese majorly used vinegar to preserve salted meats with paprika and garlic which were stored in barrels to be taken on the ships for their voyages to lands afar. Red chili peppers are yet another introduction that has significantly altered cooking. "A whole new flavor was born to meat and fish curries, using red chili peppers" (Abraham28). Not only food habits but eating habits also underwent change. Banana leaves were replaced by utensils of porcelain, and dining areas transitioned from the kitchen floors to table and chairs in a designated dining area. Utensils like Chinese wok, known as "cheenachati" and honey-filled Chinese urns were shipped to Kerala and replenished with pepper and other spices in exchange. The Portuguese are credited with "puttu" the steamed rice cake, which is one of Kerala's most popular staples. "Once used to feed a large number of its army on ships, it is now eaten with a variety of curries throughout Kerala, primarily as a breakfast staple" (Abraham34).

In 1653, the Dutch invaded Cochin, with the intention of eradicating all Portuguese influence. Street names were changed from Portuguese to Dutch, and many buildings, houses, and libraries were demolished; however, they were unable to erase the food and Catholicism. Brudher and Potato cutlets, commonly consumed at places like Fort Cochin, have remained among the few Dutch cuisines. After the Dutch, at the beginning of the 19th century, English people established their establishments and expanded their political interests all over the country. Only a few could afford whisky, which was introduced by the British. Tea was originally brought to India by the Chinese, but it was popularized in Indian culture by the British. However, it was altered by the addition of milk, sugar, and other condiments, resulting in new tea flavors. The coffee is then brought in by the Arabs and transformed later into a milk and sugar sweet version.

A whole new technology with new ingredients was initiated in Central and Northern India, with conquerors coming from Persia, Arabia. Food became more elaborate, with rich dishes and the inclusion of apricots, plums, and pistachios in the cooking. It was followed by meat as a powerful food item. When Muslim traders from the Middle East arrived in Kerala in search of spices, they brought Islam with them. The spice trade was managed by the Arab merchants in Kerala for a long time. Biryani is

another specialty, with a recipe unique to India. Biryani from Malabar has a distinct flavor that has traveled down through generations by incorporating Arab traditions and blending them with local ingredients. The Arabs also introduced the use of dates in cooking and grilling.

Food gained prominence in people's lives as cultures and traditions flourished in the state. Much influenced by traditions, religion and trade, a wide range of cuisines has emerged. In kitchens, recipes produced from innovative ideas and new ingredients are married to make unique and distinctive flavors. These flavors differed from one community to the next, and even between households. Food became inextricably linked to people's lives and became an inevitable part of life. The one common component that has strongly founded their presence and that has shaped the evolution of cuisines and has distinct features is a tale that calls for safekeeping to think that spices have led to new religions and customs in India. Both for history and the remembrance of those who have brought new tastes to life, which continue to have a great global history.

#### IV. THE GASTRONOMIC FUSION

India is a land where the past and the present collide, where nearly every ingredient is grown and contributes to the creation of Indian cuisine. The involvement of people from all over the world has diversified its cooking culture, elevating it to a new level. Despite the different influences that several leaders, invaders, and travelers have brought to the country, Indian cuisine never lost its identity but has become more elaborate, and richer with the assimilation of innumerable influences. India's cuisine is so varied that it has made the world's cooking a significant and unknown mark. The beauty and mystery of India captured people's imagination from far-flung shores for thousands of years and lured them into the coasts.

India has begun adapting and re-inventing its food with colonialization and globalization, such as putting chicken tikka masala as a topping on pizza, and on the other hand, making an exclusively garlic, onion, and eggs - free version that the observant Jains can eat (Banerji 324) or the adoption of a standard South Indian dosa as Pan-Indian fast food, particularly among working class (Banerji 72).

Fusion was seen not only in food, as well as in communities. With the arrival in India of different cultures such as Portugal, British, the Netherlands and French, the aboriginal communities of India married and the children born out of their union, were known as 'Anglo-Indians', who followed the British way of life and perpetuated in an Indian context the incongruity of western life. They were regarded as ostentatious, denying their Indian ancestry in

order to persuade their British masters. Despite adopting the British way of cooking and eating, they have also made innovative use of ingredients sourced from the land that has served as their physical, if not always spiritual, home (Banerji 100). The Anglo-Indians also pioneered the idea of 'tiffin'. It was a snack-like meal that was typically consumed around midday. The Tiffin of the Anglo-Indians were often residue of roast meats restored like pie or meatballs, spiced by a range of chutney and delicacies (Banerji 102).

It is often easily overlooked, that the arrival of the Muslims was the first significant external influence on Indian cooking and food, radically reshaping. The high-end, Islamic imperial cuisine of the country was born in the heart of the country, Delhi, and became exquisitely refined, almost overblown, with two distinctive scions: Lucknow and Hyderabad. One can pick up the aromas of pilaf, biryanis and koftas in the crowded maze of Old Delhi and many other dishes which came from Muslims, enriched by the spices and flavors. The genuine origins of the well-created biryani or pilaf are the products of many influences in today's world. Pilaf was made from rice, minced meat, tons of ghee and seasonings, including onions, peppers, ginger, cumin seeds, cardamom and cloves, as described in his famous *Ain-i-Akbari* by Abul Fazl. Another pilaf, called Navratan was created in honor of the nine great intellectuals at the Emperor Akbar's court. As rice was the main ingredient for the creation of any pilaf, amongst the rice cultivations in ancient and medieval India, the 'Shali' rice strains were grown over a wide range of terrain and were soft and fluffy when cooked, even while the grains remained entirely separate - ideally suited for pilafs. (Banerji 138). Apart from the spices, in the Mughal imperial cuisine, cooks used dried fruits in meat and rice dishes, as a custom that is inherent from Iranian and Turkish culinary practices. "Subsequently, the Mughal chefs adapted the cooking style of the Europeans, especially the Portuguese, who brought in various fruits and vegetables from the New World" (Banerji 139). The Punjabi dhabas food menu in Delhi offers a variety of breads and kebabs that remind people of the coarse Northwest Frontier (a region now in Pakistan), meats, fish and vegetables are all luxuriant with oil and ghee. The sauces in meat are rich lacquered in yogurt, cream or pounded nuts, that all were part of the Islamic Indian cuisine for centuries, or tomatoes introduced by Europeans and popularized by Britishers. Avadh's royal cuisine was undeniably made up by the diversity of the pilafs and biryanis that the nawabs inherited from the courts of Mughal and improved with an extravagant and unique touch. In addition to nuts, raisins and other kinds of dried fruit, those rice dishes also have

edible silver and gold. The names of the various pilafs indicate the artistry which has been developed—pearl, garden, cuckoo, jasmine and light. The pearls have been made from equal parts of silver and gold foil with yolks of egg, and have been filled into a chicken gullet that has been purified and ready for cooking. The chicken was cooked for some time in the oven and then sliced and taken out. Like natural pearls, the yolk and the foil were perfectly shaped. Before serving they were then added to the pilaf" (Banerji 157). The British 'meat and potato' penchant also visited the Nawab plate. The potato was liberally added to the biryanis and to the gravy dishes as a supplement to reduce meat costs. In Calcutta, when Biryani are made in Avadh style, the tradition continues to prevail (Banerji 160). Whereas Hyderabad's Muslim cuisine has a strongly southern identity. In addition to the well-known pilafs and meat dishes, vegetarian cuisine is also flary and naive. The flavors of mustard seeds, Kari and ghungura leaves, hot chilies, peanuts, tamarind and coconut milk merge into an aromatic entity which is found nowhere else. The cuisine of Hyderabad is multifaceted. Dalcha is one such instance. Originally made with two types of dal, toor and chana, cooked, pureed, and seasoned with ghee, mustard seeds, and curry leaves. An epitome of sweet and sour flavors is added through brown sugar and tamarind. "its compliance can be exemplified by its numerous manifestations. For seasonal flavors, dalcha may be accompanied by different types of vegetables, or even meats" (Banerji 167).

The ice creams that are served today throughout India are the result of East-West contact. As Chitrita Banerji states in her book, modern ice cream is a culmination of the medieval cuisine tradition, which gave India the kulfi that the Mughals either had brought in or developed in their former habitats in response to the prickly heat of the Ganges. The conical-shaped vessel in which a portion of khoa is frozen gave rise to the name "kulfi." During the Mughal era, it was frozen with an ice-salt mixture (Banerji 172-173). Contrary to the Anjeer ka roll, brought into the Nizam family by a Turkish princess a hundred years ago, the ice cream is not related to Nizams and Nawabs (Banerji 174).

In a cosmopolitan city like Bombay, which, "like New York, Bombay is a city where local, national and international cuisines fuse forever into something mindboggling", unlike all of India, a mix of culinary traditions is taking place on a far bigger scale (Banerji 233). Seafood is cooked in different ways and dabbawallas maintain an unblemished record that homemade food is delivered without delay to the citizens of the city of dreams. The East Indian Catholics of Bombay have been transformed into a vulnerable community overtime,

disruption in families, inter-caste weddings. Eastern Indian food is, like the cuisines of Goa, Mangalore, Cochin, and Calcutta, a culmination of the exchange of two religions and two races. "The authenticity of the community can only be maintained if people are encouraged to study and present to the world the history of the community" (Banerji 236). A variety of sweets and desserts and the combination of a wide variety of spices, sun-dried, roasted, powdered and bottled, form two distinctive features of this cuisine. East Indian food is never stingy hot like some chili laden dishes from Goa or southern states; it is subtly flavorful, the spiciness mitigated by a strong European influence. Tea is another influence that has become an inextricably linked part of our lives. A tea center in Bombay that the government had previously opened is now private. Its menu includes strange and exotic fusions of tea like Hot Buttered Apple Tea, Thai Chai, Rose petal Tea, Yogic Assam Tea and even Mango Chai (iced), with regulars like the Darjeeling, Assam and Nilgiri tea. The food prepared by the East Indians for weddings and Christmas is a fusion of ingredients as described by Chef Swamy Fernandes, who is partly East Indian and author of *Enduring Flavors: In Appreciation of East Indian Cuisine*. For festive meals, particularly Christmas dinner, East Indians like Goans, glory in their pork vindaloo (again a Portuguese adaptation) and sorpotel. Other specialties include whole roasted suckling pig, duck indad seasoned with Kashmiri red chilies, and small fugeas, which are fried rolls made with flour, coconut milk, sugar, toddy, and a bit of cottage cheese. The Parsi Community, excellent food expertise and a perfect combination of Persian and Gujarati culinary patterns are another thriving community. Their food is represented by a distinct and typical flavor as well as a simple taste (Singh 208). Curry plays a vital role in this cuisine, usually eaten with rice. Ras is another distinct Parsi cuisine, and the only distinction between curry and ras is the use of coconut in the preparation of curries. The people of this community love meat and their cuisine is determined by the Iranian cooking style. They have embedded Indian cuisine in their food culture, shaping an innovative food culture. As Banerji shares an anecdote of her visit to her Parsi friend's home for dinner, "Parsi imagination- a combination of East and West. A large serving dish of pilaf sat next to a plate of plain chapattis; crêpes with a vegetable and fish filling were covered in a white sauce. A fiery preparation of sauteed whole okra and a magnificent rawas stuffed with spices and roasted whole" (Banerji 232).

India embraces new trends and foods with equal zeal, devouring both the old and the new with zeal. In her book *Eating India: Exploring a Nation's Cuisine*, Chitrita

Banerji writes that India has taught her that authenticity is a myth, that fusion is more than just a restaurant fad, and that tradition lives because it is constantly retouched. The spirit of this land cannot remain stalled for a long time by even the weight of millennia's history, for dark and dull eras, but eventually the strong Indian sun fights against it with light and energy. Food in India has always been and continues to be fusion, albeit an incomplete fusion.

## V. CONCLUSION

The country was overwhelmed with people who were blessed with refined epicurean senses in all ages, and it helped to develop and build up this endearing cuisine with amazing gourmet perspectives and fundamentals. India is divided into 29 states, each with its own cuisine that reflects distinct peculiarities of ingredient cultivation and availability, climatic conditions, cooking styles, eating habits, specialty dishes, and varied culture. Nevertheless, its cuisine has been documented at a limited periphery with such vividness, complexity and shine. Indian cuisine has an ambrosial and nectarous flavor. No one can stay without being enchanted by the magic, flavor, charm, and taste that it possesses. It is the sun's cooking pot. The resumption process now entails a rejuvenation of specific dishes, the rediscovery of lost cuisines and their creation, as well as a taste for the dishes on the world stage, from sophisticated French or Italian meals to the pleasures of Southeast Asia and China, up to a fast-food menu of the West, that transcends language and culture. In its very ancient times India has been involved in the world food economy, adopting, absorbing and exporting its own food products and ideas, ingredients, dishes and techniques from virtually every part of the globe, such as Central Asia, the Middle East, Persia, China, South-East Asia, the Western Hemisphere, Europe. This exchange has become even more pronounced in the twenty-first century, as people travel freely across continents and culinary boundaries dissolve. Indian food, in its various forms, has evolved into a global cuisine. One reason for that is the increasing awareness of the virtues of conventional diets, in particular the low meat consumption, the myriad of fruit and vegetables, the central importance of grains and the use of spices, whose medical advantages has been demonstrated by science. Vegetarianism, perhaps India's greatest gift to the world, is gaining popularity for ethical, humane, and health reasons. A preference for spicier 'hotter' food was identified by food professionals as one of the main consuming trends of the 21st century. Almost everyone in the suburbs and towns today has their own Indian grocers, while indigenous products are also on shelves in most supermarkets and at home, migrants seem to be combining

Indian with Western eating patterns. Cooking books have promoted global cuisine exchanges as volumes of various recipes come on the shelves of bookshops across the Subcontinent from various Indian communities, from the Caribbean to South Africa. This latest injection of foreign influences pursues the fusion process through the introduction of new cooking techniques and new ingredients that have given Indian food its vitality for many centuries and made it one of the most, fine cuisines in the globe.

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# Mindfulness, Self-compassion and Resilience among Fifth Graders at Al Makassed Dawha School in Lebanon

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Received: 30 Jun 2021; Received in revised form: 25 Jul 2021; Accepted: 05 Aug 2021; Available online: 13 Aug 2021

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**Abstract**— Elementary school students in Lebanon are subjected to various adversities and difficulties. Promoting mindfulness and self-compassion is important in affecting their resilience so that they can overcome these adversities. This study aims at assessing the mindfulness, self-compassion and resilience among fifth graders at Al Makassed Dawha School in Lebanon. To achieve this aim, fifty students were involved in this study. The extent to which students were originally mindful, self-compassionate, and resilient was measured using different surveys. The collected data were analyzed using SPSS version 25.0, and the relation between these variables was statistically tested using Chi-square and Kendall tests. The impact of self-compassion and mindfulness on resilience was deduced from students' reflection on the implementation of the Mindful Self-Compassion Program (MSC). The results showed that the majority of the enrolled fifth graders in this study had good standing self-compassion and resilience, but they had low levels of mindfulness. Mindfulness and self-compassion are found to be positively and significantly correlated with each other. The MSC was partially implemented and the highest good standing percent (90%) was recorded in the self compassion test, while the lowest students being in the good standing category was in the mindfulness test results (46%). As for the number in the good standing category, it mounted up to 70%. The research recommends the need for following up the development programs of mindfulness, self-compassion, and resilience within the school context and promoting awareness about their importance.

**Keywords**— Fifth-graders, Mindfulness, Resilience, Self-Compassion,

## I. INTRODUCTION

Living in a world dominated by a rapid lifestyle has exposed our children to often experience anxiety and depression, which highly contributes to bullying, low self-esteem, and sometimes isolation. However, when they learn how to stay mindful through their struggles, and how to respond toward themselves with compassion and kindness, things will start to change and will generate into greater happiness and motivation, as well as better relationships and a healthy well-being. As a result, children will have the resilience needed to cope with stressful life events. Children can also learn to embrace

their insecurities and flaws, despite the challenges they face, they can shield themselves with the needed strength to strive [1].

Mindfulness has emerged from focusing on its benefits for physical health and pain management to include cognitive and emotional processes, which is aimed by improving child's emotional regulation that helps to alleviate stress, and leading into a peaceful mind state and mood [2]. When mindfulness interventions are properly applied in schools, children's anxiety, depression and self-hostility are mitigated, and therefore long-term coping with stressful

situations is enhanced. This is utterly linked to increased resilience [3].

Teaching children self-compassion will make them intrinsically value themselves positively even at their worst failures. Thus, enduring low self-esteem, or isolation won't be an option for children who are empowered with self-compassion and inner strength. This act will reflect on children's behavior, and aid in reducing bullying towards others fostering a healthier community [4].

Implementing mindfulness and self-compassion programs in schools' curriculum is a fundamental process to build a resilient child who can smoothly adapt and regulate his/her emotions when facing life stresses [5]. Fewer behavioral issues, academic success, enhanced physical and emotional well-being, and improved relationships are the harvest of implementing an effective emotional development program that is crucial in the 21<sup>st</sup> century [6]. Unfortunately, only one school in Lebanon has invested time and money to give life to this integral program, the "East Wood International School" in Beirut, which declares the pride to implement the "Mindfulness Program" for students, K-12, throughout the academic year. They clarify the importance of equipping students with the powerful tools for children's mind, spirit and body offered by this program to help them develop holistically [7].

Maalouf et al. found out that 26.1% of Lebanese adolescents were diagnosed with psychiatric disorders, like anxiety, attention deficit hyperactivity, disruptive behavior, and mood disorders [8]. Parental separation and unhealthy peer relationships were the main causes of these results. Khamis et al. [9] also discovered that suicide was attempted by 15% of the adolescents due to the uneasy circumstances, and lack of coping and dealing strategies with life difficulties. Unfortunately, schools in Lebanon are in short of proper preparation for youth to overcome their problems by teaching them mindfulness and self-compassion skills as tools to build their resilience. Most of the Lebanese schools are in need for guidance and counseling specialists whom would highly help solve this problem [10].

## II. CURRENT STUDY

The purpose of this study is to examine the approach of Mindful Self-Compassion program and its impact on boosting fifth graders' resilience at Al Maksassed Dawha School in Lebanon. The research indicates to what extent are these children mindful, self-compassionate, and resilient. This study also aims to insight into the fundamental relationships between mindfulness, self-compassion and resilience through correlational analyses.

In addition, it highlights how mindfulness and self-compassion interventions can impact children's resilience. Therefore, it focuses ultimately on the strengths as well as the component factors that uniquely shape this program and promotes a psychological well-being that leads into children's emotional growth.

## III. METHODOLOGY

### 3.1 Definitions

**Mindfulness:** Paying attention; on purpose, in the present moment, and non-judgmentally [11].

**Self-Compassion:** Responding by being supportive and understanding towards yourself when going through hardships and difficulties, the way you would with a dear friend [12].

**Resilience:** It's an ineffable quality that helps people adapt well in life when facing significant stresses, challenges, tragedies and failures. Resilience is finding a successful way to rise from ashes [13].

**Self-kindness:** Self-kindness is treating oneself kindly even when failing or suffering. It's the action of being tolerant and soothing toward oneself in the most inadequate times by supporting and taking care of oneself [14].

**Self-judgment:** Forming negative opinions and acting on judging oneself is known as self-judgement. Hence, being too hard on oneself with unkind thoughts and feelings results in judging oneself [15] [16].

**Common humanity:** It's the recognition of not being the only person who is suffering and feeling pain for its human's nature all around the world [17].

**Emotional well-being:** Emotional well-being is the absence of negative affect and the presence of positive affect. It is the general appreciation and satisfaction of life [18].

### 3.2 Research Design

For this research, an exploratory sequential mixed methods design has been chosen as a collecting data process. Exploratory sequential mixed methods research has been defined as a representation that includes the approaches of both, quantitative and qualitative; collecting, analyzing, and interpreting data in a certain sequence in the same study that investigates an underlying phenomenon [19]. The researcher starts by collecting qualitative data to be analyzed in the first phase which develops the research questions for the second phase "quantitative", where data is collected through a survey, or questionnaire, or other valid form [20].

### 3.3 Procedure

In an elementary private Lebanese school in Saida, Al Makassed Dawha School, all fifth grade respondents were subjected to three different surveys to scale their level of mindfulness, self-compassion, and resilience. The 50 respondents were fifth graders – elementary students both young males and females of 10-11 years of age range.

The MSC Program was introduced as a new unit by the teacher (researcher) where 3 surveys have been distributed, one at a time, to rate the students' mindfulness, self-compassion, and resilience. Then, they were introduced to different techniques that aid in enhancing these three components. The teacher followed different strategies and demonstrated a bundle of valid tools to help students comprehend the importance of this program, as well as to adopt its mechanisms. The program's implementation took three intermittent months.

Triangulation method was applied to analyze the findings and to come up with the final results. The students were asked to fill in three surveys about mindfulness, self-compassion and resilience and to add their reflection by the end of the unit as an assessing tool. The school's counselor as well as the researcher monitored students' progress. By the end of the unit, the counselor was interviewed and reported her response toward this program along with its impact on the fifth grade students.

### 3.4 Data Collection

Based on the approval of the Institutional Review Board -IBR-, the researcher introduced to Al Makassed Dawha School's principal the MSCP -Mindful Self-Compassion Program- and acknowledged her of all its objectives and procedure.

#### 3.4.1 Child and Adolescent Mindfulness Scaled Items

The first component tested was mindfulness following the "Child and Adolescent Mindfulness Measure" scale, which measures how mindful the children are towards their own feelings as well as their capacity of focusing at the moment they are in without destruction. The Likert scale conducts of 10 items that uses a 4 point rating from 0 "Never True" to 4 "Always True". Certain studies that aimed to assess the internal consistency of the CAMM have been conducted to prove its reliability and validity [21]. The scaled items are:

Item 1: I get upset with myself for having feelings that don't make sense.

Item 2: At school, I walk from class to class without noticing what I'm doing.

Item 3: I keep myself busy so I don't notice my thoughts or feelings.

Item 4: I tell myself that I shouldn't feel the way I'm feeling.

Item 5: I push away thoughts that I don't like.

Item 6: It's hard for me to pay attention to only one thing at a time.

Item 7: I get upset with myself for having certain thoughts.

Item 8: I think about things that have happened in the past instead of what's happening right now.

Item 9: I think that some of my feelings are bad and that I shouldn't have them.

Item 10: I stop myself from having feelings that I don't like.

#### 3.4.2 Self-Compassion Scale Scaled Items

Self-compassion was the second component to be tested using the "Self-compassion Scale" [22]. This Likert scale contains 12 items that measure self-kindness, self-judgement, common humanity, isolation, mindfulness, and over-identification, and it uses a 5-point rating from 1 "Almost Never" to 5 "Almost Always". Neff states that this scale has consistent reliability and concurrent validity on both genders. The scaled items are:

Item 1: When I fail in something important for me I become consumed in feelings of inadequacy.

Item 2: I try to be understanding and patient towards those aspects of my personality that I do not like

Item 3: When something painful happens I try to make a balanced view of the situation

Item 4: When I am feeling down, I tend to feel that all other people are probably happier than I am.

Item 5: I try to see my failings as part of my human condition

Item 6: When I am going through a very hard time, I give myself the caring and tenderness I need.

Item 7: When something upsets me, I try to keep my feelings at balance.

Item 8: When I fail in something that is important for me, I tend to feel. Alone in my failure.

Item 9: When I am feeling down I tend to obsess and fixate on everything that is wrong.

Item 10: When I feel inadequate in some way, I try to remind myself that feelings of inadequacy is shared by most people.

Item 11: I am disapproving and judgmental about my own flows and inadequacies.

Item 12: I am intolerant and impatient towards those aspects of my personality that I do not like.

3.4.3 Resilience

As for the last component, it was applied through a simplified approach called “The Resiliency Quiz” [23]. The scale of this Likert consists of 14 items/statements that measure an individual’s capacity of resilience. A 5-point rating is used in this scale from 1 (Very Little) to 5 (Very Strong). Al Siebert declares the validity of this quiz to help children and adolescents assess their resilience, and then strengthen it throughout their lives.

Data analysis was based on the total number of check marks on lines A and B. If there are 4-7 check marks on line A, it can be concluded that the participant has good resilience. Also, this means that this participant tends to recover from stressful events more easily. On the other hand, if a participant has 0-3 checks on line A, then s/he may have poor resilience “Table 1”.

Table 1 Resilience Quiz

Cate gory	* Statement
1	A. I am aware when things are going badly in my relationships.
	B. When there are relationships issues, people rarely ask for my advice.
2	A. I embrace individuality.
	B. I tend to be influenced by friends.
3	A. I enjoy listening to and meeting new people.
	B. When faced with my own problems, I often feel like I have no one to get to.
4	A. I am always challenging myself and trying new things.
	B. I typically wait for others to do things and then I follow their lead.
5	A. When I de-stress, I look to my talents to help me relax.
	B. When I am stressed, I feel trapped and have a hard time finding an outlet.
6	A. I believe that "laughter is the best medicine", and it is okay to laugh at yourself.
	B. When I'm upset, the last thing I want to do is joke around and be silly.
7	A. Doing the right things is my first choice, even if there is uncertainty.
	B. When I get even with my peers, I feel good about myself, even if it hurts their feelings.

\*: Have to choose Statement A or Statement B

3.5 Data Analysis

All the statistical analyses were performed using the Statistical Package for the Social Sciences (SPSS) for Windows, version 25.0, with a p-value less than 0.05 considered statistically significant. In this chapter, the results of the current study are presented in five sections: descriptive statistics, data distribution, correlational analysis, participants’ reflection, and counselor’s feedback.

IV. RESULTS

4.1 Mindfulness Test

As shown in "Fig. 1", data distribution represented in the box-plot of mindfulness score showed that the median score was 20, and the average was 20.74. The inter-quartile range representing 50% of scores was between 18 and 24. Moreover, 25% of the participants had scores between 24 and 33. Likewise, 25% of the participants had scores between 11 and 18. Given that the lower scores indicate high self-reported mindfulness and high scores indicate low self-reported mindfulness. It can be concluded that the majority of participants had high scores, thus low self-reported mindfulness which further supports our previous results. Additionally, data is shown to be skewed and not normally distributed further indicating that data constitute higher frequency of low valued scores.

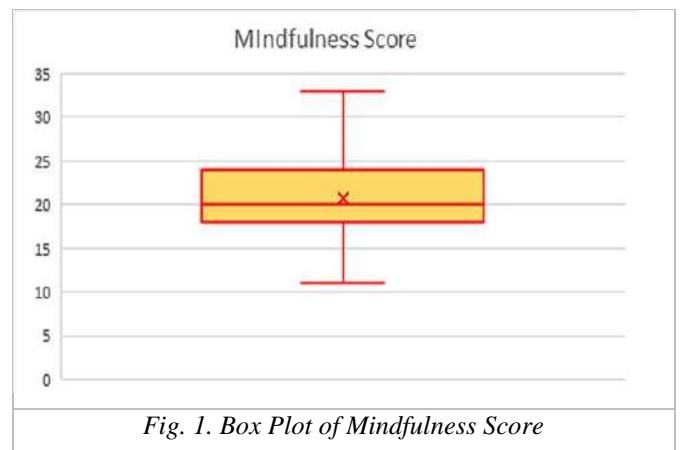


Fig. 1. Box Plot of Mindfulness Score

As for the distribution of the answers never true and rarely true were 18% and 20% respectively "Table 1". As for those who answered sometimes true they were 22%, those who answered often true they were 18% and those who answered always true they were 22% “Table 2”.

Thus, 38% of the participants had scores lower than or equal to 2 and 40% of the participant had scores higher than or equal to 4 with 22% being in the middle “Table 2”.

Table 2 Answers per Mindfulness Question

	NT	RT	ST	OT	AT	Row Total
I1	8	7	19	9	7	50
I2	26	13	3	5	3	50
I3	14	12	13	6	5	50
I4	5	11	12	11	11	50
I5	6	10	12	12	10	50
I6	9	8	11	12	10	50
I7	9	10	9	12	10	50
I8	1	4	7	7	31	50
I9	4	7	14	9	16	50
I10	6	17	11	9	7	50

I; item; I1: I get upset with myself for having feelings that don't make sense. I2: At school, I walk from class to class without noticing what I'm doing. I3: I keep myself busy so I don't notice my thoughts or feelings. I4: I tell myself that I shouldn't feel the way I'm feeling. I5: I push away thoughts that I don't like. I6: It's hard for me to pay attention to only one thing at a time. I7: I get upset with myself for having certain thoughts. I8: I think about things that have happened in the past instead of what's happening right now. I9: I think that some of my feelings are bad and that I shouldn't have them. I10: I stop myself from having feelings that I don't like.

T: True; N: Not; R: Rarely; S: Sometimes; O: Often; A: Always

4.2 Self-Compassion Test

Data distribution "Fig. 2", represented in the box-plot of self-compassion score, showed that the median and average scores were 2.9. The inter-quartile range, which represents 50% of answers, was between 2.6 and 3.1. This means that the majority of participants answered between "rarely" and "sometimes true" which reflect good standing in self-compassion. Moreover, 25% of the participants had a total self-compassion score between 2.2 and 2.6. Likewise, 25% of the participants had a score between 3.1 and 3.6. Also, data is shown to be normally distributed.

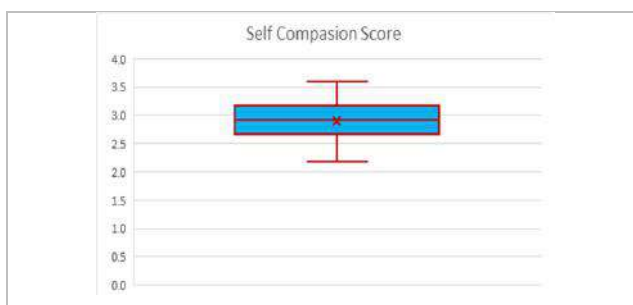


Fig. 2. Box Plot of Total Self-Compassion Score

As for the distribution of the answers within each self-compassion category, there was no significant difference between the different categories answering percentage "Table 3". All of them followed the same pattern where around 53% of the learners answered not true and rarely true. If we add the present those who answered sometimes true to those who answered not true and rarely true we will have around 77% of the learners, leaving 24% who answered often and always true "Table 3".

Table 3 Percent Answers per Self-Compassion Categories

Categories	NT	RT	ST	OT	AT	Row Total
Over Identified	24	25	27	18	6	100
Self Judgement	23	28	24	16	9	100
Self Kindness	19	37	27	11	6	100
Mindfulness	33	27	20	12	8	100
Isolation	16	28	25	16	15	100
Common Humanity	20	33	23	14	10	100
Average	23	30	24	15	9	

T: True; N: Not; R: Rarely; S: Sometimes; O: Often; A: Always

4.3 Resilience Test

The participants, in average, who chose A and thus good resilience were 64%, and those who chose B and thus bad resilience were 36%.

Table 4 Resilience Test Results

Category	Choose A	Choose B	Row Total
C 1	36	14	50
C 2	27	23	50
C 3	36	14	50
C 4	38	12	50
C 5	28	22	50
C 6	33	17	50
C 7	27	23	50

4.4 Good Standing and Bad Standing of the Three Tests

Analyzing the total scores of each test revealed that 54% of the participants enrolled in this study didn't have good standing mindfulness. Interestingly, 90% of them had good

standing self-compassion. Likewise, 70% of them had good standing resilience “Fig. 3”.

It is quite clear that the majority of participants have good standing in self-compassion and resilience, while more than half of them didn’t have good standing in mindfulness “Fig. 3”.

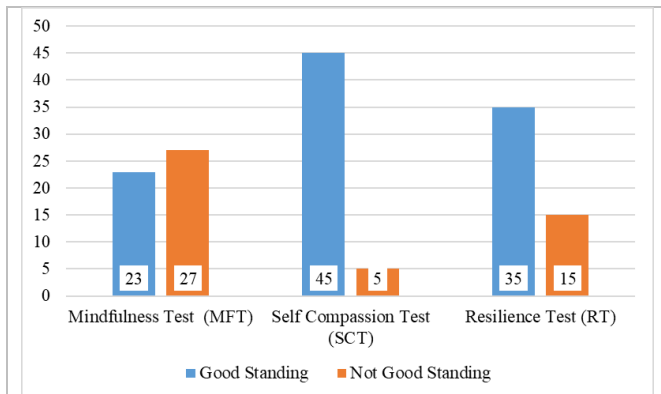


Fig. 3. Histogram of Frequency of Participants with Good and Not Good Standing

#### 4.5 Kendall's Tau-b Correlation Test

Correlation between self-compassion score, mindfulness score, and resilience scores was assessed using Kendall's Tau-b Test. Kendall's  $\tau$  coefficient between self-compassion score and resilience score is insignificant although having a negative value;  $\tau$ : -0.112. Moreover, the Kendall's  $\tau$  coefficient between mindfulness and resilience is insignificant although having a positive value;  $\tau$  = 0.054. However, intriguingly a significant and positive Kendall's  $\tau$  coefficient exists between self-compassion and mindfulness;  $\tau$ : 0.214 ( $p < 0.05$ ).

Table 5: Kendall's Tau-b Correlation Test between Self-Compassion Score (SCS), Mindfulness Score (MS) and Resilience Scores (RS)

	SCS	MS	RS
SCS	1	0.214*	-0.112
MS	0.214*	1	0.054
RS	-0.112	0.054	1

SCS: Self Compassion Score; MS: Mindfulness Score; RS: Resilience Score; \*: Significant ( $p < 0.05$ )

## V. DISCUSSION

It is clear that the majority of participants have good standing in self-compassion and in resilience, while more than half of them didn’t have good standing in mindfulness “Fig. 3”. The absence of mindfulness is associated with being perpetually, unconscious and habitually preoccupied

and lost in expectations and fears. As a result, they may miss out the experience of how rich each and every moment is. Instead, their minds become stuck into running by conditioned and repetitive mind habits [24] [25]. In this state, distorted thinking and over-identification rise [26] [25] [27]. Low levels of mindfulness could be associated with limited child’s emotional regulation, and in turn inability to alleviate stress leading into a disordered mind state and mood [2].

In addition, good standing in self-compassion results indicate that participants have healthy coping and adaptation skills due to their ability to realize their inherent value. Besides, good standing in self-compassion means that a sense of intrinsic motivation is instilled in the participants to care for themselves [28], [29]. Self-compassionate participants will more likely have the courage to embrace opportunities for their future personal growth, take more risks, become more curious about life, and feel secure while investigating everything offered to them. They will also recognize which actions could bring them harm, and once they take difficult decisions, they will ensure correcting their behaviors and making them better [12, 30].

As for resilience, our results showed high levels of good standing in resilience among participants which reflect their ability to properly unfold experiences and effectively cope and adapt to challenging situations. This also indicates that the vast majority of participants have the ability to “bounce back” during stressful times through utilizing coping skills that allow them recover from a given situation fairly quickly [23] [31]. Data concerning the remaining 30% of the participants who have low resilience suggest that they may lack coping skills, or their coping skills are insufficient to make them “bounce back” from stressful events in their lives [31].

Our findings showed the existence of a significant and positive correlation between self-compassion and mindfulness. This suggests that certain levels of good standing in mindfulness are required for treating oneself with compassion during challenging situations. This is in accordance with other studies which indicated that mindfulness and self-compassion play major roles in enhancing psychological adjustments and emotional well-being among adults [7] [32] as well as adolescents [33] [12] [34] [35] [26] [25] [27].

All in all, the studied variables: mindfulness, self-compassion and resilience are interrelated, dependent and affect each other to a certain extent. It is possible that mindfulness is strongly correlated to self-compassion, and in turn, they contribute to resilience. Substantial evidence in the literature has indicated that mindfulness and self-

compassion improve cognitive performance and increase resilience [36] [35]. Our results are consistent with those obtained by Greco et al. (2011), whereby the correlation between mindfulness and self-compassion utilizing the CAMM scale among 5th to 10th graders revealed significant correlation between mindfulness and self-compassion highlighting their importance in enhancing quality of life and overcoming problems [37].

## VI. CONCLUSION

The findings of the current study and the extensive literature reinforce the important role of mindfulness, self-compassion and resilience among children. This study highlights the impact of mindfulness and self-compassion on promoting and building resilience. It also shows support for the development of programs, such as MSC program, for school students that target promoting resilience through mindfulness and self-compassion to enhance their ability to effectively manage complex challenges and adversities. However, more research is warranted to understand more about mindfulness, self-compassion and resilience in the Lebanese society. More studies should be conducted regarding finding ways and programs to increase their levels among Lebanese students. Finally, building resilience is crucial for stabilizing the mental health of individuals and contributing it to their normal growth which in turn builds a great society that can face all adversities.

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# The Influence of Puritanism on the Shaping of Traditional American Values

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Received: 02 Jul 2021; Received in revised form: 03 Aug 2021; Accepted: 10 Aug 2021; Available online: 17 Aug 2021

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**Abstract**— *The Paper, starting from a study of Puritanism, tentatively explores the functions of Puritanism in conceiving American culture as a whole, and traditional American values in particular, and concludes that the traditional American values characterized by individual freedom and self-reliance, material wealth and hard work, respect for education and pioneering spirit are mostly credited to Puritanism.*

**Keywords**— *Puritanism, traditional American values, American culture.*

## I. INTRODUCTION

To have a good command of a foreign language, one needs to learn the culture that nurtures the language, especially the rules, laws, values etc. governing the behavior and thought of the foreigners. Otherwise, one can't achieve an in-depth understanding of why the foreigners do what they do and think what they think, therefore can't conduct successful cross-cultural communication.

English is a global language and the official language in the USA as well. People across the world study English for different purposes at different times in history. Nowadays, many learners of English interact with the Americans in many fields. And an insight into American cultures can help them communicate smoothly.

America is a nation of immigrants. Historically there were two waves of immigration movements to the American continent. The first one occurred around 25000 years ago, while the second one happened following the discovery of the New World by Christopher Columbus. Those migrating to America from across the world brought

with them the customs and habits of their home countries and contributed to the making of the culture of their adopted country, which made the American society a "melting pot", or rather a "salad bowl". Therefore, from the very beginning of American history, there has been diversity. And most of the Americans viewed this diversity as a fact of life. The opportunities the early immigrants believed they would find in America and the experiences they virtually had when they settled down in America forged the American identity and nurtured traditional American values, some of which are still cherished today by the modern Americans.

Among the early settlers, the Puritans, though small in number, played a very significant role in the early days of the United States of America. Their pursuits of freedom, of material wealth, and of quality education, etc. left deep imprints on traditional American values. Although American values today deviate from the traditional ones to some extent, Puritanism as a basic attitude during the colonial period was too durable to be overestimated as a formative element of traditional American values.

## II. BRIEF INTRODUCTION TO PURITANS AND PURITANISM

Puritanism started in England as a religious reform movement from the late sixteenth to the seventeenth centuries. Finding the newly founded Established Church, the Church of England, retained much of the religious practices of the Roman Catholic Church, the Puritans firstly tried to purify the Church (hence named), then tried to separate from it. They were consequently labeled as Separatists and persecuted by the Conformists. Some of them “had to escape to Holland, for there was no king. And they could worship as they pleased.” (1) Beginning in 1620, the Puritans began to immigrate to the New World in search of a “God City”, where they could realize their religious ideal. Firmly believing they were God’s chosen citizens, the moment they landed themselves in the New World, the Puritans set about carrying out their religious experiment: to build a city upon a hill, to found a new “Zion” in the wilderness. Whether one thinks Puritanism as bane or blessing, one thing is sure: no religious experiment in the New World had had a more enduring impact upon Americans’ belief in freedom, hard work, education, material wealth, sense of mission and on the formation of the new nation as a whole, all of which combined contributed to the making of the traditional American values.

## III. INFLUENCES OF PURITANISM ON THE SHAPING OF TRADITIONAL AMERICAN VALUES

The Puritans who arrived in New England in 1620 were honored as the Pilgrim Fathers and the real forefathers of Americans. Together with the coming-up Puritans, they laid the foundation for the religious, intellectual, and social order of New England, leaving one of the most enduring influences on traditional American values.

### 1. Individual freedom and self-reliance

Individual freedom was and is the most basic of all American values, which means the desire and the ability to control one’s own destiny without any outside interference, and which was the most appealing force to pull the early immigrants to the New World during the colonial period.

The Americans’ unremitting pursuit of freedom owes largely to the Puritans who denied Pope’s authority. They

believed that the fate of individual souls was predetermined by God and each individual can communicate directly with God through his faith to Him rather than His representative, the Pope on earth. By reading the Bible, all individuals could enter a direct relationship with God. In other words, salvation was a personal matter between God and the ‘Elect’. As a result, they emancipated themselves from the rigid Roman Catholicism, separated themselves from the Established Church in England, set up their own church, chose their own leaders, and eliminated the hierarchical system in church. According to Puritanism, all men were equal in the eyes of God. “Puritans showed their democratic tendency from the first beginning. They protested any form of religious or political tyranny while respected the government with relatively loose power.” (2) And they developed a strong sense of self awareness and freedom from any outside control which paved the way for the development of individual freedom or individualism during colonial period, and later became one of the most important traditional American values.

Most Americans believe that in order to keep their individual freedom they have to pay a price: self-reliance. In fact, the strong belief in self-reliance is one of the most important aspects of the American culture which are also credited to the Puritans who risked their life to travel down untaken paths into perilous territory for religious freedom and better life.

The courage and the strength of this little group of puritans who boarded the Mayflower were unprecedented in history. When they eventually stood on the virgin land of the New World, they had to feed, shelter and protect themselves. With the belief that God help those who help themselves, and with their self-disciplined, strong-willed, well-organized and educated minds, the Puritans struggled to survive the first winter in New England and managed to adapt to the harsh conditions and toiled on the new land. For them, standing on their own two feet to control their destiny was the only way out for survival.

### 2. Material wealth and hard work

The predestination and the self-improvement valued by Puritanism were the basis of the Puritan ethic of pragmatic laboring and pursuing utility, which fostered love of hard work and love of material wealth among the

early settlers in America.

“Puritans believed human beings were predestined by God before they were born. And everyone was given a calling by God. The success of one’s work or the prosperity in his calling was the sign of being God’s elect”. (3) It’s natural for them to labor desperately in the wilderness in order to turn the natural resource into material wealth.

With the lapse of time, this kind of working attitude has gradually found its way in the shaping of traditional American values. In fact, “Hard work has been both necessary and rewarding for most Americans through their history.” (4) They came to see material possessions as the natural reward for their hard work. Consequently, each individual tries his best to work to the top in a society, where material wealth has traditionally been a widely accepted measure of social status, and where self-made men are much admired and desired.

The achievement of material possession by hard work is probably the most widely respected form of self-improvement in America which serves as an enduring driver to spur generations of individuals on their way to the realization of their dreams.

### 3. Respect for education

For centuries, education has been held by the Americans as the means by which the inequalities among individuals are to be wiped off and by which every desirable end is to be achieved. The Americans view their public school system as an educational ladder, rising from primary education to secondary education and eventually to higher education. Each individual makes great efforts to climb high and higher and even higher on the ladder of education in order to climb high and higher and even higher on the ladder of success.

Such a trait in American character can be extended back to the Puritans during the colonial times. Puritans worshiped the Bible as the sacrosanct word of God. In order to find God’s will and establish a direct contact with God, each individual must read the Bible, hence, their literacy rate was high, and the intensity of their devotional life could hardly be matched in American life. The Puritans, generally well-educated, pursued a dream of 100% literacy. Their practices of compulsory education for all children and public money for education are the

cornerstones for public schools in America today. In daily life, the Puritans built schools as instinctively as they set up churches in the New World. Harvard College, founded according to the pattern of Cambridge University by the Puritans in 1636, faithfully reflected the Puritans’ educational ideal.

### 4. Pioneering spirit

According to Collins dictionary, pioneering spirit means “the willingness to endure hardship in order to explore new places or try out new things.”

Throughout the American history, being ready to try something new has always been noticeable in American character, which could be found in the trait of the Puritans, too. Persecuted in England, the Puritans called Separatists by the Conformist, sold their houses and farms and went secretly to Holland. When they might not worship as they pleased, 47 of them signed the partnership paper and risked their lives to cross the Atlantic Ocean to accomplish their religious mission in the unknown New World. Faced with numerous uncertainties, difficulties and dangers, they showed great courage to take risks and readiness to challenge the impossible. They had to be innovative on the spot, figuring out how to build houses out of whatever they could find, how to find food and water, and how to deal with the natives. Their great courage, rugged individualism, self-reliance and independence, known as frontier spirit, can be best illustrated by Americans’ love of adventures today.

## IV. CONCLUSION

Puritanism, born in England, was fused with the reality in New England soil. With the passage of time, it gradually became a way of being in the New World. Though Puritans are no longer in existence today, and the modern American values are not the same as the traditional ones, the influences of Puritanism can still be felt in American society today. An insight into Puritanism and its influences on traditional American values can help learners of English examine modern American values and achieve complete understanding of American culture.

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# Symbols and Symbolism: The Representamen of Infelicities in Chigozie Obioma's *The Fishermen* (2015)

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Received: 06 Jul 2021; Received in revised form: 07 Aug 2021; Accepted: 12 Aug 2021; Available online: 17 Aug 2021

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**Abstract**— Symbolism and literary imagery have always been means of transmitting socio-political messages through engaged literature. In a logic of casting a critical look at his society, the Nigerian writer, Chigozie Obioma, resorts to a literary text dotted with images and symbols to underline the ills of a society whose family unit disassembles to sink into a tragic chaos. With a style endowed with features of allegory, Obioma, in *The Fishermen*, shapes out a narrative discourse through which he iconizes the socio-political issues that submerged Nigeria in the recent past and continues to swamp on its people. In this paper, we manage to de-fictionalize the author's message to lay bare the crude meaning of his hinting about a fluvial space and foolishness. Our analytical approach is based on the theory of symbolism to better connect social and physical representamen to their connotations and denotations. A Focus is then put on the reading of the physical and psychological ensigns that centralize the big pictures which condensate the different predicaments that, indeed, gangrene the daily life in Nigeria.

**Keywords**— river, madness, corruption, evil, gunk, misery, death.

## I. INTRODUCTION

The symbol of water goes hand in gloves with the history of mankind. It is lodged between the Alpha and the Omega of human existence and appears to be a pulling and pushing *actant* of life in all its aspects and processes. In *The Fishermen*, the river Omi-Ala spreads through Akure to wet the issues of myth, religion and destiny. Chigozie Obioma, in his first novel, exposes the river to fish out the problematic of socio-political troubles that thwart at large the Nigerians' way to peace, stability and social progress. Besides, the aquatic space is portrayed as a crossroads of ins and outs of a people's traditions and cosmogony. Thus being, it becomes necessary to fold out the theory of symbolism to build up a highlighting argument that wraps up the points related to space and mental break down. According to Gabriela Duda, the symbol is "the analogous relation between an aspect of the ideal world and an element of the visual material world" (Duda, 2000: 72). Actually, the symbol is understood, in this work, as the signified pall on which is reflected the true nature of the symbolizing item.

In addition, in his study on his society, the Nigerian writer makes an archaeological decoding of the social phenomenon of madness to dabble the wrong side of his people. What does the iconic reference of the river stands for? What are the political and social explanations of madness in *The Fishermen*? This bunch of questions will guide our analysis on

fluvial and psychological spaces that call the attention of many African thinkers among whom Obioma, who sinuously affects denotative and connotative meanings to his fictional symbols in his novel, *The Fishermen*.

## II. A SPACE OF DEATH: A CONTINUUM OF EVILNESS

The river, in *The Fishermen*, is a maritime space that stands as a metaphorical icon of evilness through which Akure is shaken down from its roots of social stability. Its waters move and make move a spirit whose death-giving force irradiates the surroundings to arouse strong feelings of fear and fright. The demonized river unwraps its bed to give space to its capacity of destruction and dimness towards the people of Akure, "Omi-Ala was a dreadful river" (Obioma 2015: 15) that mouths out jugs of warm water from which the spirit brings forth a negative energy that befalls on those who dare get contact with it. Thus being, Omi concatenates an unfoldable hook-up that spouses a syntagmatic nature between its unspeakable forces and its visitors who are *baptized* in the name of an indefectible and horrifying destiny. Death and malediction become the *mediat* references of Omi-Ala and misfortune is raised as an umbrella identity through which the river itself is clogged out of easy reach. Like an epiphany that iconizes a haunted place, the river reveals to be a source of existential grief and sorrow. The narrator introduces it

as a symbol of evilness which has deeply dismantled the social organization in Akure where its streams flounder and turn into an aquatic painting of which umbilical reference links the Agwu family with misfortune. Fluvial water is then dabbed and dim-eyed as an allusion to painful convulsions of a society deprived of their identity and well-being by a political system, which desacralizes local customs and religions to implement and impose another perspective of cosmogony in Africa in general and Nigeria in particular. In addition, Obioma, in *The Fishermen*, affects a semiotic meaning to the aquatic space to echo the lethargy and extreme ailment of the Nigerian populations. If "elites are expected to be the spokesmen of their people, defending their interests in national institutions and getting for them their share of 'the national cake' (Berman 2003, 14), the upper social class in Nigeria are strongly concerned with their political power. "They are generally known to have created intractable conflicts, misused of power, violated human rights, abused and driven their people further into the bowels of poverty" (Okumu, 2002, 22). The élite is then described as a handful minority that take advantage of the premium privileges to the detriment of the poor masses, who, indeed, with an open-mouthed fascination, observed, from afar, a humdrum spectacle of grab and take.

Omi-Ala is a concentrated of flaws that, in a way, mirrors glitches in the post-independent Nigeria which, because of corruption, misgovernance and political conflicts, releases the smell of disgust and disintegration. Its noun: Omi (a noun) and Ala (a verb) rings like a composed noun which contracts two oxymorons in Yoruba language: [Omi] means[water]; and [Ala] refers to the action of[dreaming]. As such, a bucolic atmosphere sparkles through its vagaries. Omi-Ala is not any longer, indeed, the water of dreams, but a river surface with its upshots of death and misgauges.

The rivalry between political leaders at a national level, bring decision-makers to leave Nigeria to its own to make do with its resources. The populations' dreams are then drown into swampy waters of disillusionment and hopelessness. Omi-Ala is then an open coffin that alerts on the lurking dangers that can derive from any form of anti-patriotism. From the sacredness of religious reference, the river moves into an impurity of its components. Detritus, bins, bad grasses, oil, putrefaction, bear the identity of a median reference that spotlights the policy of sinecure strongly systematized in Nigeria. In fact, because of vicissitudes of all kinds, Nigeria loses its social and economic decorations and adornments to spouse a pictorial model thank to which criminal happenings and moral impurities remain the symbolical décor of an ambulatory shadow that replaces the living image of a clean running river:

Omi-Ala was once believed to be a god; people worshipped it. They erected shrines in its name, and courted the intercession and guidance of Iyemoja, Osha, mermaids, and other spirits and gods that dwelt in water bodies. This changed when the colonialists

came from Europe, and introduced the Bible, which then prized Omi-Ala's adherents from it, and the people, now largely Christians, began to see it as an evil place. A cradle of besmeared (Obioma, 2015: 15).

Omi-Ala and the populations of Nigeria are sacrificed in the name of a political system that drives at uprooting local people to better confine them into impecunious mentalities. Such a system is perpetrated by the post-independent leaders who, through their self-mind orientation, abandon their fellows in delirious states of anxiety. Ebegbulem highlights:

Corruption has adversely affected Nigeria's economy. Financial resources which would have been used to facilitate the country's economic development have been diverted into private banks account abroad. [...] this is indeed the reason for high level of poverty, insecurity and widespread diseases (Ebegbulem, 2013: 8).

The River then sparkingly mirrors a political force that equals an aquatic monster which reinforces a mortiferous presence festered by a dreamless and joyless aquatic space. Its drawing in *The Fishermen* is a depiction in which *actants* are fixed to bear and vehicle several meanings. In fact, Omi-Ala is a stream that traces its roots in the sources of Akure populations' daily existences. Its waters full of memories and societal symbols let flow the figurative implications that sun up Akure and therefore Nigeria in its chain of events. Like the Styx River in the Greco-Roman mythology, Omi-Ala is a looking glass of both life and death. Actually, Obioma, in his perspective to cast a critical look at his own nation in times of political troubles, puts forward the symbolic of a river which rises from a being to a none being presence; a process through which it bogs down life to sow the germs of nothingness. Omi unlashes its evil forces on Akure and grants itself a right and power to distil fear and favours tragedies that find ground on trashes of despotic regimes. Political leadership is then questioned and the social malaise that derives from it is pointed as a vector that condemns decision-makers in Nigeria:

The trouble with Nigeria [...] is simply and squarely a failure of leadership. There is nothing basically wrong with the Nigerian character. There is nothing wrong with the Nigerian land or climate or water or air or anything else. The Nigerian problem is the unwillingness or inability of its

leaders to rise to the responsibility, to the challenge of personal examples which are the hallmarks of leadership (Meredith, 2006: 221).

Omi-Ala is a narrative space which is in be-all and end-all of the **R narration**. It focalizes the main characters and controls the time, the speed and the duration of the narrative process. Described as a sociological symbol, the river waters mythanalysis-and-psychoanalysis-based meanings of the Akure community and consequently of Nigerian people as a whole. The savage and mysterious portrayals of the aforementioned place bear the hallmarks of 'the forbidden'. And what is in its innermost nature as a source of life and regeneration is turned into a milieu of evil spirit, a space of death and damnation. At the image of Nigeria which is termed as a corrupted and spoilt country, Omi-Ala is dirtied and allied beyond recognition. A parallel is drawn and similarities become stark and symbolic. In point of fact, what was to be a heavenly space and regarded as such, has become an inferno milieu just good to water and irrigate fear, malediction and death. The river then turns out to be a place of agglutination of ill-forces. All adventurers in its waters or surroundings are doomed to abide by its spiritual laws, which rise much more sensitiveness than rationality. Its presence recalls and stands as a total sum of mistakes of all kinds that beset life in Akure.

The aquatic surface is, indeed, filled with political, economic and social data that tell much about the mode of governance in Akure, a country abused at a point that human *actants* are taken out of their reflexivity and lucidity: "the river was abandoned. Incident after incident accumulated over many years, tainting the history of the river and corrupting its name so much so that – in time – the mere mention of it triggered disdain. (pp. 15-16). With its corteges of evil forces, Omi-Ala obeys a dynamic of impulses of death. The spasmodic blissfulness of fatality is connected to the abyssal doubt and gnawing incertitude that fuel a whirlwind of irrationality and *summa sceptica*. The propagation of distress in Akure can be measured by the sterility of its river which, in fact, disqualifies hope and goodness to promote and drizzle insanity and catastrophism.

The space is a common denominator through which the combustible forces are burnt up to demean the people in Akure. The numinous milieu becomes a mark of powerlessness, a vector of motionless, a location swamped by negative paranormal activities. Its existence transcends the social time in Akure to lodge its presence in the collective consciousness of those who are opposed to its timeless exigencies. Being *suis generis* by essence, the river rhythms life with a logic of before-an-after, a following of inchoative and durative happenings. The past, the present and the future are then condensed into a temporality that fixes laws and rules which define life in Omi-Ala surroundings. Time and space merge to shape out a belief, a behaviour, and a way of life in which the river is considered to be a place of misfortune, disease and death.

Death is the other slope of life. Its conception in the Igbo cosmogony is based on the notion and belief of a departure, a journey toward the world of the dead and that of the spirits: "in

the Igbo ontology, death is necessarily a continuum" (Ebo, 2019: 23). In *The Fishermen*, the narrator follows Abulu's destiny up to its ending point: Omi-Ala river. Hatred by Ikena's brothers, Obeme, Boja, and Benjamin, Abulu is daily hunted by Obeme and Benjamin who look forward avenging Ike's and Boja's tragic ends. In a head-to-head match, the protagonists engage a death or life race that leads the mad man to Omi-Ala. Abulu, the *prophet* of Akure, under the two brothers' cruel grips, chooses the hunted river to draw his last breath:

The madman was frantic, mad, dazed. He flung his arms aloft to shield himself, running backward, shouting and screaming. The blows perforated his flesh, boring bleeding holes and ripping out chunks of his flesh every time we pulled out the hooks. [...] we kept hitting, pulling, striking, screaming, crying and sobbing until weakened, covered in blood, and wailing like a child, Abulu fell backward into the water in a wild splash. (p. 249).

Abulu hoses the river with blood before getting his body float on surface. The madman is dead! A voice of no less a mythic figure as the *prophet* of Akure is silenced in the corrupted waters of a cursed river. The plot takes an *elegiac* tone and a connectedness is put between space and time. Omi-Ala is transformed into a hospice, an asylum of lost and sensitive souls, a God's acre of the weak that pictures an image of *tabula rasa*. In parallel to Nigeria, the river is in troubles. Both spaces are filled with shadows of brutalities, sufferings and bear the expressions and achievements of political leaders who fail to switch on the light of hope and prosperity for all.

Omi-Ala mirrors Nigeria and Nigerians' shadows of (hi)story written with the innocents' and victims' blood. The river cannot any longer wet life in Nigeria. Its waters are fixed on a time of which duration is clocked in length, width and depth by the last page that bears the writings of the rule of the strongest. Misfortune is *diachronized* and synchronized to find the intensity of hopelessness. The physical and fluvial spaces are now identified as easy preys of fatal predicaments. The daily life is therefore defined under the cloak of exclusion and is condemned into perpetuity of a non-being state. In Akure, life is a matter of perpetual suffering and death, a punctual *actant* that witnesses the body failure which is a condensed of struggles and privatisations. From its attributes of a space of dreams, Omi turns into a river of nightmares and stop definitely being a 'heaven of delight' (Coomaraswamy, 1974: 6).

### III. MADNESS OF PROFICIENCY: THE SCRAP'S VOICE

Regarded as being "a big lock-in" (Foucault, 1972: 56), madness sometimes, in an African perception, can be considered

to be a state of mind that connects the individual to the unseen and non-physical world. The 'dis-socialized' man is then bestowed with a skywarded spirit that turns him into a vision-seeing person. The social distance the madman operates is just a disconnection from the world of the living that opens the doors of metal lidded secrets and powers in which abuzz and voices that come on line to empower some few-selected. Madness then, in an *africanized* conception, appears as an initiatory 'illness', an acquisition of power, a pointer to singular capacities that give a right to play god. Hence, its temporality aspect that switches off the spear of time to separate the bodily and physical space from the spiritual material. The individual then rises to the sheer ranks of the chosen ones to spend one on one time with the spirited energy to lean the deepest lessons of the know-how. A barrier is therefore raised and the enlightened becomes a 'deviant' behaviour. His world turns into a vision that sounds awkward and up-side down for the lambda fellow.

The mad person is the one who jumps ahead in the community in which he is, but does not any longer belong to. He is labelled mad and is daily ignored and excluded by those who think that he regular grinds his way through nonentities and nonsenses.

In *The Fishermen*, Abulu is a giant soul carrying a vision of the future. He lives under the foot of a tree alone and by his own. Far from the ordinary community, he is in communion with the spirits of the invisible world where he gets entangled in a net of weird voices that dish him out of power to bring first-hand news to the ordinary citizens. Dirty, dusty, and bad smelly, Abulu is the shadow of humanity whose words ring and sound poppycock for the lesser beings, who, indeed, are expostulated and put off for life with the mad man's helluva lot of idiosyncratic discourses. And that is all the more true as he becomes a game object in the hands of children who regard him as a threadbare existence, so horrible and bleak that they call him names.

Abulu's presence in Akure sounds as necessary as security is in the forefront of the inhabitants. His capacity to second-guess people's destinies compels his community to give a hearing and adopt a faithful admiration and endearment even if, paradoxically, they keep him at bay, treating him, here and there, as a dross to put on the receiving side of brutality. The narrator illustrates: "people sometimes turned violent when he tried to make them hear a vision. They sometimes harmed him, piling curses, tears and jeremiahs like a heap of soiled clothes on his head" (p.94). In spite of that awful attitude toward the madman, Abulu keeps on prophesizing "accidents", and "death" (p.95). He looks at the rear of some couples and denounces infidelity: "you keep sleeping with Matthew, your husband's friend even if in your matrimonial bed" (p.96). Through his words, friendships are strengthened, love magnified and waned down, illnesses are cured, and terrorist acts concealed. Lives are spared and saved. His prophesises reveal to be "catalogues of catastrophes" (p.95), and telegraphs of good and bad fates. In so being, his madness appears to be an oracle shrine where his spirit finds refuge to talk to "the kingdom of people" (p.95). Abulu is then back from the brink and put his mental break down as an interface between his realm and that of his community of origin.

The two worlds are poles apart and the foul is the one who dictates his will to the Cartesian kingdom, the true domineer: "in the fullness of time, the madman became a menace, a terror in the town. The song he sang after every prophecy became known by almost every inhabitant of the town, and they dreaded it" (p.95).

Furthermore, the image of sparrow is enacted in *The Fishermen* to be linked to the cruel destiny Ikena is condemned to go through. The bird stands as a dysphoric icon that harbingers the properties Ikena's life has to incorporate. As a free bird, the sparrow is captured and trussed and caged into an existence of mourning and wailings. Similarly to the sparrow, Ikena is bridled and cordoned off in a mental space which is cut off any form of effulgence of geniality. His life is funnelled from joviality and his relation with his brothers and parents is turned into based-dim interactions. "I know, my spirit attest, to how much you hate me [...] you hate me; you always have" (p.124).

The litany of curses and malediction voiced by Abulu stop the young boy in a social and psychological pickle that leads Boja and his brother, Ikena to an internecine confrontation. Boja is drawn by an evil energy of his stand as an adjuvant. In spite of the love and attachment he unveils and expresses for his brother, Boja has no choice but to fulfil a destiny of sharpened desperation.

Anything equalizes in addition, madness requires an introspective operation of deconstruction to liberate oneself of one's past, one's emotion, desires and philosophy. It demands a prime emptying process that drains all prior experiences and knowledge to comply with another vision, another fascination and connection to another world of powerful spirits that can see beyond appearances of the ordinary world.

As it is presented in *The Fishermen*, madness is recorded as a negation of social norms, a refusal and denunciation of social realities through which some are privileged beyond need and other beggared below the limits of the acceptable. When emptiness and nothingness are combined to be offered as the line of horizon, a man's hopes and expectations can be disillusioned into scepticism. In *The Fishermen*, Abulu is prolonged in a mental break down that leads him into the world of diviners and spirits. His world is now that of words and his accounts are accountable to unseen forces that unveil the obscure and hazy future of Akure.

The radical loneliness that Abulu goes through prevents him from any possibility to discover and put into practices a process of alterity. His relationship with his citizen fellows is based on mutual rejection, physical and mystical challenges. The madman blames his society as a whole for the tragedy that transforms his life. Indeed, the extreme poverty that leads to his accidents is to be explained by the lack of solidarity in the community of his own. The social distancing that gives ground to his solicitude enables him, from the top of his foolishness, to look down at those he believes to be strange and bulky. His society becomes, in his eyes, a people who unthinkingly take advantage of social privileges. Thus being, he feels to have been disposed of his humanity and his opportunity to play his card right.

Being conscious of his own alienation, Abulu, willingly, decides to condemn his fellow citizens into a hectic



and hustled life. Foolishness is then described as a medium, a judge's hammer through which sound a condemnation that confines citizens of Akure into a narrow-mindedness that unfolds their hazy way of being and becoming. The madman's combat against his community highlights the form of alterity that cannot be overcome. His philosophy and his vision on life are that of a lonely man who lives in parallel of the masses' ideology. In fact, the masses in Akure lay down their ruling ways in numbers to the detriment of the force of right. *Might is right* is the bylaw that does and undoes the people's destinies in Akure.

Likewise, Abulu breaks the obstacles of the invisible knowledge to reach a *nuncateruum* power that manifests itself through prophecies utterances. He combines mystery and vagrancy to culminate his capacity to a state of *sunesis* and *polisis*. The metamorphosis that his body and soul have experienced is a signal of a *meta* transformation, a symbol of renaissance that moves the begging young boy into a man who lives beyond the ordinary limits of time and space. The language he uses bears the power of a representative substance that defines a relationship between words and destiny. The *intimum* of his words reaches the apex of his fame and describes him as a man out of the man-made world.

Language is a medium of communication. It can be verbal or gestural. It engages mankind into a movement beyond his own self and establishes a line of contact between words and meanings, co-texts and contexts fusion to shape an all-meaning that informs on the vision and targets of the speaker. To speak is then an act of language that stands as an action through which the speaker can perform a good or an evil act. In *The Fishermen*, Abulu's use of language doesn't abide by traditional and ordinary forms of knowledge. It reveals itself through a process of *How to Do Things with Words* (Austin, 1975).

*The prophet* of Akure suffers from the way his family members are looked upon in their neighbour's eyes through which they can see their own social nakedness. As a result, they stop accepting themselves and fend for a new life, a better way of being. In this struggle against social realities, the *prophet* catches a glimpse of what he has become and discovers that his being is not what he has turned out to be indeed, but what appears in the eyes of his fellows. He transforms himself into a stranger for his family and walks the streets of the deviants, and that of the mad persons. This metamorphosis tears apart the harmony in his family and his society. His bodily space appears to be a crossroads of drama and cruelty. The social quandaries he goes through drift him away from his personhood to label him a good-for-nothing being whose existential presence, ironically, is so noisy and central in Akure that Abulu's reputation is stared although feared and blamed.

#### IV. CONCLUSION

Through this narrative discourse, Obioma chimes out, in a pictured and illustrative way, the different stages of the process of dispossession of Nigerians of their social decorum. Through a cruel depiction of hitches the Nigerians regularly come across, Obioma inscribes a dialectical relationship in which the action of the stronger is meant to be transformational. He

spills "organizers schemas" (Fontanille, 2016: 158) of a political and economic system whose actors connect their powers and know-how to swag the Nigerians of their wealth and prosperities. The social consequences that waft from such an addled form of management and governance is made noticeable through the degeneracy of Omi-Ala. Indeed, as a symbol of life and of revivification, Omi is de-sanctified and reduced to a place of maliciousness and fatality. Dirt and misfortune collect in and around to connect their symbols with the rancid and repellent economic and political situations in which Nigeria is penned and leashed. This *iconization* brings the author to raise the voice of the voiceless through a madman's say-so which rings wide and large to echo the agony of a majority who live and evolve at the edge of their own society. The tragic destiny that swoops down the Agwu family in addition to Abulu's doleful and distressing death, are indicative of the deep vitiating that deface the Nigerian nation. In *The Fishermen*, Obioma fishes out the archfiend that haunts the would-be heavenly lean-to of Nigerian populations who cannot but utter a blood-curdling cry in the midst of their total paucity and wretchedness.

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# Robert Heinlein's 'Stranger in a Strange Land': A Postmodern Study

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Received: 14 Jul 2021; Received in revised form: 03 Aug 2021; Accepted: 11 Aug 2021; Available online: 18 Aug 2021

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**Abstract**— Robert A. Heinlein, “a handy short definition of almost all science fiction might read: realistic speculation about possible future, events based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method”. Rod Serling’s definition is “fantasy is the impossible made probable. Science fiction is the improbable made possible. *Stranger in a Strange Land* is a 1961 science fiction novel by American author Robert A. Heinlein. It tells the story of Valentine Michael Smith, a human who comes to Earth in early adulthood after being born on the planet Mars and raised by Martians. The novel explores his interaction with and eventual transformation of terrestrial culture. In 2012, the U S Library of Congress named it one of 88 “Books that Shaped America”.

The title “*Stranger in a Strange Land*” is an allusion to the phrase in Exodus 2:22. The novel is set in the backdrop of newer technologies, space exploration, psychology liberal ideologies and physical freedom. It presents a critique often an ironic view of the Heinlein’s contemporary society. It explored the nature and limits of the religious institutions especially of the Fosterites.

**Keywords**— Cultural Degradation, Dystopia Post modernism, Science –Fiction.

## I. INTRODUCTION

J.A Cuddon’s entry in his ‘*Dictionary of Literary Terms and Literary Theory*’ describes postmodernism as characterized by ‘an eclectic approach, [by a liking for] aleatory writing [and for] parody and pastiche’. *The Waste Land*, for instance, is a collage of juxtaposed, incomplete stories, or fragments of stories. Also ‘*aleatory forms*’, meaning those which incorporate an element of randomness or chance, were important to the Dadaists of 1917, who, for instance, made poems from sentences plucked randomly from newspapers. The use of parody and pastiche, finally, is clearly related to the abandonment of the divine pretensions of authorship implicit in the omniscient narratorial stance, and this too was a vital element in modernism.

A major ‘moment’ in the history of postmodernism is the influential paper ‘*Modernity – an Incomplete Project*’ delivered by the contemporary

German theorist Jurgen Habermas in 1980. For Habermas the modern period begins with the Enlightenment, that period of about one hundred years, from the mid-seventeenth to the mid-eighteenth century, when a new faith arose in the power of reason to improve human society. Such ideas are expressed or embodied in the philosophy of Kant in Germany. Voltaire and Diderot in France, and Locke and Hume in Britain. In Britain the term ‘*The Age of Reason*’ was used to designate the same period.

The so-called Enlightenment ‘project’ is the fostering of this belief that a break with tradition, blind habit, and slavish obedience to religious precepts and prohibitions, coupled with the application of reason and logic by the disinterested individual, can bring about a solution to the problems of society. This outlook is what Habermas means by ‘modernity’. The French Revolution can be seen as a first attempt to test this theory in practice.

For Habermas this faith in reason and the possibility of progress survived into the twentieth century, and even survives the catalogue of disasters which makes up that century's history. The cultural movement known as modernism subscribed to this 'project' in the sense that it constituted a lament for a lost sense of purpose, lost coherence, a lost system of values. For Habermas, the French post-structuralist thinkers of the 1970s, such as Derrida and Foucault, represented a specific repudiation of this kind of Enlightenment 'modernity'. They attacked, in his view, the ideals of reason, clarity, truth, and progress, and as they were thereby detached from the quest for justice, he identified them as 'young conservatives'.

## II. POSTMODERNISM

The term 'postmodernism' was used in the 1930s, but its current sense and vogue can be said to have begun with Jean- Francois Lyotard's *The Postmodern Condition: A Report on Knowledge* (Manchester University Press, 1979) Lyotard's essay 'Answering the Question: What is Postmodernism?', first published in 1982, added in 1984 as an appendix to *The Postmodern Condition* and included in Brooker's *Modernism/ Post modernism*, 1992, takes up this debate about the Enlightenment, mainly targeting Habermas, in a slightly oblique manner. Lyotard opens with a move which effectively turns the debate into a struggle to demonstrate that one's opponents are the real conservatives. For Lyotard the Enlightenment whose project Habermas wishes to continue is simply one of the would – be authoritative 'overarching', 'totalising' explanations of things –like Christianity, Marxism or the myth of scientific progress. These 'metanarratives' ['super- narratives'], which purport to explain and reassure, are really illusions, fostered in order to smother difference, opposition, and plurality. Hence Lyotard's famous definition of postmodernism ,that it is simply, 'incredulity towards metanarratives' 'Grand Narratives' of progress and human perfectibility, then ,are no longer tenable, and the best we can hope for is a series of 'mininarratives' which are provisional, contingent, temporary, and relative and which provide a basis for the actions of specific groups in particular local circumstances. Postmodernity thus 'deconstructs' the basic aim of the Enlightenment that is "the idea of a unitary end of history and of a subject".

'Everything comes together subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body. consciousness and the unconscious, the

disciplined and the transdisciplinary everyday life and unending history'.

Another major theorist of postmodernism is the contemporary French writer Jean Baudrillard, whose book *Simulations* marks his entry into this field. Baudrillard is associated with what is usually known as 'the loss of the real', which is the view that in contemporary life the pervasive influence of images from film, TV, and advertising has led to loss of the distinction between real and imagined reality and illusion, surface and depth. The result is a culture of 'hyperreality', in which distinctions between these are eroded. His propositions are worked out in his essay, 'Simulacra and Simulations' reprinted in abridged form in Brooker, 1992. He begins by evoking a past era of 'fullness', when a sign was a surface indication of an underlying depth or reality.

The Marxist critic Terry Eagleton draws attention to the unusual perspective brought in by post-modern writers:

Post-modernism takes something from both modernism and the avant - garde, and in a sense plays one off against the other. From modernism proper, post-modernism inherits the fragmentary or schizoid self, but eradicates all critical distance from it, countering this with a poker faced representation of 'bizarre' experiences which resembles certain Avant- garde gestures.

The term postmodern literature is used to describe certain characteristics of Post-World War II literature and a reaction against Enlightenment ideas implicit in Modernist literature Postmodernist writers often point to early novels and story collections as inspiration for their experiments with narrative and structure Don Quixote, 1001. Arabian Nights. The Decameron. and Candide, among many others. In the English language Laurence Sterne's 1759 novel *The Life and Opinions of Tristram Shandy, Gentleman*, with its heavy emphasis on parody and narrative experimentation is often cited as an early influence on post modernism. There were many 19<sup>th</sup> century examples of attacks on Enlightenment concepts, parody, and playfulness in literature, including Lord Byron's satire, especially *Don Juan*, Thomas Carlyle's *Sartor Resartus*; Alfred Jarry's ribald *Ubu* parodies and his invention of 'Pataphysics; Lewis Carroll's playful experiments with signification; the work of Isidore Ducasse, Arthur Rimbaud, Oscar Wilde. Playwrights who worked in the late 19<sup>th</sup> and early 20<sup>th</sup> century whose thought and work would serve as an influence on the aesthetic of postmodernism include Swedish dramatist August Strindberg, the Italian author Luigi Pirandello, and the German playwright and theorist Bertolt Brecht.

In the 1910s, artists associated with Dadaism celebrated chance, parody, playfulness and attacked the central role of the artist Tristan Tzara claimed in "How to make a Dadaist Poem" that to create a Dadaist poem one had only to put random words in a hat and pull that out one by one. Another way Dadaism influenced postmodern literature was in the development of collage, specifically collages using elements from advertisement or illustrations from popular novels (the collages of Max Ernst, for example) Artists associated with Surrealism, which developed from Dadaism, continued experimentations with chance and parody while celebrating the flow of the subconscious mind. Andre' Breton, founder of Surrealism, suggested that automatism and the description of dreams should play a greater role in the creation of literature. He used automatism to create his novel *Nadja* and used photographs to replace description as a parody of the overly- descriptive novelists he often criticized. Surrealist Rene' Magritte's experiments with signification are used as examples by Jacques Derrida and Michel Foucault. Foucault also uses examples from Jorge Luis Borges, an important direct influence on many postmodernist fiction writers. He is occasionally listed as a postmodernist, although he started writing in the 1920s. The influence of his experiments with metafiction and magic realism was not fully realized in the Anglo- American world until the postmodern period.

Both modern and postmodern literature represent a break from 19<sup>th</sup> century realism. In character development, both modern and postmodern literature explore subjectivism, turning from external reality to examine inner states of consciousness, in many cases drawing on modernist examples in the "stream of consciousness" styles of Virginia Woolf and James Joyce, or explorative poems like *The Waste Land* by T.S. Eliot. In addition, both modern and postmodern literature explore fragmentariness in narrative-and character-construction. *The Waste Land* is often cited as a means of distinguishing modern and postmodern literature. The poem is fragmentary and employs pastiche like much postmodern literature, but the speaker in *The Waste Land* says, "these fragments I have shored against my ruins". Modernist literature sees fragmentation and extreme subjectivity as an existential crisis, or Freudian internal conflict, a problem that must be solved, and the artist is often cited as the one to solve it. Postmodernists, however, often demonstrate that this chaos is insurmountable; the artist is impotent, and the only recourse against "ruin" is to play within the chaos. Playfulness is present in many modernist works (Joyce's *Finnegans Wake* or Virginia Woolf's *Orlando*, for example) and they may seem very similar to postmodern works, but with postmodernism playfulness

becomes central and the actual achievement of order and meaning becomes unlikely.

As with all stylistic eras, no definite dates exist for the rise and fall of postmodernism's popularity. 1941, the year in which Irish novelist James Joyce and English novelist Virginia Woolf's both died, is sometimes used as a rough boundary for postmodernism's start. The prefix "post", however does not necessarily imply a new era. Rather, it could also indicate a reaction against modernism in the wake of the Second World War (with its disrespect of human rights, just confirmed in the Geneva Convention, through the atomic bombing of Hiroshima and Nagasaki, the Holocaust, the bombing of Dresden, the fire-bombing of Tokyo, and Japanese American internment). It could also imply a reaction to significant post-war events: the beginning of the Cold War, the civil right movement in the United States, post colonialism (Postcolonial literature) and the rise of the personal computer (Cyberpunk fiction and Hypertext fiction). Some further argue that the beginning of postmodern literature could be marked by significant publications or literary events. For example, some mark the beginning of postmodernism with the first publication of John Hawkes' *The Cannibal* in 1949, the first performance of *Waiting for Godot* in 1953, the first publication of *Howl* in 1956 or of *Naked Lunch* in 1959. For others the beginning is marked by moments in critical theory: Jacques Derrida's "Structure, Sign, and Play" lecture in 1966 or as late as Ihab Hassan's usage in *The Dismemberment of Orpheus* in 1971. Brian McHale details his main thesis on this shift, although many postmodern works have developed out of modernism, modernism is characterized by an epistemological dominant while postmodernism works are primarily concerned with questions of ontology. Though postmodernist literature does not refer to everything written in the postmodern period, several post-modern developments in literature (Such as the Theatre of the Absurd, the Beat Generation, and Magic Realism) have significant similarities. These developments are occasionally collectively labeled "postmodern"; more commonly, some key figures (Samuel Beckett, William S. Burroughs, Jorge Luis Borges, Julio Cortazar and Gabriel Garcia Marquez) are cited as significant contributors to the postmodern aesthetic.

The work of Jarry, the Surrealists, Antonin Artaud, and Luigi Pirandello and so on also influenced the work of playwrights from the Theatre of the Absurd. The term "Theatre of the Absurd" was coined by Martin Esslin to describe a tendency in theatre in the 1950s: he relates it to Albert Camus's concept of absurd, the plays of the Theatre of the Absurd parallel postmodern fiction in many ways. (For example, *The Bald Soprano* by Eugene Ionesco is essentially a series of clichés taken from a language

textbook). One of the most important figures to be categorized as both Absurdist and Postmodern is Samuel Beckett. The work of Samuel Beckett is often seen as marking the shift from modernism to postmodernism in literature. He had close ties with modernism because of his friendship with James Joyce; however, his work helped shape the development of literature away from modernism. Joyce, one of the exemplars of modernism, celebrated the possibility of language; Beckett had a revelation in 1945 that, in order to escape the shadow of Joyce, he must focus on the poverty of language and man as a failure.

His later work, likewise, featured characters stuck in inescapable situations attempting impotently to communicate whose only recourse is to play, to make the best of what they have. As Hans-Peter Wagner says, "Mostly concerned with what he saw as impossibilities in fiction (identity of characters; reliable consciousness; the reliability of language itself; and the rubrication of literature in genres) Beckett's experiments with narrative form and with the disintegration of narration and character in fiction and drama won him the Nobel Prize for Literature in 1969. His works published after 1969 are mostly meta-literary attempts that must be read in light of his own theories and previous works and the attempt to deconstruct literary forms and genres. Beckett's last text published during his lifetime, *Stirrings Still* (1988), breaks down the barriers between drama, fiction, and poetry, with texts of the collection being almost entirely composed of echoes and reiterations of his previous work. He was definitely one of the fathers of the postmodern movement in fiction which has continued undermining the ideas of logical coherence in narration, formal plot, regular time sequence, and psychologically explained characters".

"The Beat Generation" is a name coined Jack Kerouac for the disaffected youth of America during the materialistic 1950s; Kerouac developed ideas of automatism into what he called "spontaneous prose" to create a maximalistic, multi-novel epic called the *Duluoz Legend* in the mold of Marcel Proust's *In Search of Lost Time*. "Beat Generation" is often used more broadly to refer to several groups of post-war American writers from the Black Mountain poets, the New York School, the San Francisco Renaissance, and so on. These writers have occasionally also been referred to as "Post moderns". Though this is now a less common usage of "postmodern", references to these writers as "postmodernists" still appear and many writers associated with this group (John Ashbery, Richard Brautigan, Gilbert Sorrentino, and so on) appear often on lists of post-modern writers. One writer associated with the Beat Generation who appears most often on lists of postmodern writers is William S. Burroughs. Burroughs published *Naked Lunch* in Paris in

1959 and in America in 1961; this is considered by some the first truly postmodern novel because it is fragmentary, with no central narrative arc; it employs pastiche to fold in elements from popular genres such as detective fiction and science fiction; it's full of parody, paradox, and playfulness; and, according to some accounts, friends Kerouac and Allan Ginsberg edited the book guided by chance. He is also noted, along with Brion Gysin, for the creation of the "cut-up" technique, a technique (similar to Tzara's "Dadaist Poem") in which words and phrases are cut from a newspaper or other publication and rearranged to form a new message. This is the technique he used to create novel such as *Nova Express* and *The Ticket That Exploded*.

Linda Hutcheon claimed postmodern fiction as a whole could be characterized by the ironic quote marks that much of it can be taken as tongue-in-cheek. This irony, along with black humor and the general concept of "play" (related to Derrida's concept or the ideas advocated by Roland Barthes in *The Pleasure of the Text*) are among the most recognizable aspect of postmodernism. Since postmodernism represents a decentered concept of the universe in which individual works are not isolated creations, much of the focus in the study of postmodern literature is on intertextuality: the relationship between one text (a novel for example) and another or one text within the interwoven fabric of literary history. Critics point to this as an indication of postmodernism's lack of originality and reliance on clichés.

Science fiction (often shortened to SF, sci-fi or sci-fi) is a genre of speculative fiction, typically dealing with imaginative concepts such as futuristic science and technology, space travel, time travel, faster than light travel, parallel universes, and extraterrestrial life. Science fiction often explores the potential consequences of scientific and other innovations, and has been called a "literature of ideas". It usually avoids the supernatural, and unlike the related genre of fantasy, historically science fiction stories were intended to have a grounding in science-based fact or theory at the time the story was created, but this connection is now limited to hard science fiction. Hugo Gernsback, who was one of the first in using the term "science fiction", described his vision of the genre: "By 'scientifiction' I mean the Jules Verne, H. G. Wells and Edgar Allan Poe type of story – a charming romance intermingled with scientific fact and prophetic vision".

In 1970 William Atheling Jr. (James Blish) wrote about the English term "science fiction": "Wells used the term originally to cover what we would today call 'hard' science fiction, in which a conscientious attempt to be faithful to already known facts (as of the date of writing)

was the substrate on which the story was to be built, and if the story was also to contain a miracle, it ought at least not to contain a whole arsenal of them". According to science fiction writer Robert A. Heinlein, "a handy short definition of almost all science fiction might read: realistic speculation about possible future, events based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method". Rod Serling's definition is "fantasy is the impossible made probable. Science fiction is the improbable made possible.

### III. SCIENCE FICTION

Science fiction is largely based on writing rationally about alternative possible worlds or futures. It is related to, but different from fantasy in that, within the context of the story, its imaginary elements are largely possible within scientifically established or scientifically postulated physical laws. The settings of science fiction are often contrary to those of consensus reality, but most science fiction relies on a considerable degree of suspension of disbelief, which is facilitated in the reader's mind by potential scientific explanations or solutions to various fictional elements. Science fiction elements include:

- A time setting in the future, in alternative timelines, or in a historical past that contradicts known facts of history or the archaeological record.
- A spatial setting or scenes in outer space (e.g. spaceflight), on other worlds, or on subterranean earth.
- Characters that include aliens, mutants, androids, or humanoid robots and other types of characters arising from a future human evolution.
- Futuristic or plausible technology such as ray guns, teleportation machines, and humanoid computers.
- Scientific principles that are new or that contradict accepted physical laws, for example time travel, wormholes, or faster-than-light travel or communication.
- New and different political or social systems, e.g. utopian, dystopian, post-scarcity, or post-apocalyptic.
- Paranormal abilities such as mind control, telepathy, telekinesis (e.g. "The Force" in *Star Wars*).
- Other universe or dimensions and travel between them.

As a means of understanding the world through speculation and storytelling, science fiction has antecedents which go back to an era when the dividing line separating the mythological from the historical tends to become somewhat blurred, though precursors to science fiction as literature can be seen in Lucian's *True History* in the second century, some of the *Arabian Nights tales*, *The Tale of the Bamboo Cutter* in the 10<sup>th</sup> century and Ibn al-Nafis's *Theologus Autodidactus* in the 13<sup>th</sup> century. A product of the budding Age of Reason and the development of modern science itself, Johannes Kepler's *Somnium* (1620-1630), Cyrano de Bergerac's *Comical History of the States and Empires of the Moon* (1657), his *The States and Empires on the Sun* (1662), Margaret Cavendish's "The Blazing World" (1666), Jonathan Swift's *Gulliver's Travels* (1726), Ludvig Holberg's novel *Nicolai Klimii Iter Subterraneum* (1741) and Voltaire's *Micromegas* (1752) are some of the first true science fantasy works, which often feature the adventures of the protagonist in fictional and fantastical places, or the moon, Isaac Asimov and Carl Sagan considered Kepler's work the first science fiction story. It depicts a journey to the Moon and the how the Earth's motion is seen from there. Following the 18<sup>th</sup> century development of the novel as a literary form, in the early 19<sup>th</sup> century, Mary Shelley's books *Frankenstein* (1818) and *The Last Man* (1826) helped define the form of the science fiction novel, and Brian Aldiss has argued that *Frankenstein* was the first work of science fiction. Later, Edgar Allan Poe wrote a story about a flight to the moon. More examples appeared throughout the 19<sup>th</sup> century. Then with the dawn of new technologies such as electricity, the telegraph, and new forms of powered transportation, writers including H.G Wells and Jules Verne created a body of work that became popular across broad cross-sections of society. Wells *The War of the Worlds* (1898) describes an invasion of late Victorian England by Martians using tripod fighting machines equipped with advanced weaponry. It is a seminal depiction of an alien invasion of Earth. In the late 19<sup>th</sup> century, the term "scientific romance" was used in Britain to describe much of this fiction. This produced additional offshoots, such as the 1884 novella *Flatland: A Romance of Many Dimensions* by Edwin Abbott Abbott. The term would continue to be used into the early 20<sup>th</sup> century for writers such as Olaf Stapledon.

In the early 20<sup>th</sup> century, pulp magazines helped develop a new generation of mainly American SF writers, influenced by Hugo Gernsback, the founder of *Amazing stories* magazine. In 1912 Edgar Rice Burroughs published *A Princess of Mars*, the first of his three-decade-long series of Barsoom novels, situated on Mars and featuring John Carter as the hero. The 1928 publication of Philip

Francis Nowlan's original Buck Rogers story, *Armageddon 2419*, in *Amazing Stories* was a landmark event. This story led to comic strips featuring Buck Rogers (1929), Brick Bradford (1933), and Flash Gordon (1934). The comic strips and derivative movie serials greatly popularized science fiction. In the late 1930s, John W. Campbell became editor of *Astounding Science Fiction*, and a critical mass of new writers emerged in New York City in a group called the Futurians, including Isaac Asimov, Damon Knight, Donald A. Wollheim, Frederik Pohl, James Blish, Judith Merril, and others. Other important writers during this period include E.E. (Doc) Smith, Robert A. Heinlein, Arthur C. Clarke, Olaf Stapledon, and A.E. van Vogt. Working outside the Campbell influence were Ray Bradbury and Stanislaw Lem. Campbell's tenure at *Astounding* is considered to be the beginning of the Golden Age of science fiction characterized by hard SF stories celebrating scientific achievement and progress. This lasted until post-war technological advances, new magazines such as *Galaxy*, edited by H.L. Gold and a new generation of writers began writing stories with less emphasis on the hard sciences and more on the social sciences.

In the 1950s, the Beat generation included speculative writers such as William S. Burroughs. In the 1960s and early 1970s, writers like Frank Herbert, Samuel R. Delany, Roger Zelazny, and Harlan Ellison explored new trends, ideas, and writing styles, while a group of writers, mainly in Britain, became known as the New Wave for their embrace of a high degree of experimentation, both in form and in content, and a highbrow and self-consciously "literary" or artistic sensibility. In the 1970s, writers like Larry Niven brought new life to hard science fiction. Ursula K. Le Guin and others pioneered soft science fiction. In the 1980s, cyberpunk authors like William Gibson turned away from the optimism and support for progress of traditional science fiction. This dystopian vision of the near future is described in the work of Philip K. Dick, such as *Do Androids Dream of Electric Sheep?* and *We Can Remember It for You Wholesale*, which resulted in the films *Blade Runner* and *Total Recall*. The *Star Wars* franchise helped spark a new interest in space opera. C.J. Cherry's detailed explorations of alien life and complex scientific challenges influenced a generation of writers. Emerging themes in the 1990s included environmental issues, the implications of the global internet and the expanding information universe, questions about biotechnology and nanotechnology, as well as a post-Cold War interest in post-scarcity societies; Neal Stephenson's *The Diamond Age* comprehensively explores these themes.

Lois McMaster Bujold's *Vorkosigan* novels brought the character-driven story back into prominence. The television series *Star Trek: The Next Generation* (1987) began a torrent of new SF shows, including three further *Star Trek* continuation shows (*Deep Space 9*, *Voyager*, and *Enterprise*) and *Babylon 5*. *Stargate*, a movie about an ancient portal to other gates across the galaxy, was released in 1994. *Stargate SG-1*, a TV series, premiered on July 27, 1997 and lasted 10 seasons with 214 episodes. Spin-offs include the animated television series *Stargate Infinity*, the TV series *Stargate Atlantis* and *Stargate: Continuum*. *Stargate SG-1* surpassed *The X-Files* as the longest-running North American science fiction television series, a record later broken by *Smallville*. Concern about the rapid pace of technological change crystallized around the concept of the technological singularity, popularized by Vernor Vinge's novel *Marooned in Realtime* and then taken up by other authors.

Forrest J Ackerman is credited with first using the term *sci-fi* (analogous to the then-trendy "hi-fi") in 1954. As science fiction entered popular culture, writers and fans active in the field came to associate the term with low-budget, low-tech "B-movies" and with low-quality pulp science fiction. By the 1970s, critics within the field such as Terry Carr and Damon Knight were using *sci-fi* to distinguish hack-work from serious science fiction. Around 1978 critic Susan Wood and others introduced the use of the odd pronunciation "skiffy" which is intended to be self-deprecating humor but is inconsistent with the documented genesis of the term "sci-fi" (i.e., one would not pronounce "hi-fi" as "hiffy") and Ackerman's own words engraved on his crypt plaque which read "Sci-Fi was My High". Peter Nicholls writes that "SF" (or "sf") is "the preferred abbreviation within the community of sf writers and readers". David Langford's monthly fanzine *Ansible* includes a regular section "As Others See Us" which offers numerous examples of "sci-fi" being used in a pejorative sense by people outside the genre. Science fiction has criticized developing and future technologies, but also initiates innovation and new technology. This topic has been more often discussed in literary and sociological than in scientific forums.

Cinema and media theorist Vivian Sobchack examines the dialogue between science fiction films and the technological imagination. Technology impacts artists and how they portray their fictionalized subjects, but the fictional world gives back to science by broadening imagination. *How William Shatner Changed the World* is a documentary that gave a number of real-world examples of actualized technological imaginations. While more prevalent in the early years of science fiction with writers like Arthur C. Clarke, new authors still find ways to make

currently impossible technologies seem closer to being realized.

Hard science fiction, or "hard SF", is characterized by rigorous attention to accurate detail in the natural sciences, especially physics, astrophysics, and chemistry, or on accurately depicting worlds that more advanced technology may make possible. Some accurate predictions of the future come from the hard science fiction subgenre, but numerous inaccurate predictions have emerged as well. Some hard SF authors have distinguished themselves as working scientists, including Gregory Benford, Fred Hoyle, Geoffrey A. Landis, David Brin, and Robert L. Forward, while mathematician authors include Rudy Rucker and Vernor Vinge. Other noteworthy hard SF authors include Isaac Asimov, Arthur Clarke, Hal Clement, Greg Bear, Larry Niven, Robert J. Sawyer, Stephen Baxter, Alastair Reynolds, Charles Sheffield, Ben Bova, Kim Stanley Robinson, Anne McCaffrey, Andy Weir and Greg Egan. Mary Shelly's *Frankenstein: or, The Modern Prometheus* is one of the earliest examples of soft science fiction. The description "soft" science fiction may describe works based on social sciences such as psychology, economics, political science, sociology, and anthropology. The term is sometimes used to describe improbable plots, absurd "science" and cardboard characters.

Noteworthy writers in this category include Ursula K. Le Guin and Philip K. Dick. The term can describe stories focused primarily on character and emotion; SFWA Grand Master Ray Bradbury was an acknowledged master of this art. The Eastern Bloc produced a large quantity of social science fiction, including works by Polish authors Stanislaw Lem and Janusz Zajdel, as well as Soviet authors such as the Strugatsky brothers, Kir Bulychov, Yevgeny Zamyatin and Ivan Yefremov. Some writers blur the boundary between hard and soft science fiction. Related to social SF and soft SF are utopian and dystopian stories; George Orwell's *Nineteen Eighty-Four*; Aldous Huxley's *Brave New World*, and Margaret Atwood's *The Handmaid's Tale* and *Oryx* and *Crake* are examples.

The cyberpunk genre emerged in the early 1980s; combining cybernetics and punk, the term was coined by author Bruce Bethke for his 1980, short *Cyberpunk*. The time frame is usually near-future and the settings are often dystopian in nature and characterized by misery. Common themes in cyberpunk include advances in information technology and especially the Internet, visually abstracted as cyberspace, artificial intelligence, and cybernetics and post-democratic societal control where corporations have more influence than governments. Nihilism, post-modernism, and film noir techniques are common

elements, and the protagonists may be disaffected or reluctant anti-heroes. Noteworthy authors in this genre are William Gibson, Bruce Sterling, Neal Stephenson and Pat Cadigan. James O'Ehley has called the 1982 film *Blade Runner* a definitive example of the *cyberpunk* visual style. Time travel stories have antecedents in the 18<sup>th</sup> and 19<sup>th</sup> centuries. The first major time-travel novel was Mark Twain's *A Connecticut Yankee in King Arthur's Court*.

The most famous is H.G.Wells' 1895 novel *The Time Machine*, which uses a vehicle that allows an operator to travel purposefully and selectively, while Twain's time traveler is struck in the head. The term *time machine*, coined by Wells, is now universally used to refer to such a vehicle. *Back to the Future* is one of the most popular movie franchises in this category; *Doctor Who* is a similarly popular long-running television franchise. Stories of this type are complicated by logical problems such as the grandfather paradox, as exemplified in the classic Robert Heinlein story "All You Zombies" and the Futurama episode "Roswell That Ends Well". Time travel continues to be a popular subject in modern science fiction, in print, movies, and television. Alternative history stories are based on the premise that historical events might have turned out differently. These stories may use time travel to change the past, or may simply set a story in a universe with a different history from our own. Classics in the genre include *Bring the Jubilee* by Ward Moore, in which the South wins the American Civil War, and *The Man in the High Castle* by Philip K. Dick, in which Germany and Japan win World War II.

The Sidewise Award acknowledges the best works in this subgenre; the name is taken from Murray Leinster's 1934 story *Sidewise in Time*. Harry Turtledove is one of the most prominent authors in the subgenre and is sometimes called the "master of alternative history". Military science fiction is set in the context of conflict between national, interplanetary, or interstellar armed forces; the primary viewpoint characters are usually soldiers. Stories include detail about military technology, procedure, ritual, and history; military stories may use parallels with historical conflicts. Heinlein's *Starship Troopers* is an early example, along with the Dorsai novels of Gordon Dickson, Joe Haldeman's *The Forever War* is a critique of the genre, a Vietnam-era response to the World War II- style stories of the earlier authors. Prominent military SF authors include John Scalzi, John Ringo, David Drake, David Weber, Tom Kratman, Michael Z. Williamson, S. M. Stirling, and John Carr. The publishing company Baen Books is known for cultivating several of these military science fiction authors.

Robert Anson Heinlein was an American science fiction writer. Often called the "dean of science fiction



writers", his controversial works continue to have an influential effect on the genre. Heinlein became one of the first science-fiction writers to break into mainstream magazines such as 'The Saturday Evening Post' in the late 1940s. He was one of the best-selling science-fiction novelists for many decades, and he, Issac Asimov, and Arthur C. Clarke are often considered the "Big Three" of science fiction authors. A notable writer of science-fiction short stories.

#### IV. ROBERT HEINLEIN

Heinlein was one of a group of writers who came to prominence under the editorship of John W. Campbell Jr. at his 'Astounding Science Fiction' magazine – though Heinlein denied that Campbell influenced his writing to any great degree. Within the framework of his science – fiction stories, Heinlein repeatedly addressed certain social themes: the importance of individual liberty and self-reliance, the obligation individuals owe to their societies, the influence of organized religion on culture and government, and the tendency of society to repress nonconformist thought. He also speculated on the influence of space travel on human cultural practices. Heinlein was named the first Science Fiction writers grand master in 1974. He won Hugo Awards for four of his novels, in addition, fifty years after publication, five of his works were awarded "Retro Hugos"- awards given retrospectively for works that were published before the Hugo Awards came into existence. In his fiction, Heinlein coined terms that have become part of the English language, including "grok", "waldo", and "speculative fiction", as well as popularizing existing terms like "TANSTAAFL", "pay it forward", and "space marine". He also anticipated mechanical Computer Aided Design with "Drafting Dan" and described a modern version of a waterbed in his novel 'The Door into Summer', though he never patented or built one. In the first chapter of the novel 'Space Cadet' he anticipated the cell – phone 35 years before Motorola invented the technology. Several of Heinlein's works have been adapted for film and television.

Heinlein was born on July 7, 1907 to Rex Ivar Heinlein and Bam Lyle Heinlein, in Butler, Missouri. He was a 6<sup>th</sup> generation German- American; a family tradition had it that Heinlein's fought in every American war starting with the War of Independence. His childhood was spent in Kansas City, Missouri. The outlook and values of this time and place (in his own words, "The Bible Belt") had a definite influence on his fiction, especially his later works, as he drew heavily upon his childhood in establishing the setting and cultural atmosphere in works

like 'Time Enough for Love' and 'To Sail Beyond the Sunset'.

Heinlein's experience in the U. S. Navy exerted a strong influence on his character and writing. He graduated from the U. S. Naval Academy in Annapolis, Maryland with the class of 1929 and went on to serve as an officer in the Navy. He was assigned to the new aircraft carrier USS Lexington in 1931, where he worked in radio communications, then in its earlier phases, with the carrier's aircraft. The captain of this carrier was Ernest J. King, who later served as the Chief of Naval Operations and Commander-in-chief, U. S. Fleet during World War II. Heinlein was frequently interviewed during his later years of military historians who asked him about Captain King and his service as the commander of the U. S. Navy's first modern aircraft carrier. Heinlein also served aboard the destroyer USS Roper in 1933 and 1934, reaching the rank of lieutenant. His brother, Lawrence Heinlein, served in the US. Army, the US. Air Force, and the Missouri National Guard, and he rose to the rank of major general in the National Guard.

In 1929 Heinlein married Elinor Curry of Kansas City in Los Angeles, and their marriage lasted about a year. His second marriage in 1932 to Leslyn Mac Donald (1904-1981) lasted for 15 years. Mac Donald was, according to the testimony of Heinlein's Navy buddy, Rear Admiral Cal Laning, astonishingly intelligent, widely read, and extremely liberal, though a registered Republican while Issac Asimov later recalled that Heinlein was, at the time, "a flaming liberal"

In 1934, Heinlein was discharged from the Navy due to pulmonary tuberculosis. During a lengthy hospitalization, he developed a design for a waterbed. After his discharge, Heinlein attended a few weeks of graduate classes in Mathematics and Physics at the University of California at Los Angeles (U C L A), but he soon quit either because of his health or from a desire to enter politics. Heinlein supported himself at several occupations, including real estate sales and silver mining, but for some years found money in short supply Heinlein was active in Upton Sinclair's Socialist End Poverty in California movement in the early 1930s. When Sinclair gained the Democratic nomination for Governor of California in 1934, Heinlein worked actively in the campaign. Heinlein himself ran for the California State Assembly in 1938, but was unsuccessful.

While not destitute after the campaign- he had a small disability

pension from the Navy – Heinlein turned to writing in order to pay off his mortgage. His first published story, "Life - line", was printed in the August 1939 issue of

Astounding Science – Fiction. Originally written for a contest, it was instead sold to Astounding for significantly more than the contest, it was instead sold to Astounding for significantly more than the contest's first – prize pay off. Another Future History story, "Misfit", followed in November.

Heinlein was quickly acknowledged as a leader of the new movement toward "social" science fiction. In California he hosted the Mafiana Literary Society, a 1940-41 series of informal gatherings of new authors. He was the guest of honor at Denvention, the 1941 Worldcon, held in Denver. During World War II, he did aeronautical engineering for the U. S. Navy, also recruiting Issac Asimov and L. Sprague de Camp to work at the Philadelphia Naval Shipyard in Pennsylvania. As the war wound down in 1945, Heinlein began reevaluating his career. The atomic bombings of Hiroshima and Nagasaki, along with the outbreak of the Cold War, galvanized him to write nonfiction on political topics. In addition, he wanted to break into better-paying markets. He published four influential short stories for *The Saturday Evening Post* magazine, leading off, in February 1947, with "The Green Hills of Earth". That made him the first science fiction writer to break out of the "pulp ghetto". In 1950, the movie *Destination Moon*- the documentary like film for which he had written the story and scenario, co-written the script, and invented many of the effects- won an Academy Award for special effects. Also, he embarked on a series of juvenile novels for the Charles Scribner's Sons publishing company that went from 1947 through 1959, at the rate of one book each autumn, in time for Christmas presents to teenagers. He also wrote for *Boy's Life* in 1952.

At the Philadelphia Naval Shipyard he had met and befriended a chemical engineer named Virginia "Ginny" Gerstenfeld. After the war, her engagement having fallen through, she moved to UCLA for doctoral studies in chemistry, and made contact again. As his second wife's alcoholism gradually spun out of control, Heinlein moved out and the couple filed for divorce. Heinlein's friendship with Virginia turned into a relationship and on October 21, 1948- shortly after the decree nisi came through- they married in the town of Raton, New Mexico shortly after having set up house in Colorado. They would remain married until Heinlein's death.

As Heinlein's increasing success as a writer resolved their initial financial woes, they had a house custom built with various innovative features, later described in an article in *Popular Mechanics*. In 1965, after various chronic health problems of Virginia's were traced back to altitude sickness, they moved to Santa Cruz, California, at sea level, while they were building a new

residence in the adjacent village of Bonny Doon, California. Robert and Virginia designed and built their California house themselves, which is in a circular shape. Previously they had also designed and built their Colorado house. Ginny undoubtedly served as a model for many of his intelligent, fiercely independent female characters. She was a chemist, rocket test engineer, and held a higher rank in the Navy than Heinlein himself. She was also an accomplished college athlete, earning four letters. In 1953-1954, the Heinlein's voyaged around the world, which Heinlein described in 'Tramp Royale', and which also provided background material for science fiction novels set abroad spaceships on long Voyages, such as 'Podkayne of Mars' and 'Friday', Ginny acted as the first reader of his manuscripts. Issac Asimov believed that Heinlein made a swing to the right politically at the same time he married Ginny. The Heinlein's formed the small "Patrick Henry League" in 1958, and they worked in the 1964 Barry Goldwater Presidential Campaign.

When Robert A. Heinlein opened his Colorado Springs newspaper on April 5, 1958, he read a full-page ad demanding that the Eisenhower Administration stop testing nuclear weapons. The science-fiction author was flabbergasted. He called for the formation of the Patrick Henry League and spent the next several weeks writing and publishing his own polemic that lambasted "Communist- line goals concealed in idealistic- sounding nonsense" and urged Americans not to become "soft – headed". Heinlein had used topical materials throughout his juvenile series beginning in 1947, but in 1959, his novel 'Starship Troopers' was considered by the editors and owners of Scribner's to be too controversial for one of its prestige lines, and it was rejected. Heinlein found another publisher (Putnam), feeling himself released from the constraints of writing novels for children. He had once told an interviewer that he did not want to do stories that merely added to categories defined by other works. He rather wanted to do his own work, stating that, "I want to do my own stuff, my own way". He would go on to write a series of challenging books that redrew the boundaries of science fiction, including *Stranger in a Strange Land* (1961) and *The Moon Is a Harsh Mistress* (1966). Beginning in 1970, Heinlein had a series of health crisis, broken by strenuous periods of activity in his hobby of stonemasonry.

The decade began with a life-threatening attack of peritonitis, recovery

from which required more than two years, and treatment of which required multiple transfusions of Heinlein's rare blood type, A2 negative. As soon as he was well enough to write again, he began work on *Time Enough for Love* (1973), which introduced many of the themes found in his

later fiction. He wrote five novels from 1980 until he died in his sleep from emphysema and heart failure on May 8, 1988.

Heinlein published 32 novels, 59 short stories, and 16 collections during his life. Four films, two television series, several episodes of a radio series, and a board game have been derived more or less directly from his work. The first novel that Heinlein wrote was 'For Us, The Living: A Comedy of Customs (1939), it was intriguing as a window into the development of Heinlein's radical ideas about man as a social animal, including his interest in free love.

In 1957, James Blish wrote that one reason for Heinlein's success "has been the high grade of machinery which goes, today as always, into his story-telling. Heinlein seems to have known from the beginning as if instinctively, technical lessons about fiction which other writers must learn the hard way. He does not always operate the machinery to the best advantage, but he always seems to be aware of it".

From about 1961 (*Stranger in a Strange Land*) to 1973 (*Time Enough for Love*), Heinlein explored some of his most important themes, such as individualism, libertarianism, and free expression of physical and emotional love. Three novels from this period, *Stranger in a Strange Land*, *The Moon is a Harsh Mistress*, and *Time Enough for Love*, won the Libertarian Futurist Society's Prometheus Hall of Fame Award designed to honor classic libertarian fiction. Jeff Rikkenbach described *The Moon is a Harsh Mistress* as "unquestionably one of the three or four most influential libertarian novels of the last century". *The Moon is a Harsh Mistress* tells of a war of independence waged by the Lunar penal colonies, with significant comments from a major character. Professor La Paz, regarding the threat posed by government to individual freedom.

After a seven year hiatus brought on by poor health, Heinlein produced five new novels in the period from 1980 (*The Number of the Beast*) to 1987 (*To Sail Beyond the Sunset*). These books have a thread of common characters and time and place. They most explicitly communicated Heinlein's philosophies and beliefs, and many long, didactic passages of dialog and exposition deal with government, sex, and religion. These novels are controversial among his readers and one critic, David Langford, has written about them very negatively. Heinlein's four Hugo awards were all for books written before this period. Some of these books, such as *The Number of the Best* and *The Cat Who Walks through Walls*, start out as tightly constructed adventure stories, but transform into philosophical fantasies at the end. It is a

matter of opinion whether this demonstrates a lack of attention to craftsmanship or a conscious effort to expand the boundaries of science fiction, either into a kind of magical realism, continuing the process of literary exploration that he had begun with *Stranger in a Strange Land*, or into a kind of literary metaphor of quantum science ( *The Number of the Beast* dealing with the Observer problem, and *The Cat Who Walks Through Walls* being a direct reference to the Schrödinger's cat thought experiment ).

Most of the novels from this period are recognized by critics as

Forming an offshoot from the Future History series, and referred to by the term *World as Myth*. The tendency toward authorial self – reference begun in *Stranger in a Strange Land* and *Time Enough for Love* becomes even more evident in novels such as *The Cat Who Walks Through Walls*, whose first person protagonist is a disabled military veteran who becomes a writer, and finds love with a female character.

The 1982 novel *Friday*, a more conventional adventure story continued a Heinlein theme of expecting what he saw as the continued disintegration of Earth's society, to the point where the title character is strongly encouraged to seek a new life off – planet. It concludes with a traditional Heinlein note, as in *The Moon is a Harsh Mistress* or *Time Enough for Love*, that freedom is to be found on the frontiers. The 1984 novel *Job: A Comedy of Justice* is a sharp satire of organized religion Heinlein himself was agnostic. Several Heinlein works have been published since his death, including the aforementioned *For Us, The Living as well as 1989's Grumbles from the Grave*, a collection of letters between Heinlein and his editors and agent, 1992's *Tramp Royale*, a travelogue of a southern hemisphere tour the Heinlein's took in the 1950s; *Take Back Your Government*, a how-to book about participatory democracy written in 1946; and a tribute volume called *Requiem: Collected Works and Tributes to the Grand Master*, containing some additional short works previously unpublished in book form. *Off the Main Sequence*, published in 2005, includes three short stories never before collected in any Heinlein book (Heinlein called them "Stinkeroos"). Spider Robinson, a colleague, friend, and admirer of Heinlein, wrote *Variable Star*, based on an outline and notes for a juvenile novel that Heinlein prepared in 1955. The novel was published as a collaboration with Heinlein's name above Robinson's on the cover, in 2006. A complete collection of Heinlein's published works has been published by the Heinlein Prize Trust as the "Virginia Edition", after his wife. Heinlein's books probe a range of ideas about a range of topics such as sex, race, politics, and the military. Many were seen as

radical or as ahead of their time in their social criticism. He has also been accused of contradicting himself on various philosophical questions.

Heinlein has had a nearly ubiquitous influence on other science fiction writers. In a 1953 poll of leading science fiction authors, he was cited more frequently as an influence than any other modern writer. Critic James Gifford writes that "Although many other writers have exceeded Heinlein's output, few can claim to match his broad and seminal influence. Scores of science fiction writers from the prewar Golden Age through the present day loudly and enthusiastically credit Heinlein for blazing the trails of their own careers, and shaping their styles and stories.

## V. STRANGER IN A STRANGE LAND

The title "Stranger in a Strange Land" is an allusion to the phrase in Exodus 2:22. According to Heinlein, the novel's working title was *The Heretic*. In 1991, three years after Heinlein's death, his widow Virginia Heinlein, arranged to have the original uncut manuscript published. Critics disagree about which version is superior, though Heinlein preferred the original manuscript and described the heavily edited version as "telegraphese".

The story focuses on a human raised on Mars and his adaptation to, and understanding of, humans and their culture. It is set in a Post- Third World War United States, where organized religions are politically powerful. There is a World Federation of Free Nations including the demilitarized U.S., with a world government supported by Special Service troops. A manned expedition is mounted to visit the planet Mars, but all contact is lost after landing. A second expedition 25 years later finds a single survivor, Valentine Michael Smith. Smith was born on the spacecraft and was raised entirely by the Martians. He is ordered by the Martians to accompany the returning expedition.

Because Smith is unaccustomed to the conditions on Earth, he is confined at Bethesda Hospital, where having never seen a human female, he is attended by male staff only. Seeing this restriction as a challenge, Nurse Gillian Boardman eludes the guards and goes in to see Smith. By sharing a glass of water with him, she inadvertently becomes his first female "water brother", considered a profound relationship by the Martians.

Gillian tells her lover, reporter Ben Caxton, about her experience with Smith. Ben explains that as heir to the entire exploration party, Smith is extremely wealthy, and following a legal precedent set during the colonization of the Moon, he could be considered owner of Mars itself.

His arrival on Earth has prompted a political power struggle that puts his life in danger. Ben persuades her to bug Smith's room and then publishes stories to bait the government into releasing him. Ben is seized by the government, and Gillian persuades Smith to leave the hospital with her. When government agents catch up with them, Smith sends the agents irretrievably into a fourth dimension, then is so shocked by Gillian's terrified reaction that he enters a semblance of catatonia. Gillian, remembering Ben's earlier suggestion, conveys Smith to Jubal Harshaw, a famous author who is also a physician and a lawyer.

Smith continues to demonstrate psychic abilities and superhuman intelligence, coupled with a childlike naiveté. When Harshaw tries to explain religion to him, Smith understands the concept of God only as "one who groks", which includes every extant organism. This leads him to express the Martian concept of life as the phrase "Thou art god", although he knows this is a bad translation. Many other human concepts such as war, clothing, and jealousy are strange to him, while the idea of an afterlife is a fact he takes for granted because Martian society is directed by Old Ones the spirits of Martians who have "discorporated". It is also customary for loved ones and friends to eat the bodies of the dead, in a rite similar to Holy Communion. Eventually, Harshaw arranges freedom for Smith and recognition that human law, which would have granted ownership of Mars to Smith, has no applicability to a planet already inhabited by intelligent life.

Still inexhaustibly wealthy, and now free to travel, Smith becomes a celebrity and is feted by the Earth's elite. He investigates many religions, including the Fosterite Church of the New Revelation, a populist mega church where in sexuality, gambling, alcohol consumption, and similar activities are allowed, even encouraged, and only considered "sinning" when not under church auspices. The church of the New Revelation is organized in a complexity of initiatory levels: an outer circle, open to the public; a middle circle of ordinary members who support the church financially; and an inner circle of the "eternally saved", attractive, highly sexed men and women, who serve as clergy and recruit new members. The Church owns many politicians and takes violent action against those who oppose it. Smith also has a brief career as a magician in a carnival, where he and Gillian befriend the show's tattooed lady, an "eternally saved" Fosterite named Patricia Paiwonski.

Eventually, Smith starts a Martian- influenced "Church of All Worlds" combining elements of the Fosterite cult especially the sexual aspects with Western esotericism, whose members learn the Martian language

and thus acquire psychokinetic abilities. The church is eventually besieged by Fosterites for practicing "blasphemy", and the church building is destroyed; but unknown to the public, Smith's followers teleport to safety. Smith is arrested by the police, but escapes and returns to his followers, later explaining to Jubal that his gigantic fortune has been bequeathed to the church. With that wealth and their new abilities, church members will be able to re-organize human societies and cultures. Eventually, those who cannot or will not learn Smith's methods will die out, leaving Homo superior. Incidentally, this may save Earth from eventual destruction by the Martians, who were responsible for the destruction of the fifth planet, eons ago.

Smith is killed by a mob raised against him by the Fosterites. From the afterlife, he speaks briefly to grief-stricken Jubal, to dissuade him from suicide. Having consumed a small portion of Smith's remains in keeping with Martian custom, Jubal and some of the church members return to Jubal's home to regroup and prepare for their new evangelical role founding congregations. Meanwhile, Smith reappears in the afterlife to replace the Fosterites' eponymous founder, amid hints that Smith was an incarnation of the Archangel Michael.

Heinlein named his main character "Smith" because of a speech he made at a science fiction convention regarding the unpronounceable names assigned to extraterrestrials. After describing the importance of establishing a dramatic difference between humans and aliens, Heinlein concluded, "Besides, whoever heard of a Martian named Smith?" "A Martian Named Smith" was both Heinlein's working title for the book and the name of the screenplay started by Harshaw at the end. The title *Stranger in a Strange Land* is taken from Exodus 2:22. "And she bore him a son, and he called his name Gershom: for he said, I have been a stranger in a strange land".

In the preface to the uncut, original version of the book re-issued in

1991, Heinlein's widow, Virginia, wrote: "The given names of the chief characters have great importance to the plot. They were carefully selected: Jubal means 'the father of all', Michael stands for 'Who is like God?'"

Valentine Michael Smith known as "Mike" or the "Man from Mars", raised on Mars in the interval between the landing of his parents' ship, the *Envoy*, and arrival of the second expedition, the *champion*; is about 20 years old when the *champion* arrives and brings him to Earth. Gillian (Jill) Boardman a nurse at Bethesda Hospital who speaks Mike out of government custody; she plays a key role in introducing him to human culture and becomes one

of his closest confidantes and a central figure in the church of All Worlds, which Mike develops.

Ben Caxton, an early love interest of Jill's and an investigative journalist, Jill sees him as of the "lippmann" or political, rather than the "winchell", or celebrity gossip inclination, who masterminds Mike's initial freedom from custody; he joins Mike's inner circle but remains somewhat skeptical, at first, of the social order it develops. Jubal Harshaw, a popular writer, lawyer, and doctor, now semiretired to a house in the Pocono Mountains; as an influential but reclusive public figure, he provides pivotal support for Mike's independence and a safe haven for him; elderly but in good health, he serves as a father figure for the inner circle while keeping a suspicious distance from it.

Anne, Miriam, Dorcas – Harshaw's three personal/ professional secretaries, who live with him and take turns as his "front" responding to his instructions; Anne is certified as a Fair Witness, empowered to provide objective legal testimony about events she witnesses; all three become early acolytes of Michael's church. Duke Larry, a handyman who work for Harshaw and live in his estate; they also become central members of the church. Dr. 'Stinky' Mahmoud a semanticist and the second human (after Mike) to gain a working knowledge of the Martian language, though he does not "grok" the language; becomes a member of the church while retaining his Muslim faith. Patty Paiwonski is a "tattooed lady" and snake handler at the circus Mike and Jill join for a time; she has ties to the Fosterite church, which she retains as a member of Mike's inner circle. Joseph Douglas - Secretary - General of the Federation of Free States, which has evolved indirectly from the United Nations into a true world government. Alice Douglas sometimes called "Agnes", Joe Douglas' wife. As the First Lady, she manipulates her husband, making major economic, political, and staffing decisions. She frequently consults astrologer Beck Versant for major decisions.

Foster the founder of the church of the church of the New Revelation (Fosterite): now existing as an archangel. Digby is Foster's successor as head of the Fosterite church; he becomes an archangel under Foster after Mike "discorporates" him. Heinlein's deliberately provocative book generated considerable controversy. The free love and commune living to the book's exclusion from school reading lists. After it was rumored to be associated with Charles Manson, it was removed from school libraries as well.

Writing in *The New York Times*, Orville Prescott received the novel caustically, describing it as a "disastrous mishmash of science fiction, laborious humor,

dreary social satire and cheap eroticism"; he characterized stranger in a strange land as "puerile and ludicrous", saying "when a non-stop orgy is combined with a lot of preposterous chatter, it becomes

unendurable, an affront to the patience and intelligence of readers".

Galaxy reviewer Floyd C. Gale the original edition a mixed review, saying "the book's shortcomings lie not so much in its emancipation as in the fact that Heinlein has bitten off too large a chewing portion". Despite such reviews. *Stranger in a Strange Land* won the 1962 Hugo Award for Best Novel and became the first Science fiction novel to enter The New York Times Book Review's best-seller list. In 2012, it was included in a Library of Congress exhibition of "Books That Shaped America".

Heinlein got the idea for the novel when he and his wife Virginia were brainstorming one evening in 1948. She suggested a new version of Rudyard Kipling's *The Jungle Book* (1894), but with a child raised by Martians instead of wolves. He decided to go further with the idea and worked on the story on and off for more than a decade. His editors at Putnam then required him to cut its 220,000-word length down to 160,067 words before publication. In 1962, it received the Hugo Award for Best Novel. *Stranger in a Strange Land* was written in part as a deliberate attempt to challenge social mores. In the course of the story, Heinlein uses Smith's open-mindedness to reevaluate such institutions as religion, money, monogamy, and the fear of death. Heinlein completed writing it ten years after he had (uncharacteristically) plotted it out in detail. He later wrote, "I had been in no hurry to finish it, as that story could not be published commercially until the public mores changed. I could see them changing and it turned out that I had timed it right".

Heinlein was surprised that some readers thought the book described how he believed society should be organized, explaining: "I was not giving answers. I was trying to shake the reader loose from some preconceptions and induce him to think for himself, along new and fresh lines. In consequence, each reader gets something different out of that book because he himself supplies the answers..... It is an invitation to think-not to believe".

The book significantly influenced modern culture in a variety of ways. A central element of the second half of the novel is the religious movement founded by Smith, the "Church of All Worlds", an initiatory mystery religion blending elements of paganism and revivalism, with psychic training and instruction in the Martian language. In 1968, Oberon Zell-Ravenheart (then Tim Zell) founded the Church of All Worlds, a Neopagan religious

organization modeled in many ways after the fictional organization in the novel. This spiritual path included several ideas from the book, including polyamory, non-mainstream family structures, social libertarianism, water-sharing rituals, an acceptance of all religious paths by a single tradition, and the use of several terms such as "grok", "Thou art God", and "Never Thirst". Though Heinlein was neither a member nor a promoter of the Church, it was formed including frequent correspondence between Zell and Heinlein, and Heinlein was a paid subscriber to the Church's magazine *Green Egg*. This Church still exists as a recognized religious organization incorporated in California, with membership worldwide, and it remains an active part of the neopagan community today.

The word "grok", coined in the novel made its way into the English language. In Heinlein's invented Martian language, "grok" literally means "to drink" and figuratively means "to comprehend", "to love" and "to be one with", "To understand thoroughly through having empathy with". This word rapidly became common parlance among science fiction fans, hippies, computer programmers and computer hackers, and has since entered the Oxford English Dictionary.

*Stranger in a Strange Land* contains an early description of the waterbed, an invention that made its real-world debut a few years later, in 1968. Charles Hall, who brought a waterbed design to the United States Patent Office, was refused a patent on the grounds that Heinlein's description in *Stranger in a Strange Land* and another novel, *Double Star* (1956), constituted prior art.

Heinlein's novella *Lost Legacy* (1941) lends its theme, and possibly some characters, to *Stranger in a Strange Land*. In a relevant part of the story, Joan Freeman is described as feeling like "a stranger in a strange land". The Police released an Andy Summers. Penned song titled "Friends", as the B-side to their hit "Don't Stand So Close to Me", (1980) that referenced the novel. Summers claimed that it "was about eating your friends, or 'groking' them as *Stranger in a Strange Land* put it". Billy Joel's song "We Didn't Start the Fire" mentions the novel.

The 1961 version, which, at the publisher's request, Heinlein cut by over a quarter. Approximately 60,000 words were removed from the original manuscript, including some sharp criticism of American attitudes toward sex and religion. Sales were slow at first, but after winning a Hugo Award *Stranger* became popular among college students. The book remained in print for 28 years. By 1997, over 100,000 copies of the hardback edition had been sold along with nearly five million copies of the paperback. None of his later novels would match this level

of success. The 1991 version, retrieved from Heinlein's archives in the University of California, Santa Cruz, Special Collections Department by Heinlein's widow, Virginia, and published posthumously. In literature, postmodernism is usually held to connote playfulness, genre bending and denial of neat aesthetic or moral wrap up above all, writing that knows and presents itself as writing, rather than as innocent portrayal. Postmodernism is encompassed by and represents a special type of modernism. It allows a further tentative conclusion: a story that alludes either solemnly or blasphemously to some work of antiquity, in case of *Stranger in a Strange Land* it closely mirrors the New Testament of the Bible in a blasphemous way.

Although the narrative of *Stranger in a Strange Land* operates on many different levels, one obvious interpretation of Mike's story would be as a postmodern retelling of the Jesus story. Before the novel even begins, we see that the title of part one is "His Maculate Conception", a satirical reference to the mythology of Christ's immaculate conception. Although Mike's biological parents are entirely human, hence his conception being "maculate" rather than immaculate, Mike's birth and childhood on Mars make his origin as unique on Earth as Christ's. Like Christ, Mike begins to preach a message of peace and love to mankind attracts followers. Mike's "ninth circle" is roughly equivalent to Christ's disciples, and he is persecuted by the Earthling institutions that seek to preserve their status quo at any cost. Mike is aware of his parallels to Jesus. So when he allows himself to be murdered at the end of the novel, he quite self – consciously engineers his death to reference Christ's, even positioning himself to be struck by the light in such a way that it appears he has an angelic halo.

As soon as Mike is discovered on Mars, he is subjected to the wills of massive Earth institutions. He is brought back to Earth and put in a hospital where he is ostensibly being observed and cared for. In fact, he is a defacto prisoner of Secretary General Douglas and his administration, who know that Mike's political importance as a celebrity, a man of enormous wealth and arguably the owner of the planet Mars, is too great for them to allow freedom. It is just like how Pharisees treat Jesus Christ. At one point Douglas considers murdering Mike to preserve his own political power. Any institution has a tendency toward self – preservation, but Heinlein demonstrates here that that tendency is often allowed to override basic morality. This is just as true of the Fosterite church as it is of the governments and the Fosterities of course are supposed to be at their root, upholders of morality and goodness. And yet, though Jubal teaches Mike to mistrust institutions. Mike discovers that he needs to build an

institution of his own, the Church of All Worlds, modeled largely on the Fosterites, in order to reach the public.

In his time on Earth, Mike slowly learns about his own race, and what characteristics define humankind. The narrator tells us early on that the single most important difference between human beings and Martians is that Martians lack bipolar (male/female) sexuality. By the end of the novel Mike has come to believe that sexuality and the sexual act, are the greatest gift that belongs to humanity. Mike's first notion of intimacy, learned on Mars is the act of "water sharing" or drinking from the same glass as another. From there, Mike learns the human act of kissing, its own sort of water-sharing. Soon enough Mike discovers sex, the ultimate "growing-closer". He believes that the mental bond shared between lovers during sex is the deepest "growing-closer". He believes that the mental bond shared between lovers during sex is the deepest "grokking" known to man.

Robert Heinlein's *Stranger in a Strange Land* (1961), Frank Herbert's *Dune* (1965), and Roger Zelazny's *Lord of Light* (1967) are important science fiction works of the 1960s, a period when the genre's focus shifted dramatically towards exploring the social ramifications of scientific developments rather than the intricacies of the technologies themselves. Centered on messianic figures that readers are invited to associate with Christ, these Hugo Award winning novels use science fictional worlds to critique contemporary religious institutions and to explore possible alternatives. The psychological approach of the texts to human behaviour in general and to religion in particular has affinities with the British "New Wave" science fiction of writers such as Michael Moorcock and J. G. Ballard. Their focus on the phenomenon of messianism and alternative religious movements equally reflects widespread interest in these subjects in a range of British and American science fiction of the 1960s and early 1970s.

*Stranger in a Strange Land*, differs from such New Wave Critiques of messianism in their affirmation of the power and responsibility of the individual to resist the frequently malign influence of institutionalized religion. The novel upholds the authority of the individual in questions of religious judgement and rejects many features of traditional theism and organized religion. For the most part, the concepts retained are those of one of the most liberal and well-educated segments of 1960s American society, the mainline Protestant upper and middle classes. As Wade Clark Roof points out, in the mid –to-late 1960s Liberal Protestantism was in hegemonic decline, even though it enjoyed a cultural triumph of sorts; values long identified with its heritage, such as individualism, freedom, pluralism, tolerance, democracy and intellectual inquiry, came through liberal values of the society.

Heinlein was the principal American responsible for leading some science fiction out of the ghetto first to become integrated in to the American popular culture.

In a postmodern fashion the novel dealt with the impact of technological changes, Heinlein moves one to concentrate on future war fictions, stories of science and technology, the thematics of utopia and catastrophe, and journeys to both unknown worlds. Far from constructing fantasy's attempt at erosion of hegemonic ideology as a mere embrace of barbarism or of chaos, it is possible to discern it as a desire for something excluded from cultural order—more specifically. For all that is in opposition to the capitalist and patriarchal order which has been dominant in Western society over the last two centuries.

This novel employs metafiction, pastiche, etc. Robert A. Heinlein blossomed out into the freedom of the 1960s. In much of Heinlein's late work the central theme is a strong plea for sexual emancipation. The disease with sexuality, perhaps on cultural in origin, is also reflected in a recurrent image of overtly sexual science fiction: a mind / body dualism in which the body is seen as "alien" and governing the mind rather than governed by it or in partnership with it. On the more positive side, science fiction that consciously judges the sexual prejudices of our own society by imagining societies with quite different sexual expectations began to flourish from the 1970s on, though remaining rather a small subgenre within science fiction as a whole.

*Stranger in a Strange Land* is a postmodern utopian work, it forecasts a

frightening future the aftermath of space exploration and World War III. It speaks of a world of our own inner doubts, wishes and fears, the text speaks to the whole culture. It explores the relationship between literature and technology. The major theme of the Heinlein's novel is to explore human preoccupation with sexuality, whether it be divine or demonic, angelic, bestial, mechanical, or extra terrestrial, the panoply of fantastic lovers throughout the ages reveals long standing obsession about desire and identification. Mating with a Martian namely Michael Smith reintroduces the sexual equality. It also looks at fictions about homosexuality. It has analyzed various aspects of the genre, including scientific experimentation, alternate time/space continua, weaponry, psychic phenomena, cyberspace, bionics, alien life and the future. It juxtaposes themes like nature and technology, theory and popular culture, experience and analysis, science fiction and autobiography in the hope of generating a variety of perspectives from which to grasp the utopian.

Although most of the story is told in a conventional fashion, relating character's thoughts and

conversation on a moment by moment basis, sometimes the narration takes a step back to encompass the large scale events on Earth and Mars, and often referencing quickly and nonchalantly vast chunks of cosmic history. This cosmic perspective is so vast as to sometimes give the impression that the novel is being told from a viewpoint that could only belong to a higher power outside of our universe, like a god. The narration is written in the third person, omnisciently switching between the adventure and thoughts of various characters throughout the story. The tone is satirical when lampooning cultural institutions like politics, religions, and the media, but generally affectionate and sympathetic to its characters, typically portraying its main characters as exceptionally talented and wise. The future, though no specific dates are given—we are told that the novel takes place after "World War III" that space travel has become relative simple, and that the moon is colonized. There is an indication that the novel may take place in the late 20<sup>th</sup> /early 21<sup>st</sup> century, as there are references to Jubal being under hundred years of age and his adolescence having been during "the Harding administration" 1921-23, presuming that this refers to U.S president Warren G. Harding. The novel was published in 1961, when the 1990s/2000s were still far enough in the future to base the future Heinlein presents.

In Diane Parkin- Speer's interpretation of the work, which argues that Heinlein's presentation of sexual freedom and polyamory is genuinely emancipator for women, because in the extended family model of the Nest, women are not relegated to passive status, Michael's commune is patriarchal but Martian discipline has a revolutionary effect on women: women desire sex and conceive voluntarily: rape is impossible; there is no fear or guilt; women are 'invulnerable'.... The lack of concern for paternity is another of Heinlein's unorthodox twists. This is understandable, in that it challenged the 1950s assumptions of the mainstream Christian patriarchal nuclear family, which was in keeping with 1960s radicalism.

Turning to the treatment of religion in *Stranger in a Strange Land* both readers and critics have struggled to find a satisfactory interpretation of the novel because unlike the issue of sexual liberation, which he embraced and practiced in life, Heinlein rejected Christianity and frequently spoke of his dissatisfaction with all religion and those who took refuge behind religious authorities. Interestingly, he was similarly dismissive of secular creeds such as atheism, scientific humanism, and agnosticism, although for different reasons. He considered these non-religious worldviews to be intellectually bankrupt, his assessment of religion is equally harsh:



Critical assessment of Heinlein's presentation of religion have often focused on the fact that he divides the world into the 'Elect' and the 'others'. Mike's superhuman abilities mean that when he or his water- brothers are threatened, he just disincorporate perceived enemies by the power of his mind. In a lesser being, this would be murder, but Mike is a Nietzschean superman, His elect have all gone through a special process, an initiation, acquiring hidden knowledge, and they associate together in secret or semi-secret societies working for the betterment of humankind. The Sanskrit phrase *tat tvam asi* is matched to 'thou art God', noting that Hinduism is the source of this notion.

Heinlein was regarded as an inspirational spiritual leader. The 1960's was a decade in which America was wracked by intergenerational conflict. The Christian-based family values of the conservative 1950s were called into question and street protests demanded gay rights, black rights, liberation of women and an end to the Vietnam War. The values of the 'Beat Generation' of the 1950s exemplified by writers Jack Kerouac (*On The Road* 1951) and Allen Ginsburg ('Howl', 1956), which included sexual experimentation, the rejection of wage- slavery, anarchist notions of freedom, Buddhism and other Eastern spiritualities, drugs, and altered states of consciousness, moved from the fringes of youth culture to the mainstream. Disaffected youth, or 'hippies', espoused the values of the counter culture; lack of competitions, absence of sexual jealousy and possessiveness, opposition to discrimination, peacefulness, antiracism, concern for community, and the quest for spiritual awakening. The water-sharing ceremony functioned both as a sign of intimacy and community, and a reminder of the need to cherish the natural world. Mike's sacrifice demonstrated the need for a commitment to the values of freedom and truth.

As the 1960s advanced, Heinlein reluctantly became aware of the mushrooming of new religions throughout America, and of the inspirational role he played for some of these movements. In 1970 *Time* magazine published an article that argued that this novel was one of the foundational texts of Manson's murderous vision. It appears that he failed to appreciate its final message; true, Mike may have disincorporated enemies (this might have inspired Manson to murder), but he also died voluntarily at the hands of a violent mob, rather than use his powers to survive.

While it is irrefutable that the Church of All Worlds is now a vibrant and influential part of the Pagan revival, and that revived Paganism provides anauthentic spiritual path in the contemporary West, scholars have often remained sceptical about the value of religions that were recently founded and even more so in the case of

those religions that openly admit to being based on fictions. Heinlein did not anticipate the rapturous reception that *Stranger* would receive, and when groups as different as the Merry Pranksters, the Manson Family and the Church of All Worlds made use of the novel, Julia List argues that Heinlein adapts: the figure of the messiah to fit within a non-theistic philosophical framework and provide an alternative value system for the modern world that does not rely on reference to a personal, omnipotent deity.. 'Salvation' is translated into success in the temporal world, in which hard work and an emphasis on family and friendship become the key to combating flaws in human nature.

## VI. CONCLUSION

The traditional boundaries of two genres namely postmodernism and science fiction have collapsed in the pages of Heinlein's postmodern Sci-Fi novel *A Stranger in a Strange Land*. For understanding the transformation of Western culture into a culture of chaos, generic protocols and thematic systems the study of the text is mandatory. The various drastic transformations, especially in information/ simulation technologies, of the post-industrial West can be analyzed through the present study of the text. As *Stanger in a Strange Land* is a collaboration of science fiction and postmodern elements, it has ingrained futurism and with the catastrophic failure of traditional humanistic thought, this novel has rushed in with a treasury of powerful metaphors and icons capturing the reality of insecure borders: the cyborg, the simulacrum, the word coined by Heinlein i.e. "grok" that it is means to understand.

The novel investigates extra-terrestrial life (Martians), strange worlds, life in moon, the after math of World War III, weird science and extraordinary technologies. If 1960s with the arrival of Heinlein's outrageous novel the *Stranger in a Strange Land*, American science fiction entered a new era of critical respectability. It was a blend of science fiction conventions with literary sophistication and contemporary thought. It portrays a clash between science and religion and attempts at their reconciliation. It has merged two culture, science and the humanities, the genre represented in the novel is both scientific and literary. The novel is set in the backdrop of newer technologies, space exploration, psychology liberal ideologies and physical freedom. It presents a critique often an ironic view of the Heinlein's contemporary society. It explored the nature and limits of the religious institutions especially of the Fosterites.

The alien encounter or the encounter with the maculate protagonist Valentine Michael smith can be

viewed as a metaphor for the exploration of the psychological and existential depths of human consciousness and how the human condition, Literary, philosophical and cultural values and issues are dealt within the novel. It explores the Next Generation with an outlook for the future, it is influential and innovative, will stress the literary, social, political and imaginative qualities of the works.

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# The Nature of Evil in William Golding's *Lord of the Flies* and Manik Bandopadhyay's *Padma Nadir Majhi*: An Analysis

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Received: 10 Jul 2021; Received in revised form: 05 Aug 2021; Accepted: 12 Aug 2021; Available online: 19 Aug 2021

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**Abstract**— This paper explores the nature of evil discussed in *Lord of the Flies* by William Golding and *Padma Nadir Majhi* by Manik Bandopadhyay. In both of the novels, evil is a common phenomenon though the presentations may be different in some cases. In *Lord of the Flies*, the evil, solely innate in nature, is presented through the children who have turned into savages with the progress of the story. On the island, they do unlawful activities and behave in a way as if they were part of an uncivilized society. On the other hand, in *Padma Nadir Majhi* evil is presented in the forms of carnal desire and societal exploitation. Many of the characters of the novel are involved in extramarital affairs to fulfill their carnal desire and in this way, they commit evil deeds. Another form of evil depicted in *Padma Nadir Majhi* is the evil created by the socio-economic system in society. It is important to note that no matter what a person's age, status, culture, or gender is, he/she possesses evil in his/her character—evil exists everywhere in multidimensional forms and natures. This paper will problematize this issue.

**Keywords**— carnal desire, evil, innate, nature, socio-economic system.

## INTRODUCTION

Evil plays a significant role in human life as well as in literature. Regarding evil William Golding (1983) states, "I must say that anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head." *Lord of the Flies* (1954) deals with the nature of evil inherent in human beings. It describes the life and behaviour of a group of boys who find themselves isolated on an island somewhere in the Pacific Ocean and then do evil deeds. Here evil indicates savagery, mercilessness, destruction, bestiality, and brutality of a man lurking below the surface of civilization. In the novel, the boys have turned themselves into savages though they were innocent at the beginning. What makes them evil is the main issue that Golding has exposed. The novelist also portrays the causes and consequences. On the other hand, *Padma Nadir Majhi*

(1936), a Bengali novel, depicts the life, behaviour, and daily activities of a group of fishermen living in Ketupur located on the bank of the river Padma. The novel, like *Lord of the Flies*, brings out the inscriptions of evil in human beings. The characters (except one or two) of the novel do evil deeds: some step on an evil path to fulfill their unethical sexual desire, while some use it for attaining social status. Kuber, the protagonist, and Kopila, another central character of the novel, commit evil deeds by fulfilling their carnal desire exceeding the ethics exercised in society. Hossain Mia, a crucial character, is also prone to evil and exploits the fishermen. In these two novels, evil is one of the prime determiners that govern the lives and destinies of the characters. This paper will problematize the nature of evil presented in the texts.

### THE NATURE OF EVIL IN *LORD OF THE FLIES*

In *Lord of the Flies*, the young schoolboys commit evil deeds and turn themselves into savages on the island. The novel launches a story filled with symbolic meaning. It deals with the nature of human society as well as the clash that happens within a human—the battle between good and adverse. The island at the beginning represents a Hobbesian situation but gradually turns into a chaotic or evil one. The young schoolboys establish a society and form a government there. They are supposed to behave rationally and live peacefully but they do not behave so. They start their journey towards evil. Their humanity and innocence are lost, inwardly they transform into beasts—uncontrollable, dangerous. For their evil nature, especially for the activity of Jack and his choir, the boys lose the Garden of Eden where they could play and live happily. It echoes Milton's *Paradise Lost* where Adam and Eve lose the Garden of Eden for the allurements of Satan. The evil committed by the boys gradually becomes stronger and more self-assertive; especially when Jack and his choir become more ambitious and more defiant of Ralph's authority.

The first sign of evil is noticed in the activity of Jack Merridew, a Machiavellian villain, and his choir on the seemingly tranquil island. Jack and his choir are belligerent and aggressive. Jack is the symbol of true evil who expresses a satanic impression. He is like the witches in *Macbeth* who know "fair is foul, foul is fair" (Shakespeare, 1606, p. 1) or like Hitler who believes in the holocaust. He commands his choir like a tyrant without allowing room for neither talk nor dissent. The evil nature of Jack is explicit when the boys vote Ralph, who represents a democratic ethos, to make him chief. Jack makes instant conflict and wants to achieve the role of a leader automatically defeating Ralph who achieves it by vote.

Ralph, a democratic leader and chief of the conch, asks for the opinions of Jack on different issues. While Ralph exercises democracy and justice, Jack misuses these as means for punishing and controlling Ralph and his followers. It reflects his authoritarian spirit and tendency towards evil and violence. He remains more fascinated in hunting and causing disorder and pain than contributing or creating anything of use. Jack believes himself superior to the boys. Golding points out that there is something extremely dangerous in Jack's obsession. He represents the negative, brutal, and darker urges of mankind while Ralph represents the opposite. Their differences in opinion, belief, and behaviour are growing stronger and a clash takes place in consequence.

The conflict among the boys, especially between Ralph and Jack, gradually reaches its peak. Jack remains a destructive and aggressive force throughout the story. He

continues to threaten Piggy and manipulates the young boys' fear of the possible beast. He promotes anarchy and leads them to disorder. Jack does not care for rules-

"The rules!" shouted Ralph. "You're breaking the rules!"

"Who cares?"

Ralph summoned his wits.

"Because the rules are the only thing we've got!"

But Jack was shouting against him.

"Bollocks to the rules! We're strong—we hunt! If there's a beast, we'll

hunt it down! We'll close in and beat and beat and beat—!" (Golding, 1954, p. 100)

The struggle between Jack and Ralph becomes more intense as Ralph's goodness continually reminds Jack of his misdeeds. While Ralph concentrates on escaping and survival, Jack remains obsessed with playing and hunting. After Jack takes hold of the control over the boys, most of them are influenced by him and support him. He exercises evil and makes the boys evil but Ralph remains the same. However, Ralph also has to follow Jack's command. The boys become dirty and uncivilized under the leadership of Jack. So, civilization is not a corrupter; man corrupts civilization which is evident in Jack and his choirs.

Jack continues to descend to savagery and violence. He denies the rules usually exercised in a civilized society; he only believes in power over others. Here Jack is a dictator who rules by force and threat; none can dare to speak. Ralph represents a liberal democrat who governed the boys by choice, respect, and mutual understanding where each could speak and was respected. The struggle between Jack and Ralph occurs again when Jack orders the boys to join in the circle. Ralph tries to convince the boys, but Jack is more powerful now. He leads almost all the boys and urges them to dance, "Do our dance! Come on! Dance!" (Golding, 1954, p. 170). Finding no other way, Ralph and Piggy also join the circle. By joining the savage act, they also surrender to savagery.

There is a constant dichotomy between good Ralph and evil Jack as Ralph still holds a strong moral sensibility. Piggy also has a strong sense of morality. They are ashamed of the murder done by Jack and his boys even though they were not directly involved in the murder. On the contrary, Jack loses all sense of morality and he likes anarchy, savagery, barbarities, brutalities, etc. He no longer resides in civilized culture rather in a wild atmosphere, he turns into the wild inside. While Ralph and Piggy try to lead their life in line with the norms of the civilized worlds, Jack and his hunters feel irritated noticing such endeavor. The evil succumbs the boys, they become more and more brutal. Maurice and Roger gladly accompany Jack when he raids

Ralph's camp and grabs Piggy's spectacles, though they know that Piggy would be rendered almost blind without his spectacles.

The boys, under Jack's leadership now symbolize the collapsed nature of man—the cruelty of man. Jack has metamorphosed into a real devil, with Roger and Maurice as his chief lieutenants. When Piggy and Ralph go to Jack to get the glasses back, the greatest tragedy takes place. A confrontation occurs between the civilized Ralph and his fellow and the animalistic Jack and his choir. At one point of their confrontation, Piggy criticizes their animalistic attitudes asking them whether it is better to live prudently or sensibly abiding by the rules and standards of behaviour or to live in a state of anarchy, "Which is better—to be a peak of painted niggers like you are, or to be sensible like Ralph is? . . . Which is better, law and rescue, or hunting and breaking things up?" (Golding, 1954, p. 205). The boys pay no heed to him as if it was not a matter to bother about. While Piggy talks to them about their evil/savage nature, Roger throws a rock to kill Piggy. The rock strikes Piggy and his head splits. Ralph is also attacked with a spear and is wounded. The twins have already been seized and tied up under Jack's order. Ralph flees from the spot to save his life. Not only Jack but all his savages have now become bloodthirsty and determined to murder Ralph.

We find a brilliant portrayal of the evil in man in the final chapter. The boys, except Ralph and his fellows, are now savages losing their moral or rational sensibility. The protagonist, Ralph, cannot defend the boys through any sense of morality or justice. He realizes that the experience on the island is an end of innocence as the boys choose wildlife over rationality and awareness. Significantly, Jack's hatred for Ralph has become so fierce that only the murder of Ralph would satisfy him. He tries to kill Ralph; however, Ralph luckily manages to escape from Jack and his choir. Human nature shows itself at its worse in these boys who are crueler than the beasts.

#### THE NATURE OF EVIL IN *PADMA NADIR MAJHI*

Manik Bandopadhyay's *Padma Nadir Majhi* is a stark example of evil in humans. The evil presented here is the exposition of the evil that exists in the human psyche that directly influences external behaviour. The characters are prone to go beyond the conventional boundaries of goodness and do evil deeds. On the one hand, the central characters like Kuber, Kopila, Rashu, Enayet, and Bashir's wife try to fulfill their unethical sexual desire, and Hossain Mia, Nokul Das, and Shital Ghosh exploit the poor on the other.

Manik Bandopadhyay explains unethical sexual desire in *Padma Nadir Majhi*. Influenced by Freudian psychology, he discusses human sexual appetite for which

people are running around. This hunger lies at the root of human activities. By describing the remote public life of Ketupur, Chardanga, Aminbari, Akurtakur, and Moinadip, Manik shows the evil forces of carnal in the characters' lives. A strong attraction to sexuality is noticed not only in the characters of Kuber and Kopila but also in the characters of Rashu, Enayet, and Bashir's wife.

Kuber and Kopila feel sexual desire for each other. Their intimacy develops when Kuber brings Kopila to his shabby hut during the natural calamity. Their relationship is undoubtedly unethical because they have their families; wife/husband, children, and other members. Kopila provokes Kuber's primitive desire through her skills and tricks. Though Kuber does not notice the signals of Kopila at the beginning, gradually he comes to realize that Kopila has cast unavoidable spells on him from which he cannot escape or he does not want to escape. Kopila becomes essential for him for she offers him the care that he has never received even from his wife in his life. After working all night on the Padma, when Kuber comes home and gets everything without asking, his attraction towards Kopila increases naturally.

Kopila also fulfills her carnal desire through Kuber. She knows she can attract Kuber by friskiness. After Gopi is admitted to Aminbari Hospital, everyone returns to Ketupur, however, Kopila remains with Kuber. She is reluctant to miss the opportunity to spend time with Kuber. She is not even worried about the stigma for this. Eventually, at Kopila's persuasion, Kuber rents a room of a hotel for six annas. Though Kuber tries to keep him separate from Kopila, Kopila remains fixed on spending the night together and finally does so. In the conversation between Kuber and Kopila, we see that Kopila insists Kuber sleep beside her that night on the same mat:

কুবের উঠিয়া দাঁড়ায় বলে, 'শো কপিলা'।

'তুমি কই যাও'

'উই পাটিতে শুই গিয়া আমি, যামু কই?'...

'ডরামু মাঝি'। (বন্দ্যোপাধ্যায়, ১৯৩৬, পৃ. ১০৬)

(Kuber stood up and said, "Kopila, sleep."

"Where are you going?")

"I am sleeping on that mat, where will I go?")

"I will be scared") [Our translation]

The intimacy between Kuber and Kopila reaches to that level that even separation for a single day is unendurable to Kuber. After two days when Kuber goes to see his daughter at Aminbari Hospital, Kopila expresses her desire to go with him. But due to Mala's reluctance and Kuber's cowardice, she cannot accompany him. The next

day, after returning from the hospital, Kuber sees Kopila's husband Shayama Das in his house who has come to take Kopila with him as his second wife has died. Kuber is jealous of him and becomes arrogant, even does not talk to Kopila all day. Kopila leaves Kuber's house and Kuber cannot concentrate on his work after her departure. Kopila's absence generates a void in his heart. To meet Kopila, he comes to Kopila's house one morning. Kopila easily understands his real purpose and mocks him. So, despite Shayama Das's request, Kuber refuses to stay there. He curses Kopila for her indifference to him and angrily leaves the house, “গরু ছাগল ভাবস আমারে তুই, খেলা করস আমার লগে? তরে চিনে গেলাম কপিলা, পরনাম কইরা গেলাম তরে” (বন্দ্যোপাধ্যায়, ১৯৩৬, পৃ. ১৪৫). (“Do you think me a cow or a goat, do you play with me? I have recognized you, Kopila, I curse you.”) [Our translation]

However, Kopila's irresistible attraction occupies Kuber so much that he cannot forget Kopila. When he knows that Kopila has come to Chardanga for a few days, Kuber becomes desperate to go and goes to meet Kopila. At one point in the exchange of greetings, he asks Kopila whether she is ill. In response to the question, Kopila frankly says that she is tormented with a dilemma for she gets tired of thinking of Kuber but finds no way out to be united. She cannot deny that Kuber is Mala's husband, the only earning member of the family. She also cannot reject that she wants Kuber solely. Eventually, she responds to the call of her heart. At the end of the novel, when Kuber is charged with stealing, Kopila encourages him to go for Moinadip and accompany him. Kuber also thinks that Kopila should go with him. Thus, both Kuber and Kopila ignoring their past or families go for Moinadip to settle there:

ঘাটের খানিক তফাতে হোসেনের প্রকাণ্ড নৌকাটি নোঙর করা ছিল। একজন মাঝি ঘুমাইয়া ছিল নৌকায়। তাকে ডাকিয়া তুলিলে সে নৌকা তীরে ভিড়াইল। কুবের নীরবে নৌকায় উঠিয়া গেল। সঙ্গে গেল কপিলা। ছইয়ের মধ্যে গিয়া সে বসিল। কুবেরকে ডাকিয়া বলিল, ‘আমারে নিবা মাঝি লগে?’ হ, কপিলা চলুক সঙ্গে। একা অত দূরে কুবের পাড়ি দিতে পারবে না। (বন্দ্যোপাধ্যায়, ১৯৩৬, পৃ. ১৭০)

(Hossain's gigantic boat was parked at a short distance from the wharf. A boatman was sleeping in the boat. When he was called, he brought the boat ashore. Kuber silently got into the boat. Kopila went with Kuber. She got into the boat and sat. She called Kuber and said, “Will you take me with you?” Yes, Kopila can go with him. Kuber

will not be able to travel that far alone.) [Our translation]

Carnal desire also dominates Rashu's life. When he comes back to Ketupur, abandoning the wife and children on Moinadip, the vitality in him seems exhausted. But people never stop. After returning to Ketupur and being fascinated by Gopi, Rashu starts dreaming of a new life. He stands on the side of the deserted road to see Gopi. Sometimes he gives her gift items. Behind all these activities, a strong desire for Gopi is hidden. He maintains a good relationship with Kuber only for getting Gopi. When Kuber arranges Gopi's marriage to Banku, Rashu publicly threatens him by saying that he will take revenge. He hides Pitam Majhi's, his maternal uncle, stolen money in Kuber's house. Fearing the police, Kuber decides to move to Moinadip on the advice of Hossain Mia. So Rashu's sexual desire has a significant impact on his activities and the storyline of this novel.

Enayet and Bashir's young wife's love on Moinadip is also based on sexual desire. Bashir's old age and his sexual weakness make his young wife unhappy. Dissatisfied with sexual life, the young bride provokes Enayet. One day when everyone goes to work, Enayet enters Bashir's room at noon. Although Bashir's wife starts shouting when she sees Enayet, she has the desire for him, otherwise, she wouldn't go to Enayet to feed him quietly at night when he is being punished for entering into another bride's room. Perhaps, she shouted at because her neighbor could see their intimacy in broad daylight. Hossain Mia plays a momentous role in unethical sexual activities. All he wants is to have a community on his island. On Moinadip, he builds up an open place where the citizens can exercise their sexual activities freely, “Moinadip seems to be a free land of sexual attraction beyond the question of family-structure, social bond, religious norms, and moral code of life” (Hossain, 2018, p. 24). Thus, we see not only Kuber and Kopila, but also Rashu, Enayet and Bashir's wife have their illicit sexual thirst and it plays a vital role in defining the outcome of this novel.

We can also see the nature of evil through the lens of societal exploitation. Manik Bandopadhyay has exposed the social picture of Ketupur in *Padma Nadir Majhi*. Here, we see that the rich do evil deeds to exploit, and the downtrodden fall victim to it. The characters like Hossain Mia, Dhananjay, Shital Ghosh, and Chalan babu Kedarnath are deeply interested in money-making. Hossain Mia exploits the fishermen covertly. He tactfully captures the inhabitants of Ketupur and sends them to Moinadip to fulfill his desires. When he came to Ketupur, he was poor. After that, he becomes the most powerful man in the clan. However, the source of his power and money is unknown to

the inhabitants. He is a mysterious character who sends several families and people of Ketupur to Moinadip to form a community. Though Moinadip is not habitable, the people have to stay there because they all are afraid of Hossain Mia. The inhabitants of Ketupur are like the puppets on the hand of Hossain. He exploits the fishermen through his superior economic position. He fulfills their basic needs that is why the fishermen of Ketupur are unable to oppose him. Kuber also gets help from Hossain Mia several times for his livelihood. When Hossain Mia offers Kuber to work in his boat, he takes the work because he has to survive. Though Kuber knows, “হোসেন মিয়ার উপকার গ্রহণ করিলে শেষ পর্যন্ত মঙ্গল নাই, কুবের তাহা ভাল করিয়াই জানে, কোন স্বার্থ সাধিবার জন্য কবে কাহাকে হোসেন মিয়ার প্রয়োজন হয় তাহাই শুধু কেহ জানিতে পারে না . . .” (বন্দ্যোপাধ্যায়, ১৯৩৬, পৃ. ১১৪) (Kuber knows well that no good will come out in the end in accepting Hossain Mia's help. No one can tell whom Hossain Mia will call upon to serve what purpose . . .) [Our translation]. Hossain encourages the fishermen to give up their profession to fulfill his demands. Influenced by Hossain Mia, the fishermen go for Moinadip to assist him in establishing his long-cherished settlement.

Dhananjay is another evil character who, like Hossain Mia, exploits the fishermen of Ketupur. He is the owner of the boat and the net. Kuber and Gonesh work with him but get less money than their rights. They catch a lot of fishes but Dhananjay hides its number. Kuber understands Dhananjay's cunningness but cannot protest. He has to accept this cheating and injustice without any protest. This exploitation is continuing generation after generation. To describe the poor condition of the fishermen of Ketupur, the novelist at one point utters, “ঈশ্বর থাকেন ওই গ্রামে, ভদ্র পল্লীতে। এখানে তাঁহাকে খুঁজিয়া পাওয়া যাইবে না।” (বন্দ্যোপাধ্যায়, ১৯৩৬, পৃ. ১৪০) (God lives in that village, in that gentle countryside. He would not be found here) [Our translation]. Shital Ghosh and Chalan babu Kedarnath are also symbols of evil. They also exploit the fishermen in different ways like Hossain Mia and Dhananjay. Shital takes fish from Kuber but sometimes gives him no money. The conversation between Kuber and Shital Ghosh shows the exploitation, “পয়সা কাইল দিমু কুবের। ‘রন শেতল বাবু, অমন তরা কইরা যাইবেন না, দামটা দ্যান দেখি। ‘কাইল দিমু কইলাম যে?’ ‘অই, অখন দ্যান। খামুনা? পোলাগো খাওয়ামুনা?’” (বন্দ্যোপাধ্যায়, ১৯৩৬, পৃ. ৩৭) (“‘I will pay tomorrow Kuber.’ ‘Wait Shital Babu, don't leave so soon, go after payment.’ ‘I told you that I would pay you tomorrow?’ ‘Give it now, don't we eat? Don't I feed my boys?’”) [Our translation]. The boatmen in Ketupur work hard for their livelihood but cannot change their lots anymore. They never get a fair price. If they get more fish,

they have to subscribe five fishes to Chalan Babu Kedarnath. So, they are cheated on in every possible way by the ruling class people, and it seems to be their born-curse. According to the novelist, “এমনভাবে জেলেদের বঞ্চিত করিবার অধিকারটা সকলে তাই প্রথার মত, সামাজিক ও ধর্ম সম্পর্কীয় দশটা নিয়মের মত, অসংকোচে গ্রহণ করিয়াছেন।” (বন্দ্যোপাধ্যায়, ১৯৩৬, পৃ. ৩৮) (The right to deprive fishermen in this way has been unhesitatingly accepted by all, as a matter of custom, like the other social and religious rules.) [Our translation]

#### THE EXPOSITION OF EVIL IN *LORD OF THE FLIES* AND *PADMA NADIR MAJHI*

Evil is common in both of the novels. In *Lord of the Flies*, evil is exposed through the teenage boys. On the typical island, children are supposed to avoid ferocity to survive. But they show their merciless and savage nature with the progress of the story. The children who were the symbol of innocence, prove themselves blood-thirsty and irrational beings. The experience on the island is an end of innocence because the boys choose wildlife over rationality and awareness, “By choosing children to be the protagonists of his story, Golding emphasizes the theme that evil is inherent in man's nature and that childhood innocence serves only to veil it” (qtd. in Demir, 2019, p. 50). In the novel, Golding negates the traditional concept of an ideal state as to him, there is no ideal state in the human world. The evil resides everywhere.

On the other hand, in *Padma Nadir Majhi*, evil is revealed in two forms—carnal desire and societal exploitation. Sexual desire or biological need is a basic human desire and it is innate. But most of the leading characters of the novel try to satisfy their hunger in an unethical way. Influenced by their desire, Kuber makes an extramarital relationship with Kopila. The other characters are also influenced by this need either covertly or overtly. Hossain Mia plays his role in sexual activities. After coming back to Ketupur, the vitality in Rashu rises again. His sexual desire becomes uncontrollable and it makes him take an act of extreme revenge on Kuber. We also can identify the evil of the socio-economic system in the novel. Hossain Mia performs the role of one of the vehement exploiters who exploits the fishermen very covertly. Dhananjay, Shital Ghosh, and Kedarnath are also the symbols of evils who oppress the fishermen of Ketupur in different ways. Dhananjay takes more money and deprives Kuber and Ganesh of their rights. So, they are cheated on in every possible way by the ruling class people.

### CONCLUSION

Evil plays a significant role in *Lord of the Flies* and *Padma Nadir Majhi*. In *Lord of the Flies*, evil is presented through children, more particularly through Jack and his choir. The death of the noble-minded Simon and the wise Piggy occur due to the evil nature of Jack and his followers. Golding had personal experience of the two world wars and observed what wars did to human society. His philosophy was to restore principles in an unprincipled world. With this philosophy in mind, he exposed the innate evil of man in *Lord of the Flies*. On the other hand, in *Padma Nadir Majhi* evil is presented in the forms of carnal desire and societal exploitation. The characters fulfill their carnal desire in an unethical way and in this way, they commit evil deeds. Thus, the innate form of 'evil' is common in both novels. Except this, we find the evil created by the societal system in *Padma Nadir Majhi*. Thus, it can be said that no matter what a person's age, status, culture, or gender is, he/she possesses 'evil' in his/her character.

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# Research about Bai Choi – A form of folk in Vietnam

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Received: 07 Jul 2021; Received in revised form: 01 Aug 2021; Accepted: 09 Aug 2021; Available online: 19 Aug 2021

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**Abstract**— *Bai Choi is a form of folk cultural activity popular in South Central, especially Binh Dinh. In each verse of the Bai Choi partly shows the attractiveness of folk performances to the working people. This folk art contains strong cultural, artistic values, and vitality, which have been preserved for generations by the community in the South Central region. In 2017, the United Nations Educational Scientific and Cultural Organization (UNESCO) has also honored several performing arts values in Vietnam, including the Bai Choi as the intangible cultural heritage of humanity. For a long time, the performing arts of the Bai Choi have become the object of much scientific collecting and research works in the country. In the scope of this article, we would like to present the basic characteristics of the traditional Bai Choi in Binh Dinh. Through that, it helps readers to understand more about Bai Choi - a type of performance that is in danger of being eroded, to contribute to preserving and promoting good traditional values.*

**Keywords**— *Bai Choi, Binh Dinh province, folklore culture, heritage.*

## I. INTRODUCTION

For a long time, the performing arts of the Bai Choi have become the object of much scientific collecting and research works in the country. The United Nations Educational Scientific and Cultural Organization (UNESCO) has also honored several performing arts values in Vietnam, including the Bai Choi as the intangible cultural heritage of humanity.

The art of playing the hut and singing the folk songs of the hut has a history of hundreds of years in the southern central provinces, including Binh Dinh and Tuy Phuoc. It originated from the process of production labor, cultural exchange, and artistic creativity of indigenous people. Bai hut has become a cultural routine, an indispensable spiritual dish of many classes of people, collecting both the old and the young in all regions of the Central region, not only during Tet also at local festivals, especially Cho Go festival, festivals to celebrate the Lunar New Year, Thanh Minh, ... or cultural activities in local communities.

The characteristic of this form comes from the rustic, rustic, and fun nature, so this folk art game attracts a lot of people to join and cheer. Its meaning also goes beyond a simple form of folk art activities, where the artist shows

his talents in improvisation and performance while singing and responding; The playing card festival in the hut is also the community communication environment and a place where young men and women come to meet, entertain, learn, exchange love ...

## II. BAI CHOI'S CARDS

The card is an indispensable part of the Bai Choi because according to many researchers has been confirmed that the Bai Choi is a combination of the card and the hut. So almost all research works when learning about the hut mentioned the "Bai" factor. Cards are made from big bamboo cards for the big card - is the "Bai cái" and small bamboo cards for the small card - is the "Bai con". They are drawn in Chinese ink, on wind paper, and then cut and pasted on bamboo tags.

Typically in Hoi An, the cards are divided according to "pho" very clearly and have a certain order as 9 cards, including "Pho vãn bậc nhất", "Pho sách bậc nhất", "Pho vãn bậc nhất"; "Pho vãn bậc lục", "Pho sách bậc lục", "Pho vãn bậc lục"; "Pho vãn cặp yêu", "Pho sách cặp yêu"; "Pho vãn cặp yêu". The remaining cards are divided

into “Pho vạ”, “Pho sách”, “Pho Vãn”, 10 cards each, the total is 30 cards. All cards will contain 39 cards. But in Binh Dinh, especially the Bai Choi’s performance at the Cho Go festival, there will be 27 cards divided into 3 “Pho”, each “Pho” of 9 cards.

According to the author Doan Viet Hung has presented in his book on the post: “In Binh Dinh alone, the division of pho is slightly different from Phu Yen and elsewhere: “Pho Vãn” has 9 pairs: “Chín gỏi”, “Nhì Bánh”, “Ba búng”, “Tứ tượng”, “Ngũ rún”, “Sáu miếng”, “Bảy liểu”, “Tám miếng”, “Chín gan”. “Pho Vạ” has 9 pairs: “Nhút trò”, “Nhì bí”, “Tam quăng”, “Tứ ghê”, “Ngũ trọt”, “Lục chạng”, “Thất vung”, “Bát bông”, “Cửu chùa”. “Pho sách” has 9 pairs: “Nhất nọc”, “Nhì nghèo”, “Ba gà”, “Tứ xách”, “Ngũ dùm”, “Sáu buồng”, “Bảy thưa”, “Tám dây”, “Cửu điều” [1].

From the lessons passed down from the previous generation by contemporary folk artists, the Bai Choi is still divided into three “Pho”: “Pho Vãn”, “Pho vạ”, “Pho sách”. However, during the time we verify it a little bit differently. The cards are no longer divided into three “Pho” as before but are arranged in the order of the name of the card, the numbers are in Sino-Vietnamese language, so that it is easy to remember that: “Nhút trò”, “Nhút nọc”, “Nhì nghèo”, “Bánh hai”, “Ba gà”, “Ba búng”, “Tam quăng”, “Tứ móc”, “Tứ tượng”, “Tứ xách”, “Tứ cẳng”, “Năm dùm”, “Ngũ trọt”, “Lục chạng”, “Sáu ghe”, “Thất vung”, “Bảy liểu”, “Bảy thưa”, “Tám miếng”, “Tám dùm”, “Bát bông”, “Cửu chùa”, “Cửu điều”, “Chín cu”, “Chín gỏi”, “Ông âm”, “Bạch Huệ”.

Talking about the material to make the cards, the traditional material is still made of bamboo. However, the cards are no longer drawn in Chinese ink on wind paper but instead printed on the material decal to be easily pasted on bamboo cards. The two sides are stuck with the name and the picture of the card, one side is stuck with the picture of the card and the name is in “Nôm” language - is the logographic writing system of the Vietnamese language, the other side is also stuck with a picture but the name of the card is stuck in “Quốc ngữ” - is the modern Vietnamese writing system. Not colors like black, white, red like in Hue, Da Nang, Quang Nam, but in Binh Dinh province the cards are more colorful, look more fun. There are no assumptions about this difference, but it can be seen that this is also a characteristic to distinguish Binh Dinh province from other regions where the game is played.

### III. BAI CHOI’S THE OPERATOR

Bai Choi’s performance is the result of an enthusiastic accumulation, selection, research, and creation of generations of artisans over the centuries, directly to be

“Hiệu” - the anonymous artist who plays a key role in the folk performance.

A master of ceremonies dubbed “Hiệu” plays the important role of controlling Bai Choi and engaging the audience., considered the soul of the game [4]. Whether the Bai Choi game is lively, juicy, attracting players and viewers depends on the singing talent of the “Hiệu”. In each juggernaut at Cho Go festival, “Hiệu” can be either a man or a woman singing monologue or in response, plus a humorous juggling style, juggling together and special effects, increasing communication with players makes the card association more exciting.

A good “Hiệu” must be a quality singer, that is capable of flexible improvisation, capable of graceful tricks, humor, agility, memorizing poems, rhymes, folk verses, and proverbs; must know how to sing “Hát Nam”, “Hát khách” that are typical folk songs of Central Vietnam.

Initially, the “Hiệu” only did the chanting task, gradually changing the chant voice by humming and then going to sing, thereby producing the melody of the chant. This development is a very important milestone in the history of the Bai Choi, the melody of the Bai Choi was born through the process of labor and artistic creation over a long period of many “Hiệu” and has is selected according to the law of nature. With the melodious, rhythmic, and melodious chants of the choral leader, the “Hiệu” has brought both players and viewers into the joyful, exciting, and exciting atmosphere of the Bai Choi’s performance.

Considering the costumes of the “Hiệu” in the Bai Choi game at the Cho Go festival, it is a little different from the regions where they have a chance to play cards. The difference is that instead of the dress of the “Hiệu” in Quang Nam - Da Nang - Hue, the “Hiệu” in Tuy Phuoc in particular and Binh Dinh province, in general, appear two types of clothing, which are soldiers' costumes Tay Son period war and civilians. In civilian attire, we noticed that there was a short four-body or five-bodied blouse and the “Áo bà ba” – is traditional Southern Vietnam clothing.

If tracing the origin, the reason leading to this difference, there must be a process of further understanding, but from image materials, documentary films, as well as actual observations we can explain:

First, stemming from the origin of the Cho Go festival as well as the organization and maintenance of the gambling festival inside the festival is derived from helping soldiers less miss their close relative ones during the war. However, it is not difficult to predict the fact that it is not difficult to predict the appearance of being a soldier. Surely these are soldiers who are not only good at martial arts but also talented to write beautiful words.

Second, the origin comes from the peasant class, so it is understandable that the costumes of the “Hiệu” also come from the daily clothes of Vietnamese peasants.

Regardless of the type of outfit, the current attire of the cardigan nowadays, despite many changes in color and shape, shows a partial imitation of the historical image, the image of a floor popular class in the feudal period.

#### IV. BAI CHOI’S MUSIC

Bai Choi is a type of performance that combined folk songs with old music. The constituent factors that make up this type of performance include: poetic bowl - tales, music (melodies - instruments) are the most basic elements.

Bai Choi’s music has 4 main melodies: “Xuân nữ”, “Xàng xê”, “Cổ bản” and last, “Hò Quảng” [2]. Particularly “Xuân nữ” melodies also have modifications, many forms of transitions are very flexible, it seems that they are many different melodies. Among the four melodies, “Xuân nữ” is the most unique and frequently used melodies of chanting the Bai Choi.

Talking about musical instruments to support the Bai Choi’s performance must mention that “Đàn cò” - is Vietnamese two-chord fiddle, “Đàn nguyệt” - is Vietnamese two-chord tute, “Trống chiến” - the war drum, the “Song lang”, the “Sanh – Sứ” - are a Vietnamese percussion instrument [6]. The use of these instruments in the accompaniment of the Bai Choi’s performance is said to be the absorption from the instrument of the elegant music, of the “Tuồng” to perform the Bai Choi’s performance as stated by the Artist Nguyen Kiem [7]. Although this assertion is controversial over whether the Bai Choi has its traditional musical instrument or whether it fully accepts musical instruments from “Tuồng”. But in general, the accompaniment instruments for Vietnamese folk tunes in Central Vietnam are more or less the presence of “Đàn cò”, Sona trumpets, drums, “Song lang”, “Thanh la”, “Sanh – Sứ”. The accompaniment for chanting the hut is also not out of the above instruments, but perhaps the instrument that is not lacking when singing Bai Choi’s song is drums and “Sanh - Sứ” made from bamboo.

#### V. AGENDA FOR BAI CHOI’S PERFORMANCE

A Bai Choi’s performance is started with a long drum festival to attract everyone’s attention. Right after the time was empty, everyone gathered together, the huts had people sitting and handing big cards. At this time, the drummer chanted loudly: “Hiệu đâu?” Participants in this game will reply out loud with a long sigh: “Dạ!”. As if ready, the “Hiệu” approached the table of the village

council, bowed down, and accepted the tube of cards that had been prepared to begin the Bai Choi’s performance.

When the conductors of the Bai Choi’s performance finished the opening procedure, the “Hiệu” gathered, the “Hiệu” came in front of the board solemnly and replied: “Hiệu phát bài đã đủ, cho Hiệu thủ bài tỳ”. The host gave an order for a drumbeat, the orchestra emerged, the two-handed “Hiệu” carried a tube of 27 cards at the board table, walked around the hall. The “Hiệu” walked both sides to knock out “Sanh – Sứ” in the accompaniment so that the corrector would recommend 27 cards. The chant of this song is the first one to sing the old song. This song is not only to introduce 27 cards inside the bamboo tube, but it is also how the gamer sits on the cabins, the gamer can check that there are missing cards in the bamboo tube. No, the “Hiệu” is cheating or not. Instead of a simple test, this test is more artistic. Just starting to open Bai Choi’s performance to play cards, I can see that the folk activities of the ancient people in the past were not as “popular” as the way the Bai Choi was created.

Following the introduction of the 27 cards, the “Hiệu” will begin singing the greeting to the brawler. With this song, the elite artist Minh Lieu shared that he could use many melodies flexibly such as “Xuân nữ”, “Xàng xê”, “Cổ Bản”, “Hò Quảng”. However, the more commonly used melody is “Xuân nữ”. The solicitation part is used to call upon people to attend the Cho Go festival to stick around to buy cards to join in or simply listen and stock up for the festival to fight more fun. However, the content of this traditional invitation has almost no documents to record, but in today’s era, the content is changed to suit the times.

Right after this song, the “Hiệu” will pull out a card from a bamboo tube and see what it is? And singing the lyrics corresponding to the name card, in Bai Choi’s song treasure trove of thousands of songs, the effect must change very quickly to sing. It can be seen that a “Hiệu” is a person who not only has a good memory but also has to be quick while singing the song, responding well to other “Hiệu”.

At the end of a singing part, all “Hiệu” will have a pattern of singing as follows:

“Con .... (tên con bài) nó đã ra rồi  
Hiệu tôi rút tiếp thử coi con gì  
Con gì thì hiệu cũng hô ngay  
Chòi nào trúng thưởng hiệu đây dâng cờ”.

Not only that, but the “Hiệu” must also have lyrics connecting between singing parts so that they are so good, reducing the boring repetition between singing parts. According to the observation of the Bai Choi in the Cho Go festival, the “Hiệu” will often use verses and verses to praise their homeland and to Binh Dinh to add special

features. Particularly the elite artist Minh Lieu shared more, “Hiệu” with professions (understood as literate, know a lot of poetry, with long experience) will change and take more historical stories to sing, still following the principle of conception will appear the name of the card drawn.

Besides, the “Hiệu” can use poems about the attractiveness and charm of the Bai Choi, causing local people to arrange work, leave their children and family to pull each other to come to listen. It can be seen that the Bai Choi plays an important role in the cultural and spiritual life of Tuy Phuoc people in particular and the Binh Dinh people in general.

The “Hiệu” would sing like this continuously in a sequence: pick the card - sing a song to call the name’s card - pick the new card. The “Hiệu” would sing until finding out the winner. Each cabin will be issued a card on which 3 cards are arranged randomly. When there are 3 cards in the deck corresponding to the “Bài cái” is called “Bài tới” – is enough cards to win. At this point, the “Hiệu” will stop honoring the card that will sing for the winner.

Following the opening of the next article is the prize offering. Each place will have different items for the person who comes to the card. For the matchmaking festival at Cho Go festival, there will be a roll of specialties in the district market in Tuy Phuoc countryside, a common gourd wine, a bonus, and a flag for the winner of this game. Giving rewards is not merely giving the prize to the winner, but also comes with a singing part.

Although depending on the number of games, there may be many disciples, but through the process when we attended the Bai Choi’s performance at the Cho Go festival, we have not seen the “Hiệu” exceed nine games. The “Hiệu” groups will take turns playing three games to change to another group of “Hiệu” and so on until there are no more customers playing cards. Holding a tray of money in his hand, the brand went to the hut with a song to offer the prize, and sang along the “Nam xuân” melody with the following content:

“Khẩn cấp dâng...u... cờ, đệ nhất ...u ...u...  
 Dạ... mình niên năm nay, chúc cho gia đình quan khách  
 Gặp nhiều may mắn  
 Đắc tài đắc lộc, đắc bình an... là hiệu tui đây... u...u...  
 Chúc cho gia đình, vạn sự bình...u... an... u...u...”

This time is like the call to receive the money tray, the signal will have to change a little bit in the song for the third: “Khẩn cấp dâng...u... cờ, đệ tam dâng tới...u...u...”. Although there are such differences, even those with seniority in the singing of Bai Choi’s song such as the elite artist Minh Lieu, artist Nguyen Phu cannot

explain why there is much difference. They only took it from their predecessors and took it for granted. Is this an interesting or profound coincidence in that a concept of human life of the common people but has not been revealed?

## VI. CONCLUSION

In summary, Bai Choi’s performance can be seen as a unique folk performing art form on the Central Coast. Not only that, but the Bai Choi also shows the unique characteristics of each region, increasing the richness in the treasure of folk culture in general and folk performance in particular. The above characteristics of the traditional Binh Dinh hut gambling association are gradually eroding. The attention of people and authorities in preserving and promoting good traditional values is very necessary. Not only are the policies, but also need to take specific actions to always live in the cultural and artistic life of the people of Binh Dinh in particular and the people of Vietnam in general.

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# Assessment of Fakir Mohan Senapati Through the Prisms of Premises He Survived

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Received: 16 Jul 2021; Received in revised form: 10 Aug 2021; Accepted: 18 Aug 2021; Available online: 25 Aug 2021

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**Abstract**— *Fakir Mohan lived the time span which is considered as the Dark Age in the history. It was during that period in the year 1866 the most infamous 'Na anka Famine' occurred, which rattled disordered and distorted the economic and social backbone of Odisha. To pursue literature in such a difficult time was not so simple a task, when sustenance of life was in question. The grim situations of the period are duly reflected in various short stories and fictions, particularly the 'Dak Munshi' and Chhman Atha Guntha. Fakir Mohan's fictions and short stories comprise a wide array of themes and subjects to touch all sections of readership... He is the undisputed first Indian author to deal with social realism by introducing rustic characters and pastoral themes. Pure satire and sharp irony are the hallmarks of his writing, which is his unique instrumental technique; besides, his expressive style makes people laugh their hearts out bemused by the content, yet! Within the irony, there always remains an implied sympathy, and a tone of concerned seriousness under the surface of attack. The reason, his fictions have stood the onslaught of time to remain fresh forever with rich human content. The present paper aims to analyse the effects of his fictional writing despite constraints of the age he survived.*

**Keywords**— *Fakir Mohan Senapati, Prisms of Premises, Na anka Famine.*

Odia Literature could be distinctly classified into five parts, viz. Old Odisha (10th -1300 century), Early Middle (1300-1500), Middle (1500-1700), Late Middle (1700-1850), and Modern Odisha since 1850 till this day. Odia literature may be an assortment of ups and downs, from its ancient glory to sliding down into almost non-entity. Worthwhile to say that, the Madala Panji (the Palm-leaf Chronicles) of the Jagannatha temple at Puri happens to be the earliest forms of prose, which dates back to the 12th century. Sarala-Dasa of the 14th century was the primary great poet of Odisha, who wrote the "Chandi Purana" and also the "Vilanka Ramayana" in praise of goddess Durga. The Odia literature of the contemporary period was noticeably religious in nature up to 1500 AD. It mainly covered poems and prose works with, gods and goddesses stuffed with religious undertones. The next era, which is commonly called as the Jagannatha Dasa Period, stretches till the 1700 AD and was noticeably influenced by the 'Vaishnava movement', typified by the

compositions of Shri Chaitanya and the club of five friends called as [Pancha Sakha]. Balarama Das, Jaganath Das, Ananta Das, Yesowanta Das, and Achutananda Das; were the leading five stars of rich literature of the period, who primarily emphasized on translation and adaptation of Sanskrit texts.

It is between 1700 and 1850, the language became more complex and therefore the usage of words became considerably trickier. Kavi samrat [poet laureate] Upendra Bhanja (1670-1720), Kavi surya Baladeva Rath (1779-1845) Bidagdha Kabi Abhimanyu, Samanta Sinhar, santha kavi [a saint Poet] Bhima-Bhoi (1855-1895), and santha [saint] Arakshita Dasa, are some of the eminent faces of a typical genre called Vaishnav poetry. In this context, Upendra Bhanja's "Lavanyavati" can be termed as the finest example of one such Kavya. Family chronicles in prose and literature concerning religious festivals and rituals were also produced in large numbers during this

era. Although the 12th-century “Madala Panji” or the Palm-leaf Chronicles of the Jagannatha temple at Puri are often considered as the earliest form of Odia prose; the present form of Odia prose as well as the recent style of writing took shape undeniably during the British period.

It was this time around, when Fakir Mohan Senapati, translated the Ramayana and Mahabharata into Odia language. His famous novel “Chaman Atha Gunta” deals with the exploitation of village folks by zamindars; While Rama Sankara Ray’s “Kanci-Kaveri” (1880) led to the birth of contemporary drama in Odia during this period. However, the arduous march of Odia literature and its different branches were further carried forward by some notable Odia writers of the 20th century, which include: Gangadhara Mehera, Kuntala-Kumari Sabat, Chintamani Mahanty, and Gopabandhu Dasa. The most eminent novelists during this period were Gopala Praharaaja and Kalindi Charan Panigrahi. Criticism, essays also gradually became major lines of writing in the Odia language. Some writers in this field were Professor Girija Shankar Ray, Gauri Kumara Brahma, and Hare Krushna Mahatab to count a few amongst many such personalities.

Fakir Mohan Senapati is considered as the father of Odia novel and short stories. The contribution of Fakir Mohan can be distinctly brought under the principal characteristics. (1) He was the first Indian novelist to use vernacular as a potent tool for creative writing, particularly fiction. (2) He was the first Novelist to use not the elite characters but the rustics’, (3) He was the first to introduce dialogues in any fiction ever written. Fakir Mohan’s “*Chha Mana Anthaguntha*” (Six Acres and Half), gives a heart-rending and pathetic picture of the common poor, oppressed by the Zamindars and the upper-class.

Fakir Mohan Senapati applied innovative treatment of typical characters, astutely chosen from different social segments. As the leader of linguistic battle and pioneer of Odia prose fiction, the ‘Saraswati’ conferred on him by the Durbar of Damapada state, stands lame and is dwarfed before his tall contributions.

It was only after forty years; Premchand’s “Godan” (gifting a Cow) came to the picture, which is regarded as a specimen of a progressive novel. From this point of view, Fakir Mohan may be assayed as the first progressive writer in India, because his fiction was forty years ahead of Premchand’s Godan. The most important aspect that requires a mention here is that; the sphere of Fakir Mohan’s talents was not confined to the literary pursuits only. He is respected as the saviour of Odia language and for giving a new direction to Odia literature. In the face of a conspiracy and a nefarious design to end the Odia language, Fakir Mohan came forward and took the lead

along with Gangadhar Meher, Radhanath Roy, Bhaktakavi Madhu Sudan Rao, and Gauri Sankar to fight cumulatively for the cause of the Odia language and literature.

*In the words of Dr. J.V. Boulton, Fakir Mohan is the Gorky of Odisha. Durbar of Damapada state conferred on him the enviable title Saraswati. Dr. Mayadhar Mansingh calls him Thomas Hardy of Odisha. People call him the forerunner of Premchand and the first Indian author to deal with social realism through rustics and pastoral themes. Fakir Mohan has contributed only four novels and twenty-five stories, which endowed him the title of Katha Samrat (Emperor of Fiction) of the literature (FMU 2015, p.8).*

His “*Patent Medicine*” is a didactic presentation and could be called as a curative measure, an attempt to bring an addicted husband back on the track of civility that adheres to moral values and social discipline.

It is Sulochana Devi; the principal character of the story, who is presented as an upright wife, had to use a broomstick to discipline her wayward husband. We realize, herein, how Senapati evokes a sense of sarcasm by his covert suggestion of husband bashing as a remedy. He adds further sarcasm to the term by implying the shame culturally attached to the broom, which is perceived as a feminine weapon and the wife herself as a patriarchal servant. Fakir Mohan makes a veiled criticism of the norms of patriarchy and a depiction of the disillusionment that he might have experienced in studying the society of his times. The most important issue that is addressed here is the issue of patriarchy, where a woman is treated as a second rate citizen in comparison to men. Her only duty is to meet the need of her husband, treat him like God, and be subservient to him lifelong as a tool of enjoyment. This double standard of society is very much challenged herein. To read one of the feminist opinions by Sarala Devi in her feminist treatise,

*“The Rights of Women”, poses a very potent question- “a separate code of conduct exists for women. For instance, a term such as chaste which we hear so frequently seems always to refer to women. Strangely, we never find a corresponding term applicable in the case of men” (Devi and Sachidananda Mohanty, 1934 [2003], p.150).*

Another most popular title story “*Randipua Ananta*” is a story of a different taste. The eponymous character ‘Ananta’ happens to be a very notorious, and errant young man who subsequently transforms to become a Samaritan for the common cause that costs his life. The story delineates an incident and the role of Ananta as a saviour

of the life and property of those people who once levelled him derogatorily to address as 'Randipua'; a distasteful tag that precedes his name. It was he who in order to check the floodwater enter into the village through internal seepage of the river-embankment, Ananta had to use the wooden door of his house to cover and fill the seepage hole while he stood like a pillar to support it and asked the villagers to pile soil onto it. Gradually his body was piled up, and ultimately he was buried to become a living tomb. He dedicated his life for the welfare of the villages, and with this act, he could set an example for others to care for community, to show dedication, and sacrifice for the common cause.

Fakir Mohan enjoys the honour as the father of Odia fiction, for his skilful depiction of unbiased realistic pictures of rural and feudal Odisha, all the way through, in common colloquial Odia language. In fact, with him, there started a new era, that was a radical departure from earlier Sanskrit tradition to modern realistic writing in Odia literary history. Most of his thematic concerns revolve around the world of peasantry, who were pitied against feudalism and were caught between tradition and modernity. According to the present theoretical research of subaltern studies, Fakir Mohan was a real scholar of Odia subalterns, whose works entailed a panoptic gaze on farming issues, problems of feudal system, English education, rising urbanity, widow wedding, women's issues, crisis of faith, trending education, poverty, untouchability, superstitions, rural transformations, and especially Odia nationalism. J. N Patnaik observes:

*"... Fakir Mohan Senapati (1843- 1918) is an integral part of the cultural history of Orissa. His relentless struggle to assert a distinct Oriya identity in the face of the growing dominance of Bengali and western cultures and his immense contribution towards the shaping of modern Orissa in the nineteenth and early twentieth centuries have turned him into a legendary hero of the Oriya race (Patnaik, 2008, p.56).*

He is unsurpassable on many accounts, so far as the Odia prose and fictional writings are concerned. Most of his short stories reflect an astute understanding of the typicality of Odia cultural tradition, and the conflict between impending western versus the established eastern culture and tradition. He, too, highlights the superstitious beliefs and practices that once crippled the social fabric of Odisha. Through the artful and rustic presentation of the story of 'Rebati', he tries to illustrate the far-reaching consequences of the belief in a very lively manner, much to the understanding of the common mass of the then

period, so as to spread the awareness amongst the rural people. It was as if a religious pursuit on his part to keep trying to suppress such practices. The pathetic tone of the story is beyond comparison, which evokes awe and sympathy for the ordeal the protagonist goes through. The grand old mother represents the orthodox belief and tradition, whereas, the teacher Basu and Rebati represent the fashionable generation. Similarly, in 'Dak Munshi' Hari Singh is presented as the representative and a true specimen of Indian life and culture, on the contrary, though his son Gopal, he presents the so-called affluent class, and the culture of a Babu dome, that is grossly influenced by English education. Through this story, Fakir Mohan denounces the so-called English culture and vehemently opposes the way modern educated youths live up, which is much align to the age-old practices of normative behaviours and that stand in sharp contrast to the learned inhibitions of established traditions.

The above two stories i.e. Rebati and Dak Munshi though are often attributed as a conflict between Progressive and Primordial thought process or the generational perceptive differences; To hold education accountable for the ordeal appears to be a little farfetched and necessarily do not subscribe to the motif of the prose. While the Grand old lady in Rebati is under the spell of the age-old blind belief, in the 'Dak Munshi', It is the sheer arrogance, false propriety, and absence of humility in Gopal and that certainly can't be the fault of little education he received and the subsequent appointment as an officer/ Munshi which was somewhat higher in rank and file to the job, his father served for long. If we are to call it "Education" be it either western or eastern, or give it any name, that seldom teaches or preaches the doctrine of inhuman attributes which Gopal did/render towards his father it would be a travesty of Education. It was rather the non-education of human values and moral principles of a higher order which was lacking in Gopal's character that led to the suffering of his old father.

The time which Fakir Mohan survived is termed as "The Dark Age" and the age of many upheavals in every walk of life. The annals of history present many grim pictures of the then India and Odisha that witnessed the most infamous 'Na anka' famine in 1866. In Odisha, it was felt more severely and was quite acute in its effects. This disaster literally disordered and distorted the economic and social backbone, followed by the occupation of Orissa by British colonial forces in 1803. The colonial rulers tried to split the geographical entity into different segments to be governed under Madras, Madhya Pradesh, Bihar and Bengal, resulting in complete loss of identity of Odias. As stated above, the aggression by a handful of Bengalis to

finish the claim of “Odia” as a separate and distinct language. There were fast-changing social and domestic orders in the country. The rigid altar of the joint family system was crumbling fast. A tussle between the traditional life and society with the intruding alien culture and practices were brewing to take shape to put the habitual life and living of people at stake. All those we find quietly reflected in stories, i.e. “Dak Munshi” (The Post Master), Sabhya Zamindar (The Educated Feudal Lord), and to some extent in the fiction Chhamaan Atha Guntha (Six Acres and Eight Gunthas).

### CONCLUSION

Given the spectacle, it would be sheer injustice to blame one particular angle of modern education as solely responsible for the ordeal between Gopal and his father or Rebati and the grand old lady. It is the spectre of change, cultural aggression, and an atmosphere of compulsive changes that literally unsettled the roots of social transactions. It could be due to a gradual or sudden shift in psycho economic factors that leapfrogged to accommodate the changing scenarios that are inevitable, or at best it could be a lack of appetite to resist the onslaught of different provocations around, or could be due to poor grasp of the cultural contours of our age-old practices and the relevance of which was not properly imbibed ... hence it is the lack of education proper than the proper education that is responsible for the mess that happened between. To conclude the discussion it would be pertinent to quote Sri Ramakanta Rout who says:

*“Fakirmohan is a great genius, a versatile personality and an ardent literary artist in the true sense of the term. An irrecoverable vacuum was created when this great soul breathed his last on 14<sup>th</sup> June 1918, at Balasore and before Odisha lost its son of our soil much before it become a separate province. Both in the novel and short stories, Fakir Mohan applied novel treatment and typical characters astutely picked up from various social segments.”*(Rout-2010)

He has used pure satire and trenchant irony. It is his unique instrumental technique in the literary genre. He is sometimes called the Gorky of Odisha. People call him the forerunner of Premchand and therefore the first Indian author to bear the flag of social realism through rustics and pastoral themes. He makes people laugh to their heart's content. Inside irony, there is an implied sympathy and pathetic tone under the surface of the attack on vice or the villains. Hence, his prose works and fictions are always fresh to impress a variety of readership as a record of rich in human episodes.

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# Online teaching and learning process in Covid-19 Pandemic: Current Trends and Issues

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Received: 14 Jul 2021; Received in revised form: 12 Aug 2021; Accepted: 20 Aug 2021; Available online: 25 Aug 2021

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**Abstract**— In India, educational institutions primarily follow the traditional set up of face-to-face teaching and learning process. The sudden outbreak of covid-19 has compelled many academic institutions to adopt a blended learning system. The pandemic has created challenges for educational system to a great extent forcing the academicians to shift to an online mode of teaching and learning process as physical classroom activities seemed to be impossible. Earlier, academic units were stuck with old procedures but the present pandemic scenario has left no option but to adopt a pedagogical approach that can meet the learners' needs. The article includes an analysis of the current online teaching and learning process with an emphasis on the current trends and issues associated with the major responsibility of the education of future generation.

**Keywords**— Online learning, pedagogical approach, digital divide, virtual reality, educational imbalance.

## I. INTRODUCTION

The spread of covid-19 has forced educational institutions of all levels to remain closed temporarily. It has shaken up the education sector globally. In the absence of physical mode of classroom interactions, teachers as well as learners around the world are dependent on online learning through virtual classrooms. The need for adoption of new teaching approaches; technologies and teaching skills have been widely acknowledged. Various kinds of e-learning solutions are frequently suggested. There is a plethora of initiatives that aim at improving the situation through ICTs like different online platforms using mobiles, laptops, desktops, open content repositories; TV broadcast classes, recorded video and audio and so on. All kinds of best practices and guidelines for using ICT to support all levels of education are experimented by academicians as well as government initiatives. The struggles to find options to deal with the current situation make us realize that scenario planning is an urgent need for academic institutions (Rieley, 2020). Along with the concern for the safety of all the stake holders, attention is to be paid to

enhance effectiveness of teaching and learning process adopting a blended approach.

## II. IMPACT OF ONLINE TEACHING AND LEARNING PROCESS

The worldwide debate about online teaching and learning process and its impact on all concerned is now a scholarly matter. Despite its acceptance around the globe, there exists both positive and negative criticism so far as effects on our students, teachers, communities and societies as a whole are concerned. On the one hand, it has facilitated the teaching and learning process primarily based on online interactions and created a new way of substituting traditional methodologies though not completely, on the other hand, the increase in the use of internet for the purpose by all the stake holders is leading to social isolation, to a breakdown of social communication and minimizing personal relatedness in the absence of face-to-face interactions. Thus, online medium of instructions through internet has been accused of gradually enticing concerned population to leave their own fantasies online

and have developed a tendency to escape the real world, in a culture increasingly dominated by virtual reality.

### III. ONLINE TEACHING AND LEARNING AS A PANACEA IN THE TIME OF CRISIS

Online learning offers a wide range of benefits like accessibility, affordability, flexibility and reduces the overall cost of institution based learning. Some more interesting aspects of online learning are: technology mediated blended learning and flipped classrooms with a hope to increase the learning potential of the students making them lifelong independent. The increasing importance of online learning serves as a panacea in the pandemic situation, where life as well as learning process can continue simultaneously. Various kinds of e-learning solutions are frequently presented as panacea for all problems in education (Bork, 2003). The technology has enabled us to deal with the current pandemic situation and to some extent we are successful in our attempts to compensate the absence of traditional classroom teaching and learning.

Rapid developments in technology have made distance education easy (McBrien et al., 2009). This has become very relevant and indispensable in the present context of covid-19 as internet mediated learning offers the possibility to learn from anywhere, anytime, pace and with any means providing convenience and equal opportunities. Furthermore, interactive teaching and learning associated with traditional classroom setting can be paid attention to in the online mode through improved teaching and learning strategies. In this context, Moore's (1993) theory of transactional distance is one of most prominent theories according to which distance is considered a pedagogical phenomenon. The "sense of distance" means a learner transcends geography during the learning process and is concerned with student interaction and engagement in the learning experience.

### IV. THE DIGITAL DIVIDE AND THE ONLINE TEACHING LEARNING PROCESS

In the mid-1990s, the term 'digital divide' began to be used to describe the relative disadvantage of those who do not have access to or are not equipped to use computers and the Internet. The availability of information on the Internet provides a major learning resource for students of all age group, in terms of awareness of current affairs, training and remote learning. This could help reduce the divide in education and literacy levels between developed and developing regions as well as helping to narrow rural and urban divides. Valkenburg and Soeters (2001) report

that the children and the youth are generally enthusiastic adopters of the Internet for communication, entertainment and education. Certainly internet has become very popular among the learners in recent years. Keeping in view the spread of the novel corona virus, the lockdowns and shutdowns, there is a need to revisit the digital divide as Internet becomes a very prominent medium to compensate physical classes.

The educational imbalance happening in the present context relate to the digital divide at four levels. First, because educational institutes are territorially and institutionally (public/private) differentiated; there is a substantial gap in terms of technology adoption and usage among the institutions. Secondly, Internet access requires trained teachers, and yet the efficiency of the teachers in spite of their individual high motivation is unevenly distributed among institutions. Thirdly, the differential pedagogy adopted contrasts those systems that focus on the intellectual and personal development of the students with those essentially preoccupied with the ability to maintain discipline, warehouse them, and process them through their graduation. These opposing pedagogical styles tend to correlate with the institution's social status and with the cultural and economic ability of the parents to put pressure on them. Fourthly, in the absence of adequate training of teachers and pedagogic reform in the educational institutions, families take over much of the responsibility for instructing their children and helping them in the new technological world. Here the presence of Internet access at home and of relatively educated parents with the cultural capacity to guide their children makes a substantial difference. The cumulative result of these different layers of inequality will certainly impact educational performance of the students. In a context where the ability to process information on and with the Internet becomes crucial, learners from disadvantaged families fall farther behind their classmates with greater information-processing skills that they obtain from their exposure to a better-educated home environment. Differential learning capacities, under relatively similar intellectual and emotional conditions, are correlated with the cultural and educational level of the family. In the absence of corrective measures, the use of the Internet, in academic life, could amplify the social differences rooted in class, education, gender, and ethnicity. Bridging the digital divide inside and outside classrooms is necessarily and increasingly a must if we have to keep pace with the changing scenario in the whole world in the context of the present scenario.

## V. COVID-19 AND VIRTUAL CLASSROOM

The spread of Corona Virus (Covid-19) has resulted in temporary closure of educational institutes of all levels. In the absence of physical mode of classroom interactions; learners around the world are dependent on online learning through virtual classrooms. Teachers & facilitators have acknowledged the needs and are trying hard to adopt the new teaching approaches, technologies and teaching skills. Virtual classrooms are now considered as an alternate technology tool for learning methods and it began to grow on a fast rate. This virtual environment helped all education and corporate sectors even social media platforms like YouTube, twitter and obviously Zoom, Meet, Microsoft and Impartus with highest number of users. But still the virtual classrooms are not considered as a major substitute for the face to face learning.

## VI. CHALLENGES IN IMPLEMENTATION OF ONLINE TEACHING AND LEARNING PROCESS

Differences in geographical and economic conditions, different educational backgrounds and pedagogical views, language and content issues, usability and technical literacy issues, attitudes and prejudices and even differences in climate have posed challenges to implementation of online teaching and learning process. Internet-based and internet mediated learning are not only a matter of technological proficiency. It changes the kind of education that is required both to work on the Internet and to develop learning ability in an Internet-based education system. The critical matter is to shift from learning to learning-to-learn. Since most information is online, it is necessary to acquire the requisite skill to decide what to look for, how to retrieve it, how to process it, and how to use it for the specific task that prompted the search for information. In other words, the new learning is oriented towards the development of the educational capacity to transform information into knowledge and knowledge into action (Dutton, 1999). The education system as a whole is awfully inadequate in the use of this new learning methodology as there was no preparedness to face the crisis in the pandemic situation. Even if the technology was already there, it was supplementary to physical mode of teaching and learning. The system lacks teachers able to use it effectively, and it lacks the pedagogy and institutional organization to induce new learning skills as well as learner proficiency. The process of developing adequate online education facilities for all will definitely have success stories along with some challenges till each and every learner's needs are addressed.

## VII. IMPACT OF ONLINE EDUCATION ON TEACHER TAUGHT RELATIONSHIP

With its distinctive features of openness, sharing and interaction, online education facilitates and strengthens a new teacher-student relationship which is characterized by teacher-led and student-centred characteristics. Online education provides advantages that may not be found in traditional face-to-face classrooms. It has some disadvantages such as lack of emotional communication between the teacher and the taught in the absence of face to face interactions and ineffectiveness in supervision due to virtual platform. Therefore, attention should be paid to maintain a close and intimate teacher-taught relationship. In this connection, interactions between students and the teacher should be emphasized and an emotional connection between students and the teacher should be built.

Greater interactivity in online class will enhance the overall effectiveness of online teaching and learning process. Literature depicts that more student and teacher discussion can result in higher interactivity (Townsend et al., 2002). Online class participation can be one way of enhancing student involvement in virtual class. Moreover, discussing case studies and asking questions can result in higher student involvement (Smith & Diaz, 2004). Greater involvement will encourage student presence and improve learning abilities as well as motivate teachers. In this context both quality and quantity of teacher taught interactions matter for overall success of the whole process.

## VIII. ONLINE EDUCATION: A REVOLUTIONARY STRATEGY AND NEW NORMAL IN CURRENT PANDEMIC SITUATION

Across the world, educational institutions are imparting education online. Education has changed dramatically, with the distinctive rise of e-learning, whereby teaching is undertaken remotely and on digital platforms. Even before COVID-19, there was already high growth and adoption in education technology. Whether it is language apps, virtual tutoring, video conferencing tools, or online learning software, there has been a significant surge in usage since COVID-19. In response to significant demand, many online learning platforms are offering free access to their services. Many companies are bolstering capabilities to provide a one-stop shop for teachers and students. There are, however, challenges to overcome. Some students without reliable internet access and/or technology struggle to participate in digital learning; this gap is seen across countries and between income brackets within

countries. To get the full benefit of online learning, there needs to be a concerted effort to provide this structure and go beyond replicating a physical class/lecture through video capabilities, instead, using a range of collaboration tools and engagement methods that promote inclusion, personalization and intelligence.

## IX. DEVELOPING STUDENT LEARNING ABILITIES IN ONLINE CLASSES

Online classes are completely different from the traditional classroom teaching. In traditional classroom, teacher has control over student behaviour. To deal with this concern, study shows that the teacher should devise different activities which can enhance student learning skills in online classes (Bao, 2020). Moreover, teachers should ask challenging questions to students during online classes (Smith & Diaz, 2004). These practices will help in developing learning abilities of the students and will ensure that students are more attentive in classes. In order to enhance the effectiveness of online classes, students should be encouraged to give feedback so that teachers can rethink of their strategies.

## X. CONCLUSION

This pandemic has utterly disrupted an education system that was prevailing globally. Without an Internet-based educational system, no country can generate resources necessary to cater to its learner's needs in the present context of the covid-19 situation. The success of online education certainly depends on knowledge and adoption of technology which depends on the extent of the digital divide in the country, on the ability to generate a process of social learning in parallel with the building of an information and communication technology infrastructure. The distinctive features of online education such as openness, sharing and interaction, facilitate and strengthen teacher-student relationship. Greater interactivity in online course will enhance the overall online class success rate. With this sudden shift away from the traditional classroom teaching learning process in many parts of the globe, some are wondering whether the adoption of online learning will continue to persist post-pandemic and how such a shift would impact the worldwide education system.

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# A Hidden Renaissance in Bengal: The ‘Rebirth’ of Subaltern ‘Matua’ Namasudras

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Received: 17 Jul 2021; Received in revised form: 10 Aug 2021; Accepted: 22 Aug 2021; Available online: 27 Aug 2021

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**Abstract**— *The caste system in Hindu religion operates stratification which constitutes social hierarchy. The Brahman is at the apex of this hierarchy, with the Kshatriya second; Vaisya third in rank. The fourth is the Sudra, the ‘footman’, the servant of former three varnas. This sect is alienated as untouchable in this hierarchical order since the Rig Vedic era. The ‘Chandal’ (later allowed as Namasudra) of Bengal is a severely unprivileged segment of Sudra. In the late nineteenth and early twentieth century, this sector rebelled against the oppression, exploitation and persistent humiliation of the ‘upper’ Varnas under the leadership of Sri Sri Harichand Thakur and later by his son Sri Sri Guruchand Thakur. They promoted an alternative socio-religious Matua movement to awake the marginal Namasudras to make their distinct identity. They took extensive education as means of their intellectual and social upliftment. The influence of the education movement continues its widespread influence till today. Agonisingly, the history of this renaissance movement is kept almost silenced in the caste dominated testimonials and elite history. The paper, therefore, attempts to unearth this glorious history of academic and social elevation of the unacknowledged Bengali Namasudras.*

**Keywords**— *Education, Hide, Matua, Movement, Namasudra, Renaissance.*

## I. HISTORY OF NAMASUDRAS

Namasudra as a distinct sect has its own historical root. It has been a subject of debate regarding the origin of Namasudras. Namasudra as a sub-caste originated from the Aryanisation processes which led to gradual absorption of non-Aryans into the four-fold *Varna* system. Later on, the *Varna* system turned into *jati* system based on occupational distinctions among various varnas. In Bengal, the continual spread of Aryanisation led to the classification of different sects with typical occupations as distinct *jatias*. The people, who were mostly engaged with diverse occupations like fishing, cultivation, carpentering, boating, roof thatching, weaving, and egg and vegetable selling, came to be recognized as Sudra (Namasudra) in terms of *Varna*. According to Sekhar Bandyopadhyay, Namasudra is a settled ‘peasant community’ (*Caste, Culture and Hegemony* 154). The Namasudras inhabited in marshy Eastern Bengal districts of Faridpur, Khulna, Dhaka Bakerganj, Jessore and Mymensingh. Acharya

Mahananda Halder in his *Sri Sri Guruchand Charit* states that after Pala Empire Bengal was under the reign of Sena kings who were the patrons of Brahmanism. Hence, they unleashed their severe atrocities on the Buddhists and deprived of their social and religious rights. Those alienated Buddhists were identified as Namasudras and they were made the objects of social oppression and discrimination for generations. Snigdhendru Bhattacharya has put almost the same view:

Some early Bengali historians refer to them as ‘Brahmin-Buddhists’ who refused to accept Hinduism after the decline of the Pal dynasty and the rise of the Hindu revivalist Sen dynasty, which ruled in the 11<sup>th</sup> and 12<sup>th</sup> centuries CE.

Whatever the origin of Namasudras - through the Aryanisation process, conversion from Buddhists or from Brahmanism- is, it is the very fact that they have been made objects of oppression in social organization and

institution. The author Dr. Pandharinath H. Prabhu has represented the essentials of Hindu social thought and organization in his book *Hindu Social Organization* and interpreted that "The creation of the Sudra from the foot symbolizes the fact that the Sudra is to be the 'footman', the servant of other *varnas* (286). The French anthropologist Louis Dumonto views in his *Homo Hierarchichus* that the "Caste system as an extreme form of 'social stratification' (3) in Hindu society in which people of hierarchical strata denies the 'rights' of dalits: "Our two cardinal ideals are called equality and liberty" (4). The Namasudras are alienated as untouchables in the hierarchical order of 'Hindu' society.

## II. HARI CHAND THAKUR'S MATUA RELIGION: A MOVEMENT OF SOCIAL AWAKENING

Sri Sri Harichand Thakur (1812-1877), a dalit, who was born at Safladanga in the district Faridpur (now in Bangladesh), rebelled against the social injustice of caste Hindus. He introduced an alternative 'Matua religion' to revive own rights and distinct socio-political entity during the end of the nineteenth century. He aimed "to achieve social freedom for the untouchables." According to the historian Sekhar Bandyopadhyay, Harichand Thakur "was born in this world to bring salvation to the downtrodden" (The Matua Sect and the Namasudras" 163). He also states that the Matua community was formed as 'a protestant Vaishnava religious sect' that rejected the humiliating hegemony of the Brahmanical *Varna* in order to create an independent identity rejecting the *Vedas*, and their rituals. The president of the Bangla Dalit Sahitya Sangstha, Manohar Mouli Biswas also opines the same view of "Matua faith as being in opposition to Brahmanism, the *Vedas* and their rituals" (Sipra Mukherjee, 3).

The Matua dharma begins "with a defiant opposition to Brahmanical Hinduism." It is a separate religion outside of Hinduism, which denies the Brahmanical *Varna* system and against the rules of *Veda*, priestly hedonism and rituals. Instead, Harichand's Matua religion was based on secularism, love, gender equality and unification of untouchables and the oppressed people. Manosanta Biswas in his article "De-Sanskritization and Social Mobilization": has also unfolded the fundamental principles of Matua movement:

Alternative reform movements had the courage to build separate caste identities by defying the caste distinction and rejecting the Brahministic customs and rituals. They gathered liberty to their women, allowed

inter-caste marriage etc and that way they tried to build an alternative, non-hierarchical society (368).

The great essence of the Matua religion is the unification of *Karma* (work) and *Dharma* (religion): "Haate kaam aar mukhe nam" ("work with your hands and chanting [of Haribol] with your mouth" is the core message of the Matuadharm. The professor Sipra Mukherjee has rightly stated in her article "In Opposition and Allegiance to Hinduism: Exploring the Bengali Matua Hagiography Harichand Thakur" that:

The Matua dharma, a dissenting faith against the established Brahmanical faith, nurtured the community's spirit of independence and dignity, enabling it to move up the economic ladder through its secular ethic of work (16).

Manoranjan Byapari, one of the most renowned authors of the Namasudra community, has represented the secular ethic of the Matuas religion in his book *Matua Ek Mukti Sena (Matua, the Freedom Fighters, 2013)*.

Harichand Thakur perceived that education is the utmost means which can bring the financial independence and social rights of subaltern people. Hence, he assigned his son Sri Sri Guruchand Thakur to spread education among Namasudras: "My father Harichand advised me, / To provide education to the doors of my own clan." (Mahananda Halder 108, translation mine).

## III. GURUCHAND THAKUR'S EDUCATION MOVEMENT

Guruchand Thakur (1846-1937) took up the leadership of the Matua religion and brought about a renaissance, the 'rebirth' (transformation which is culminated through 'a series of social, political, and intellectual transformations.') among the illiterate and ever oppressed marginal. He renewed the religion through the unification of *Shakti* (potentiality) and *Bhakti* (devotion); *Dharma* (religion) and *Karma* (work). He renamed the Matua Sangha as Matua Maha Sangha.

Guruchand Thakur prioritised the work of spreading education in underdeveloped societies as directed by his father Harichand Thakur: "Get educated first, and then make family". According to Sekhar Bandyopadhyay, he was the true pioneer of Namasudra renaissance under whom "the sect achieved its doctrinal cohesion and organizational push" (*Caste, Culture and Hegemony* 96). He comprehended that it was not possible to have social rights through religion. Hence, he introduced extensive education movement and messaged his community stating that: "Uneducated man is like a

beast, / With lights of education take fire religious knowledge to the life." (Quoted from Sipra Mukherjee 16)

The historical symposium, the Nikhilbanga Namashudra Mahasammelan (All Bengal Namasudra Conference) endeavored by Guruchand Thakur in 1907 in Khulna (now in Bangladesh), was organised to determine the future outlines of his movement. The movement was aimed at the embracement of education to have social and political right. His educational vibrance unlocked new doors for dalits and backward classes all over Bengal. It also brought about immediate and continuing effects. The American historian Katherine Mayo in her book *Mother India* (1927) has statistically shown the educational elevation of this dalit community:

By the last report they had in Bengal over 49,000 children under tuition, of whom 1,025 had reached the High School and 144 the Arts Colleges, where, because of caste feeling, Government has been obliged to set aside special hostels for their lodging. This community is rapidly raising its status (160).

Although able to pass, educated Namasudras were not entitled to jobs, as they belonged to untouchable society. Guru Chand Thakur gave a deputation against that discrimination to the British government on 14 August 1907 and it resulted that the learned youth of the untouchable society of Bengal got the right to participate in the first government service in 1908.

Guruchand Thakur was also an uncompromising fighter on the question of self-esteem. In 1871, in the 'census' of the British government led by the caste Hindus, the Namasudras were registered as 'Chandals'. The agitation stirred by Guruchand Thakur and Dr. C.S. Mead forced the English government to use the word 'Namasudra' instead of 'Chandal' in the 1911 Census Report.

He unrolled the message among the unlettered Namasudras that religion can satisfy the hunger of the human mind, but it can never satisfy the hunger of the human stomach. He perceived that only knowledge can liberate the marginal and oppressed people from the oppression of caste Hindu and hunger and only knowledge can make them happy forever. Hence, he instructed his disciples to educate their children:

I tell you all if you obey me,

Never make your sons unlettered.

There is no sorrow in eating or fasting,

What I want is to teach children. (Mahananda Halder 144, translation mine)

He urged to increase the sense of rights and self-awareness among the alienated and deprived people of Bengal. He messaged to them that illiteracy is the root of their deprivation and pledged them to be educated to have their own rights:

Due to our illiteracy, we are deceived.

So, I say, if you wish to be free, you must be educated yourselves.

If you have education, grief will go away,

And be happy forever on the earth. (Mahananda Halder 130, translation mine).

He began to establish schools with his tired-less efforts for the elevation of the unlettered oppressed people of Bengal. It was very difficult enterprise for him to set up academic institutions. There were financial crisis to institute school buildings, denial of the educated caste Hindus to teach in those schools as well as the reluctance of the poor to read. Under those critical conditions, Guruchand Thakur set up his first school in his own house in 1880 and it was upgraded to a high school in 1908. In the same year, the first English-medium high academy was set up in his village. It was an unprecedented initiative for the unprivileged illiterate people of Dalit society.

A Namashudra Mahasammelan chaired by Guruchand Thakur was held in 1881 to convey the essence of inevitability of education in dalit Namasudras and the way of its spreading among them. In his speech at the convention, he proclaimed to accept education as the only way to uplift illiterate dalit people: "There is no regret in living or dying, /I prefer to build schools from village to villages (Halder 145, translation mine). By 1931, he established a total of 1820 schools in undivided Bengal. Dr C. S. Mead, an Australian Baptist missionary, was of immense help to him in the education and social justice movements.

Guruchand Thakur was truly the pioneer of dalit renaissance in Bengal. He apprehended the necessity of women education. He built numerous schools for girls. He also set up a training academy for women. He donated a boat for the girls to go to school. He also began a new era by initiating the widow-marriage and an 'Ashram' for them with assistance of Dr. C.S. Mead's wife.

The caste Hindu attempts to lower the significance of the Matua movement and has kept almost hidden in the history. The faith of this religion is love and love to all, irrespective of caste, creed and religion. Sri Thakur did not confine his movement of education only to Matua sector. Indeed, it was spread among other depressed castes like Teli, Mali, Kumbhakar, Kapali, Mahishya, Yadav, Das, Chamar, Kamar, Tanti and even Muslim.

Shri 'Rajarshi' Guruchand Thakur induced the "intense interest in education" among the subaltern class and he was also able to convey the value of their schooling. This consciousness of education resulted to set up lots of colleges and universities by his followers in India and Bangladesh, as after the partition of India in 1947, a major number of Matuas migrated to India and formed their second organisation in Thakurnagar, West Bengal, India.

#### IV. CONCLUSION

Hari Chand Thakur and more particularly Guruchand Thakur initiated *renaissance*, a 'revival of interest' in education and social awakening, which enlightened the dalit Namasudras. Sadly, the history of this Bengal renaissance is kept almost hidden in the elite history. In his letter (1921), the Australian Baptist missionary Dr C. S. Mead unrolled his delation for the negligence by the caste Hindus to Guruchand Thakur and his regard to Guruchand for his 'ability and wide-spread influence' on Namasudras, stating that "foreigner [Mead] is able to realize him [Guruchand] and so obeys him" (<https://sites.google.com/view/srisriguruchand-charit/417>, translation mine).

The history of this dalit renaissance reiterated by the two humanists was first truly unveiled in *Sri Sri Harililamrita* (1917) by the dalit poet Tarak Chandra Sarkar and in *Sri Sri Guruchand Charit* (1943) authored by Mahananda Halder. These two texts mirror the history of 'Chandal' community, the ethics of the Matua religion and the social awakening movement. Sipra Mukherjee in her article has also stated the fact *Guruchand Charit* is the first book which unfolds the movements of Namasudra community:

*Guruchand Charit*, authored by Mahananda Halder is a valuable text and the Life-Veda ('Jeevan-Veda') of the Matua sect. It is a grand narrative of the struggle for freedom of Bengal's underprivileged and disadvantaged classes. No history of these people has been written before this. ((Mahananda Halder, *Guruchand Charit*, p. v; quoted from Sipra Mukherjee 10).

Tarak Chandra Sarkar, the pioneer of *Kavigaan* (a kind of song tournament) and his successors such as poet Haribar, Manohar, Rajendranath Sarkar, Vijay Sarkar, Nishikanta Sarkar" and the recent dalit folk-poets Surendra Nath Sarkar, Amulya Ratan Sarkar, Srinibas Sarkar, Asim Sarkar, Mano Ranjan Sarkar and Uttam Sarkar take the promising role to "promote the idea of social reformation through the lyricism of rhymed verse" (Jaydeep Sarangi 12). A number of dalit writers like Manohar Mouli Biswas, Manoranjan Byapari, and Nakul Mallik are trying

to focus on the history of education and social movements. Very recently, Prof. (Dr.) Tapan Kumar Biswas, the Hon'ble Vice-Chancellor of the University Harichand Guruchand University (HGU) and his eminent associates have established the Centre for Matua Studies (CMS) to extend Guruchand's education movement and 'the culture, heritage, and prospect of Matua Community' in modern age.

The elite chroniclers never perceive to focus on this repressed history. Rather, the history of Namasudra renaissance movement has been almost inaudible in their conventional history, except in the testimonials of dalit intellectuals. It is, thus, undeniable that the history of the sublime renaissance of subaltern Namasudras of Bengal is marginalised in elite history.

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# Ecocriticism in Thomas Hardy's Wessex: A critical study of *Tess of the D'Urbervilles*

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Received: 14 Jul 2021; Received in revised form: 11 Aug 2021; Accepted: 19 Aug 2021; Available online: 27 Aug 2021

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**Abstract**— Thomas Hardy is a popular writer and a masterful reporter of rural life. As a skilled creator of a host of interesting characters, he presents a pessimistic view of the universe. His 'Wessex' is a reflection of Dorset, south west coast of England, where he was born and reared. Hardy's Wessex is partly real and partly a dream country. As a regional writer his genius lies in imparting it a universal appeal and giving it a realistic spirit. This paper explores Hardy's engagement with nineteenth century ideas and will look into the contemporary debate about 'sustainability'. Hardy's belief of 'interconnectedness' that binds human beings and ecology finds full expression in his novels. He is suspicious of the advancement of modern civilization. As far as Wessex is unaffected by modernistic ideas, the natives are happy in their backwardness, poverty and simplistic living. But as the sophisticated people bring technology and machines in the town they disturb the even tenor of simple life. This disrupts the harmony between his characters and the landscape, leading to tragic ends. His belief of 'one -great network' recognizes the interdependency of life and ecology. The paper will explore how his imaginative realization represents this 'collectivity' in his novels.

**Keywords**— Hardy, Wessex, Collectivity, Sustainability, ecological thought Ecocriticism.

## I. INTRODUCTION

Ecocriticism is the study of the relationship between literature and the physical environment. Cheryll Glotfelty from the USA proposed it as the "earth-centered approach" in her book *The Ecocriticism Reader*. The term has a rooted history and was coined by William Rueckert in 1978. According to Glotfelty, this concept referred to the complex intersections between environment and culture, believing that "human culture is connected to the physical world, affecting it and affected by it". The term was also used by Garrard to refer to the scope of Ecocriticism. He elaborated it by saying that "The "challenge for Ecocritics is keep[ing] one eye on the ways in which 'nature' is always [...] culturally constructed, and the other on the fact that nature really exists" (Garrard 10).

Talking about the interconnectivity of life, similar to critical traditions examining gender and race, Ecocriticism deals with the socially-constructed holistic entity- the environment. It often includes dichotomous categories that

are not only created for reality, but with reality itself. Literature is a replica of life and life inspires new ideas which bring the throbbing life in action through words. Garrard in his study points out to the different tropes to this concept which exist in many works of British and American Literature. Relying on the ontological argument of ecology that everything is connected to everything else, ecocriticism seeks to study what John Bennet symbolically calls, "a multiorganismic concept". That is, to create "an image or idea of human ecology, Gaia, the organismic Earth, the universe or God" (1996:356-357).

## II. DISCUSSION

### 2.1 Literature and Nature

The relationship of man with nature is a common theme of all writers from ancient time till the present age. Kalidas, Shakespeare, Wordsworth and Hardy are some of the writers who have presented nature in its various moods.

The interconnectedness of life in its biotic and abiotic forms cannot be easily segregated. 'Life and environment is one' is a belief also suggested by Buddhist studies. Even the historical connection to belief systems derived from eastern religion, such as Taoism and Buddhism refer to nature as a living entity which has a crucial bearing on the living. Thus, Life and environment cannot be separated and this further highlights the importance of interconnectedness of man with nature. The discussions on Green Studies, Environmentalism and Ecocriticism has brought a multidisciplinary focus to the problems of the present century. Looking at the modern ecological crisis of the century, an urgent need to revisit nature with a more conscious approach is felt so that sustainability of all life forms can be attained.

Garrard in his study further highlights how literature encompasses every angle of nature like the dichotomy between urban and rural life, idealization of deep pastoralism and the demonization of the urban. Many a times, literature shows nature as a 'retreat' from city life. Many writers have romanticized rural life and have felt nostalgic about the non-complexity of country life. Writers have shown wilderness replete with various emotions that overpower human beings. The present scope of the study also hints to the symbiotic relation that exist between characters of Hardy and nature. This approach examines the ways in which wilderness is constructed, valued, and engaged. Thus, Green studies, environmentalism and ecocriticism as concepts are related to protecting the environment from the exploitation of man's greed.

### 2.2 Hardy as a Naturalist

Thomas Hardy an English Novelist and a Victorian realist was born in 1840. He was highly critical of the changing patterns of Victorian society, especially of the declining status of rural people in Britain. He carved a niche for himself in the glorious mansion of English novel by writing fourteen great novels. As a delineator of human beings pitted against the vast forces of nature, he stands supreme in his art. He is also considered as a superb craftsman for his unique ability in handling plots, situations and settings. He writes with great zeal about his countryside and its inhabitants in a serious manner. Critics have an opinion that there is no other novelist who can render the sights and smells of the countryside with such evocative sensuousness as does Hardy.

### 2.3 Hardy's Wessex

His Wessex is partly real and partly a dream country. As a regional writer his genius lies in imparting it a universal appeal and giving it a realistic spirit. This critical study explores Hardy's engagement with nineteenth century ideas in terms of sustainability in his novels and in his

imaginative realism. He even associated this metaphysical reality to nature. Hardy's concept of metaphysic was indeed an attempt to formulate a relation between the seen and the unseen that would provide comfort to his disillusioned heart which was suffering due to changing moralities. Life according to him was constantly in flux and it was an inexhaustible tale of suffering which humans were forced to face. He also believed that the whole 'Cosmos' was spiritually interconnected, interlinked and even interdependent. He was profusely aware of man's place in the Cosmos, his own origin, his relation with the creator of the universe, his reciprocal relation with the creator of the universe and this inspired him to develop a spiritual bond with nature.

Hardy grew up in a period of shifting emphasis in literature and in science. Many social, economic and political changes also occurred during his early youth. Some changes added progress and some brought anxiety, doubt and pessimism. This shaped his understanding and also gave a pessimistic colour to his personality. The First Reform Bill of 1832, followed by Factory Act in 1833 showed the changing scenario of economic and social life. '*Tess of the D'Urbervilles*' became one of his best works to lament the plight of the poor and the gradual rise of corruption in society. He documented his first-hand experience of this reality in his imaginative Wessex.

## III. ANALYSIS

### Nature, Environment and Character

Born in Upper Bock, Hampton, almost all of Hardy's narratives have a flavour of the local customs and culture of this part of England in them. Wessex, though a semi-fictional landscape, becomes an integral part of his work and the geographical descriptions provide a realistic countrified backdrop against which his characters face their destinies. His accurate portrayal of nineteenth-century rural society in Dorset presents a microcosm of human life. He presents a universal condition of human existence through 'Wessex' of his novels. Moreover, he establishes a reciprocal relationship between environment and character; an interaction which serves to demonstrate the changing morality and standards in Victorian Society. In his world, nature and human beings coexist but the control is in the hands of nature. He removes the sense of authority from the hands of humans and places humans in a subordinate role with the natural world that are in constant contact, mingling and connected, and therefore 'Wessex' becomes a mirror of the realities faced by rural life.

As Birch has commented 'Hardy's choice of Wessex "reflects his primary interest in examining .... the nature of

the relationship between man, the community and the environment" (Birch 352). Hardy's love of the natural world and representation of man's struggle to survive in an indifferent world are among his best quests that make him a key modernist writer as well. Most of his titles show his love for nature like *The Woodlanders* (1887), *Greenwood Tree* (1872), *Far from the Madding Crowd* (1874). He introduces nature so closely in his novels that nature itself becomes a character, it dominates the plots and determines the entire action in the story. It even has life, it feels, it lives, it grows, it fears and also it has the power to dominate and generate fear in the weak.

#### IV. CRITICAL APPROACHES

Timothy Morton, a professor at Rice University, Houston, Texas advocated the idea of 'ecological thought'. He argued that all life forms were connected in a vast, entangling mesh. This interconnectedness penetrated all dimensions of life. No being, construct or object could exist independently from the ecological entanglement. Even 'Nature could not exist as an entity separate from the uglier or more synthetic element of life'. Not only this, he even advocated a profound philosophical, political, and aesthetic interconnectedness. Through this concept of 'Ecological thought' he explored an emerging awareness of ecological reality in an age of global warming. This study reconsiders the work of Thomas Hardy in the light of Timothy Morton's concept of 'the ecological thought' and links this discussion to contemporary debates about 'Sustainability' and also further to 'Sustainable Development'. Hardy also believed in this 'interconnectedness' that brought human beings and ecology closer to each other. He was a supporter of rural, agricultural simple life. He was suspicious of the advancement of Modern civilization. As far as 'Wessex' is unaffected by modernistic ideas, the natives are happy in their backwardness, poverty and simple life. But as the sophisticated people bring technology and machines in the town they disturb the even tenor of simple life. This disrupts the harmony between his characters and the landscape, leading to tragic ending for the characters. His belief of 'one-great network' recognises the interdependency of life and ecology'. Through his imaginative realism he represents the collectivism of man and nature in his novels. He passionately believes community life can be a selfish way of life but when the concept of 'collectivism' in life is understood each living entity becomes a part of the bigger universe. Thus Nature is a living form in his novel reacting, controlling and even directing the life of his characters

##### 4.1 Sustainability- a looming question?

Dixon elaborated in his study that 'terms like Ecology, 'nature' and 'environment' have been used interchangeably throughout the history of modern environmentalist discourse because of the similar contents they share' (Dixon 6). It is said that Victorian writers were incorporating ideas that defined ecology just as Hardy was trying to find out a symbiotic relationship between man and nature. In fact, he has even been called proto-ecocritical author because of his concern and analysis of land-man-relationship as commented by John Parham in his essay - "*Was There a Victorian Ecology?*" (158). Adding further to this thought even Birch in his study explained that Hardy choose Wessex as it helped him to portray his characters in environment which was 'a part of the ecology of the chosen area' (Birch 353). He was considered as a keen seer because he had created a place that was a 'living element' that was comprehensive and universal in man's life. Furthermore, 'Wessex' seemed to portray 'Hardy's conscious scepticism about progress and his hostility to Victorian ideas' that he mostly depicted and valued in nature (Pite 113).

In addition to this, Hardy's nature is the main player in the game of coincidence and becomes the cause of human melodrama. He just does not embroider a beautiful background in his novels but it is always with a picture of a painful man, who is in the centre of the story. Moreover all natural descriptions have emotional connection with events happening in the story. Keeping his main characters at the pivot he makes nature appear as larger than life in his works. In *Tess of the D'Urberville's* when Clare got up in the morning after having decided to desert Tess, he finds the morning colored almost with the same intention. The feeling of dejection and disapproval is already surrounding the entire environment. Emotions become the attitude of nature.

##### 4.2 Tess versus Nature

'Tess of the D'Urberville's' is the perfect culmination of Hardy's artistic representation of the duality in the natural world. When the novel ends, the reader is left with a feeling of helplessness and hopelessness. Tess, who is the protagonist has fought a grim and deadly battle against nature that acts as an antagonist. Quite interestingly, the story of suffering of Tess is not hers alone. It becomes the epitome of the suffering of all humanity, in fact it is the cycle of human destiny, the cycle in which man comes out as the inevitable loser. However hard the sufferings man has combated, he can never win against nature. This gives the tragedy a more sombre shade throwing humans out of the cycle of control. Moreover, Hardy's description of the scenes of nature are highly evocative. For instance the seduction scene of nature instigates romance and sentiments but it does nothing to relieve the suffering of

the young girl. With evocative descriptions of sensualism, the suffering that is waiting to fall in the lap of Tess is not reduced:

*Darkness and silence ruled everywhere around. Above them rose the primeval yews and oaks of the chase, in which were poised gentle roosting of birds in the last map. But 'where was Tess's guardian angel? Where was the providence of her simple faith may be he was sleeping, and not to be awakened.*

She struggles through all these scenes, as a young girl who is lost and overwhelmed by environmental circumstances, most of the time a victim of an ordered, planned universe where she must ultimately die. The reader feels cheated at the end of the story as the protagonist does not overturn her suffering even after continuous bouts of difficulties. This pathetic representation further highlights how man is a mere puppet in the hands of the natural order. 'Tess' is shown as an embodiment of the idea that man's course is determined, not by his actions on earth, but by a greater, unknown force; Tess's world is no different from the other heroines of Hardy. She moves from tone of sadness, to bitterness and then discouragement and finally to tragedy. It is she who faces violence at different levels. Olga Velez Caro describes different elements of violence as presented in the novel-- domination as violence, limitation as violence, marginalization as violence—and claims that women and nature suffer violence in these various forms as profoundly as they do its physical manifestations.

Nature is depicted in all its forms; ordinary, grand, sad, happy, evil, devilish, and angelic. It is not always in its holy, romantic or nurturing form. The macabre and demonic shades of nature come to life in the descriptive scenes of the novel. It acts as a 'villain' for Tess and has nothing good to offer to her. Nature intensifies its cruelty in the form of Alec. It is Alec who exploits the innocence of Tess, through his lustful and wanton nature. Even the seduction scene shows how nature supports Alec to commit this hideous deed. She reaches a place that has a romantic atmosphere and then she is seduced. Hardy's nature treats humans as insignificant insects:

*As Flies to Wanton boys,*

*Are we to the gods*

*They kill us for their sport.*

Symbolically also, Tess becomes a metaphor of the exploited land in the hands of human greed. Just as materialism of the human beings has led to the encroachment and destruction of the pure and pristine lands of nature, so is the purity of Tess misused and

manhandled. Another metaphor is of violence in the actions of Angel, who abandons Tess. It is also as painful as rape committed by Alec.

Through the tragedy of Tess, Hardy talks of the universal tragedy of man pitted against the natural force. He shows that it is nature that controls man and finally man is reduced to nothingness. Thus a conscious awareness of the interconnected living has to be derived in man's psyche if he wants to live happily in communion with nature. Elaborating it further, If Tess's body is the natural world, Angel is the distant and ineffective intellectual element while Alec is the machinery of capitalist industrialization. Their desire to own/misuse her body leaves her vulnerable to emotional and physical harm. It is through her own act of uncivilized violence can she gain a sense of retribution—even then, only against her physical assailant. But her psychic and mental suffering is in no way being reduced. In spite of all this, Hardy gives no guarantee of a bright future for Tess. Instead the last remark in the novel reiterates the tragedy waiting for Tess:

*Meanwhile the trees were as green as before; the birds sang and the sun shone as clearly now as ever. The familiar surroundings had not darkened because of her grief, nor sickened because of her pain. She might have seen that what had bowed her head so profoundly—the thought of the world's concern at her situation—was founded on an illusion. She was not an existence, an experience, a passion, a structure of sensations, to anybody but herself.*

In the background of a large –scale perspective, Tess appears as an insignificant entity. This identity is not just of Tess alone, this is what is true for the whole species of humans and they appear as a miniscule percentage of the planet's story. Nature as depicted by Hardy, seems to share the feelings of Man as a whole, yet it remains indifferent to his suffering. It is against the background of the vast universe that the drama of human life is enacted in Hardy's novels. Most of the time it is in the presence of this Spirit of nature that the tragedy of his heroes and heroines takes place. Showcasing the wilderness, Hardy presents the vast elemental forces, acting against the tragic facts and human existence. As a tragic writer, Tragedy is no doubt Hardy's forte. He presents man's struggle and suffering in the face of a hostile universe, and ultimately encountering defeat and death at the hands of fate and circumstances. **Tess** becomes the embodiment of the irony of life. He reflects the loss of faith in religion, contemporary disgust and the shattering Victorian morality in his works like in *The Return of the Native* and *The Woodlanders*, elements of gloom and despair abound and despair intensifies with the death of the central character. Hardy grew pessimistic and he adopted a belief in an impersonal fate which becomes

the central theme in most of his novels. He had great disgust for the modern life and civilization. He believed that it was the greedy advancement in science that became the cause of the violent character of human.

## V. CONCLUSION

By employing the technique of making man subservient to nature Hardy restricted the scope of human endeavour and gave more power to chance, accident, coincidence and malignant fate in his novels. He made his human being struggle, pushing them to predestined tragic lives. His characters become the mouthpiece for the expression of his philosophy of life. Instead of discussing the psychological complements of his characters he shows the struggle between the characters and the indifferent universe. He justifies the pain of man by questioning why man is in conflict with the laws of nature. He portrays the duality of nature as filled with beauty and grace along with ugliness and cruelty. Nature, to Hardy, is the outside world of grass, animals, sunlight, and flowers. It is also the external world of sombre majesty – both evil and breathtaking. Nature becomes a definite instrument in Hardy's novels – an instrument chosen to mark the sad progress of man's brief stay on earth. Also it assumes an impressive, scrutinizing face when man acts and then it is an impartial observer to whom man is almost always subservient.

Thus, the conclusion of this study is that through most of his novels Hardy has believed in a life that is in coordination with nature. It seems as long as the characters are in sync with the nurturing energy of nature, they can bask in happiness and enjoy the beauties and bounties of nature but as humans lose their innocence and purity, the forceful elements of nature opens an evil umbrella over them, leading them to suffer, endure pain and finally meet their tragic ends. The only solution to get rid of this suffering seems to live a life which has a more conscious utilization of natural resources. It also means to lead a life which connects to rural life and does not disconnect to pure nature, giving way to all the selfish ulterior motives. Hardy seems to be advocating through all his works that it is only in the mutual interconnectedness that humans can lead a sustainable future.

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# Kafka's poetics of the Grotesque: Questioning the Animal in Kafka's oeuvre

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Received: 16 Jul 2021; Received in revised form: 13 Aug 2021; Accepted: 20 Aug 2021; Available online: 27 Aug 2021

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**Abstract**— *Kafka's works abounds in animal figures that occupy an ontological liminality. They are neither truly animals nor exactly humans but always pushes towards a zone where the categories become immaterial. In addition to causing literary disorientation, these figures serve to offer stringent critique of our anthropocentric idealism that sustains our species identity. By carefully examining the dialectical interplay between knowledge and ignorance, the articles attempt to situate Kafka's non-human figures as expressing a deeper connection between concepts of animality and idea of literature.*

**Keywords**— *liminal, Kafkaesque, ontological, nonhuman.*

Kafka's work has always troubled the boundaries between the human and the non-human. What we have always famously called the "Kafkaesque" is more than just a style of expression, it is the very grammar of his writing—whether one reads his letters, journals or his literary works – that has contributed towards creating a constant ontological unrest and anxiety at the frontier of our species identity. Ted Geier in his recent work on Kafka has said something very interesting about how Kafka's nonhuman animal characters offer critique of anthropocentrism that in a way prepares us for what we now call 'animal studies':

"Kafka anticipated Animal Studies critiques of anthropocentrism but also worked through this concept in attempts to express the nonhuman despite human forms of expression and thought. Literature has always troubled such boundaries through "strange" narrative strategies, and recent work in Animal Studies and the "Nonhuman Turn" owes much to Kafkan form. His formal ambiguities, perhaps they are even failures, work to undo the violence of the human that persists even where humanism has already been rejected."

Although the figure of the animal has not directly entered Kafka's texts, there are footprints of animals all over his body his works. But his animal figures are neither completely human nor completely animals. It is this

grotesque idea that constantly occupies his peculiar non-human frame: nonhuman and cross-human creatures appear in all his longer stories and about half his shorter ones. The grotesque grammar of his non-human portrayals evidently has a deeper implication than one can easily anticipate. They are not the allegorical props used to comment something about the humans. Rather, his strange disorienting style makes room for the type of grotesque creatures who resist all conceptual classification. Animality for him is 'internal'. His belief is that man's suppressed animality needs a proper outlet. Kafka's diaries and letters are full of bizarre referees to this animal that lives within man. Kafka's close friend and biographer Max Brod opens our eyes to Kafka's strange view of animals he held during his lifetime as when he once called the animals as "hacking cough emanating from one's throat". Kafka's idea of internal animality is a heap of dark repressed human desires that are never given a proper outlet. Thus, for Kafka, animality is man's first nature and is indispensable to his entire existence. In other words, as Christina Gerhardt correctly comments, "one cannot do without animals, as Kafka, too, affirms in his animal stories, since as totems animals at once express and suppress these incestuous desires" (162).

It is this figure of the animal within that sustains Kafka's unique non-human frame whether one sees underground creature in *The Burroughs*, the unnamed dog in *Investigations of a Dog*, the humanised mouse in *Josephine, the Singer or the Mouse Folk*. But more precisely than any of these presentations, Kafka leaves us with two particular animal figures in *Metamorphosis* and in *A Report To Academy* respectively that best explain his own method of non-human writing. In *Metamorphosis*, Kafka presents us with an unforgettable human-animal hybrid figure. Once again, with the figure *Gregor Samsa*, Kafka helps us grasp what it is to be re-possessed by the animal other. In the story of Gregor's transformation from an ordinary salesman to an insect, the focus is always on the nature of metamorphosis the character undergoes. The first few lines of the novel narrate this transformation in a very matter-of-fact manner as if there is nothing surprising about it:

One morning, as Gregor Samsa waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug. He lay on his armoured back and saw, as he lifted his head up a little, his brown, arched abdomen divided up into rigid brow-like sections. From this height the blanket, just about ready to slide off completely, could hardly stay in place. His numerous legs, pitifully thin in comparison to the rest of his circumference, flickered helplessly before his eyes. (*The Metamorphosis*, translation by Ian Johnston, 1915).

The rest of the story describes Gregor's gradual coming to terms with his new body. Although he initially found his transformation repulsive, slowly he begins to open himself up to the new bodily affectivity that his changed appearance induced. It is good to remember that we crucially meet Gregor in the novel when he is under transformation: he has not yet entirely transformed into a giant bug, neither is he the same Gregor Samsa he used to be like. Kafka deliberately directs our attention to Gregor's in-between state of existence which belongs neither to human nor to animal in particular. The political inflection of this between-figure has the effect of undermining the idea of anthropocentric dualism that informs our taken-for-granted idea of speciesism. Instead of coming up with either a human or an animal figure, Kafka chooses to complicate the knowledge of species paradigm by giving us both human and animal hybrid figure. Thus, Kafka anticipates animal studies' objective of challenging of speciesism long before it became an academic discipline.

If Kafka's *Metamorphosis* leaves us with a human transforming into an animal, his short novella *A Report to an Academy* gives us the story about an ape animal who

has been transformed into a respectable member of academy. He is captured from ape family and brought into the mainland of Europe where upon receiving the best of modern education he gradually develops as a human member. When finally questioned by the academy to reveal his animal past, Red Peter fails in his task as his modern education leaves no room for him to retrieve his lost animality. In Kafka's story, Red Peter has learned to live and to speak as a human, but this ability has distanced him from expressing his innermost truths of his original animality. Kafka's irony is very much apparent when Red Peter confirms that his release from his ape life should not be conflated with "freedom". As he seems to indicate, "I fear that perhaps you do not quite understand what I mean by 'way out.' I use the expression in its fullest and most popular sense. I deliberately do not use the word 'freedom'" (Kafka, 198). Kafka's text offers a criticism of the way we valorise knowledge brought through the system of language and spurn stupidity in the form of ignorance by virtue of lack of such signifying systems. The text of Kafka seems to pose the question - Knowledge at what cost?

Kafka ironically mounts his critique against the Enlightenment values which consider human knowledge to be a redemptive virtue of mankind. Like Nietzsche, who denounced the all-too-human values and embraced the animal, Kafka believed that knowledge is a frail medium that forever fails to explain the human. But unlike Nietzsche, who believed that only way humanity achieve redemption is by freeing themselves from grip of knowledge, Kafka does not believe that humanity can easily slip backwards into its animal past. This is one crucial issue where Kafka contradicts Nietzsche. Like Red Peter who can never go back to animal past, humans also cannot straightforwardly choose to undo their trappings of reason and the garb of culture. However, they can certainly retain the trace of their lost animality by occupying an in-between state of being which is neither properly human nor completely animal.

In *A Report to an Academy* this takes us the form of an interesting dialectic between language and silence. Language gives Red Peter the power of expression to articulate his feeling, to voice his belief. But at the same moment it turns out to be a repressive mechanism since it does not allow him to detail the accounts of his pre-linguistic ape past. Thus, his silence speaks more truth than his language. Thus, the only way Red Peter could express his animal being is by sounding gibberish and paradoxical.

Kafka's unique understanding of the grotesque and insipid animality is consistent with his vision of literature. In other



words, he considers this secret experience of animality is something that can only be understood through literary experience. As tells his friend Max Brod that a “writer is the scapegoat of mankind”. Like all his enigmatic expressions this one too remains resistant to easy interpretation. However, it does make sense when one considers the intimate link Kafka is trying to forge between his experience of suppressed animality and his experience of literature. This does not simply tell us that how literature gives us a glimpse into inarticulable animality that remains submerged in the writer. Rather, the point is to demonstrate how our very experience of literature is possible only because language forever fails to capture the true essence of reality. There is an essential experience of animal sacrifice at the beginning of writing. This takes us to the very essence of our language and idea of signification. Whereas in our everyday understanding the language perfectly functions by corresponding to things in the extralinguistic world, the language of literature does not correspond to any external referents outside language of literature reminds us of the ultimate absence of meaning in the language itself. This is the very animalistic experience that literature first and foremost makes us realize. Hence Kafka, calls the writer the very “scapegoat of humanity” because only he has the power to re-enact the ultimate animal sacrifice the lies at the root of humanity. This is the reason he says that it is only the writer who “makes it possible for men to enjoy sin without guilt, almost without guilt” (Kafka 1979, 295).

Kafka's works thus brings together a very singular non-human frame. His animals hardly behave like those of real animals. Complex as they are, Kafka's animal stories do not come with any ready-made hermeneutical elucidation. They seem always to point towards a liminal zone that contest and problematize any clear-cut distinction between animal and human. His method is nuanced and not definitive. A glance through Kafka's work in general is convincing enough to his readers how he carefully heuses animal figures and tropes that serve to ‘defamiliarize’, to use Viktor Sholovsky's term, any pre-existing sense of animals we already have. His animals are uncanny liminal figures that offer a strong jolt to our logic of sense.

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# Powtoon Media: Can It Improve Student Achievement in Accounting?

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Received: 20 Jul 2021; Received in revised form: 15 Aug 2021; Accepted: 21 Aug 2021; Available online: 27 Aug 2021

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**Abstract**— *The world of education with all its challenges requires a teacher to be able to make students interpret learning materials more easily so that student learning achievement increases, one of which is through innovative learning media. The purpose of this research was to improve the learning achievement of students of tenth-grade Accounting and Finance at SMK Kristen Surakarta. The number of students in this class was 32 people who were all taken as subjects in this study. Classroom action research was adopted for this research with qualitative and quantitative data analysis techniques. Research data were collected through tests, observations, interviews, and documentation. Test the validity of the data used was content validity and triangulation. The success of the action is indicated if 75% of the students have a score > 76. It is concluded from this study that the powtoon media succeeded in increasing the learning achievement of students in grade tenth, Accounting, and Finance. This finding is evidenced by an increase in the proportion of students who score >76. The proportion of students who scored > 76 in the pre-action was 56% which then increased to 72% in cycle I and 84% in cycle II.*

**Keywords** —*Powton Media, Learning Achievement.*

## I. INTRODUCTION

Learning is defined as a structured activity with a responsive approach to students to achieve progress and participation where a strong relationship occurs between students and parents as learning partners [1]. Learning is a dynamic and active process in the world of education that aims to develop an understanding of students' knowledge [2]. [3] further reveals that learning is a process of measuring, collecting, and reporting students which are intended to optimize understanding of the material in school. Learning activities have changed a lot along with the times which require teachers to apply innovative learning media so that students become more active in participating in learning [4]. The application of innovative media encourages students to take advantage of more approaches to learning so that their involvement will be more active, while also increasing competence, motivation, and confidence in their learning [5]

The phenomenon during the initial observations revealed that the learning achievement obtained by students was still relatively low, which was indicated by 56% of students who had scores below 76 which was the minimum learning mastery score (KKM). This is because there are still many students or more precisely 20 out of 32 students who do not focus on teaching and learning activities. Other phenomena that also occur include students who tend to be busy themselves and do not pay close attention to the subject matter explained by the teacher.

Based on some of these phenomena, it is known that the learning media applied by this SMK, especially in class X AKK basic banking subjects, may still be inappropriate and there are only a few updates. This is in line with [6] which states that all levels of education require renewal where higher education must always change and need a lot of innovation. Innovation is updating what already exists which gives birth to new ideas that aim to improve

products, services, or processes [7]. [8] stated that innovation is a form of learning renewal process in which students participate in doing, using, and interacting to learn. [9] also emphasizes that innovation is a new idea, process, or method so that a new perception emerges that has been created by the innovator. Innovation in education has become a necessity as many people believe that the social and economic welfare of the country depends on the quality of education so that the human resources they have are of higher quality.[10].

The use of learning media cannot be done by simply choosing without knowing and considering the condition of the students. It was known that based on the observations that have been carried out, the absorption of the subject matter by students will be easier to use the media in the form of short illustrated videos. The use of creative media that is tailored to the teaching needs of students will attract students so that it leads to better teaching [11].

An application is needed in making this video that will make it easier for teachers to present it well. One application that is suitable as a medium for making learning videos accompanied by pictures is Powtoon. This is supported by [12] which states that the powtoon learning media is suitable to be applied as an interesting learning media as its use does not need to be installed because it can be accessed online on the web [www.PowToon.com](http://www.PowToon.com).

Powtoon learning media is a tool whose operation is similar to a powerpoint or pre-zi. Powtoon is a free presentation software application that can be given a narrative in it and uploaded to Youtube for anyone to access [13]. This media uses slides for writing which can be added with images and animations equipped with sound or music [14]. Powtoon is a cloud-based communication information technology tool that can be used by teachers and students to visualize animated presentations [15]. [16] also stated that by applying the powtoon learning media, users can add music, sounds, animations, and interesting themes as desired [17] also added that media powtoon has several types of theme choices with various types of videos, such as explainer videos, marketing videos, infographic videos, video ads. [18] further explained that unique cartoon characters and varied animation models presented in one display screen were applied through powtoon media. Another study conducted by [19] stated that some of the advantages of powtoon are that the message conveyed by the video is clear and easy to understand with attractive visuals so that it is not boring to watch. Based on this description, the purpose of this research is to obtain empirical evidence to improve student achievement in class X Accounting and Finance, SMK

Kristen 1 Surakarta through the application of powtoon media.

## II. RESEARCH METHODOLOGY

This research took place at SMK Kristen 1 Surakarta intending to improve student achievement through the application of powtoon media. The research subjects were 32 students and were students of class X Accounting and Finance, consisting of 6 male students and 26 female students. The determination of the research class was based on the condition of class X Accounting and Finance who had low academic achievement.

Research information was obtained from three sources, namely the teacher of basic banking subjects for class X Accounting and Finance; events in this study, which are a series of student behavior in participating in teaching and learning activities; documents obtained from school archives, which contain student data and test results for basic banking subjects.

The data in this study were collected to determine the increase in student achievement consisting of a pre-test at the beginning of the first cycle which was carried out using a written test technique, where the final test was given in each cycle. Observation is done by observing, implementing, identifying, and analyzing the advantages and disadvantages of each cycle that takes place. Interviews with accounting teachers were conducted to strengthen the results of the research derived from the results of tests and observations obtained. The data validity test technique in this study used content validity and triangulation.

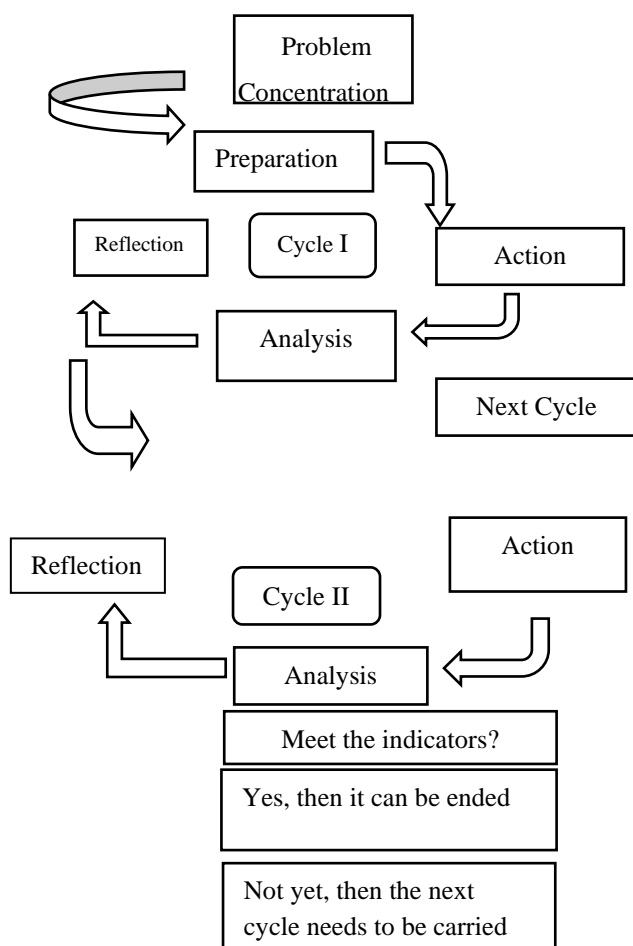
The data analysis technique, in this case, is in the form of quantitative and qualitative data analysis techniques. Analysis of quantitative data was done by calculating the average value of students and learning mastery. Critical analysis technique on the other hand aims to analyze qualitative data so that the weaknesses and strengths of student and teacher performance during the process of implementing the cycle can be identified. The indicator of success in learning achievement is determined from the increase in achievement in each cycle. The results are declared successful if the increase in the percentage of learning achievement is 75% of the total number of students has a score > 76. The determination of success indicators in basic banking subjects is as follows:

Table 1: Success Indicators

Measured Aspect	The target of Learning Mastery Percentage	How to Get Percentage
Student achievement	75%	Comparison between the students who meet the score above the KKM with the total number of students in the class.

The research procedure was designed and divided into four steps. These steps include research preparation, research implementation, observation and interpretation, analysis, and reflection.

The research procedure is more concisely presented in the form of an image as follows:



### III. RESULT AND DISCUSSION

#### 3.1 Result

##### 3.1.1. Pre-action Data

Based on observations on the implementation of learning that was carried out when the basic banking subjects for class X Accounting and Finance took place, several problems were found in its implementation. These problems include: student learning achievement is classified as low; lack of student focus during lessons and some students are busy themselves with other activities during lessons. Efforts to improve student learning achievement and improve the learning process begin by carrying out preliminary tests to determine students' abilities without looking at books or any sources related to basic banking subjects. The initial test given is in the form of an essay test consisting of 5 questions with deposit material where the time given to solve this question is 20 minutes. This material of time deposit is given according to the agreement of the tutor and will be taught in each cycle. Christian Vocational School 1 Surakarta has set the Minimum Completeness Criteria for basic banking subjects of > 76. Thus, students will be declared complete if they get a score of more than 76.

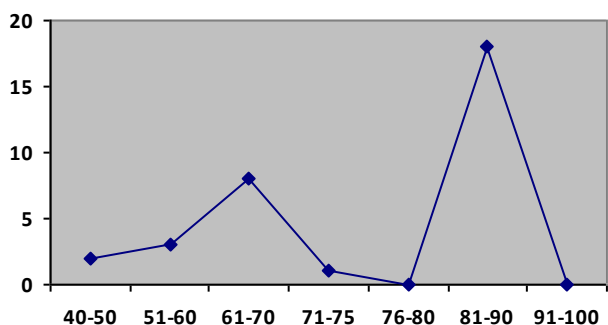
The results obtained from the initial test are used as a reference for acting. The test results are presented in the distribution table of grade X Accounting and Finance students as follows:

Table 2: Score Distribution of Student in Grade X Accounting and Finance Students at the Pre-Action stage

Score	Frequency	Information
91-100	0	Passed
81-90	18	Passed
76-80	0	Passed
71-75	1	Not pass
61-70	8	Not pass
51-60	3	Not pass
40-50	2	Not pass
Total	32	

Based on the table, it can be seen the distribution of scores obtained by students of class X Accounting and Finance. To clarify the distribution of student scores that have been presented in the table, a graph of student scores is made which is presented in the following figure:

Graph 1: Score Distribution of Student in Grade X Accounting and Finance Students at the Pre-Action stage



Based on the value distribution data presented in tables and figures, a learning mastery table can be made as follows:

Table 3: Learning mastery of Grade X Accounting and Finance Students at the Pre-Action Stage

Category	Total students	Percentage
Passed	18	56%
Not pass	14	44%
Total	32	100%

Referring to the results of the initial tests that have been obtained, it can be concluded that the level of mastery of student learning is still low. This is as shown by the learning mastery table where only 56% of the number of students who have a score more than the KKM, or only 18 students who are declared passed. In addition, the percentage level obtained was also found to have not met the established success indicators, 75% of the total number of students in the class. In other words, to achieve student learning mastery, there must be at least 24 students who are declared passed.

Knowing the results obtained, the efforts that can be made to improve student learning mastery are through the application of appropriate media in class X Accounting and Finance. The media referred to in this case is powtoon media whose application is expected to improve student learning achievement.

### 3.1.2 Results of Actions at Cycle I

The research process was carried out in two cycles consisting of two meetings in each cycle. Each cycle consists of four stages, namely: planning, implementing actions, observing and interpreting, analyzing, and reflecting on actions.

#### a. Action Planning

Activities in action planning include: making learning implementation plans, determining learning resources, making learning media, determining implementation times. After formulating the implementation of the action, the researcher and the teacher together made evaluation questions and research instruments. The questions formulated were 4 questions in the form of essays. Evaluation questions were used to determine the success of the actions taken.

#### b. Action Execution

Cycle I activities were divided into two meetings. The material given in the first cycle is time deposits and types of time deposits. The explanation of the material is carried out in the classroom using powtoon media.

#### c. Observation and Interpretation

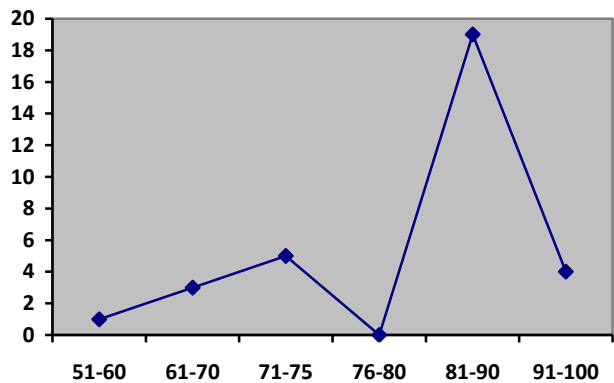
Observations were made to observe students' cognitive abilities and to find out how much success was obtained in cycle I. This stage went according to plan, although it was still not optimal because there were students who depended on their friends so that only a few students were serious in the process of learning and teaching activities, while the rest were busy doing other things. Based on the evaluation test scores conducted at the second meeting, it was found that the students' scores had increased, but had not yet reached the target of success. The percentage of the number of students who completed was 56% in the pre-action then increased to 72% in the first cycle. These results indicate that the results obtained are still below the success indicators that have been set. The results of the tests carried out in the first cycle are presented in the distribution table of students' scores as follows:

Table 4: Score Distribution of Grade X Students in Accounting and Finance at Cycle I

Score	Frequency	Information
91-100	4	Passed
81-90	19	Passed
76-80	0	Passed
71-75	5	Not pass
61-70	3	Not pass
51-60	1	Not pass
Total	32	

To clarify the distribution of student scores in the table, the graph of student scores is presented as follows:

Graph 2: Score Distribution of Grade X Students in Accounting and Finance at Cycle I



Based on the value distribution data, a learning mastery table can be made as follows:

Table 5: Learning Mastery of Grade X Accounting and Finance Students in Cycle I

Category	Total Students	Percentage
Passed	23	72%
Not pass	9	28%
Total	32	100%

d. Reflection

Referring to the results of observations and interpretations in cycle I, it is reflected that there has been an increase in learning achievement obtained after the action has been taken, although the results still show that the minimum completeness has been determined. Some of the deficiencies observed in cycle 1 are as follows:

- 1) Lack of cooperation during discussions as the researchers saw that some students depend on friends, while other students were busy with things off the topic of the subject matter.
- 2) The teacher is not optimal in presenting the subject matter, namely the display of learning media that is too long so that students do not have the leeway to discuss.

Observations in the implementation of the first cycle concluded that the application of powtoon media could improve student achievement. However, improvements are still needed in its implementation because the results obtained have not yet reached the indicators of success. In other words, cycle II needs to be done.

Reflections to improve cycle 1 are:

- 1) The teacher gives warnings to students who are still busy with other activities through mentoring students one by one.

- 2) Teachers should use time more optimally in preparing powtoon media before learning begins so that students have more free time to discuss.

3.1.3 Cycle II Action Results

The action research was carried out in two cycles which in each cycle were divided into two meetings. Each cycle consists of four steps, namely research preparation, research implementation, observation and interpretation, analysis, and reflection on actions.

a. Action Planning

In general, the action planning steps in the second cycle are almost the same as the first cycle. However, the second cycle planning is added to the improvement in the cycle. Activities in action planning include: making learning implementation plans, determining learning resources, making learning media, determining implementation times. After formulating the implementation of the action, the researcher and the teacher together make evaluation questions and research instruments. The questions formulated are 5 questions in the form of essays. Evaluation questions are used to determine the success of the actions taken.

b. Action Execution

Cycle II activities were carried out in two meetings. The material given in cycle II was deposit interest services including its calculation and implementation of powtoon media. The first meeting was focused on explaining deposit material and calculations, then for the second meeting, an evaluation test of deposit interest service materials was carried out, including the calculation. The explanation of the material took place in the classroom using powtoon media.

c. Observation and Interpretation

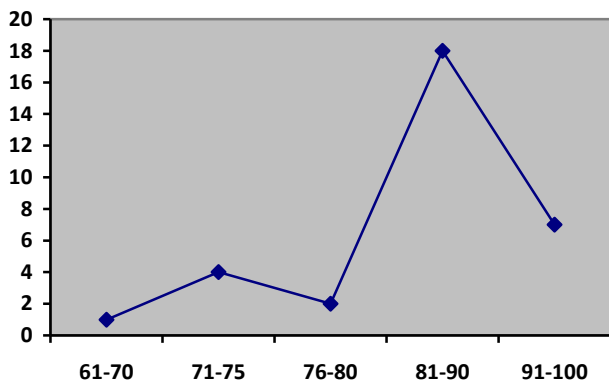
Observations of learning achievement from cycle I to cycle II were carried out through observations aimed at knowing the increase in learning achievement in each cycle and the percentage of success obtained in cycle II. The implementation of this stage has been carried out according to the plan which is equipped with improvements. Improvements were carried out by preparing equipment to display Powtoon media before learning begins and giving warnings to students who are still busy with other activities. Based on the evaluation test scores, it was found an increase in student achievement. The percentage of students who pass in the first cycle was 72%. This percentage increased to 84% in cycle II. These results indicate that the percentage of student achievement mastery has met the predetermined success indicators. The results of the tests carried out in cycle II are presented in the distribution table of students' scores as follows:

Table 6: Score Distribution of Grade X Students in Accounting and Finance at Cycle II

Score	Frequency	Information
91-100	7	Passed
81-90	18	Passed
76-80	2	Passed
71-75	4	Not pass
61-70	1	Not pass
Total	32	

To clarify the distribution of student scores in the table, the graph of student scores is presented as follows:

Graph 3: Score Distribution of Grade X Students in Accounting and Finance at Cycle I



Based on the value distribution data, a learning mastery table can be made as follows:

Table 7: Study Completion of Grade X Students in Accounting and Finance at Cycle II

Category	Total Students	Percentage
Passed	27	84%
Not pass	5	16%
Total	32	100%

d. Reflection

Based on the results of observations and interpretations of cycle II, it can be reflected that there is an increase in learning achievement obtained so that the class average value has met the minimum learning mastery that has been determined, and 84% of the total number of students were declared passed because they have a value above the KKM, which is 76. With the achievement of the indicators that have been set, this research can be ended in cycle II. For students who have not been able to achieve the minimum mastery learning, teachers need to provide

remedial and special assignments to improve student grades. Based on the results of the implementation of the first cycle which continued with the second cycle, this study concluded that the use of powtoon media can improve student achievement in class X Accounting and Finance in basic banking subjects.

3.1.4 Comparison of Cycle Results

The implementation of action research from cycle I to cycle II indicated that the application of powtoon media succeeded in improving student achievement, especially in basic banking subjects. This result comparison table is made to clarify the improvement from pre-action, cycle I, and cycle II as follows:

Table 8: Store Comparison of Grade X Students in Accounting and Finance

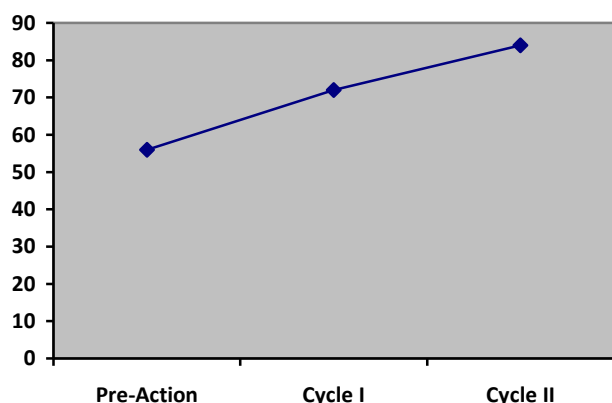
1	2	3	4	5	6	7
75%	Pre-Action	14	18	32	56%	
75%	Cycle I	9	23	32	72%	16%
75%	Cycle II	5	27	32	84%	12%

Where:

- 1.: Success Indicator
- 2.: Action
- 3.: Students who did not pass
- 4.: Students who passed
- 5.: Number of Students
- 6.: Level of Completeness
- 7.: Improvement

From the comparison table of student scores, it is known that an increase in student achievement occurs in each cycle. There were only 18 students who passed the pre-action or only 56% who were declared passed. The results of student achievement also increased in the second cycle, the indicators set by the school had not been achieved. The increase is represented by a percentage of 16%, from 56% to 72% or 23 students are declared complete. The percentage increase in cycle II was 12%, from 72% to 84%, or 27 students were declared complete. Thus, based on the results of the second cycle, the research can be ended. These results are then presented in a comparison graph to clarify the comparison of completeness results for each action as follows:

Graph 4: Comparison of Cycle Results



### 3.2 Discussion

This study aims to improve student achievement in class X Accounting and Finance at SMK Kristen 1 Surakarta in basic banking subjects. Based on the observed phenomena, several obstacles were found in each action in the pre-action activity. These obstacles include the low learning achievement of students, the lack of students' creative abilities, and the use of innovative learning media. Low student achievement is evidenced by the results of the pre-action test which revealed that only 18 students have passed or scored above the KKM, while the other 14 students have not passed.

Innovative and interactive media are needed to deal with existing problems so that student learning achievements that are classified as low can be improved. This is following the statement of [20] that innovative learning media can improve students' understanding and learning achievement and make it easier for students to learn independently. Other research also states that learning media will help to further develop the quality of student learning and participation in learning and cognitive processes [21]. Learning media that uses technology are known to be able to encourage students to achieve learning achievements in learning activities and form quality activities [22].

The implementation of this research is divided into 2 cycles which in each cycle consists of 2 meetings. Powtoon media has been applied in cycle I, but some obstacles are still found, precisely at the preparation stage for making media, where teachers have difficulty creating a powtoon media, account so researchers need to help. On the other hand, teachers have been able to create illustrations and animations using powtoon media. There were no significant obstacles found in the first cycle of activities. However, the researcher observed that the teacher was still not able to divide the time well in

preparing the presentation of the media, thereby reducing the time for student learning discussions. Researchers also found students who were still busy themselves with activities off the topic of discussion during learning.

The action of the first cycle has shown the enthusiasm of students to take part in learning and increase learning achievement. The results of the action in the first cycle are better than the results of the pre-action although the results obtained still do not meet the established success indicators. In the pre-action activities, as many as 14 students still did not complete. This number decreased after the implementation of the first cycle to 9 students. Factors that influence the improvement of student learning outcomes in the first cycle is the application of powtoon media. The use of powtoon media is proven to help students to understand the material that has been given by the teacher.

The benefits of powtoon media in teaching and learning activities are in line with the statement [18] which reveals that the application of powtoon media can help to achieve a more optimal understanding by providing easy-to-remember material. This media is also more attractive for students to watch presentations because of the fun animations presented. [16] also mentions that the benefits of using powtoon media are to overcome monotonous media and the limitations of teaching media with language that is easily understood by students. The increase in learning achievement in the first cycle indicates the beginning of the successful application of the powtoon media.

The research was continued to cycle II to correct deficiencies in cycle I and improve student achievement. In the implementation of cycle II, no obstacles were found in teaching and learning activities because the teacher seemed to be more expert in operating the powtoon media and was able to manage time well so that students had enough time to discuss. For students who are still busy or talking off-topic, the teacher has determined a class leader who is in charge of reprimanding the student. The discussion went quite well which was shown by good cooperation by the students where they helped each other when there were students who still had difficulty understanding the material. Success is also indicated by an increase in student achievement in cycle I. In cycle II, students who have scores below the KKM are reduced to 5 students. This indicates an increase in the percentage of mastery learning. The percentage of students who passed in cycle II increased by 12%, namely from 72% in the first cycle to 84%. Learning situations that prioritize positive cooperation will have a good impact on the development of students' abilities and psychology. This is following the statement [15] which revealed that a more positive



relationship and better psychological adjustment are needed to produce higher learning achievement with a pleasant learning atmosphere. Based on the results of the two activities in cycle I and cycle II, it is concluded that powtoon media can improve student achievement in class X Accounting and Finance at SMK Kristen 1 Surakarta in basic banking subjects.

#### IV. CONCLUSION

Based on the data analysis and discussion that the author has done in the previous chapter, it can be concluded that the application of powtoon media has succeeded in increasing the learning achievement of class X accounting and finance students at SMK Kristen 1 Surakarta. Improved learning achievement is indicated by an increase in the percentage of students who have scores above the Minimum Completeness Criteria (KKM), namely 76.

##### a. Pre-Action

At this stage, the level of mastery learning achieved by students of class X Accounting and Finance is 56%. The total number of students in this class is 32. In other words, only 18 students were declared complete, while the other 14 students were declared incomplete.

##### b. Cycle I

The level of mastery learning achieved by students of class X Accounting and Finance at this stage has increased, from 56% in the pre-action to 72%. Referring to the total number of students as many as 32, then 23 students were declared passed, and the remaining 9 students were declared did not pass.

##### c. Siklus II

At this stage, the level of mastery learning achieved by students of class X Accounting and Finance increased from 72% in the first cycle to 84%. In other words, 84% of the 32 students indicated that 27 students were declared passed, while the remaining 5 students were declared did not pass.

The application of powtoon media based on the findings of this study was declared successful in improving the learning achievement of class X Accounting and Finance students at SMK Kristen 1 Surakarta. The findings lead to the conclusion that the results of this study can be used as material for consideration by teachers in the learning process whose characteristics are relatively the same as the material or subject that the author uses in this study.

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# Gothicism in Horace Walpole's *The Castle of Otranto*, Charles Dickens's *Great Expectations* and Bram Stoker's *Dracula*: From 'Old' to 'New' Gothic

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Received: 13 Jul 2021; Received in revised form: 10 Aug 2021; Accepted: 16 Aug 2021; Available online: 28 Aug 2021

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**Abstract**— This paper presents the Gothic world from different contexts. While early Gothic novels are about aristocratic villains and medieval settings, the 'new' Gothic is used to represent the modern context associated with the urban and industrial world. This paper explores the use of the Gothic genre in Walpole's *Castle of Otranto* (1764), Charles Dickens's *Great Expectations* (1860-1861) and Bram Stoker's *Dracula* (1897); the novels which belong to two different centuries. Walpole's Gothic differs from the 'modern' Gothic of Dickens and Stoker. Charles Dickens's (1812-1870) and Bram Stoker's (1847-1912) novels explore the interplay between the Gothic and the Victorian context. The contexts of these novels reveal the use of two types of Gothic genre: the 'old' and 'new' Gothic. The objective of this paper is to introduce the use of the 'old' and 'new' Gothic in the three novels and the various sources of threats produced by this mode of literature. The following parts will be devoted to analyzing the Gothic settings, supernatural elements, and Gothic themes.

**Keywords**— old Gothic, Gothic castle, modern Gothic, gender, race.

## I. INTRODUCTION

The Victorian era was a period in history marked by the rise of industrial revolution. The emphasis on the necessity of the employment of imagination against a realistic depiction of the world was not only a characteristic feature of Dickens (Hollington 18-19) but also of many nineteenth-century writers including Bram Stoker who attempts to rely on the Gothic to represent the threat of the modern world. Like many Victorian authors and artists, Dickens and Stoker endeavored to revive the Gothic through various resources. They attempt to reestablish a sense of disorder by drawing on sources regarding medieval times. The Gothic city depicted by Victorian writers is created under the influence of the Victorian context. They attempt to draw their inspiration from the old Gothic to represent the horrific industrial world.

## II. THE GOTHIC GENRE

The term Gothic refers to novels that produced the major conventions of the mode including the medieval setting, the castle, which was one of the main conventions of the genre. The Middle Ages and its architecture such as castles were looked back by early Gothic writers such Horace Walpole and Ann Radcliffe. Both choose the medieval castle to locate the Gothic (Botting 2). The title of their novels, *The Castle of Otranto* and *The Mysteries of Udolpho* show their deep interest in medieval settings. Early Gothic novels couldn't be represented without medieval materials and resources that help Gothic writers represent the threat of male aristocrats.

In the nineteenth-century, the Gothic becomes tightly associated with the modern world, mainly cities and other urban locations. The Victorian Gothic attempts to represent "cities, towns, conurbations and the suburbs as full of threat, darkness and the degeneration of humanity"

(Krzywinska133). Early literary works highly inspired Victorian writers who depicted their portraits from early Gothic resources. Dickens among many other writers including Stoker inevitably depended on two contradictory genres, the Gothic and realism, in order to make his literary works appropriate to his readers and the contemporary issues of the Victorian era. As Mighall suggested, Victorian writers placed terrors in “the modern metropolis” (xxii).

### III. ANALYSIS OF THE CASTLE OF OTRANTO, GREAT EXPECTATIONS, AND DRACULA

#### 3.1 The Gothic Castle and Gothic Themes:

*The Castle of Otranto* is the first Gothic novel and the producer of the main traits that launched the basic materials of the genre. It belongs to the early Gothic. The events of this novel take place in the labyrinthine and ‘subterranean regions’ of the castle (Walpole 17). The first definition of the Gothic genre comes from this novel which introduces “the familiar elements of a medieval setting in which sensational and supernatural events take place, as a sinister aristocratic hero tortured by a guilty secret tries to capture a beautiful heroine” (Walder 30). As *Otranto* was written and published decades after Dickens’s *Great Expectations* and Bram Stoker’s *Dracula*, it shows more reliance on traditional Gothic elements. The title of the novel itself suggests Walpole’s reliance on conventional Gothic tropes to represent the horrific modern world. *Dracula* also shows many of the traits of the earlier Gothic. The castle is a typical example of the conventional Gothic setting. The building is represented as having no fixed point of direction. Its ‘narrow ways’ are gloomy spaces where women are imprisoned.

In *The Castle of Otranto*, the castle represents the victimization of women, and its labyrinthine passages represent their oppression and inability to go beyond male power. In this horrific place, Isabella is threatened by “an awful silence” and then “some blasts of wind that shock the doors” (Walpole 17). She is ghosted by “long labyrinth of darkness” (Walpole 17). As Manfred imprisons her in this castle, she cannot escape this horrific place where the villain dominates this heroine, forcing her to live forever in his gothic location. Through the female characters, the novel represents the oppression of women in a male-dominated society. He utilizes medieval resources to depict the place of women in society which is associated with the private sphere. Manfred’s wife cannot escape the castle as she demonstrates her complete obedience to him. As Clemens says, “Manfred’s tyrannical exercise of his sexual impulses and Hippolita’s unquestioning

subservience to him suggest a critique of patriarchal power in *Otranto*” (37).

General similarities may exist between women’s life in *Otranto* and the story of Miss Havisham’s *Satis House*. *Great Expectations* has a special Gothic trope no doubt under the impact of *Otranto*. Dickens alludes to the Gothic castle that represents woman’s entrapment in a male-dominated society. Both novels present an example of Gothic building where this is understood to signify the labyrinth that imprisons oppressed women. Dickens assumes that the places where women are imprisoned are “often as grotesque” as the women who inhabit it (x). The depiction of the *Satis House*, with its ‘dark passages’ calls to mind the Gothic castle. In *The Castle of Otranto*, women are victims, and Miss Havisham here is the victim. Hippolyta, Manfred’s wife, and Isabella whom he wants to marry are oppressed figures who are imprisoned in the castle that entraps them.

Both novels represent two different female characters. *Otranto* and *Great Expectations* have two main categories of women that can be classified as either victims or victimizers. The Victorian era went through various transformations that influenced the literary representations of women who are no longer depicted as the ‘Angel in the house’. However, they are transformed into ghosts or devils. Women who are transgressive become ‘demons’ by male writers (Kitson 169). In *Great Expectations* and *Dracula*, Dickens and Stoker depend much more on empowering women rather than victimizing them. In contrast to Walpole who depends on representations of oppressed women, the new Gothic shocks readers with new female villains. In *The Castle of Otranto*, the ‘old’ Gothic “privileges the “good girl”: the virtuous, passive, and submissively suffering woman” (Kramer 18). The novel features “only “good girls” in the persecuted Isabella, the martyred and Matilda, and the suffering Hippolita” (Kramer 18). Accordingly, Walpole demonstrates a romanticized description of victimized women whose appearance and behavior go hand in hand with the patriarchal expectations of femininity. However, Dickens’s and Stoker’s Gothic is about villainous women who want to go beyond the private sphere, showing their deep interest in the public sphere.

*Dracula* suggests Stoker’s reliance on conventional Gothic tropes to represent the horrific modern world. *Dracula*’s castle is the Gothic castle “in the tradition of *Otranto*, *Udolpho*,” and other castles in earlier Gothic novels (Baldick and Mighall 282). In England, *Dracula*’s home possesses the medieval architectural style. It is represented by Harker as a big house that belongs to the past, ‘the medieval times’: the “dreadful abyss” (Stoker

29). The novel shows many of the traits of the earlier Gothic. Jonathan Harker's visit to his castle reminds readers of the conventional Gothic setting where its heroine wanders in its 'dark corners'. The building is represented as having no fixed point of direction. In this place, Harker like the women who live in it, are imprisoned in its underground that is similar to that proposed by *Otranto* (Senf 80-81). Harker becomes like Isabella, Manfred's victim. He is imprisoned in this Gothic building owned by an aristocratic villain. Harker is the victim who calls to mind the female characters in conventional Gothic novels including Isabella in *The Castle of Otranto*, the victim who is persuaded by Manfred; Emily in *The Mysteries of Udolpho*, the virgin who is followed by the Gothic villain.

### 3.2 The Domestication of the Gothic Setting:

*The Castle of Otranto* sets up the basic sources of the Gothic genre; however, Victorian novels show some departure from the early Gothic. While Walpole locates the events of *Otranto* in places like the medieval castles that symbolize the patriarchal representation of male dominance, Dickens and Stoker attempt to domesticate the setting of the novel locating it within the nineteenth-century England. This domestication is the product of the transformations that the Victorian era went through, the transformations that make the genre more flexible as it focuses on modern themes. Dickens, for instance, borrows many words and images from Walpole's novel and links them closely to the Victorian slums, characters, criminals, and villains. He alludes to the labyrinthine streets of the Gothic castle as the main Walpolean tradition. However, these 'labyrinthine passages' are mainly used to represent the Gothic streets of London (Mighall 70).

Dickens's and Stoker's Gothic is more modern than Walpole's as they place the events of the novel in familiar settings such as urban streets, houses, London's slums that replace the medieval castle of earlier Gothic. The Gothic in *Great Expectations* and *Dracula* is exemplified in the depiction of labyrinthine and dark streets of London, where Dickens and Stoker invite readers into horrific tours of London. The 'old' Gothic provides Dickens and Stoker with the materials needed to represent the chaos of the modern world. The 'castle' is substituted by the labyrinthine streets of London. Both Walpole's castle and the urban underworld share the same characteristics. For instance, Dickens uses the phrase "narrow streets" (100) that calls to mind the 'narrow' ways of the medieval castle. The mythical side of the labyrinth is tied with its use in the nineteenth-century literature to illustrate the impossibility of establishing with any clear trajectory. Urban places are open and unlimited. In contrast to the earliest Gothic

novels that "are set in a timeless world or are, like *Walpole's Castle of Otranto*, set in a deliberately medieval one, where the reader could believe that supernatural events might easily occur" (Senf 24), Dickens's Gothic, is closer to the modern context of Victorian England.

### 3.3 Supernatural: From Terror to Horror

In Gothic novels, there is a sort of supernatural, either explained or unexplained, real or unreal. In *The Castle of Otranto*, terror rises from 'unexplained,' invisible supernatural elements rather than visible things. The characters are haunted by the curse of the past, the unexpected paternal violence and crime. The supernatural is "closely linked to the 'reawakening' of Manfred's buried family secrets, the usurpation of Alfonso. For Walpole, subscription to the supernatural carried its own iconoclastic thrill by breaking the standard narrative of Whig history: that the Glorious Revolution of 1688 delivered as from popish superstition" (Punter 97). The characters that live in the Gothic castle are haunted by unexplained supernatural events. Walpole says that they "heard the door of the great chamber clap behind [them]" (30). They are haunted by the mysterious 'giant' that is following them (30). In *Otranto*, terror arouses fear that comes from unexplained supernatural occurrences that belong to the Gothic genre in which we notice "a general air of unreality that detracts from the effects" (Scarborough 36). Here, "the supernaturalism lacks the naturalism which is necessary" to study the modern Gothic novels (Scarborough 36).

It is important to demonstrate the role of allusion in Walpole's novel to represent the supernatural elements. In *Otranto*, the link between the supernatural and biblical sources is noticed by various critics. Edelman points out that in this novel, Walpole represents the supernatural from a biblical perspective. He depicts monstrosity that is based on biblical imagery. Edelman quotes from a translator who claims that supernatural in Walpole's novel is 'Biblical in nature': "The sins of father" that haunt the different generations (60). The ghost that threatens the characters seems a special curse of the dead that haunts the generations of the castle in the form of the 'spirit' that comes from the graves (Walpole 15).

The psychological perspective is useful in the analysis of the West's relation to others. The racial other haunts the Victorian psychology. Through Magwitch, Dickens displays the Gothic side of the Victorian city, this modern setting that is also read through another psychoanalytic lens. He is represented as the 'ghost' that haunts the Victorian mind. There are noticeable similarities to be examined between both novels. As Walpole is influenced by Shakespeare, Dickens also alludes to Shakespeare to

represent his Gothic world. Both Manfred and Pip are haunted by ghosts. The villain in *Otranto* is haunted by this 'infernal spectre' which reminds readers of Shakespearean ghost that haunts Hamlet. Chaplin shows in detail the similarities between Walpole's use of 'revenge ghost' and the one found in Shakespeare: "Hamlet is Otranto's precedent text in terms of Walpole's representation of an abject juridical economy of spectral 'presences'" (Chaplin 108). This visitation of a ghost in *Otranto* reminds readers of another visitation in *Great Expectation*. Pip is haunted by Gothic women who are similar to the "Witches of Macbeth" (Dickens 195). In *Otranto*, the protagonist represents the ghost that haunts him as the 'devils' that "league against" him (Walpole 15). He also refers to it as 'infernal': "Speak, infernal spectre" (Walpole 40). Walpole shows readers the 'revenge ghost' of whom he is ghosted. Dickens uses the same strategy to represent the supernatural yet in realistic form.

Dickens's and Stoker's ghosts are more real than those of Walpole's and early-Gothic literature. This contrast is almost a contrast between terror and horror. The Gothic in their novels belongs to the modern supernaturalism "that is more psychological than terroristic" (Scarborough 49). The ghost in their novels does not come from graves to haunt characters. It is more 'earthly' than Walpole's. Walpole depends on supernatural elements that produce terror. He is known as "the father of the terror novel" (Scarborough 7). As mentioned earlier, his terror story affected Gothic writers in general and invent the basic materials that influence them. His novel belongs to early terror stories that "had their source in popular superstition, classical literature, medieval legends, or Elizabethan drama" (Scarborough 49). In *Great Expectations*, villainy is not embodied in the character of the aristocratic villains, but in the criminal man. In Dickens's and Stoker's novels, the supernatural can be easily explained. The ghost is not the one that is abstract and invisible, the ghost that comes from the graves, but it is the ghost that is embodied. Human beings themselves are ghosts or specters.

### 3.4 Villains: From Aristocratic Villains to Criminals, Foreigners, and Female Villains

Dickens's and Stoker's novels belong to the modern Gothic as they attempt to represent the change within the Gothic fiction that "transforms the threat of the aristocrat into the threat of the degenerate foreigner. [...] The bad blood of family, in other words, is replaced by the bad blood of race and the scientific theory of degeneracy produces and explains this transition" (Halberstam 94-95). In contrast to Walpole's novel, Dickens's and Stoker's Gothicism offers an alternative form of monstrosity. They

demonstrate that the ghosts or witches of the era become modern.

Harker's journey to Dracula's castle "has embodied the chaos of the East as opposed to the order of the West" (Stoker 93-94). His 'journey' to this horrific place is identified by restlessness and ambiguity. It is the journey from order to disorder: from health to disease. The building is placed in Transylvania, in Eastern Europe which is considered as the ultimate Other to England. It is mentioned in the novel: "Transylvania is not England. Our ways are not your ways" (Stoker 26). From this unfamiliar place, Dracula moves closer to the West to conquer its order, from the exotic and unfamiliar to familiar. The events of the novel happen in Victorian England. Dracula is the Gothic person who is represented through references to magic and the supernatural. His body exhibits deviations from human traits and displays characteristics marked by monstrosity and animal imagery. He has the magical ability to transfigure himself into creatures such as 'the dog' or 'the wolf', 'the rat', 'the bat', 'the moth', 'the fox', and 'the wolf' (Stoker 204). Stoker says that he owns the magical ability to "grow and become small; and can at times vanish and come unknown" (204).

Dracula is the vampire who represents the chaos of the East. His representation is inseparable from its folkloric Other, the vampire that transgresses the borders that ought not to be transgressed. The Gothic villain leads the female characters to 'sin' and life of vampirism. Stoker tells the story of Dracula's journey from Transylvania to London where he attempts to "colonize England with a race of vampires" (Tichellaar 232). Lucy is made a vampire by Dracula. His blood transforms her body, mind, and identity that become mysterious. He also removes Mina from the realm of the typical domestic woman and locates her within the frightening presentation of woman who consumes men through her sexuality. Dracula pushes Mina to drink his blood, rendering her inseparable from this vampiric Other.

Stoker clearly shows the threat of Dracula's 'otherness', which is classified as a threat to Western London. Dracula's journey to London can therefore be seen as a useful lens for exploring issues of foreign invasion. The journey establishes the confrontation between the British and Londoners, the self and the Other, located in the darkness of London's streets. Dracula depicts "a monstrous erstwhile ruler from Eastern Europe, planning to establish a new empire of his own in the decaying heart of the British capital" (Wasson 135). He haunts the urban underground as a creature or animal. He is a foreign wanderer who threatens Londoners. Stoker focuses on the racial Other that transforms natives into vampiric

creatures. He makes vampires human beings rather than unrealistic creatures, the creation that serves his need to criticize the industrial world. Stoker's monster is real. He embodies vampiric traits that represent the threat of transmitted diseases. In fact, Britain is threatened by "sexualized vampiric contagion. Among other things, the tale is influenced by the fear of the dwindling of the British nation, as well as by anxieties among sexual infection, particularly through syphilis" (Wasson 135). Their bodies spread infections and diseases. The vampire motif is used to represent threat of sexual and infectious diseases. Sexuality and race are the main themes of Dickens's and *Dracula*'s Gothic that associate the British with purity and superiority, while linking the un-English with impurity and inferiority. What is horrific about *Dracula* is his attempt to exploit and corrupt the English blood, mainly women's blood transferred through sexuality. The threat of *Dracula* embodies the threat of the East as the space that can disrupt the safety of the civilized Western world. *Dracula* employs vampirism to explore the theme of racial otherness, the other that poisons the West.

Vampirism in Dickens's novel is less real and actual than *Dracula*'s as it is not largely based on blood sucking; however, both use the same trope to represent the threat of modern world. Dickens's vampire lacks its magical role of sucking blood of victims. He relies only on its metaphorical role. In both novels, the vampire motif is used to represent the industrial world.

Gothic monsters in *Otranto*, which are part of the supernatural elements of the Gothic genre, are different from Dickens's and Stoker's. In *Otranto*, the supernatural parts are composed of "gigantic helmets crushing people to death, swaying black feathers, and ghost stepping down of pictures [which] are the elements of Gothic monstrosity" (Edelman 59). Gothic monstrosity in Dickens's and Stoker's novels, however, is part of the ordinary, familiar, and the human world. Dickens's and *Dracula*'s villains are the Gothic Others that furnish his novels. They are represented through monstrous bodies.

Dickens and Stoker attempt to link the Gothic to science. In the early Gothic, "there is much interest in the study of the relation of science to the literature of supernaturalism in the various periods and the discoveries of modern times furnishing plot material" (Scarborough 13). In *Great Expectations*, the interplay between Gothic and science find expression in the representation of the criminal as a 'dog' (Dickens 301). Stoker's novel also stresses on the importance of scientific discourses in Gothic fiction. It is significant to read Victorian novels with the expectations of encountering the threat of racial otherness. Through animal imagery, Dickens and Stoker create Gothic villains

sharing much in common with scientific discourses. For instance, in *Dracula*, Lucy is transfigured into a beast whose "angry snarl" (211) and teeth that appear "longer and sharper than the rest" (159) threaten the one who looks at her. The transformation of villains into animals or beasts is affected by science that "has furnished themes for many modern stories of the supernatural," endowing it with new interpretations (Scarborough 49).

Dickens and *Dracula* treat the ghost as a human character. The evolution of the supernatural from the eighteenth century to the Victorian era suggests the realist taste of the 'new' Gothic. (Scarborough 36). The ghost is incorporated into the realistic novel. In both novels, the female villains are represented as 'witches,' or 'ghosts,' the vocabularies borrowed from earlier Gothic that associate them with the supernatural. The representations of the spinster as the 'Witch' of the Satis House (Dickens 80) and Mrs Joe who goes beyond the image of 'Angel in the House' as a 'devil' (Dickens 196) suggest gothic transgression. In *Dracula*, women are also turned into vampires, witches, or ghosts.

Both *Dracula* and *Great Expectations* depend on realistic characters and settings. They make the supernatural world closer to the human world rather than the inhuman. Vampirism during the nineteenth century focuses "on rational explanations of the phenomenon" (Senf 22). Unlike the female victims, the heroines of early Gothic novels, Dickens and Stoker stress on empowering women rather than victimizing them. In earlier Gothic novels, there is no use of the motif of vampire as it does not serve the needs of their own imagination (Senf 20-21). Dickens and Stoker, however, were conscious of the new context that led to the emergence of New Women, the period that witnessed the emancipation of women (Poole 139). Vampire-like women were present in the nineteenth century literature as a result of the social changes that affected Victorian society. Stoker refers to the female characters as the "New Women" (Stoker 77). The portrayal of these women in *Dracula* cannot be divorced from the social context, particularly the second half of the nineteenth century that is considered as a period of various transformations, including women's emancipation (Botting 95). As a result of this context, Stoker shocks his readers through Lucy's words that suggest her need to marry "three men" (Stoker 50). Lucy and other women are represented as vampires or demons, haunting men in the darkness of the night. Women in particular "proved susceptible to [this] ghastly influence, especially those women who rejected traditional patriarchal controls" (Poole 139).

The myth that inspires Stoker to represent the threat of women who fight for equality with men is the vampire. He

imports the image of the vampire that speaks to the anxieties and confusion related to the Victorian context: the threat of immigration, foreigners, and the threat of women who stood against the patriarchal order. The writer represents them as “ladies by their dress and manner,” however; they display acts of transgression (Stoker 31). The female characters in the novel under study are represented as vampires. Mythology and folklore are used to investigate the source of Victorian anxieties such as sexual anxiety. The trope of vampire can be detected in the characterization of the female characters that are transfigured into vampires by Dracula. In fact, Stoker is “one of the first writers to place the vampire story in contemporary settings” (McGinley 80). The vampire in Dracula’s novel belongs to the industrial world, the type in which “living-dead characters actually suck the blood of their victims and in which the human characters identify “real” vampires in their fictional world” (Senf 33). Harker is haunted by these women in his Gothic castle. He is frightened by his brides whose Gothic representations are meant to introduce the main concerns of the Victorian era. Women are represented as ambivalent. They are represented as “more animal than human” (Senf 67).

## I. CONCLUSION

In contrast to Walpole’s Gothic novel that depends on conventional Gothic settings such as the Gothic castle and invisible supernatural elements, Dickens’s and Stoker’s Gothic is more modern. They use the Gothic genre to represent the threat of the modern world. The nineteenth-century urban literature consists of a combination of real and fantastic elements in order to voice the problems associated with the urban context. Domesticating the Gothic is directly associated with familiarizing the supernatural elements of earlier Gothic, producing new kinds of ghosts. The fusion of the Gothic and realist setting together within an urban text is one of the characteristic features of Dickens’s and Stoker novels.

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# Multi-modal Dissemination of Jingzhou Poetry in the Tang Dynasty

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Received: 18 Jul 2021; Received in revised form: 16 Aug 2021; Accepted: 21 Aug 2021; Available online: 31 Aug 2021

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**Abstract**— As China gradually approaches the center of the world stage, the task of cultural communication is becoming increasingly urgent. Jingzhou poetry in the Tang Dynasty contains regional and temporal characteristics, while its dissemination was restricted by internal and external factors. To speed up the pace of Chinese Culture Going Out, some suggestions for its dissemination were put forward based on the multi-modal theory. This paper adopts the most suitable multi-modal approach according to different themes of poetry so as to transmit the beauty of form and internal Chinese cultural values to receiving countries.

**Keywords**— Jinzhou poetry, the Tang Dynasty, Multi-modal, external dissemination.

## I. INTRODUCTION

Jingzhou, also named "Jiangling" in ancient times, owns a long history and splendid culture. Since its transportation hub status, Jinzhou contains rich the Three Kingdoms Period (220 to 280 CE)cultural relics and has created Chu Culture that is comparable to the ancient Greek Athens culture. And most poets in the Tang Dynasty enjoyed traveling around, thus Jingzhou was a reverie for them because of its profound historical and cultural background (Zhang Xingwang, 2013). Poets in the Tang Dynasty left many cultural treasures related to Jingzhou. However, due to the differences between Chinese and Western languages, thinking patterns and cultures, the dissemination of Chinese

culture like Jingzhou poetry in the Tang Dynasty abroad is not promising. At present, many translations of Chinese cultural classics are only used for communications between domestic scholars but have not been popular overseas. On August 12th, 2021, after we selected < full text > item in CNKI and input "dissemination of Jingzhou poetry during the Tang Dynasty" in Chinese, the website showed 8,217 related articles. But when we added "multi-modal", the number decreased to 15 and most of them had low correlation with "multi-modal dissemination". Therefore, we believe it is necessary to explore the dissemination of Jingzhou poetry in the Tang Dynasty from a multi-modal perspective. This paper is divided into six sections. The first

section is an introduction of the whole paper. The second section introduces the development status of Multi-modal theory in the field of Chinese classical culture. Section Three demonstrates numerous internal and external factors in the dissemination of Jingzhou poetry in the Tang Dynasty and the following section introduces multi-modal media can help us solve problems in its dissemination. The fifth section put forward some suggestions according to different themes of poetry. The last section draws a conclusion that we should complement traditional paper communication media with multi-modal media to let Chinese classical voice heard.

## II. MULTI-MODAL DEVELOPMENT STATUS IN THE FIELD OF CHINESE CLASSICAL CULTURE

In the thirtieth group study session of the Political Bureau of the CPC Central Committee, general secretary Xi Jinping stressed improving the country's capacity for engaging in international communication to present a true, multi-dimensional and panoramic view of China. To show the "sail" of Chinese culture to the world, we have to ride the waves of the new era. Nowadays, information network media is developing rapidly. In view of the problems caused by differences in languages, thinking patterns and cultures in the external dissemination of Chinese cultural classics, we have to resort to the multi-modal audio-visual symbols in the new media era (Geng Jingbei, 2108).

Multi-modal discourse analysis began with the discussion in *The Rhetoric of Images*. R. Barthes (1977) proposed the interaction between visual images and language in meaning expression. The multi-modal research in China began in *Social Semiotic Analysis of Multi-modal*. Li Zhanzi (2003) introduced the social semiotic analysis method based on multi-modal discourse proposed by Kress and Leeuwen to Chinese academic scholars for the first time. In addition, Liu Xiaolin (2015) introduced multi-modal discourse analysis from the narrative view in *Multi-modal Narrative Discourse Research*. But generally

speaking, the theoretical research on multi-modal discourse in China is still in its infancy (Yang Ying, 2016). We mostly apply foreign multi-modal discourse analysis methods to practical things like posters, comics, film and television works. For example, Li Ziqi, a well-known online blogger, shows Chinese food culture and records the simple and beautiful rural life through video shooting, which attracts many audiences at home and abroad. However, because of poetry's unique and complex internal and external factors, it has been left behind regarding multi-modal methods. Many classic poems are restricted by cultural differences or texts, so the status of their external dissemination seems not promising.

## III. RESTRICTIVE FACTORS IN THE EXTERNAL DISSEMINATION OF JINGZHOU POETRY IN THE TANG DYNASTY

### 3.1 External factors

#### 3.1.1 Attention obstacles caused by the times of poetry

Each era has its own songs that represent the times. The times needs these songs, and these songs also conform to the times. *Song of Seven Sons* (Wen Yiduo, 1925), *March of the Volunteers* (Tian Han & Nie Er, 1935) and *Singing About the Motherland* (Wang Zi, 1950) are productions of the times. The 2020 Olympic Games was held in Tokyo recently, and the Chinese team won three gold medals on the first day, thus Chinese National Anthem *March of the Volunteers* resounded three times through the Olympic Stadium within one day! Chinese people are very excited each time when they sing *March of the Volunteers* even until now. We can see that songs with the characteristics of the times and high artistry have become the benchmark of specific times, and their popularity has not decreased over generations. However, some songs with low popularity will only be forgotten, let alone spread out. It can be seen that the spread of songs will be influenced by the public attention, so is poetry. Although Jingzhou poetry in the Tang Dynasty is full of regional and temporal characteristics, most of the people who study these poems

are local Jingzhou scholars. Therefore, the degree of dissemination of Jingzhou poetry in the Tang Dynasty is low because scholars abroad don't pay much attention to it.

### 3.1.2 Dissemination barrier caused by a single medium method

Medium is also an important part of poetry dissemination. Without media, poetry is almost impossible to spread. The writer of *Youth*, Li Dazhao cared about his motherland so much that he was committed to writing an article to transform the pessimistic thoughts of Chinese youth and reactivate China even he was in Japan then. However, no matter how excellent this article is, it would not have such a great social impact if it had not been published in time by the media *New Youth*. Born in the information age, young people in the 21<sup>st</sup> century at home and abroad were accustomed to electronic reading, thus few of them would subscribe to periodicals like *New Youth*. It is obvious that spreading Jingzhou poetry in the Tang Dynasty through traditional media is not enough to influence many people in the current world.

## 3.2 Internal factors

### 3.2.1 Translation barriers caused by special language features of poetry

Translation is absolutely important for cultural dissemination, but it is well-known that poetry translation is not a piece of cake. Poetry in ancient Chinese is famous for its brevity. Those concise words not only are a concentrated reflection of social life at that time, but also contain the poets' rich feelings and imagination. To translate the social features and poet's emotions accurately is difficult. In addition to the text, the special form of poetry also makes translators headache. Poetry is very particular about rhythm. The three aspects of rhyme, flat and deflected tones and duality, come from Chinese unique pronunciation and tones. Translating ancient Chinese poetry into foreign languages means losing some Chinese rhythmic beauty. "Dancing in shackles" means that the poet is bound by the rhythmic rules when writing poems. Of course, the translator will also be bound by the content and form of the original text.

When translators are dancing with rhythmic shackles, they may not find a balance. Such an unsightly dance is difficult to get public applause, so the dissemination of Jingzhou poetry in the Tang Dynasty is hindered in the first step.

### 3.2.2 Acceptance obstacles caused by aesthetic differences in poetry

Aesthetics is the main function of Chinese classical poetry. Poetry without aesthetic consciousness is undoubtedly like a boring body without soul (Geng Jingbei, 2018). Since ancient times, Chinese and Western nations have gradually created their own cultural and aesthetic systems in their respective territory. When Chinese readers see "a round moon" in a poem, they may feel homesick because it is always the time for reunion in a family, but since Western readers do not pay much attention to family, "the moon" is just a planet. They pursue romance and modernity and emphasize personal interests; thus they cannot also accept the spirit of giving up interests in their small family for the interests of their big country. Most of the poetry would not trigger their emotions similar to Chinese readers. "The spring breeze re-greens River South banks. / But when the bright moon will see me back?" (春风又绿江南岸，明月何时照我还) will not likely to trigger their homesickness. "Since no one lives forever, / Why not leave my loyalty to the history" (人生自古谁无死，留取丹心照汗青) may not mobilize their patriotic feelings. They even sneer at the corruption of "A steed raising red dust won the fair mistress' smiles. / How many steeds bringing her fruits died on the run!" (一骑红尘妃子笑，无人知是荔枝来) Many classical poems with great aesthetic significance in the hearts of Chinese readers usually cannot resonate with Western readers, and it is difficult for these poems to move the audience in the receiving country.

## IV. DISSEMINATION APPROACHES OF JINGZHOU POETRY IN THE TANG DYNASTY

The form of the Tang poetry not only inherited the traditional form of Han, Wei and Yuefu folk songs, but also greatly developed the song lines style. The cultural heritage

in this neat form of confrontation shows a kind of morphological beauty. Try to feel the morphological beauty of the Tang poetry from some fragments of Chinese famous poet Bai Juyi (772–846)'s *Ten Poems of Answers*:

荆州又非远，驿路半月程。汉水照天碧，楚山插云青。  
江陵橘似珠，宜城酒如饴。谁谓谴谪去，未妨游赏行。

After seeing the neat five-character poems in just two lines, especially the antithesis of the third couplet “江陵橘似珠，宜城酒如饴”，people, as visual animals, feel refreshed. Dissemination by paper or e-books is not only portable, but also has heavy traces of information retention, which can make Jingzhou poetry in the Tang Dynasty leave a good first impression in the hearts of the audience in receiving countries. However, the language barriers caused by the differences in thinking patterns and cultures are still unable to overcome in the traditional form. Multi-modal audio-visual symbols based on information technology are very necessary then. Multi-modality refers to the combination of different symbolic modes in communication behavior and events, such as the combination of language and sound (Van Leeuwen, 2005). With the rapid development of modern science and technology and the innovation of human communication methods, multi-modal discourse research has become a hot topic in interdisciplinary research (Yang Ying, 2016). Chinese ancient poetry is beautiful not only for its neat form, but for its artistic conception. The artistic conception of the Tang poetry is a psychological reflection and aesthetic experience beyond the text (Liu Xiaoming & Wu Liqin, 2015). The common audio-visual language can directly mobilize the audiences' perceptual experience and multi-modal visual-listening thinking, which can narrow the gap of cultural differences (Geng Jingbei, 2018). In such ways, the audience can comprehensively experience the artistic conception beauty and internal value of Chinese classical poetry. Multi-modal audio-visual culture not only brings people unprecedented sensory stimulation and emotional experience, but also makes people's aesthetic trend, thinking mode and value judgment develop in a common

direction subconsciously (Geng Jingbei, 2018).

## V. DISSEMINATION OF JINGZHOU POETRY IN THE TANG DYNASTY WITH DIFFERENT THEMES UNDER THE GUIDANCE OF MULTI-MODAL THEORY

External dissemination is an activity in which a country transmits its information and establishes its image abroad so as to expand exchanges and enhance interaction (Yang Ying, 2016). Perceptual channel and symbol system are two main criteria for the division of modality. According to human perceptions, modes mainly include five kinds: vision, hearing, smell, taste and touch while according to the symbolic system involved in discourse, it mainly includes language (text), speech (sound), paralanguage, image, body movement and music (Du Jinbang, 2013). The external dissemination of Jingzhou poetry in the Tang Dynasty will be an important embodiment of Chinese culture going global. First, we should let the charm of words and form give out fully through traditional paper media, and then assist it with other senses such as hearing, sighting and so on to transmit its internal values. For poetry with different themes, we should adopt the best way to mobilize the five senses and show the artistic conception and internal cultural value of poetry to the audience of receiving countries.

### 5.1 Dissemination of painting poems on natural scenery under visual grammar

Kress and Van Leeuwen proposed a visual grammar for analyzing images based on Halliday's systemic functional linguistics (Kress, G. & T.V. Leeuwen, 1996). The visual enjoyment of Jingzhou poetry in the Tang Dynasty is embodied in both its neat form and the beauty of images. Su Shi, a great Chinese poet commented on poet Wang Wei that “Reading Wang Wei's poems, I see pictures. / Appreciating his paintings, I see poems”. Chinese painting poetry is a special aesthetic phenomenon in the history of world art, which combines literature and art to complement each other. Wang Wei's poem *Painting* is a typical example, “The hills are hued, seen from afar; / The birds are mute,

even nearby. / The spring is gone, but the flowers remain; / The warblers seeing me won't fly". This poem seems to describe a natural scenery at a first glance, but it is actually praising a painting. The four lines of the poem constitute a complete picture of mountains, rivers, flowers and birds.



The following picture based on the poem is taken from Nicpic:

Jingzhou poetry in the Tang Dynasty which describes natural scenery has a strong sense of picture and great visual impact. We can spread this kind of poem from two aspects. On the one hand, Chinese art painters are invited to inscribe paintings on such poems, and then put these paintings as illustrations in the English version of Tang poetry books, so as to increase the interest of books and attract international readers. On the other hand, we can contact foreign art painters to draw pictures according to the translation of the poem, then compare them with the pictures of Chinese painters. Under the guideline of seeking common ground while reserving differences of those paintings, we can finally get a satisfying version. Then we display the final paintings in foreign Chinese restaurants or Chinatown and other places with Chinese characteristics abroad. In this way, we can not only attract researchers who are interested in Chinese culture but also attract the attention of the general public, which can make Jingzhou poetry in the Tang Dynasty have a subtle influence in receiving countries.

## 5.2 Dissemination of rhythmic poems under auditory modality

There are many poems with a strong sense of rhythm in ancient Chinese poetry. Adapting them into pop songs is the

most appropriate way to spread out. CCTV channel has a large-scale poetry, culture and music program called Classics Chanting and Spreading, which is original in the mode of "harmony with poetry and song". It displays classic poetry and literary works in the way of pop music to inherit and disseminate excellent Chinese traditional culture, which won the applause of the public. The article of *Youth* written by Li Dazhao, mentioned before, appeared in this program once, which was sung by four CCTV hosts named Kang Hui, Sa Beining, Zhu Guangquan and Nèghmet. It made the patriotic enthusiasm of Li Dazhao's era and the positive ambition of Chinese youth closer to us in the modern world! "Music is a language without borders". God created the Babel Tower to stop human being from communicating. However, people's physiological structure is very similar; thus their feelings to a same melody are almost the same. The communication barrier in music is easy to be broken. Moreover, the entertainment of music makes it easier for people to accept it. The rhythmic adaptation of Jingzhou poetry in the Tang Dynasty is very beneficial to cultural dissemination. For poetry with strong rhythm, it is suggested to retain the original text in the rhythm of Chinese, so that the receiving country can experience the beauty of original poetry in music. As for the poetry with weak rhythm in the original text, it is suggested to translate it into the receiving country's language; thus we can turn the disadvantage of rhythm into language advantage. In addition to adapting into popular songs, we can also often carry out moderately difficult and interesting Chinese classical poetry reading competitions among overseas Chinese, Confucius Institutes and foreign students in China (Geng Jingbei, 2018).

## 5.3 Dissemination of narrative poetry in audio-visual modality

Narrative poetry is a genre of Chinese poetry. The initial narrative poetry comes from the folk narrative poetry that contains a relatively complete story plot and character images. When it comes to the tourism holy land of Jingzhou, most people would recommend Jingzhou Fangte Oriental

Myth that has numerous outdoor and indoor projects. The indoor viewing projects Qu Yuan and Chu Music are popular places where many tourists would punch in. The project of Qu Yuan demonstrates the whole life of Qu Yuan, a famous patriotic poet, with a mixed performance of projection and real actors. It can not only offer an audio-visual feast, but also arouse the audience's curiosity about Qu Yuan and their interest in Chu culture, full of great ornamental and artistic values. The narrative poetry in Jingzhou poetry in the Tang Dynasty can adopt this method. In the first place, these poetry needs to be translated into the receiving country's language. Then we can invite screenwriters and poetry researchers to conceive stories together and then make it to animation. I believe a documentary can be effective in the dissemination of Jingzhou narrative poetry in the Tang Dynasty.

## VI. CONCLUSION

The development of literary geography research has achieved fruitful research results in all aspects. As a small tile in the academic palace of regional literature and culture, the study of Jingzhou poetry in the Tang Dynasty must have its value and significance (Zhang Lizi, 2018). As China gradually approaches the center of the world stage, the task of cultural communication is becoming increasingly urgent. Although the external dissemination of Jingzhou poetry in the Tang Dynasty has been restricted by many factors such as the times, media, poetic features and the emotional differences, but the multi-modal perspective of the new era shows us a new way. In the face of poetry with different themes, we can adopt appropriate audio-visual multi-modality to transmit the form and artistic conception beauty of Jingzhou poetry to the receiving country. Since Jingzhou poetry in the Tang Dynasty has rich internal cultural values, we should be an active cultural communicator. Complemented with traditional paper communication media, multi-modal media in the new era can bring the voice of Chinese culture to the world.

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# Mnemoculture and National Museum: Looking at Salarjung National Museum, Hyderabad, India

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Received: 11 Jul 2021; Received in revised form: 20 Aug 2021; Accepted: 25 Aug 2021; Available online: 31 Aug 2021

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**Abstract**— *Considering museum as a public site of cultures of memory, my paper will focus on Salar Jung National Museum situated on the banks of the Musi river, Hyderabad. The museum houses the cabinet collections and curios of the Salar Jung family, primarily of Mir Yousuf Ali Khan also known as Salar Jung III. He was the prime minister to the Nizam Mir Osman Ali Khan of Hyderabad in 1914. It reserves its history of inception, culture and both personal and public history. The paper treats it as a cosmopolitan mnemocultural site that overrides the ‘national construct’ and refers to the potentiality of the its materiality to tell tales of many cultures, trade links and most importantly of political friendships and the culture of bestowing each other with rare works of art.*

**Keywords**— *Mnemoculture, Museum Studies, Postcolonial nation, Indian Museums, Salar Jung III.*

Avoid Museum. This might seem to be absurd advice but let’s just think about a little: if you are in a foreign country isn’t it far more interesting to go in search of the present than of the past? It’s just that people feel obliged to go to museums because they learned as children that travelling was about seeking out that kind of culture. (Coelho 2015)

...journey into the past without which there can be no imagining the future. (Huyssen 2003)

Memory is always a phenomenon of the present, a bond tying us to the eternal present. (Nora 1996)

When Coelho wrote famously in 2015 in *Time* on travel tips with mentions of the pastness of the museums, he seems to have missed the vision of Huyssen who had noted a new perspective to viewing museums, mnemoculture and subsequently the past. Materiality, in this paper, is tied to memory and argues how it can tell different stories.

Memory to be articulated or represented requires a site whether written or visual. All representations in

language narrative, image or sound/music are an act of memory conditioned by the dialectics of remembering and forgetting. Memory is alive, fragmentary, plural and mutable by nature and is continuously evolving in time and space. It mediates to the present by being subjective and intuitive. It incorporates traces of the past, self, identity in the context of the present. Modernity has always been engaged in a contestation of the present’s past or traditions. On the other hand, it also laments the loss of the old order due to capitalism or rapid urbanisation. Pierre Nora the French historian discusses in his *Realms of Memory* how modernity in its attempt to maintain newness creates sites of memory, “*lieu de memoire*” and its loci in museums, galleries, cemeteries, monuments, anniversaries, personal connections, sanctuaries and so on as “rituals of a ritual-less society” (Nora 1996). They seem to encompass a vigorous and deliberate thrust—a will to remember and attempt at a coherence to history of families, communities and nations. For him these sites are deliberately constructed and fabricated. With the rise of few nation-states in the 19<sup>th</sup> century Europe and in the postcolonial countries such attempts were made to valorize and legitimize the nation by monumentalizing national pasts and give a basic form to the political, cultural and social

future of the state. He mentions that, in case of France “the two fundamental idea upon which the nation was built are “glory” both military and civilian, and “words,” France being a country in which the relation between language and literature on the one hand and political power, the state, and the national idea on the other hand has always been close (Nora xvi). Nora follows the *The Art Of Memory* by Frances Yates to establish that since “the classical art of memory was based on a systematic inventory of loci memoriae, or “memory places.”” (Nora 1996).

The museum is a modern project where they wanted to project themselves by re-constructing the past. In the Europe and the west the museum is consciously sought to put its knowledge and power up on display, to represent itself in a collection of objects, images that selectively represents the past and the present. As Huyssen writes “if the Romantics thought that memory bound us in some deep sense to time past, with melancholia being one of its luminal manifestations, then today we rather think of memory as a mode of re-presentation and as belonging ever more to the present, while its referent is of the past and thus absent.” (Huyssen2003) The temporal status of the museum is always the present. A conundrum in itself a museum offers the same objects and artifacts though constantly viewed/interpreted differently by the viewer consumer. So it becomes a burial ground of the past and also its resurrection. The past is pulled to the present by the live gaze of the viewer/tourist/consumer and the past “is intensely located on [his].. side ..and the present as well.” (Hussyen2003)

Memory is not always a matter of the individual brain but also lives in material objects. Museum, like the Salar Jung National Museum of Hyderabad is a realm of memory that externalizes and preserves both individual and collective memories; it presents the nation and at the same time life of Salar Jung family. Here memory is animated and a past exists dialectically between what to remember and what to forget. But as noted by Halbwachs collective memory “is not a given but rather a socially constructed notion” (Coser 22). Even though collective memory is created through sites, remembering is done by individuals as group members: “Social classes, families, associations, corporations, armies and trade unions all have distinctive memories that their members have constructed, often over long periods of time” (Ibid.). Traditions are invented and are based on selections and exclusions to shape up military, political, cultural and social life of the past. The government buildings, monuments, museums, galleries are the urban spaces of memory. Today the whole debate of history/memory has

been altered and historical memory has been re-presented as palimpsest:

Whatever the specific content of the many contemporary debates about history and memory may be, underlying them is a fundamental disturbance not just of the relationship between history as objective and scientific, and memory as subjective and personal, but of history itself and its promises...[there is] a fundamental crisis in our imagination of alternative futures (Huyssen 2003)

History no longer gives a stronger and stable relation of a community/nation to its past as argued by Hayden White in his essay *Historical Text as Literary Artifact*. The paper discusses how historical material memory in museums functions or informs? How do we re-present the past? How are time, memory, identity and belongingness related?

Specifically, during 1980s, there has been an upsurge in postmodernism for museum exhibitions and many scholars undertook researches on museum history. By 1990s museum professionals began to publish articles and books on it. One such book, “Rethinking the Museum: An Emerging New Paradigm” by Stephen Weil traces the evolution of the museum from primary collector to museum as educator in service to the public. In another 1992 article Michael Ames wrote about the role of museums in the age of deconstruction. It is now a mass media. Museum theoretically represents an organizational institution that collates and displays information by ordering, arranging and preserving. In an age of citation museum database or archives preserve valuable information that are thought to be important. It affirms and informs of signification. Its evolution is a result of confluences of individual interests and ever widening social demands. Historians have traced the transformation of early modern private cabinet collections to the modern public state museums that had created a public sphere initially in Europe for information, preservation, recording and control of nationalistic power. The beginning of the public museums are commonly traced back to the founding of Ashmolean Museum (1682) based on public viewing or the Louvre Palace’s Garden in 1793 which symbolized national patrimony and political sovereignty. The cabinets/private museums common in the 16<sup>th</sup>& 17<sup>th</sup> centuries usually displayed the wealth, education and social status of the owner and his family. They are the predecessors of the modern public museums. The catalogues are not simply a guide to items but often suggest the selection and processes of arrangements.

From the elitist position of high culture, the private collections/cabinets of royal families and patrons have moved to a spectacular mise-en-scene of collective



mnemocultures owned by nation-states in the postcolonial times. Most often it is the state committee that decides what deserves to be kept, remembered and treasured. The past is interpreted for the present particularly for nationalistic discourses. They are great inscribers of history, nationalism and identity. One such museum is the Louvre in Paris which got transformed from a fortress to a museum and it has “witnessed numerous events in French history”. After being the fortress of the royals and later an arsenal and a prison during the hundred years war, the Louvre finally at the end of the 18<sup>th</sup> century became inevitably linked to the idea of museum. Throughout Europe the idea of exhibiting the large collections belonging to the princes and popes to the general public was being increasingly envisaged. The royal palace was burnt down in 1871 but the project of making it an art gallery survived as Francois Mitterand in 1981 decided to completely dedicate it to works of art and it was rebuilt by the architect Ming pie.

The museum is also an attempt to escape from amnesia and depends on dialectics of production and its reception. It is an experience of memory for both the museum maker and viewer. For instance, Julia Adeney Thomas informs in her essay in “Power Made Visible: Photography and Postwar Japan’s Elusive Reality” how the images of the second world war are everywhere and “photography in Japan sought to establish political, social, and aesthetic norms that were taken for granted elsewhere” (Thomas 2008). On the other hand the Cambodian state museum documents the traumatic phase of the communist regime during Pol Pot. In both these cases sites of memory organize the past creating certain meanings of material objects.

In the Indian context, the museum movement started in 1814 initiating the socio cultural and scientific achievements of the country. It is also considered as the beginning of modernity in India. Sir William Jones, a profound scholar of the 18<sup>th</sup> century devoted his life to the service of India and founded the Asiatic society in 1784 in Kolkata. However, the foundation of a museum as part of the activities of the society was never conceived then. In 1796, the members of the society thought of establishing a museum for the reception and preservation of objects and finally in 1808 the society found a place at the corner of Park Street on a land granted by the government to set up a museum. The early museums in India consisted of objects categorized under geology, botany, zoology, archaeology anthropology and art. Among others the Indian museum in Kolkata, the Madras museum in India and the Albert hall in Jaipur promoted this ideology. But the ideas of a museum preserving cultural heritage were brought in by the princely families in India and several of them instituted

private cabinet museums of art. It was in fact a colonial gift that infused a European flavor to their aristocratic lifestyle. The national museums in post-independent India offer what colonial past has left behind. They speak of India’s cultural past for the present viewers. One such museum in India that presents the political and also the cultural past of Hyderabad is the Salarjung museum established in 1995. It houses private artifacts of a single person who happens to be the prime minister to the Nizam. Initially like the history of Louvre it was situated in the residential palace of Salarjung III and was later opened for public viewing by the then PM Jawaharlal Nehru in 1951 through a deed. The private collection became a part of national identity, history and culture. It shows artifacts that unveils the interests, movements, political meetings and activities of the minister. It consists of 40 galleries of rich material artifacts and documents on aristocratic life and politics along with objects of everyday. Spread over 10 acres of land, the museum has 9,000 manuscripts, 43,000 art objects and 47,000 printed books. Galleries exhibit objects that date back to the 4<sup>th</sup> century. It displays art forms and sculptures of India, Far East, Europe Middle Eastern. There is a Founders' Gallery where the photographs and documents tell the story on the Salar Jungs. It has divine figures belonging to the period of the Gupta Kings, Pallavas and Cholas. Salar Jung III has also acquired old weaponry and remarkable among them are swords of by Jahangir, Shah Jahan and Tipu Sultan. Utensils and costumes of 18<sup>th</sup> and 19<sup>th</sup> centuries which adorn the walls of the museum tell tales of culture, art and artisans. Carpets from Middle East, marble statues from Italy, France and England are kept in the museum which belong to the large collections of the third Salar Jung PM. While some are original works of artists like ‘Night Watchman,’ there are also replicas of famous works of painters and sculptors. The ivory gallery and the objects displayed links India to China and Japan. It also reveals the various connections between these nations in the past. Objects and jewelry made of Jade, which was initially used by the Chinese are laid out along with a Russian coffee set, glassware of Medieval Europe and Mughal meenakari utensils. A gold hookah talks of the culture and affluence of India. Dutch paintings and porcelain from Europe speak of travels and vibrant political exchanges between India and other countries of the world.

The nineteenth century British Musical Clock with tiny mechanized figures that emerge through a door to strike the bell every one hour is a star attraction for all types of visitors. Few other prized possessions are the veiled marble statue of Rebecca created by an Italian sculptor G.B. Benzoni. We can also see ivory chairs presented to Tipu Sultan of Mysore by Louis XVI of

France. As stated in an article published in *Business Standard* on 20 January, 2019 the collection is safe in the museum:

If the collection was distributed among shareholders, one day or the other it would have been sold off or may have even gone out of the country. The most important thing was to see that it remained in India and in a museum where it could be displayed," said Ahteram Ali Khan, whose grandfather Nawab Mir Turab Yar Jung was the first cousin of Salar Jung III.

In 1958 the Indian government took over the museum through a compromised deed and later by an act of parliament. The museum along with its library was declared as an institution of national importance. It travelled further to its present building in the year 1968. It houses the cabinet collections of Salarjung family though major portion of the collections was acquired by Mir Yousuf Ali Khan, Salarjung III, who was an art connoisseur and had collected rare relics, antiques, artifacts some of which were gifted to him during his official visits to Europe and other parts of the world over a period of 40 years. He not only was a collector of antiques and art but also patronized poets, writers and artists encouraging literary and cultural activities.

The collections range from 2<sup>nd</sup> century B.C. to 20<sup>th</sup> century A.D. and have exhibits of Indian, middle-eastern and European art. Carpets, paper, glass, ceramics and furniture belonging to the Middle East particularly Persia, Syria and Egypt are displayed which were mostly mementoes received by Salar Jung III. It also boasts of an extensive collection of far eastern art represented by Japanese objects of porcelain, bronze paintings and wood and inlaid works. The 38 galleries with collections from various parts of India and the world produces an aesthetic, educative and informative site upholding the cultures and histories of various locales. The portrait gallery presents the rows of portraits and the other personal belongings of the family displaying their political life and social status. On the other hand Indian sculptures, textiles, minor arts of south India, south Indian bronzes are placed along with various urns and statues, clocks from abroad. Among the collections a set of ivory chairs presented by Louis 16 of France to Tipu Sultan of Mysore has also been displayed. The arms and armour collection display the country's Mughal regime. They reflect the lifestyles not only of India but also of various places outside the political boundaries of the Indian nation state. Objects from different parts of the world in this museum coexist and find their places side by side challenging the viewer to move through events and histories of a large geographic area. It is this space that goes beyond frontiers and to

borrow Rushdie's expression in *Step Across This Line* transforms us. It defies our ordering of the world by going across territorial boundaries. It celebrates heterogeneity and speaks for the collectors' interests, political activities, mobility and personal friendships. Although a state museum it intensely inscribes its own history and its appeal lies in charting of a new map of cultural past through the familial activities and involvements of the Salarjung family members, in this case as mentioned above, it is Salar Jung III's personal passion and love for aesthetics that had been displayed along the nationalistic discourse.

Functioning as a museum of national importance, it holds exhibitions in schools, villages and other public places. An attempt has been made to coningle the personal memory of the family with the collective shared cultural memory of the state. Cultural memory refers to the symbolic order, the institutions, media and practices of a community by which the state try to display a shared past. Memory here is used metaphorically. Societies or communities do not remember literally but it reconstructs the past through some site. This construction depends on the need of the moment. As Halbwach in his book *Collective Memory*(1992) shows how memory as constructed by institutions must be actualized by individuals, who are conceived of as the actual agents for remembering the past. These exhibits project a nation's version of its past and also its version of national identity. Memory and identity are closely linked and identities are to be constructed and reconstructed by acts of memory, by remembering who one was and by setting the past self with the present. This is true not only in case of national identities but also in terms of individual identity formations.

The Salarjung museum with its collection of works of art from both India and other parts world resonate the interests, status and intentions of the family of prime minister to the Nawab. The viewer/consumer approaching the museum as a nationalistic site often will be overwhelmed by the extensive collection of one man particularly and also confront the variation as s/he looks at the artifacts and the various body of display in each gallery. The past is interpreted and categorized for the present following its own requirement in time and space but here the pasts despite being strategically constructed speak of an individual's, Salar Jung III's massive collection and effort to celebrate art and culture. As a rich site of mnemoculture this museum resists a state-power-knowledge apparatus and compliments it with the role of the viewer/researcher/consumer. This state apparatus attempting to reconstruct official memory of the nation creates a mobile critical space as its epistemic value and

purpose is charted by readings and un-readings by viewer-consumers. It provokes a potential and polemical engagement and is always a present's past; in addition to a 'national' aspect added to its image, there remains the references to the 'individual'--his love of art, political relations and friendships, aesthetics and travel of the art connoisseur. It is a cosmopolitan site that shares histories of many trade links, political friendships, cultures of many nations of the world. It is indeed an inheritance of the past for the present.

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## Arjun Reddy (2017): Momentous or Misguided Misogyny?

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Received: 15 Jul 2021; Received in revised form: 13 Aug 2021; Accepted: 23 Aug 2021; Available online: 31 Aug 2021

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**Abstract**— Sandeep Vanga's *Arjun Reddy* (2017) was revered for its unflinching story-telling, unprecedented cinematography and rousing music. The film won accolades from both, the critics and audience, alike for doing away with the tropes of toxic masculinity and misogyny in South Asian cinema. The film revolves around the eponymous hero, Arjun Reddy, and his intense and raw painful suffering for love. The research paper will question how successful the film was in its attempt to portray Arjun Reddy as a flawed, complex character by depicting anger as his only fatal flaw, while also granting him Herculean powers, captivating looks and prodigal skills as a surgeon and an all-rounder, as well as, simultaneously claiming to be audaciously real. The definitions of masculinity, as presented in the film, are analysed and challenged. The study will also question the power dynamics of Arjun and Preeti's relationship, and Arjun's treatment of women, in general. Feminist concerns in film theory such as 'The Male Gaze' and the issue of gender representation shall be discussed. 'Did the film do more damage than good with its thinly veiled misogyny presented as new-age feminism?' are some of the important arguments that will be resolved.

**Keywords**— Arjun Reddy, feminism, misogyny, patriarchy, South-Asian cinema, toxic-masculinity.

### I. INTRODUCTION

Written and directed by Sandeep Vanga, *Arjun Reddy* (2017) was heralded as a new path-breaking chapter in Telugu cinema. Revered for its unflinching story-telling, unprecedented cinematography and rousing music, the film won accolades from both, the critics and audience, alike. The film revolves around the eponymous hero, Arjun Reddy, and his intense and raw painful suffering for love. The protagonist is a high-functioning alcoholic surgeon who has anger management issues. Arjun is on a self-destructive path after his girlfriend, Preeti Shetty, gets married; the film focuses on his downfall and subsequent resurgence. The film was labelled radical for its candid treatment of sexuality, without the sleazy gaze of voyeurism. Some have even gone on to say that the film is a feminist masterpiece for its titular protagonist's portrayal.

The film has been called a breath of fresh air for its flawed depiction of the hero, and the heroine enthusiastically engaging in pre-marital sexual relations. Arjun is praised

for his 'bold choice' of accepting his married girlfriend, when he finds her pregnant. He opens his arms up to her, claiming to know that she is not happy with her husband. His generosity, of accepting a woman touched by another man is rewarded when Preeti happily announces that she is, in fact, pregnant with his child, not having let her husband 'lay even a little finger on her'. The film ties a neat bow with a happy ending to their intensely turbulent relationship. While on its way to mark the dawn of a new era in Telugu cinema, the film points to several red flags in its definition of being liberal and progressive.

The research paper will question how successful the film was in its attempt to portray Arjun Reddy as a flawed, complex character by depicting anger as his only fatal flaw, while also granting him Herculean powers, captivating looks and prodigal skills as a surgeon and an all-rounder, as well as, simultaneously claiming to be audaciously real. The definitions of masculinity, as presented in the film, are analysed and challenged. The study will also question the power dynamics of Arjun and

Preeti's relationship, and Arjun's treatment of women, in general.

## II. THE HERO OF MANY PARADOXES

*Arjun Reddy* was declared a trailblazer by the critics, in terms of its portrayal of the hero. Telugu cinema's protagonists have been marked with larger-than-life super-human elements. The critics claim that a new chapter for the Telugu hero has arrived with Arjun Reddy, who is deeply flawed and a complex character. With a well-rounded protagonist, the critics appreciate the film-makers for their lack of hero-worship. Arjun Reddy is presented to the audience as a disturbingly real and a naturally impassioned hero. The attempt was received well with the audience, many claiming the hero to be quite relatable. It was refreshing for the crowds to see a hero brazenly struggle with extreme anger issues and addiction. The film's biggest achievement seems to be its choice of a hero who's not infallible, by granting him a fatal flaw: anger. What seems interesting here is that while the film grants it's hero a single fatal flaw, it over-compensates with a slew of positive traits.

A gifted athlete with Herculean powers, Arjun's physical strength cannot be matched by any other male throughout the film. We witness him being an impeccable football player, and then bashing his jealous opponents with equal ease. The physical strength is complimented by his extreme good-looks. Even at his shabbiest, most unfit state, Arjun remains a heart-throb among women. His most celebrated talent of all turns out to be his acumen as a surgeon. From his days as a college topper, to a workaholic surgeon, he proves that his skills are prodigal. In fact, he can perform surgeries with ease and precision, even while being drunk. He is revered by all, from his cult-like following in college days, to his team of nurses and his patients, despite all his flaws. Additionally, he is also blessed to be born in a reputable, wealthy family that can support the impulsive decisions rising out of his uncontrollable anger. His fatal flaw that is supposed to humanize him is also fetishized throughout the film as his free-spiritedness and a devil-may-care attitude. The supposed audaciously real hero, that the film claims to represent, resembles a superhuman who is a far-cry from an average man. Hurling abuses, and consuming drug and alcohol is not enough for him to become relatable.

As mentioned earlier, his fatal flaw itself is fetishized in the film. Whenever the hero lands up in a problem due to his lack of anger management, the audience never truly charges him guilty of his faults. In fact, a genuine sympathy arises for Arjun from the audience, who are duped into believing that the hero is a victim of the

situation, rather than the perpetrator. This image is aided by the fact that Arjun is never ashamed to own up to his mistakes. While the film wants to portray his honesty as the integrity of his character, it often borders to shamelessness. But what truly amounts to his image as an ultimate victim, are the circumstances. The plot carefully constructs these situations in a manner that Arjun is only seen retaliating to forces that are already at play against him. This always puts the hero in a situation of defense, more than offense.

In one of the initial scenes where the hero is being introduced to us, an angry Arjun tries to force himself on a woman at knife-point, who refuses to engage in any sexual activity when she realizes that her fiancé is at the door. Before Arjun can do something truly deprave, at the exact moment, power comes back on, making him aware of his actions. He leaves the woman be, but not without exposing her affair to her fiancé. Not only does the hero become redeemable in the moment, by a chance of luck that proves him to be a moral man, the audience is soon made aware of his past. The excruciating pain of having lost his true love makes his actions justifiable. The scene also makes sure that this woman, who denies the hero sex, has connotations of a fallen woman attached to her. The audience eventually gains more sympathy for the heart-broken hero, than a woman who is cheating on her love-struck fiancé. Another such scene happens on the football ground, where Arjun's team is leading over the opponents with a huge margin. We see that the losing team tries to rile Arjun up in order to get him disqualified. Even the referee is biased towards the opposition. Arjun appears to be more mature when he doesn't react to these provocations, on the advice from his teammate. With all the odds against them, Arjun's team still manages to win, proving that they are clearly more deserving. It is then that one of the players from the opposition attacks Arjun, out of jealousy. When Arjun, consumed by anger, beats up the entire team, the audience remains faithful to Arjun. His anger becomes justified.

The biggest fall of the flawed, alcoholic hero comes when his license as a surgeon is revoked, because he overdoses during a surgery. While this is an issue of grave concern, and is clearly immoral, Arjun still manages to garner the sympathy of the audience, rather than their disappointment. All the factors lead the audience to believe that Arjun is only a victim of his circumstance. First of all, the surgery goes well and the patient remains unharmed. Without any real consequence, it is easy for everyone to move-on. The hospital clearly stands in the wrong in this situation, because they didn't have any surgeons on call during Arjun's day-off. He is pleaded by his nurses to attend to the emergency, even though he

reveals that he is highly intoxicated and has no motor control, because they believe he is the best. In fact, he regularly operates on patients while being drunk, in moderation. The workaholic surgeon proves to be better than most, even while being intoxicated, and performs more surgeries than anybody else. It is the hospital's manager, who holds a grudge against Arjun, and decides to make it his personal agenda to have him penalized. This threat cannot be pursued because the hospital stands clearly in the wrong, and can be penalized instead for not recording most of Arjun's surgeries out of their greed and corruption. To add to this, Arjun's integrity as a surgeon is backed by hundreds of testimonials from his patients and nurses. Even the Dean of his previous college vouches for his brilliant skills as a surgeon. It is only due to his own morality, that he could not lie to the law about being intoxicated, resulting in his license being revoked. This is a prime example of how no matter how grave a situation Arjun finds himself in due to his flaws, yet is never truly shown to be guilty. While trying to build their hero as a grey character, the film ultimately always portrays Arjun in the white, and his opposition in black. This makes it difficult for the audience to hold him responsible for his misgivings.

Apart from having a flawed hero, the film was celebrated for having a hero who embraced his tears and vulnerability, without becoming a laughing stock or losing his manhood. Critics have appreciated the film for not using tears as a symbol of weakness, but of anguish. Tears are not the only emblem of vulnerability; it is also the depiction of Arjun's helplessness in the face of addiction. Yet, the entire discussion of showing a hero cry on screen is squashed by a single line where his best friends asks a crying Arjun, "Do boys cry like that?". Further to negate such claims, every time the hero is shown to be vulnerable, he emerges out of the situation as an alpha male. One of the first examples of this irony is when the Dean of the college summons Arjun after his brawl during the football match. The Dean begins by mentioning that Arjun is the most brilliant student the college has seen in years, and is applauded for this by the students. He then adds that even though Arjun's a brilliant student, he lacks anger management skills; and the behaviour of a student is much more important to him than their academics. He gives Arjun a choice to either put an apology letter on the notice board by the end of the day, or he would be suspended by the college. Arjun refuses to apologize and decides to leave the college on his own terms, but not without making the Dean realize that he is just a mere employee of the college and the college needs Arjun more than he needs the college. The scene is set up in a way that it only puts the hero on a pedestal, by having his numerous

achievements overshadow his misbehaviour. Rather than seeming vulnerable, Arjun instead emerges at the top. A similar pattern is followed when Arjun is seemingly at his lowest, and his friends try to help him. When his best friend, Shiva, reminds him that Preeti is now married, so he must take himself out of the rut and move-on, Arjun rather than heeding to the advice, instead belittles Shiva by reminding him that it is about time he did something with his career. Arjun rubs in the fact all their other friends, and Arjun himself being a surgeon, are all doing better than Shiva, who is still just running a clinic. His other friend, Kamal, decides to invite a heart-broken, lovelorn Arjun who had also recently gotten his license temporarily revoked, to his wedding. Arjun cruelly states that Kamal's love story can never be as pure and intense as his and Preeti's, hence he doesn't deserve to have a love marriage when Arjun can't. In both these situations, even though it's Arjun who is seemingly being portrayed in a rather vulnerable state, he never lets go of his position as the alpha male, no matter how worse the situations get in his life. He always seems to point out that he will always be better than the other, even at his worst. He is truly at his lowest only when he goes broke, and is pushed to the streets. Even then, the film cannot show the hero to be utterly helpless. A homeless man decides to help him out and pays for his necessities. Although it's Arjun who is utterly vulnerable at this stage, the homeless man doesn't act like a friend or an equal, and continues to be his inferior and serve him selflessly. Yet again, Arjun retains his position as an alpha male.

The most problematic claims that the film makes, and is appreciated for, is for having a feminist hero. Arjun Reddy supposedly defied the misogynistic ideals of the previous Telugu heroes with his own progressive ideals as a feminist. One of the instances that acts as a vehicle to this belief is the scene where his friend Shiva introduces him to his to-be brother-in-law. Arjun strongly and unabashedly objects to the derogatory statements made by his friend's future brother-in-law that objectified airhostesses. The scene itself becomes problematic when Arjun asks his friend whether he would allow such a man to marry his sister. The woman becomes a mere property being transferred from one man to the other. All agency is taken away from his sister when it is her brother's permission that becomes more important than her own consent. It proves that this was only a token scene for feminism, without the ideology being truly understood neither by the film-makers nor the hero. The film won accolades for having his hero make the 'bold' choice of accepting his girlfriend, who's already pregnant with other man's baby. This scene too becomes questionable when the hero is rewarded for his decision, when his girlfriend ultimately

reveals that it is, in fact, his own baby. She further adds that she did not even let her husband, “lay even a little finger on her.” The heroine has to be dragged back into the mould of a ‘virtuous’ woman, in order to make a happy ending that’s acceptable to the audience. This comes as a sharp contrast to the hero himself, who becomes a sex addict in their time apart, in order to drown out pangs of separation and heart-break. His fidelity is never questioned, or becomes a point of discussion.

The supposedly feminist film is, in fact, full of sexist instances. The issue of consent is dealt with extremely poorly. Preeti is introduced to the audience through what Laura Mulvey called ‘the male gaze’. Arjun is the active bearer of the look, while Preeti is not even given as much agency to even look at him. It is this instance when Arjun falls in love with her at first sight, and decides that she is going to be his girlfriend. Preeti, on the other hand, remains completely oblivious and passive.

What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does. In herself the woman has not the slightest importance. (Mulvey 4)

Arjun then threatens all the boys on campus to not get involved with, or subject Preeti to ragging, having claimed her his own. He adds that they free to do whatever they want with the other girls. He continues to neglect the need of Preeti’s consent, and plants a kiss on her cheek during their very first conversation. Arjun goes on to select where she sits in the class, with whom, her friends and her roommate for her. In an extremely disturbing instance, Arjun decides that Preeti, a ‘pretty’ girl, should be friends with a ‘fat’ girl, since two pretty girls can never be friends, but “a pretty chick and a fat chick is a dynamic combination.” This is also coming from a hero who is against objectification of women. He takes her out of the classroom on multiple occasions and in the guise of ‘teaching’ her anatomy, uses her body as a prop, and continues to disregard her consent. To add to the absurdity of the situation, Preeti remains passive while Arjun continues invades her personal space and agency. The entire college turns a side eye to such problematic behaviour. Preeti, eventually, does initiate a kiss and falls in love with him, only after being relentlessly pursued by him. The reason perhaps why this behaviour seems normal to people is, because when the hero is given god-like attributes (albeit with a fatal flaw), it almost seems impossible for a girl to not fall in love with him, or at least be attracted to him. Preeti is then assumed to be lucky, rather than a victim of harassment. Women throughout the film are only the property of men. When Arjun reveals to

his friend that he is planning to ‘take’ Preeti back, even though she’s pregnant, his friend points out that before her marriage Arjun had to take her father’s permission and now he’ll have to take her husband’s. Even a minor character like his house maid, needs to bring her husband in order to vouch for her. Another emblem of misogyny in the film is the staggering amount of abuses used by the hero that are inherently misogynistic. These abuses directed towards women are used in order to make Arjun Reddy a more realistic and relatable character. Clearly, the film does more disservice in the name of feminism, than help the cause.

The film won accolades for the brilliant subtlety with which Vijay Deverakonda brings to life the poetic and heart-wrenching tragedy of the character. The audiences, as well as, the critics claim to be moved by his pangs of separation. For a character so heart-breakingly tragic that he destroys the cinematic construct of a hero, Arjun Reddy always manages to get a happy ending, or at least never completely pays his dues. This trend is established in the very beginning when Arjun is suspended from the college, only because he was instigated by the losing rival team. Arjun decides to leave the college on his own terms, making the Dean realize that they need him more than he needs them. But when he falls in love with Preeti at the first sight, he is conveniently able to make his way back into the college. So, the instance of him wrongly being suspended from the college, comes to an end with him finding the love of his life. When true tragedy strikes and Preeti gets married to another man, Arjun finds himself in the bottom of the pits. His family also decides to cut ties with him. He is seen drowning his sorrows in copious amounts of alcohol, drugs, work and sex. Even at this stage, Arjun remains the most skillful surgeon, who’s revered by his nurses and patients. His friends loyally remain by his side; his disregard and disrespect towards them is all forgiven, considering that he is grieving. The substance abuse supposedly makes him less attractive, leaving him looking ungroomed and unfit. Yet, women find him undeniably attracted, so much so that, a leading actress falls head-over-heels in love with him, even after being warned that their relationship is strictly physical.

With his license being temporarily revoked, his only source of sustenance snatched away from him. He spirals down to the very bottom and is forced to live on the streets. From being a celebrated medical student to being homeless man, the story is posed as an undeniable tragedy. Surprisingly, before he can even spend a day on the streets, his friend, Shiva, hunts him down. Although, Shiva comes bearing the dreadful news of his grandmother’s demise, this eventually leads to a reconciliation with his family. The news brings him back to his senses and he decides to become sober. The misfortune of his license being temporarily revoked comes

to an end with him regaining the love and acceptance of his family, living comfortably with financial security, and then going on a leisurely trip to Italy in order to relieve him off his stress. Before going on the trip, Arjun spots Preeti almost eight months pregnant in a park. He contemplates and decides that it's not too long and Preeti belongs to him. On his arrival, he finds Preeti and asks her to marry him. Eventually, after a little reluctance and getting his assurance that he will love her child like his own, Preeti accepts his proposal. His generosity of accepting a woman pregnant with someone else's child is rewarded when Preeti reveals that the child is, in fact, his own and she hadn't even let her husband "lay even a little finger on her." She further adds that she had been waiting for him all along but didn't contact him only because she thought he was in a relationship with the actress. For a tragic hero, Arjun manages to marry the love of his life, and their marriage is magically accepted by both their families. Preeti's father, who had earlier been vehemently against their relationship, claims that he was in the wrong to judge a relationship as "pure" as theirs, as something immoral. The only consequence he does pay is the temporary suspension of his license, but it remains doubtful whether a temporary suspension is enough for a mistake as grave as conducting surgery while being intoxicated, hundreds of times.

### III. THE MASTER-SLAVE RELATIONSHIP

Romantic love is often accused of being an accomplice in men's traditional dominance over women in intimate relationships, "The scenario of romantic/non-romantic love in our culture and the social structures built around it constitute one of the main forces keeping women tied into traditional gender roles and subordinate to men" (Collins 205). The assumption is that women are taught that they should subordinate their own needs and interests to those of their partners. The partner and the relationship should come before self. And, at the same time, they are taught they should expect, and permit, men to act in a more self-interested way. Conversely, men's standards for themselves are supposedly much less other-oriented than those they hold for women. The claim is that men believe they may always ask what is in it for them, and that such behaviour does not befit a woman in love. The concept of romance is "implicated in maintaining a cultural definition of the notion of love which is detrimental to women" (Jackson 50). This pattern is thought to lead women into acquiescent behaviour. The adorable college romance is what remains at the heart of *Arjun Reddy*. Critics have claimed that the love in the film is pure, unabashedly bold and hard-hitting. What seems like a narrative of selfless love is only a power struggle for dominance of one over the other. The

traditional analysis of romantic love fits perfectly and explains the power dynamics of Arjun and Preeti's relationship, which skews heavily in Arjun's favour. They both adopt their traditional roles of masculine and feminine. While Arjun decides the terms of their relationship, Preeti remains acquiescent. Arjun decides almost every aspect of her life, while she simply adheres to his command. In fact, it is only half way through the film that we even hear Preeti speaking her mind. The film maintains a clear gendered imbalance.

Romantic love clearly remains a struggle of domination over the other. According to G.W.F. Hegel, domination contains the threat or the possibility of violence against the other. Violence could be of any nature: mental, psychological or physical. Violence is a way of expressing or asserting control over another, of establishing one's own self-boundary and negating the other person's. It is a particularly apt form for the assertion of male identity. One makes the other an object but retains possession of her or him. These are the structures of a master-slave relationship, which closely resemble that of romantic love. Hegel's discussion of the master-slave relationship explains how the need for recognition by another subject becomes a vehicle of domination. The two basic relationships with another (subject) are recognition and negation. Every action the subject performs on an object negates it. That is, it changes the object so that it is no longer itself, but something other than it was. In acting on things we change them; in transforming them, we are negating their old form. If we try to control them absolutely, we are taking away their form as things existing independently. We are thus completely negating them. If they continue to survive, not impervious to our act, but still recognizably themselves in their altered form, they are not completely negated. This is the goal a subject wants to achieve, to not completely negate the object, but this motive remains completely selfish.

The subject discovers that if it completely devours the other (at the animal level) or controls the other (at the human level), it can no longer get what it wanted from the other. So it learns better. But although the subject may relinquish the wish to control or devour the other completely, it does so only out of self-interest. This is a far cry from a real appreciation of the other's right to exist as a person in her or his own. (Hegel 145)

Rather than a tale of selfless love, Arjun and Preeti's relationship mirrors a master-slave relationship. The story that tugged at so many heart strings stems out of selfishness of one, and the acquiescence of other. A scene that perfectly encapsulates the master-slave relationship is when Arjun is graduating, and at the end of the semester they



both have to part. Preeti incessantly requests Arjun to let her stay another night with him, so that they could leave together for their respective destinations. Arjun, on the other hand, wants her leave a day early, because he does not deal well with good-byes. Arjun doesn't really care for her wishes and ignores her pleas. Eventually her continuous pleading evokes his infamous anger, and he shouts at her. Preeti stays quiet, but in the end, slaps him. In response, Arjun smiles and apologizes for losing his temper. Preeti simply leaves for her bus at this reaction while being upset. Although, Arjun negates her wishes in favour of his own, he doesn't completely dominate her, and is visibly thrilled by her slap, giving an illusion of romantic love. The slap is an indication that his actions have affected her, but her decision to do so means that he has not completely negated her, that is, he can still derive the pleasure he wants.

#### IV. DEVDAS: THE SADO-MASOCHIST

One of the most enduring icons of the Indian film cannon is the aristocratic, lovelorn, and ultimately tragic hero named Devdas. The pathos of this doomed hero effectively captured the hearts and the sympathy of the audience. Eric Barnouw and S. Krishnaswamy claim, "And virtually a generation wept over *Devdas*" (80). The Indian audience are so obsessed with the folklore, *Devdas*, that the recursive premise, the characters, sort of earn a cult following. A deeper analysis of the cult character reveals him to be a 'sado-masochist'. According to the logic of sado-masochism "one person maintains his boundary, and one allows the boundary to be broken" (Benjamin 285). Typically, the masculine tries to maintain the boundaries, while the feminine allows them to be broken. In *Devdas* the masculine and the feminine postures alternate. Devdas is perceived as heroic rather than pathetic because he has continually striven to demarcate the boundary between himself and the feminine.

*Arjun Reddy* tries to emulate the tell-tale elements of the iconic *Devdas*, in order to create the same understanding of the deep wounds afflicted by true love. Arjun Reddy, too, alternates between the traditional masculine and feminine posture of maintaining boundaries and allowing them to be broken down. It is Preeti, who we first see pining for Arjun, while he maintains his boundaries, and presents her with an ultimatum of six hours. If she doesn't come to him, he would then curse her "to marry a Tulu guy." These positions are switched in the climax of the film when, Arjun proposes to marry her, even though, he believes she is pregnant with another man's baby. It's interesting to note that while Arjun does let his boundaries get broken in this scene, he never fully lets go of control. Rather than approaching her with a sincere plea of his

love, Arjun tells her to marry him because he knows she's not happy. When she questions him about how he can be so sure whether she's happy or not, he simply states that if he's not happy, she can't be happy either. He still remains in control of both their happiness. In fact, their coming together is a joint decision because while Preeti chooses to come back to him, he is the one who chooses to accept a baby who he believed was not his own.

The ability to renounce power, as the male masochists do, can be seen as a luxury belonging to those already empowered. (Modleski 149)

Being a woman, her character is under question, which means that she cannot afford to have a choice. Arjun grants Preeti the luxury of choice by being a generous man, who is obliging her by accepting the baby. It is Arjun who dictates the journey of their relationship through his decisions, throughout the film. Any power seemingly given to Preeti is simply illusory. While posing to be a hero as tragic as Devdas, Arjun is able to garner the sympathy of the audience. But all along, it is Arjun himself who holds the reins, and manages to create a happy-ending for him, too.

#### V. CONCLUSION

For a film that claims to be a new chapter in Telugu cinema, *Arjun Reddy* continues to preach the same regressive ideas in a more modern guise. It masquerades as a film with progressive ideals, but becomes a huge disservice to all such grand claims. The critic, Vishnupriya Bhandaram, writes, "Stripped off the cinematography, style and treatment, *Arjun Reddy* isn't that revolutionary after all, it is still a nod to the male ego." Not only is the film unsuccessful in its claims of challenging the age-old constructs of misogyny and toxic masculinity, it instead reinforces them. This becomes all the more harmful because they are being presented in a seemingly new, more liberal form. In their 2009 study analyzing the representation of relationships in top grossing romantic comedies, authors Johnson and Holmes found evidence to support the ideas of Social Cognitive Theory when they determined that people "look to relationships presented in film to learn what to expect from real-life relationships" (353). With the cult-like popularity of such a highly problematic film, it becomes important to ask several questions. Even though the film has generated discourse earlier unknown to the Telugu industry, is it justified in doing so? The film generates this discourse at the cost of not only normalization, but celebration of ideas like lack of consent and disrespect of authority. Did the film do more harm than good, with its thinly veiled misogyny being presented as new age feminism? Does *Arjun Reddy* glorify

the very idea of toxic masculinity that it is trying to eradicate?

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# A Philosophical and Political Analysis of Edward Bond's Play *Lear*

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Received: 16 Jul 2021; Received in revised form: 18 Aug 2021; Accepted: 25 Aug 2021; Available online: 31 Aug 2021

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**Abstract**— Baz Kershaw in *The Politics of Performance: Radical Theatre as Cultural Intervention* opines that a play “have to be seen in their full cultural milieu; in relation to the aesthetic movements of which they are a part; in relation to the institutional structures of the art; in relation to the cultural formations they inhabit” (Kershaw 5). In this regard, an unequivocal reading of a postmodern drama turns out to be a betrayal of its pluralistic and multi-layered signification. Edward Bond's *Lear* is a quintessential example of a postmodern drama that weaves within its narrative fabric the aesthetic, philosophical, and political elements. First performed in 1971, *Lear* is a radical and violent rewrite of Shakespeare's *King Lear*. While Shakespeare's play dealt primarily about the politics of sovereign power, responsibility, and the problems associated with it, Bond's *Lear* is actually an allegorical tale depicting contemporary political issues and unreliability of democracy which in itself is vulnerable to slipping into an authoritarian government. This paper attempts a philosophical, political, and social analysis of the play *Lear*. The paper also analyses how ideas of Italian Philosopher Giorgio Agamben find an expression in the play. It also reads the play as a clarion call for practical activism and the need for public intellectuals to safeguard the true spirit of democracy.

**Keywords**— Political Theatre, Public Intellectual, Practical Activism, Bare Life.

Edward Bond is a powerful and radical voice in the history of English theatre and one among the few living dramatists whose early years were informed by the brutality and disillusionment of World War II. The climate of war and the related socio-political instability through which he survived eventually reflected in the style and manner of his plays. His plays ally with the ideas of Theatre of Cruelty theorised by Antonin Artaud that foregrounded violence and cruelty to deliberately unsettle the minds of the spectators “in order to expose [them] to a range of their own feelings that was unconscious and therefore normally inaccessible to them” (Bermel 7). He borrowed some of his theatrical conventions from Bertolt Brecht and like him believed that plays must be cerebral rather than being cathartic. These influences went into his formulation of a new theory of drama that came to be known as Rational Theatre that forced the spectator to look

for reasons in his plays and to analyse its political dimension.

He believed that violence is not an innate trait of human beings. A man becomes so as a result of a capitalistic, technological society where man's fight to live with dignity is no less a Herculean task. This idea informs his entire oeuvre. Like the epic theatre of Brecht, Bond's plays have constantly revisited history to examine the social, ethical, and political roots of present situations in order to alter them. His maturity as a dramatist can be seen in the development of his dramatic skills and political philosophy. In the course of his theatrical activism he moved from depicting the problems of society, as in *Saved*, to demonstrating how these problems can be solved, as in *The Worlds*.

He identified himself as a socialist and vehemently critiqued capitalism. He strongly believed that

artists have the moral and ethical obligation to turn themselves into activists, thereby directing the society from darkness into light of wisdom and knowledge. Like Brecht, Howard Brenton, Dario Fo, and Jean Genet, Bond is one of the strong voices of political theatre. He stressed throughout his career the need to make the analysis of politics part of the aesthetic experience. He opined that art without politics is trivial and there is always a rationale behind every art that re-interprets political and economic processes underlying our history and culture. Bond's theatre is fundamentally an arena for stories of resistance – resistance to dominant ideologies, to exploitative capitalism and tyranny of political power. In the prologue of the book by Karoline Gritzner, *Adorno and Modern Theatre: The Drama of the Damaged Self in Bond, Rudkin, Barker and Kane*, she says:

Bond's attempt to rethink the relationship between drama and socio-political reality contains aspect ... of an aesthetics of resistance ... Bond's Aesthetic project seems to entertain a ... dialogue with objectivity, which aims to counter the isolation and atomisation of the individual in the modern capitalist society with theatrical image of resistance against oppression and injustice.(79)

Bond's *Lear* is a play shaped by the playwright's experience of growing up in war inflected London and contemporary political situations around him. British writers of Bond's generation were influenced by World War II and its aftermath. Being a socialist himself, the deviation of socialist nations from its own proclaimed ideologies left Bond in disillusionment with socialism. Socialism, seen by many as a hope for the future, turned out to be as aggressive, dictatorial, and violent as the authoritarian political system. Critics opine that *Lear* is Bond's open criticism against socialist government – an ideology he himself believed in – that has let-down its democratic ideals.

The true brilliance of the playwright lies in his ability to conflate the present experience in the timeless frame of the play. The play *Lear* is not just a theatrical imagination but a political reality aesthetically staged. As Althusser rightly points out, government works through violence unleashed by its repressive state apparatus like the army and police. The central theme of the play shows how violence is perpetuated by those in power, especially the sovereign ruling political power system and is a strong critique against systemic violence. The play is also a testament to the axiom that power corrupts men. Bond says that it is not the act of violence but the context it is

put into that has to be stressed. In the whole span of the play we can see that the nation is subjected to a rule of three different governments. First being King Lear, a tyrannical monarch who is obsessed with the construction of the wall to protect its territory from his imagined enemies. Lear orders death by fire squad on one of the workers for accidentally killing a fellow worker and for suspecting him to be a saboteur trying to destroy the wall. He instantly orders to kill him without allowing the man to prove his innocence. Bodice and Fontenelle, who first seems to be sympathetic and contrary to their father's nature, upholds violence once they come into power and turns out to be more brutal than Lear himself. Once again the existing government of the daughters is overthrown by a peasant uprising led by Cordelia, symbolising democracy or people's rule. Cordelia was once raped and made bereft of her husband by the daughter's army. Cordelia, who is now a victim of the frenzy of mighty power structure, seeks vendetta once she comes into power too. Here regime allows for brutal murder of Bodice by hitting her hard with a bayonet. She also makes Lear politically ineffective by making him blind.

Lear's brutally forced political ineffectiveness by Cordelia's men has great implications in today's situation. Lear, towards the end, turns to an activist figure and also that of a public intellectual. He attains realisation of his wrong doings and turns a strong critique of his own legacy continued through Cordelia. Towards the final act of the play Lear pleads to the farmer and his family who is heading to work for the wall resumed by Cordelia that, "I am the King! I kneel by this wall. How many lives have I ended here? Go away. Go anywhere. Go far away. Run. I will not move till you go!" (Bond 77). This is precisely the moment, the moment that happened to Ashoka centuries before, when he realised he cannot be silent or turn a blind eye to man's sufferings stemming from his own selfish actions. In the dialogue between Lear and Cordelia in the final act we see Lear maturing into a man of full conviction.

CORDELIA: You [pointing Lear] were here when they killed my husband. I watched them kill him. I covered my face with my hands, but my fingers opened so I watched. I watched them rape me, and John kill them, and my child miscarry. I didn't miss anything. I watched and I said we won't be at the mercy of brutes anymore, we'll live a new life and help one another. The government's creating that new life – you must stop speaking against us.

LEAR: Stop people listening.  
 CORDELIA: I can't. You say what they want to hear.  
 LEAR: If that's true – if only some of them want to hear – I must speak (Bond 88)

This is the primary responsibility of a public intellectual, to use their intellectual capacity, their ability to think, to inform the public the truth. In the real world all governments, be it a democracy or autocracy, have always adopted an anti-intellectual stand. In India itself we have several instances pertaining to this. We have instances on how writers like Arundhati Roy, Hiren Gohain, Stan Swamy were charged with sedition and penalised for anti-government comments, speech or writings. In every democracy there always is a loophole through which a democracy could easily slip to being an authoritarian government and institutionalise violence.. As Neera Chandhoke, writer and former professor of Political Science at Delhi University, points out in an article written in *The Hindu*, “Public intellectuals are the conscience of our country. They should be respected because they speak out against injustice wherever it occurs, not be subjected to punitive action. Public intellectuals are of value because they bring the sane, cool voice of reasoned reflection to bear on contentious and stormy public issues.”

This drama cannot be just considered as a play depicting man's lust for power and legitimization of violence as an imperative tool of control. Here, Edward Bond tries to point to the indistinguishability associated with sovereign or ruler of a state who is placed both within the law and outside the law. This thought was later developed by Italian philosopher Giorgio Agamban in his seminal work, *Homo Sacer*, published in four volumes from 1995.

WARRINGTON: We could refuse this war. We're old, sir. We could retire and let these young men choose what to do with their own lives. Ask your daughters to let you live quietly in the country.

LEAR (still saluting): How could I trust myself to them? My daughters are proclaimed outlaws, without rights of prisoners of war. They can be raped – or murdered. Why should they be held for trial? Their crimes aren't covered by my laws. Where does their vileness come from? (Bond 39)

*Homo Sacer* (Latin for "the sacred man" or "the accursed man") is a figure of Roman law: a person who is

banned and may be killed by anybody, but may not be sacrificed in a religious ritual. Under the Roman Empire an individual guilty of a certain crime was banned from the society and consequently all of his rights as a citizen were revoked. Such figures came to be known as *homines sacri* or sacred men, who, while significantly murdered by anyone without impunity, could neither be legally executed nor sacrificed in a ritual. Thus a *homo sacer* finds himself excluded from the law even as he is being included. This logic of *homo sacer*, being rooted in the state of exception is applicable to every one including the sovereign, the king or the president, who is also placed within the law (as one who could be tried too as any individual) and outside of law (as the sovereign who has the power to suspend the law for a time and place.) This is rightly pointed out by Lear when he says that his daughters are outlaws. They are outside the constraints of law but are still tied to the government run by Lear. The law system with which they rule the nation is not applicable to the ruler hence they stand outside the purview of law. Bond indirectly points out this zone of indistinguishability whether a government is within or outside the purview of law is what partially facilitates those in power to attain the status of an absolute ruler.

Agamben also introduced the notion of “bare life” in which he develops the Ancient Greek distinction between natural life—*zoe*—and a particular form of life—*bios* or political life. In Western politics this *zoe* or biological life remained outside the realm of politics. But today, Agamben points out that our *zoe* is exclusively included in the domain of sovereign control. The soldier who is shot dead by Lear, violation of Cordelia, and the plight of farmers due to the construction of war shows how politics poses a threat to our biological existence. Thus *zoe* or biological life is exclusively included in the realm of political control. This notion, that is the indistinguishability of *zoe* and *bios*, prompted Agamben to develop the notion of ‘bare life’ which he defines as “‘life exposed to death’, especially in the form of sovereign violence”.

We can situate this play in modern society and democracy. We live in a society that guarantees a false sense of security. Be it the land we own or live in, or our own life can easily be appropriated and manipulated by those in power. When the king had to build the wall he could easily grab it from the farmers, making their life miserable. In any democracy everything comes under the purview of national property and if anyone fails to submit their own land for national cause he would be subjected to legal actions. Similarly several countries still practice conscription or compulsory military service where youths are left with no choice but to yield to the authorial

command and if they fail to they will be penalised. So what Agamben and Bond points out is the fact that there is only an imaginary line separating democracy and a totalitarian rule. At times it is the rule of a despot or an oligarchy that thrives under the guise of democracy.

The wall is a metaphor of a divided world. It is man's urge to construct his 'self' keeping it safe and secluded from the undesirable 'others'. In the first scene Lear says:

I started this wall when I was young. I stopped my enemies in the field, but there were always more of them. How could we ever be free? So I built this wall to keep our enemies out. My people will live behind this wall when I'm dead. You may be governed by fools but you'll always live in peace. My wall will make you free. (Bond 36)

Considering present border issues and refugee exodus, his metaphor of wall is a powerful social critique and we can also see a similar idea presented in the novel *Waiting for Barbarian* by J M Coetzee, a political allegory of the oppressor and the oppressed played out in the political arena of imperialism. There is no barbarian as such in the novel. Even if so, they are not in a position to wage war against the powerful. We later realise that the idea of barbarian is just a scandal with which those in power can institutionalise violence and make the people from the margins or less privileged in a state of perpetual subordination. Lear's imagined enemies never posed him a threat. His true enemies emerged from his own blood and action. Bond thus gives out the message that how hard we fortify a nation from external threats, the ultimate harmony and stability of a nation depends upon the democratic relationship between the government and the governed.

The deliberate use of anachronism can be seen as theatrical strategy. The modern workers building Lear's wall, the futuristic scientific device used to blind Lear, the electric bulb, mentioning of the photograph are some of the anachronistic techniques in the play. Here, Bond uses anachronism to disrupt the spatial and temporal continuum of the play and situates it in a universal and timeless space.

#### Conclusion

*Lear* is a well-crafted play depicting the political reality of the world and basic human disposition. The relevance of the play is never to die – it is relevant even today and will be for years to come. *Lear* is a synthesis of aesthetics, resistance, political activism, and philosophy wrapped up in epic manner of storytelling, which he believes should be the new form of drama as an epic play tells a story and says why it happened. In today's world it is imperative for

any literary work to analyse what is going wrong in the society and provide a practical solution for it. Bond's *Lear* reminds us that "our lives are awkward and fragile and we have only one thing to keep us sane: pity, and the man without pity is mad" (Bond 89). And this is Bond's exhortation to the world, to be compassionate, not to be silent against injustice, and to resist every force that reduce our existence into nothingness.

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# Impact of Urbanization on a Lambada Tribe in Telangana

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Received: 10 Jul 2021; Received in revised form: 12 Aug 2021; Accepted: 22 Aug 2021; Available online: 31 Aug 2021

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**Abstract**— The Lambada tribal community can be found all over the state of Telangana. The community has a population of 20, 46,117. The language that they members speak is known as 'Gour Boli'. It speaks volumes about the resilience of this community, which has fully grown out of the totally unjust tag of a 'criminal tribe' to emerge as a very vibrant and colourful tribe, and enriched and added luster to the cultural fabric of India. The study will explore the various facets about the culture and traditions of the Lambadas. The focus will be on the well laid down norms and practices of this community... To present a more balanced picture, the adverse effect of Urbanization in areas like Cultural change, dress, life cycle rituals, and celebration of festivals, will also be highlighted.

It has understood that urbanization has brought out both positive and negative changes in the community. The dilemma of tradition vs. modernity can be resolved by synergizing the cultural elements that the Lambadas continue to change brought by modernity.

**Keywords**— Lambada, Telangana, Resilience, Criminal Tribe, Vibrant, cultural fabric, pagan, savage, Modernisation, animistic.

## I. INTRODUCTION

"The English word tribe, which has been derived from Latin word 'tribus', which stands for a certain type of familiar and supporting organization, living in all these societies." In India, tribal culture has to be understood in terms of its uniqueness. Warm hospitality, simple ways of living, and high degree of respect for the elders and consideration for women are some of the traits that mark the tribal culture of India. India is lands of rich cultural diversity, with people of different races, religious beliefs, languages, etc., living in near total harmony. One can find tribal, or aboriginals in almost all parts of India. The present overall tribal population of India is approximately 20 million. Their culture reflects their belief in leading simple lives. Most of the Adivasi groups in India have their own gods and goddesses that reveal their close linkages with nature. Most of the tribes in India are friendly, outgoing, fun loving and are very close-knit units. Some of the tribes are patriarchal in nature, while others are matriarchal."

## II. RESEARCH METHODOLOGY

The study is based on both primary and secondary data. The primary include: Personal interaction with a cross-section of the Lambada community. The secondary sources included books, newspaper and magazine articles, and other research papers.

### Hinduised Lambadas

Once the British entrenched themselves in India, they started exploiting the Lambadas who were traders. Many Lambadas choose to settle as agriculture laborer on barren lands. The cultural life of the Lambadas underwent a change. The community started slowly adopting or changing its religious culture to a new religious culture, adopted from the neighbouring communities. After the colonial period, the community started settling near the predominantly Telugu villages, "which made them more 'visible' to the wider society, particularly the caste Hindu society"

"The way of interaction between the tribes and the Hindus is a process of religious 'borrowing' or syncretism. By and large, all the tribal communities are adopting the beliefs system of the Hindu Gods and goddesses into their animistic religious systems. The majority of the upper

castes, who live in Telangana, have higher incomes, when compared to the other castes in the state. In many parts of Telangana, Reddys are biggest landlords who own acres of land. Such landlords have tended to appoint agricultural workers and servants from the economically backward communities like Dalits and Lambadas.

The culture of the Lambada community is being influenced by that of the Hindu mainstream society. People of the Lambada community have tended to stay in their unique settlements, known as “Thandas”. They live approximately three to four km away from the mainstream village. The people from the Thandas are increasingly earning their livelihood in the nearby Hindu villages. In this process, they are being influenced by the rituals, festivals, mode of worship, language, food and dress of the Telugu Hindu community.

“The tribal community can be classified into two groups on the process of cultural change. One, those assimilated to the Hindu culture and, two, those who continue to be animistic in culture, with their own cultural practices and beliefs.

“From 1921, all the Lambadas and Adivasis were classified as ‘Animists’. It was probably because of the communal politics of the time, which motivated the state officials to specify Adivasis under a separate religious category, so as to reduce the Hindu population in the state. There was strong opposition to this move by the Arya Samaj. This scheme was dropped finally in the 1941 Census. However, the Census Commissioner of Hyderabad declared Adivasi tracts as no-man’s-lands. By then, the Lambadas of Telangana had started claiming their position within the Hindu fold”

As already mentioned, the Lambadas in Telangana state have culture, tradition, belief system, etc., which are quite dissimilar from those of the mainstream society.

“The communities are generally treated as, separate, outcastes and untouchables” by the larger Hindu populations in Telangana region, The Lambadas are originally a nomadic tribe which settled long before independence in different parts of the Telangana State. In rural and urban areas, most of the neighbouring communities are Hinduised Telugus. It is rather unfortunate that the Lambadas were given the rather cruel tag of ‘criminal tribes’ by the British rulers. This unjustified stigmatization seems to be carried forward by the village mainstream community in Telangana and also other parts of country. “The nomadic ways of life too was regarded as suspicious. Since they were difficult to be controlled, they were often termed as criminals. Even now, the practice of branding members of this community as criminals has not totally disappeared, and criminality

continues to be regarded as the hereditary occupation of the Lambadas”.

### **Myth related to Cultural Change**

The Lambadas of Telangana and Andhra Pradesh states have been claiming themselves as a Hinduised tribe from 1985 onwards. They started regarding Mola, who was linked to Hindu mythology, as their ancestor. The Lambadas started asserting that Mola was a descendant of Lord Krishna.

The story goes like this. One day, Lord Krishna decides to return to his heavenly abode. He asks his servants to meet him in his chamber. When the servants assemble there, Krishna tells them that he has decided to depart and distribute his Gopikas (female devotees) among them. He also tells them that they can have sexual relations with the Gopikas. At that time, Mola, a servant, was absent, as he has been sent on some work. When he returns, he comes to know of what had transpired and is upset that no Gopikas have been kept for him. He reproaches Krishna for this. Lord Krishna consoles him by saying that he has kept aside Radha, his most beloved Gopikas, for him. But Krishna tells Mola that because Radha is sacred and his (Krishna’s) beloved Gopikas, Mola should not have a sexual relationship with her, and should take great care of her. Mola gladly accepts Radha with this condition. From then onwards, Mola and Radha start living as partners, without any physical relations.

The cultural change in the Lambada community is being accelerated by factors like: Adoption, Acculturation, and Assimilation. The Lambada community of Telangana can be said to be adopting the culture of the mainstream community, in order to be integrated into the mainstream, “where a low Hindu caste, or a tribal group, tends to change its traditions, rites, beliefs and way of life in the direction of a high, and habitually, twice-born caste” Adoption means nothing but change in the culture of Lambada from their traditional dress of women’s skirt, chunari, and half blouse to saree, food habits, belief system and language. Also, the dress of many Lambada men has changed from dhoti and turban to simple dhoti worn by many men in the Telugu mainstream community.

“The Assimilation of any castes should be low in the group of Brahminical society and which must be inculcated in the Hindu society. In other words, a ‘Hindu’, in this operative sense, refers more to a member of a certain social hierarchy than to a follower of a certain religion as such. This being the case, over the centuries, non-Hindu groups living on the fringes of caste Hindu societies have been gradually absorbed into the Hindu fold as castes, generally relegated to the position of shudras or ‘untouchables.’ If they were artisans, they were



transformed into laboring, or tribal, groups. They came to be regarded as Kshatriyas, in case they originally belonged to the ruling tribal groups. This process of Hinduisation, which extended over several generations, often though not necessarily always, resulted in the transformation of the local religious tradition through the incorporation of beliefs and practices associated with Brahminical 'Hinduism' "Certain low castes continue to be looked down upon as so contaminated that they may not enter the courtyard of the great temples. These castes are obligated to live by themselves on the outskirts of villages." The majority members of the community were treated by the mainstream communities as uncouth and uncivilized people." Even today, in some parts of the rural areas, the Lambadas tend to be looked down and treated as an outcaste community and treated as 'untouchables' by the mainstream community. When someone from the mainstream community like Reddys and Komati's arise to the Thanda, they feel uncomfortable to take water and food from the Thanda people.

The Tribal community of Lambada is surrounded by the non-Lambada community, the mainstream people whose culture and traditions are controlled by the Brahmin priests. Before the introduction of modern means of transportation by the British rulers, the Lambadas, the inhabitants of forests, earned their livelihood by collecting forest products like wood, fruits and betelleaves, etc., and selling these in the nearest markets.

The members of Lambada community, who try to imitate the culture of the Hindu Telugu speaking community, are adopting features like Hindu-Telugu names (Shiva, Ganesh, Ravi, etc.) and Telugu rituals, festivals, and dress, language and food habits of the mainstream Hindu community. Such a phenomenon is more pronounced in the case of the educated Lambadas, who come into greater contact with the Telugu-speaking community. Earlier, such changes were more predominant in urban areas, but now, even Lambadas in rural areas, are being increasingly drawn towards the cultural practices of people of other communities.

One can find increasing instances of Tulsi plants appearing in front of houses in the Thandas. Pujas to Hindu Gods are being performed and temples of Hindu Gods and goddesses are being constructed in the Thandas. Also, more and more Lambadas have started visiting Hindu temples. The members of the Lambada community who have been greatly influenced by the Hindu cultural practices are known as Hindu Lambadas. These people celebrate all the rituals like members of the mainstream community.

#### **Puberty Ritual**

Due to the cultural contact with the mainstream communities, the Lambadas have started to organise functions, when their girls attain puberty. The near and dear ones are invited to celebrate the event. The particular girl child is not allowed to go out of the house for eleven days. On the last day, a function is organised. They invite Brahmin priests to conduct the puja. This is followed by lunch.

#### **Marriage Ceremony of Hinduised Lambadas**

The marriage rituals, adapted from the Telugu culture, are now confined to a single day process of marriage. The present system is an admix of Lambada and Hindu systems. One major change has been increasing trend towards the "dowry system". Earlier, it was considered as bride price. Now the dowry is in terms of cash, gold ornaments, property, and land, etc., according to the status of the family. Depending on the financial condition of the parents of the bride, the marriage rituals are performed, either in their houses, or in function halls.

Even the attire of the bride and bridegroom is changing under the increasing influence of the Hindu Telugu culture. Now, there is an increasing trend for the bride to wear a saree and the bridegroom, kurta pyjama. In both urban and rural areas, Hindu Brahmin priests are increasingly 'presiding over' the marriage rituals of the Lambadas. The bride and bridegroom are made to sit towards the east direction and the priest chants the mantras. The most important symbol of marriage, the mangalsutra, is tied by the groom to the bride's neck and jilakara bellam (a paste of cumin seeds and jaggery) is placed on the head of the bride according to the Telugu tradition.

#### **Cradle Ceremony**

This ritual is celebrated on the 21st day of the child's birth. Earlier, there were no celebrations on such occasions, but, today, after adaptation of the mainstream customs and culture, the community has started to celebrate this ceremony in the same manner as the Telugu community.

#### **Festival Celebration**

In Telangana, the Lambada community is being greatly influenced by the practice of Hindu festivals. Along with animistic celebrations, the Lambada community has started giving importance to the Hindu festivals. In the urban areas of Telangana, Lambadas are celebrating Hindu festivals such as "Bonalupanduga, Ganesh Chaturthi, Varalaxmi Varatham, Raksha Bandhan, Karthikamasam, Sankranti and Shivratri. Lambadas residing in the cities are tending to give a lot of importance to the celebration of these festivals.

### Balaji

There is great impact of Balaji on the lives of the nomadic Lambadas. Many of them go to Tirupati every year to have a darshan of Lord Venkateshwara and perform puja to the Lord after they return home. They invite the inhabitants of the Thanda for the puja. The method of invitation is called 'Hawk Marno'. The devotees beseech Balaji in the following words:

*Saives Maraj Panta, Polamne bharkatdesh*

*Ye Balaji Bhagwan, hamare BAL bacha re,*

*Jeev, Janvar rethi, en dhakh dal sen saives Maharaj,*

*Bhar por rahkades maharaj Saives Maraj*

### Translation

"O! God Balaji, Protect us from all bad things and make us prosperous to lead a new way of life and protect us from famine and drought conditions. Please also bless us for the wellbeing of our children."

The above said narration points out that Lambadas prefer the extreme stage of worship in the form of sacrifice to the plain process of devotion. However, it is an established fact that they believe more in sacrifice and that plain worship is an extension of their worship. Their canvas of worship has expanded from nature and mythic deities to their local clan ones. Anyway, they

Believe much in nature and power. There have been also ascetics and divine females in the Lambada community about whom many more myths are prevalent. The Lambadas seem to be more attracted towards Lord Krishna and his miracles. No religious rites and practices are regarded as complete without the folklores. At the same time, they are fond of religious myths and sayings. There are two sorts of songs among them. One of them is related to the devotion and worship and the second one pertains to narration. The Lambadas get engrossed while singing these songs, particularly those belonging to marriage or religious rites. The very life of Lambadas is governed and inspired by these songs. Sometimes it is felt that religion cannot be separated from the social lives of Lambadas. Their original tendencies are reflected everywhere. As far as their religious life is concerned, this reflects fearfulness to God, gratitude and devotion.

### Hanuman

He is a very popular God for the Hinduised Lambadas. He is also known as "The monkey god of Hindus". Lambadas worship this monkey God (Hanuman) in their own style and there is a myth related to "Vaali and Sugriva."

The Lambadas of Nalgonda and Mahboobnagar Districts pay their tribute to Lord Hanuman. The temple is located in the 'Nallamala' forest. Tribal communities, like the

Chenchus, Koyas, and Lambadas, can be seen near the temple, located in village Madhemudgu of Mahboobnagar District and is at a distance of 60 km from the Srisailem Temple. This place is considered sacred for the Hinduised Lambadas of this area. The people pay their annual tribute every year and it is a belief of the Lambada people, whoever visits this place has to spend the night there and perform puja to Lord Hanuman. The puja is performed by a male person only and he prepares prasadam without using a stove. He uses only firewood. On the flame, the pan is kept and maida atta rotis and pancakes are prepared from jaggery and ghee. After performing the puja, they start their journey to Srisailem and pay their tribute to Lord Shiva.

### III. CONCLUSION

While Urbanization and Modernization shaken up the traditional Lambada milieu to a considerable extent. From the above discussion so far is that the Lambadas have continued to remain a very vibrant and dynamic community. They have been very proud of their cultural ethos, traditions and customs. Unlike the dinosaurs, which became extinct because of their poor adaptability to the rapid environmental changes, the Lambadas have very valiantly withstood the forces that operated against them. When the introduction of the road and railways system threatened their occupation of transporters of goods, they adopted more settled occupations like agriculture. This enabled them to evolve a culture of their own which grew from strength to strength. Today, the Lambada culture is under severe stress.

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# Deconstructing the conventional binaries of society: An in-depth exploration of Maria, the central character of Paulo Coelho's *Eleven Minutes*, as the spokesman of Third Wave Feminism

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Received: 09 Jul 2021; Received in revised form: 17 Aug 2021; Accepted: 25 Aug 2021; Available online: 01 Sep 2021

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**Abstract**— Paulo Coelho, a Brazilian novelist and lyricist is best known for his transnational novels. The novel *Eleven Minutes* takes on a new look on the prostitution. Through a mimetic-thematic dimension of narrative, we come to know about Maria's self-actualization journey. The notion deemed by Feminist approach is that a female body is the key to self-liberation. Here, in this novel the feminist approach to the profession of prostitution and novel's expressivism make us think unconventionally about the conventional binaries of life like sacred and profane love. The binary pairs are juxtaposed by Maria's expressive subjectivism. The novel *Eleven Minutes* elevates prostitution to the realm of love and divinity. Maria explores an inner light through the journey of self-transcendence. Her inner light renders a new magnificence to the binary of sacred love and profane love, sensuality and spirituality, fate and will, prostitution and marriage, overall the binary of body and soul. *Eleven minutes* is the sexual act itself between Maria and Ralf that only takes about eleven minutes. *Eleven minutes* is firmly rooted in Western spirituality as it proclaims the myths about the story of a prostitute whose sins were forgiven by Jesus. Coelho takes a taboo subject sex as the main element of the novel. Here in this novel Maria is compared with Virgin Mary. This association between a prostitute and a religious female figure contaminates the symbol of virginity and purity. Consequently this association breaks the binary opposition of purity and impurity. Furthermore, this comparison implies the fact that Maria's faith is sprang from a religious female figure which enhances the sense of female solidarity. This paper deals on how Maria's feministic approach to prostitution re-explores her soul to demolish all the binaries of body and soul.

**Keywords**— Feminist subjectivism, Binary, eleven minutes, prostitution, sacred, profane.

## I. INTRODUCTION

*Eleven Minutes* depicts the life of a young Brazilian girl Maria. The novel explores her journey from a young girl to a prostitute. It deals with her metamorphosis into a woman. To fulfill her ambition, she moves to Rio-de-Janerio, then to Geneva, Switzerland. The novel opens with Maria a fourteen-year-old girl living with her parents in a village of Brazil. She is modest and simple, and she dreams of having a loving husband and

children. Her father is a travelling salesman and her mother is a seamstress. In her village there are only one cinema and a night club. She is used to write diary and notes down her routine life in it. Though her life is devoid of any extravagance, she has many expectations from life. She is an ambitious girl even after knowing her dreams cannot be fulfilled. Having father as a salesman and mother as a seamstress, her expectations are in vain. She reads erotic magazines at school and develops a fascination toward love, marriage and sex. She falls in love

several times during her teenage but every time it results into break-up. Failures in love direct her to the belief that love is painful and sex is a pleasure. This fascination for sex makes her fall in love again and again that eventually results into break-ups. She deems that love and sex cause pain. Being dejected and frustrated, she decides to leave home and search a new meaning of life. After lots of upheaval in life she ends up joining Copacabana club as a prostitute. An impulsive decision of leaving home directs her to the miserable existence of a prostitute. There she meets with Ralf, a painter who is depressed over his failure in sexual relationship. Maria helps him to shove off his depression as she teaches him to perceive a female body differently other than an object of pleasure. Maria hints at the reverence to the body which makes the bond between two people stronger. An intertwined relationship between body and soul, renders a sacredness to the sexual relation between Maria and Ralf Hart. Consequently, they reach to the state of oneness demolishing the binary opposition of man/woman, sacred/ profane and body/soul. On a broader sense, the experience of their relationship seems to be in line with Coelho's attempt at deconstructing the binary opposites. The author believes that these binary opposites can coexist together by complimenting each other. Thus, he breaks the dichotomies of sacred and profane, male and female, sensual and spiritual etc.

## II. DISCUSSION

Paulo Coelho was inspired by an author named Irving Wallace who wrote a novel titled *The Seven Minutes* that outlines the censorship practice of mass media in America which was forbidden by American government. The novel *Eleven Minutes* is categorized by the third wave feminism. It is in deep contrast with second wave feminism. According to third wave feminism a female body empowers a woman and gives her chance to dominate traditional patriarchy of the society. Like the third wave feminist, Paulo Coelho implies the fact that sex trafficking is a choice for women by which they can attain financial freedom like the case of Maria in *Eleven Minutes*. Maria didn't lament for or regret her profession. Instead she plans to be rich. To second wave feminist sex traffic and prostitution are not a choice; they are forced by traditional Patriarchy. As according to Hamilton "Researches have demonstrated that the motivations of migrant sex workers are varied and often cannot clearly be divided into voluntary and forced". For abolitionists feminists who define prostitution as de facto exploitation and sexual abuse and therefore impossible for women freely to choose, these distinctions are meaningless. However, women in third wave feminism likely to have

more freedom than those of second wave feminism. Paulo Coelho's *Eleven Minutes* is a female bildungsroman about a young Brazilian girl from a modest background. Illusory nature of love, frustrated relationship and the harsh reality of practical life direct her to willingly drag herself into prostitution. Maria writes diary to document her odyssey of self-actualization. Her transition from childhood to womanhood proves to be a female odyssey of self-transcendence.

From 1979, third wave feminist Ellen Willis was prominent. Her essay "Lust Horizons: Is the Women's Movement Pro-sex?" Originates the term "Pro- sex feminism" Acknowledging Prostitution as a choice, third wave feminism promotes sex as an avenue of pleasure for women. Sex-positive feminism" as advocated by third wave feminists, is an early 1980s' movement centering on the motto that sexual freedom is an essential component of women's freedom. As we have seen through the eyes of Maria that two prostitutes in the brothel were quarrelling over one client to be their own. It encompasses author's view of sex as a choice not forced,

In *Eleven Minutes*, Coelho portrays his typical "inner light" theme though it focuses on Prostitution and Sadomasochism .Maria wants to experience versatile sex due to the effect of Sadomasochism, Being dejected in love at a very early age, she develops a grudge against love. Maria's despair leads here to develop a kind of curiosity towards heterogeneous sexual encounters. At an early age she had experiences with kissing and love making. But what enchants her very much that the pleasure derived from self-sex or masturbation. She deems that masturbation is so much fascinating that it is the alternate of actual penetration. In fact, penetration occurs during intercourse is considered to be painful by her. This kind of sexual experience unburdens her disappointment. However, It keeps her aloof from serious relationship like love affair. Maria's detest for normal sex can be characterized by Sadomasochism. Famous Austrian psychologist Freud calls sadomasochism as - "the most common and most significant of all perversions" (Freud, 23)He implies that an unconscious process can link masochism and sadism in relation to the love object. According to Freud masochism originates in an abusive or neglected childhood while sadism is the manifestation of oral destructiveness with which the child protests his unappeased hunger or anxiety. Freud considers sadomasochism as a sexual love that is both regressive and aggressive. Maria's realization towards love and sex reshapes the traditional binary of pleasant love and pervert love. Her newly invented perception towards love and sex brings her to Rio de Janerio in pursuit of becoming a model or film star. It drags her away from love and she

enjoys sex experiment under sadomasochism. Her beauty attracts a Swiss man Roger and she is taken to Geneva without knowing that she signed a contact paper. Being rejected by the Swiss man, she ends up working as a high-class prostitute. In her character she assumes an unconventional binary of body and soul. For her these two are not separate rather they are mingled.

Monique Wittig the Feminist theorist, rebels against social constraints which are firmly reinforcing female marginalization. She argues that women should defy the binaries constructed by society and thus women should reach beyond heterosexual contract only to define womanhood on their own terms. Maria's fascination for masturbation and denial of the heterosexuality recalls Wittig's opinion, that heterosexuality serves to perpetuate male dominance and female submission. Wittig further argues that society constructs shallow binary oppositions to justify women's oppression. In *Eleven Minutes*, we have seen Maria challenges these binary oppositions by reaching beyond her single female identity. One of her Clients Terence helps her reach orgasm through sadomasochism. He inflicts pain and humiliation to get her pleasure. Under the influence of pervert love making, she challenges the binary submission/freedom. She expresses their sexual encounter in her diary.....

“When I experienced humiliation and total submission, I was free” (Coelho 191)

To describe this sadomasochistic sex she coins a word by combining two opposites. She writes in her diary sex is a “controlled abandon”. Her character manifests the intricacy of upholding submission and freedom. She is proud to be free while she was totally submitted as a prostitute to her clients. She believes that the celebration of her pride may be justified. By linking pleasure with humiliation to describe her sexual experience with Terence, she challenges the conventional binary of freedom and submission.

Maria attempts to write a diary for making a book about her experience. Maria's diary plays an indispensable role in exposing her - world to the reader. Though the novel is written in the third person point of view, the reader can clearly hear Maria's voice through her diary. Helene Cixous, a French feminist writer writes in her essay entitled "The Laugh of the Medusa" that "woman must Write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies." (875), Coincidentally, Maria's diary can be explored along the same lines as it symbolizes all her efforts in understanding her self-transcendence. This diary documents her odyssey of metamorphosis into a woman. It is also crucial for the fact

that it reflects Maria's bodily experiences as well as her newly found “inner light” of the soul. The diary serves as a linguistic outlet of her own female language. It enables her to challenge all kinds of conventional constructions. This language eventually makes her capable of thrusting off the binary oppositions constructed by patriarchal society. This diary is the embodiment of peoples' adherence to patriarchal hypocritical attitudes towards women.

Thus, we notice that Coelho's views on prostitution are more positive than categories him with the third wave feminist, Maria expresses in her diary that she was not forced into prostitution rather it was her free will. But as the novel progresses, we found that she ends up being a high-class prostitute for survival. It is fate that directs her to prostitution. By stating that she voluntarily chose prostitution she challenges the traditional binary of fate and will. Though she doesn't regret her profession, but we observe her hesitation and desperation working as a prostitute. She wants to be rich and settle her own business in Brazil. According to Hamilton, "The third wave of feminism is sometimes associated with phenomena such as consumerism, independence and individualism. It emphasized on the women's professional achievements, sexual pleasures and material acquisition" (Hamilton 91). Paulo Coelho portrays Maria's materialistic attitude when he states that she earns money by prostitution to settle her new farm business in Brazil. Being influenced by consumerism ideology, she acts like upper middle class, visits libraries, brings books to know about life styles. Buying magazines about celebrities is an example of how she is influenced by consumerism ideology.

Maria through prostitution meets with Ralf, an artist with whom she better understands her body and soul. It was an eleven minutes' sex interact with Ralf that brings out and illuminates her inner light. Maria expresses that-

“then I knew that we were made for each other, because he could be a woman as he was now, and I could be a man .....and suddenly, a kind of light exploded inside me. I was no longer myself, but a being infinitely superior to everything I knew.... I was woman and man; he was man and woman.” (coelho 260, 261, 262)

Their love makes them merge with each other to that extent that they become sexless. She transcends the boundary of sex-identity. Thus, they juxtapose the binary opposition of man and woman. She elevates herself to the essence of equality where she doesn't feel any obligation to play a certain identity, to satisfy or please her community. To her utter surprise, Maria asks Ralf "What made you fall in love with a prostitute?". Ralf answers – “I didn't understand it myself at the time. But I've thought about it since, and I think it was because, knowing that your body

would never be mine alone, I had to concentrate on conquering your soul" (Coelho 265)

This novel allows us to explore the world of a prostitute by constructing different images and understandings of binary oppositions such as man/woman, decent woman/prostitute and body/soul. The third wave feminism exposes a political critique of traditional binary oppositions forming patriarchal gender categories. Binary opposition is a structuralist term used to describe the differential nature of any signifying system. Man and woman have been imposed by patriarchal society as binary oppositional terms. Consequently, this binary has been repeatedly called into question by feminist theorists. Binary opposition originated in Saussurean structuralist theory. However according to the post-structuralist theory of Jacques Derrida these binaries have to be re-examined to shape a new blend of meaning. Post structuralist view of binaries advocates not the reverse or re-examine only, it affirms a deconstruction of meaning. Here it conforms to the views of third wave feminists that demand a deconstruction of pre-existing binaries of a patriarchal society. This patriarchal society intrinsically favors one arm of the binary over other so that a dominance can be established. So a 'third wave feminist' might challenge binary oppositions as gendered language and ideological constructions and thus calls for a reformulation of these.

A divine plan decides the meeting of Maria and Ralf. The relationship between them transcends the binary of sacred and profane love and Maria turns out to be a sacred prostitute as described by Jyoti Mishra. Through love and sex, Maria realizes that they become one person, no longer they exist as man and woman. This novel portrays the visceral experience of Maria as a prostitute. She uses her 'inner light' to shape her own reality through the pleasure and pain she experiences by working as a prostitute. Moreover, this novel depicts the emotional experience of Maria through body. The dichotomy between sacred love and profane love is demolished when Maria is believed to touch the soul of her clients. Maria seems to possess the power of unburdening the soul of others. Clients talk to her about depression and despair to release their pent-up emotion. In *Eleven Minutes*, Maria dreams of true love. She experiences love and heartaches in her teenage years. She experiences sex and pain by working as a prostitute. After high school she works as a sales girl in a fabric shop in her small town. With a high ambition she goes to Rio de Janeiro for a weeklong vacation. She seizes the opportunity of going to Geneva to work as a cabaret dancer. Her ambition of becoming a model leads her to meet with an Arab gentleman who pays her one thousand francs in exchange of the sexual pleasure she could give. Because of despair, and the desire not to go

home empty handed, she bows to prostitution. She experiences myriad of role playing when working as a prostitute, she plays the role of a courtesan, a mother, a listener, a friend to satisfy the needs of her clients. Working as a prostitute, she doesn't dispossess her inner-light.

Paulo Coelho's novels are seen to portray the theme of fate and will. This interlinked pair of fate and will is a binary opposition which is reevaluated in the novel *Eleven Minutes*. Fate refers to a super natural force that decide events in human life unaffected by human control whereas will refers to a person's ability to control his actions and thoughts, Maria seems to handle fate by her willpower thus diminishing dichotomy between fate and will. She acquires a heart touched and heart-learned lesson that often life offers no second chances. She grapples fate and welcomed her opportunity to work in a foreign country. She clings to prostitution leaving her job as a dancer. Instead of feeling sorry for herself, she assumes prostitution as a stunt and herself to be an adventurer in search of treasure. She seems to control the course of action what fate has allotted for her. We notice here in the novel, she borrows books related to prostitution to enhance her performance to learn ploys to enchant her clients.

The novel also depicts the theme of religion and spirituality. Man's desire to find God is manifested in the binary pair of religion and spirituality. Here, religion operates as an institution and spirituality springs from personalized prayer. In *Eleven Minutes*, Maria, a prostitute is compared with Virgin Mary. It seems that writer contaminates the stigmata or odor of sanctity. A feminine presentation of God is characterized by this comparison of a prostitute with Virgin Mary. This comparison challenges the demarcation between sacred and profane love. Nevertheless, it is one of the major theme of the novel *Eleven Minutes*. Maria assumes the feminine face of God - the Virgin Mary as having her own identity. Though apparently the sexual relation between Ralf and Maria is an example of profane love, but it is shown as the eleven minutes of sacred sex. Jyoti Mishra in her book *Pacelo Coelho's Fiction Existential and Spiritual preoccupation* writes:

"In this gripping exploration of the potentiality sacred nature of sex within the context of love, Maria transcends her present status and views herself as the sacred prostitute of yore the beloved the great mother and the universe (149.)

Here, the term sacred prostitute dissolves the binary opposition of prostitute/decent woman, Sex is considered to be a profanity when sexual pleasure is performed for its own sake and if it is incorporated with

pain and humiliation. It is an evidence of impiety if it derives from masochism and sadism or it involves money in exchange of the pleasure it gives. Contrarily, it is sacred if it derives from love and passion, Maria fights between sacred love and profane love. Ralf helps her to attain an "inner-light. She discovered a whole universe inside her own body. Finally, she realizes that real love comes from inside. The author conveys that sex is after all what-

"Our bodies learn to speak the language of the soul, known as sex. Sex is a manifestation of a spiritual energy called love" (222)

Maria also confesses -

"I don't know how long it lasted, but everything seemed to be silent, at prayer, as if the universe and life had ceased to exist and become transformed into something sacred, nameless and timeless." (Coelho 264)

The novel also sheds light on the historical account of sacred prostitution. Deboreah Anapol's American psychologist in her article "Why sex is sacred?" focuses on the reasons that presents sex as sacred. An enduring bond of reverence which is based on mutual appreciation and longing creates the sacredness of sex. Thus, Maria becomes a sacred prostitute and the relation between Maria and Ralf becomes Sacred sex. The novel *Eleven Minutes* asserts the myths about the story of prostitutes from the dawn of the history. It provides readers with a brief historical account of sacred prostitution. The myths about prostitution were that providing sexual pleasure to strangers is a religious act if it is done in exchange for a donation to a religious organization. According to Herodotus, all the Babylonian women were required to involve in sexual acts, once in their lifetime, with strangers in return for money in the temples of Ishtar. Maria comes to know about the myths of sacred prostitution from the painter Ralf. Ralf also tells her that this practice was believed to be widely spread in the ancient civilization of Persia, Egypt, India and west Asia. Furthermore, primitive Greek people offered women to their guests as a symbol of hospitality. It was believed to unleash the mysterious power of fertility. These practices of hospitality prostitution were considered and highly esteemed to be sacred prostitution. According to myths, prostitution is morally justifiable. In the novel, author denounces a drastic shift in perspective regarding prostitution through Ralf Hart's character. Ralf describes to Maria, how modern patriarchy transforms prostitution into the act of despise and abhorrence. Consequently, prostitution is marked as a social stigma and prostitutes are accepted as a socially marginalized group. This marginalization of prostitution is caused by the growing hegemony of patriarchy.

### III. CONCLUSION

This paper aims to explore the world of a sacred prostitute where no demarcation line of sacred and profane exists. Her odyssey of self-consciousness, of profane to sacred, attained through her body, though it is not a straight journey. Complex ways of pain and suffering lead her to the summit of sacredness though the ways are not considered to be a sacrilege. During her journey some actions awaken her body and give pleasure while the other awakens her soul and renders peace. So, the contradictory relation of a binary pair sacred and profane dissolves. Moreover, her odyssey of profane to sacred proclaims that binaries have illusory and superficial meanings. The novel's main character Maria manifests in herself an unconventional binary of body and soul. Body and soul merge together when she asserts "I'm not a body with a soul. I'm a soul that has a visible part called the body" (Coelho 75)

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# Finding Meaning in the Absurd

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Received: 11 Jul 2021; Received in revised form: 16 Aug 2021; Accepted: 24 Aug 2021; Available online: 01 Sep 2021  
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**Abstract**— *The purpose of this study is to textually analyze two works, namely The Myth of Sisyphus by Albert Camus and Metamorphosis by Franz Kafka to describe the contradiction and similarities in the Idea of Absurdism in the two respective works.*

*Absurdism has often been neglected as a philosophy of despair, while the truth is quite the contrary; this was elucidated by one of the major Absurdist writers, Albert Camus who describes Absurdism as the need to battle meaninglessness of life. Camus in his work The Myth of Sisyphus describes how the acceptance of the absurd will open new doors to look at life. Finding purpose in life is an act of meaninglessness that will leave one unhappy and strangled with question but Camus addresses that when you accept the absurdness it will be your rebellion against life. Through the portrayal of Sisyphus, who is punished to roll a huge stone up on the mountain Camus address that we should Imagine him happy even while he is punished because rather than finding meaning he has accepted the absurdness of life which is the reason he is happy.*

*Often addressed as a pessimistic writer for his view on the world Franz Kafka has a similar point of view and that is depicted in his Novella Metamorphosis. While the protagonist is metamorphosed into a litter vermin, he is revolting against life, even when his own family hates him and his father hit him with a broomstick to get rid of him and his sister alludes that he is not her brother, trapped in his room by his own family from the beginning of the story. Gregor samsa the protagonist is revolting against life to make his own meaning to live. Even with Major aspects, of both the writers falling under the same roof, there are minor contradictions especially when it comes to the death of Gregor Samsa.*

**Keywords**— *absurd, meaninglessness, camus, kafka, suicide.*

## INTRODUCTION

In the early 1900, the world was suffering from lack of intuitiveness. In 1857, with the publication of *On the Origin of Species* by Charles Darwin the faith towards god was questioned and was majorly bend towards science. The beginning of the early 20<sup>th</sup> century was an unusual period and one could sense the powerful silence, the shadows of the world war were lurking from behind, which was taking place because of the bitter relations of different countries fighting to convey power and gain more region in the global map. In a world, which was devoured of hope, people wanted something, a philosophy, an idea that they can hold on to. Something that they can look

forward to for a better tomorrow. Friedrich Nietzsche stood firm in his belief and took the philosophy of Nihilism a bit ahead, adding his own belief and ideas to it. Nihilism, wanted people to put their belief and faith in their own self rather than finding it in something else, With phrases like: “God is dead (Nietzsche 197)”. The mindset that people were having with their belief questioned in god was used for betterment by Nietzsche to stop them for looking for an external entity for their hope. Thus, we can say that the philosophy of Nihilism was used as a core for the idea of absurdism. Nietzsche was the first of all the modern thinkers to attribute life as meaningless and all the later thinkers in some way took the concept

from here to make it more meaningful in their own ways. Growing up and living in similar circumstances, the two writers Albert Camus and Franz Kafka saw the world with a lack of hope and they tried to give the world, a better idea of how to overcome it with their works and writings.

Born in a German speaking Jewish family in Prague. Franz Kafka was an outsider from the start because Prague's Jews speak in German, the official language of the Hapsburg Empire. From an early age, Kafka was an alienated kid. With strict parents and never been served with love in its true sense, Kafka was diagnosed with anxiety very early in his life. Kafka's father, Hermann Kafka had a huge impact on Kafka's life. He was an overbearing, authoritarian, who had little taste for literacy and His authoritarian behaviour even made Kafka stopped writing things. In every work of Kafka, we could see his father's impression in some way and above all, in *Metamorphosis* it is believed that Kafka has portrayed himself as Gregor Samsa, the protagonist of that work. Kafka after his father's peer pressure on his education went on to pursue law and then went on to work as an insurance salesman which is something that even Gregor Samsa did for a living in the story. Kafka struggled his whole life and later was diagnosed with tuberculosis, which ended his life in 1924 (Kafka1-8). With ample of ways to interpret Kafka's work. Kafka has laid the foundation of Kafkaesque in the real world. With different critic bombarding different views on Kafka's work, it is mandatory to highlight both the aspect of his work.

A similar life is been led by the French-Algerian writer, Albert Camus. Growing up in French ruled Algeria, which was fighting for its right, Camus grew up in the middle of destruction and chaos and rather than being a part of it, He went on to turn the wheel for a better future. Camus played an important part in political side of his country but finding his ideas are to no avail, he turned to literature and to philosophy for solace. Camus adores nihilism and he wrote, "I owe part what I am to Nietzsche (Mikics and Robert 203)". Taking the core of nihilism, he went on to portray absurdism as an optimistic ideas for others to follow which was accepted and appreciated wholeheartedly. "Nihilism, which raises the possibility that existence lacks value and purpose, may well be the philosophical question most worth considering. To the extent that nihilism has a human face to American readers, that face belongs to Albert Camus (Mikics and Robert 202)."

Yet, Camus never addresses himself as a philosopher but a novelist and as true as he stands the philosophy that he preaches can be seen in his work.

### **The Myth of Sisyphus**

*The Myth of Sisyphus* by Albert Camus is an amalgamation of different essays focused on the ideas of absurdism grabbing different argument on the way to depict how Camus want to portray his idea of absurdism. The book was published in 1942 and it was published in the middle of the second world war, it was an idea, a revolution in some sense, which Camus undertook with this publication, and it gave the great modern thinkers a different lens through which they can see the world. "Camus arranged his writing cycles, each carrying an essay, play, and novel. Fittingly, with each of these cycles he associated a figure from Greek myth. The first cycle, devoted to the theme of the absurd, contained *The Stranger* ; *Caligula* , and *The Myth of Sisyphus*. Not surprisingly, Camus associated this cycle with Sisyphus, the god doomed to heave a boulder up a mountainside, watch it tumble back down, then repeat the effort until the end of time. An absurd task, Camus famously declared - and precisely because it is absurd, fully embraced by Sisyphus (Zaretsky 57)".

### **Absurdity and Suicide**

The Myth of Sisyphus begins with a profound statement. "There is just one true philosophical problem" Albert Camus writes "and that is of suicide (11)". For Camus, suicide is the most fundamental problem and he begins the book with addressing it, elucidating on the fact that every individual go through a lot in their life but when they come to a conclusion where they can no longer bear life, they go on to kill themselves. Camus while addressing the concept of suicide tries to bring in his own definition of absurdity and its feeling. Camus writes, "A world that can be explained even with bad reasons is a familiar world. But, on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity (*The Myth of Sisyphus 13*)." Camus gives three major reasons, which lead people to suicide, "The irrational, the human nostalgia, and the absurd..." (*The Myth of Sisyphus 32*)" With the three major reasons stated, Camus goes on to explain how the three major reason play in life and it even lead people to suicide. With the reasons stated here, Camus tries to portray how the same three reason which is been used for suicide can be used for betterment if been seen from a different lens. Camus thus in *The Myth of Sisyphus* states "...the irrationality of the world and of experience. It thus appears that the bitterly it destroys the reason's preconceptions the more radically he will explain the world. That apostle of humiliated thought will find at the very end of humiliation the means of regenerating being to its very depth (36)."

Camus while writing about irrationality want us to accept

the randomness of universe and accept it. With life being irrational, Camus want us to feel and accept it so we can derive our own meaning regarding it. As sane as it sounds, when people are not been able to see the other side of the tunnel, they go on to kill themselves rather than accepting the irrational, which majorly is out of fear. Camus goes on to write that “The world itself, whose single meaning I do not understand, is but a vast irrational. If one could only say just once: 'this is clear', all would be saved. But these men vie with one another in proclaiming that nothing is clear, all is chaos, that all man has is his lucidity and his definite knowledge of the walls surrounding him (*The Myth of Sisyphus* 31)”. Camus while reflecting the irrationality and acceptance of it, in some way drags an individual away from meaning and to exemplify the irrationality, Camus states in *The Myth of Sisyphus*

“...people have played on words and pretended to believe that refusing to grant a meaning to life necessarily leads to declaring that it is not worth living. In truth, there is no necessary common

measure between these two judgments (15).” Thus, we can proclaim that with the irrationality being the major reason for suicide and in some way, the one major weapon for absurdism. Camus wants us to live with irrationality and without looking on for meaning.

Albert Camus states that the second major reason for suicide is the human nostalgia, and while explaining this concept, Camus conveys that human curiosity to know things and accept it is limited but in the same manner, the digestion of the meaningless and to keep their faith on it is lacked which lead to major suicides. Camus states, “Our appetite for understanding, our nostalgia for the absolute are explicable only in so far, precisely, as we can understand and explain many things. It is useless to negate the reason absolutely. It has its order in which it is efficacious. It is properly that of human experience (*The Myth of Sisyphus* 38).”

The final reason that Camus states for suicide is the acceptance of the absurd, which in other words, is meaningless. According to Camus, life is meaningless and the more one tries to find meaning in it, he will be deliberately hurting oneself through it. Thus, the better choice would be to accept the meaninglessness. Camus wrote “...the whole consequence of a life can depend on it. The irrational, the human nostalgia, and the absurd that is born of their encounter - these are the three characters in the drama that must necessarily end with all the logic of which an existence is capable. (*The Myth of Sisyphus* 32)”

### Philosophical Suicide

Berthold in his paper wrote, “The philosophies of Soren Kierkegaard and Albert Camus have typically been

considered as inverted images of each other. (138).” It has often been denoted that Albert Camus is an existentialist, to which Camus has totally neglected. Camus further adds that for once and for all he is an absurdist, not even a philosopher but just a novelist. Philosophy of existentialism and absurdism takes its root under similar circumstances. Moreover, they also believe that life is indeed meaningless but there philosophy differ when “...Kierkegaard turns to faith in God as a path of redemption from meaninglessness while Camus rejects faith as a form of intellectual suicide and cowardice. This is no doubt a significant difference (Berthold 138)”.

According to Camus, one does not have to put their belief in an exterior entity to go through life. Moreover, if they will do and put their belief on an exterior entity, they won't be able to live their life the way they want because rather than finding the answers and building their own meaning in the meaninglessness, they have already filled up the gaps with putting their belief on God. Camus narrating the remark from the Chestovian philosophy in *The Myth of Sisyphus* writes, “‘The only true solution,’ he said, ‘is precisely where human judgment sees no solution. Otherwise, what need would we have of God? We turn towards God only to obtain the impossible. As for the possible, men suffice (37).” Camus touch and questions human mind and their condition to bring the meaning out of something, out of love to do something, rather than fear. Camus writes “if in order to elude the anxious question : ‘What would life be ?’ one must, like the donkey, feed on the roses of illusion, then the absurd mind, rather than resigning itself to falsehood, prefers to adopt fearlessly Kierkegaard's reply : ‘despair’. Everything considered, a determined soul will always manage (*The Myth of Sisyphus* 43).”

In Kierkegaard's existentialism, we come across that all the dots are close and there is not much space where an individual can create but just react in one or the other. Thus, Camus in same sense argues and neglect the concept of existentialism as an act of cowardice. Moreover, Camus goes on to classify it under “Philosophical Suicide” in his work *The Myth of Sisyphus* (32). Camus dragging his argument from the section of “absurdity and suicide” goes on to neglect the philosophy of existentialism and portrays his idea of absurdism supreme to the other. Camus stands on his statement that the only way to live life is to accept the irrationality of the world, which will later turn out to be meaningful as one goes along. “The very concept of what it means to be a human in this world was revised dramatically and irreversibly to fit the categories of victims, perpetrators, bystanders, and heroes, (mis)shaped by the event and the bureaucratic order that invented and

implemented the techniques for its enactment (Robinson 3).”

### The Absurd Man

As the title of the book suggest, Sisyphus is the absurd man of Camus’s masterpiece and moreover, Camus see no distinction between Sisyphus’s punishment and mortal human life, he takes Sisyphus as the prime example to teach us what human life is and what we can make out of it. “They had thought with some reason that there is no more dreadful punishment than futile

and hopeless labour (Camus, *The Myth of Sisyphus* 107)”. Camus believes that each individual goes on to do something similar throughout their life but does that make them an absurd man.

Camus writes “He who, without negating it, does nothing for the eternal. Not that nostalgia is foreign to him. But he prefers his courage and his reasoning. The first teaches him to live without appeal and to get along with what he has; the second informs him of his limits. Assured of his temporally limited freedom, of his revolt devoid of future and of his mortal consciousness, he

lives out his adventure within the span of his lifetime (*The Myth of Sisyphus* 64).”

According to Camus, the definition of an absurd man is a simple conscious human who knows the difference of everything and takes the side of love, creating his own meaning keeping in mind the circumstances of life. Camus writes in *The Myth of Sisyphus* “To a conscious man old age and what it portends are not a surprise (71).” Moreover, Camus further adds, “This madman is a great wise man. But men who live on hope do not thrive in this universe where kindness yields to generosity, affection to virile silence, and communion to solitary courage (*The Myth of Sisyphus* (68).”

Camus while describing Sisyphus writes, “His scorn of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted towards accomplishing nothing (*The Myth of Sisyphus* 108).” While, we see that Camus has seen little difference between Sisyphus’s punishment and human life, what he is pointing out is humans are free to create their own meaning and purpose but they will only be happy when they accept the absurdness, the meaning will only be added when they accept the meaningless. “In Sisyphus we are therefore presented with the absurdity of repetition, and here Camus draws attention to human behaviour in both a narrow and broader sense. More narrowly, he emphasizes the 'mechanical aspects' of human 'gestures', for this 'meaningless pantomime makes silly everything that surrounds them' (Plant 119).” Camus adds how

Sisyphus is accepting the absurdness to change it “That hour like a breathing-space which returns as surely as his suffering, that is the hour of consciousness. At each of those moments when he leaves the heights and gradually sinks towards the lairs of the gods, he is superior to his fate. He is stronger than his rock (*The Myth of Sisyphus* 109).”

The absurd man of Camus, which he states and want, everyone to follow to live a happy life is accepting every situation and finding meaning in it. As mentioned by Camus that human life is in some way like, Sisyphus’s punishment, the single most thing that one can do to kill the punishment is find happiness in it. “I leave Sisyphus at the foot of the mountain! One always finds one's burden again. But Sisyphus. teaches the higher fidelity that negates the gods and raises rocks. He, too, concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. Each atom of that stone, each mineral flake of that night-filled mountain, in itself forms a world. The struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy (Camus, *The Myth of Sisyphus* 109).”

### Metamorphosis

David Wyllie in the preface of *Metamorphosis* writes how this work is an autobiographical piece of writing and we could find ample of reflection from Kafka’s life in this story. “Kafka's popularity is most conspicuous in the appearance of the adjective Kafkaïen (Kafkaesque), which, in addition to its original meaning ('belonging to the Prague author Kafka'), acquired the pejorative connotation of describing an absurd situation in general and became a fashionable term (Bogaerts 71).” Max Brod, Kafka’s biographer has often written about the curious thought that Kafka had about the world and most of them, laid in nihilistic perception. When Max Brod, asked, “if there is hope”, Kafka replied “plenty of hope, for god, only not for us.” It is often been stated that to study, the works of Kafka, one should examine, Kafka’s, belief and his ideas which had a major impression in his life. As it has already been mentioned about Kafka and his relation with his father. Kafka has exactly portrayed that image in form of Gregor in *Metamorphosis*. The masterpiece of the 20<sup>th</sup> century, absurdist world *Metamorphosis*, written by Franz Kafka is so beautifully collected in different ways, that the beauty create a prolific mysterious effect and with too many interpretation of the same world. The book is an answer and an enigma at the same time. (Kafka, 9-14)

### Metamorphosed

Kafka’s *Metamorphosis* opens up with one of the best opening line in literature. “One morning, when Gregor Samsa woke from troubled dreams, he found himself

transformed in his bed into a horrible vermin (15).” We get couple of questions from this few lines, that how is it possible and how it happened? However, as it often goes with Kafka, his stories often move around with a feeling of alienation and meaninglessness and this in other words is termed as a world of “Kafkaesque”. In this world, things happen for reason unknown and it depends more upon the reader on how they want to consume it. Moreover, the subtle use of Magical Realism is also been seen in this work.

As the story progress, we come to know about Gregor’s profession, he is a travelling salesman and he hates his job. He is only doing it because of the need of his family and because his family is depended on him. “If I didn’t have my parents to think about I’d have given my notice a long ago, I’d have gone up to the boss and told him just what I think, tell him everything I would, let him know just what I feel (17).”

The labyrinth that Kafka builds around readers is that of expectations, moreover a reaction of the metamorphosed body of Gregor but for Gregor there are far more important things to achieve like catching his train and appearing to the office. Kafka specifically highlight how Gregor has never taken a single leave in fifteen years and his job is lot more important than the reaction of his metamorphosed body. Moreover, we also see a part where corporate life is been dictated, a sleep of even half hour is been portrayed as a luxury.

With time, we see that his family start reacting because it was weird that Gregor was home and not at work and it came as a surprise for them. Moreover, even the head-clerk came into check on Gregor and start reacting on laziness but soon enough, Gregor opens the door and reveals him. The head-clerk cries “Monster”. The family is in shock and furthermore, as Gregor steps out, his father badly beat him that lead to severe bleeding and pushes Gregor back in his room and closes the door behind him to shut Gregor inside (Kafka 15-40).

### Living as a vermin

Kafka has divided *Metamorphosis* in three sections, which he has not named but could be counted as Starting, middle and the end. The middle is when Gregor has accepted his new life and has started living with it. While, on the first few days when he was hungry, he was not able to find goodness in the food that was served to him and thus, his sister has to change his meal to “...Half-rotten vegetables, bones from the evening meal, covered in white sauce that had gone hard, a few raisins and almonds, some cheese that Gregor has declared inedible two days before, a dry roll and some bread spread with butter and salt (Kafka 47).”

The Change in the behaviour of the family members is been clearly portrayed by Kafka, with Gregor’s father and mother not really accepting the creature as his own son. Gregor’s sister is the only one who is coming to the rescue to save him, serve him food and occasionally clean his room but whenever she use to come to his room, Gregor use to lay down under the couch, so that he doesn’t come in the site of his sister (Kafka 47-50).

Even while living his life as a vermin, Gregor’s concern was family’s prospect and finances. Alone in his room, Gregor started experimenting on how the life as a vermin goes and moreover, started climbing the ceiling of his room and use to spent his time sitting on a chair which was next to the window giving the view of a hospital (Kafka 50-55).

Greta, Gregor’s sister was the first one to notice of Gregor’s changing behaviour. “... traces of the adhesive from his feet as he crawled about... (Kafka 59).” Thus, due to this Greta suggested that how about they take away all the furniture from his room but his mother rightly stated “... won’t it seem like we’re showing that we’ve given up all hope of improvement and we’re abandoning him to cope for himself? (Kafka 60).” Here, in the story with his mother’s reaction we see that she mentions hope for improvement, while Kafka spends no time in correcting or even elucidating on what they are particularly hoping for. Another major point is, if the mother and even father is hoping to change something, have Gregor and Greta accepted the new life that Gregor is living? While all these questions are needful, the answers are not served by Kafka. (Kafka 55-63).

With time, Greta’s idea of removing the furniture was accepted to give Gregor more space to live in and thus, one after the other all the things that were dear to Gregor was taken away and shifted to another place. Kafka has taken things from his life and portrayed in the story. His father’s anger, sister’s love, and his mother’s commitment to his son. When the father came home one day, while they were switching the things from Gregor’s house back out. He found that his wife has fainted and when he asked, Greta. She replied, “Gregor got out.” However, the father got so angry at the simplest thing that he severely beat Gregor and it was Greta who came between the beating to stop his father and spare the life of Gregor (Kafka 63-70).

The second section is more like a See-saw, Gregor trying to accept the new life that he is been served with and their family not accepting it and moreover, at times helping Gregor but the emotions that they are portraying outside Gregor’s room is killing Gregor inside. The simplest things are taken heavily and above all his father’s anger is

the fundamental emotion somewhere portrayed in all its glory.

#### A bad close to a good life

“No-one dared to remove the apple lodged in Gregor’s flesh, so it remained there as a visible reminder of his injury. ... Because of his injuries, Gregor had lost much of his mobility – probably permanently (Kafka 71).” From the beginning of section three itself, we smell that the close is near, Gregor is badly injured and even his movement is taken away. Moreover, Kafka even mentions, “Crawling over the ceiling was out of question (71)”. Everything that was close to him was taken away, his crawling to the ceiling or the furniture that kept him accompanied, giving him a feel that he was at home. The family even started battling with the thoughts of Gregor; his father would not remove his uniform even when he was home. His mother was eating less than usual and his sister started working to pay for his own finances. The suffering the Gregor brought home was seen. Moreover, even Greta stopped going into Gregor’s room, which became tidy now. “Smears of dirt were left on the walls, here and there were little balls of dust and filth (Kafka 77)”.

The family got so tired with Gregor that they even stopped feeding him, ““I’d like to eat something” said Gregor anxiously, “but not anything like they’re eating. They do feed themselves. And here I am, dying!””. The last pint of hope that Gregor was carrying with him in the tough times was his sister who eventually gave up on him. ““Father, Mother,” said his sister, hitting the table with her hand as introduction “we can’t carry on like this. Maybe you can’t see it, but I can. I don’t want to call this monster my brother, all I can say is: we have to try and get rid of it (Kafka 88).””

As often, it happens in the works of Kafka that the characters are not given many choices and the ways to behave to get out of the situation are very less because the plots are been seized in such a way. In *Metamorphosis* while the family is tired and especially Gregor, his father mention, “If he could just understand us (Kafka 89).” Insight inside Gregor’s mind is not given but if we look the life from the side of Gregor neither does Gregor has any choice left. Moreover, the house to which he served for atleast fifteen years, are letting go of him because of a small instance. Human Emotions are conveyed by Kafka that without the use and importance of an individual how he is neglected and considered unimportant.

With time, even Kafka understood what the family had been suffering because of him and thus, he stopped eating when the food was at times served to him. “Just look how thin he was. He did not eat anything for so long. The food came out again just the same as when it went in (Kafka

94). With a small incident again, when Gregor came out of his room and his father has to take his beating ahead, we see that it was the last straw of pain for Gregor and the next day, the cleaning lady found him dead, not eating.

The climax is quite intrigued because the family took a sign of relief and felt like a family after Kafka’s death. One question we have to pressurized ourselves and ask is, what is the pressure the family put on Gregor that he stopped eating and choose death or did he choose death because of his own helplessness or was he thrown off the bridge of patience. The answer are interpretations because the story is a maze.

#### Acceptance as a revolt to life.

In the author’s introduction Albert Camus mentions “To say that life is absurd, one must be alive (*The rebel X*).” The idea of absurdism that Camus provides is been prolifically seen in the Kafka’s novella, *Metamorphosis*. Using Camus’s critical essays, as the base we see the philosophy of absurdism and it comes alive when put in context with *Metamorphosis*.

“The critics’ opinions vary along with their understanding of Camus’ philosophical position. ...

Although some of these same astute critics have pointed to the derivative Kafkaesque qualities of Camus’ writings, no one of them has done an extended comparative treatment of the two authors

(Rhein 3).” Absurdness or Meaninglessness can be seen from the starting of the book but Gregor, the protagonist of *Metamorphosis* live through it. Gregor accepts the new life that it given to him in form of a little-vermin and even while he is not able to do most of the task, like turning around or laying on its back which came to him easily when he was human was a difficult task now, but rather than denying it as absurd Gregor has started finding meaning in it.

“Camus finds it extremely difficult to speak of symbols in writings such as Kafka’s, which are predominantly “natural in quality.” The particular quality of naturalness employed by Kafka is not easily understood. According to Camus, there are writings in which the events appear natural to the reader; and less frequently, there are writings in which the characters find everything that happens to them to be natural. Through a singular but evident paradox, the more extra- ordinary the adventures of a character are, the more perceptible the natural qualities of the work will be (Rhein 4).” Camus wrote that the acceptance of the absurdness would be a revolt to life. Gregor can be seen performing this task, so is Sisyphus, while the different is lengths apart because Sisyphus reached to the punishment because of his deed and Kafka has not mentioned anything about how

Gregor changed as a little vermin or what was the reason, it was open to interpret for every reader for themselves. Acceptance of Gregor comes easy because of the back-story of his life as a travelling salesman which he hated to start with and was only doing it for his family but Kafka has not mentioned into detail the reason why he was holding back on his job but we could find that even while being wrapped with responsibility, underneath was love, which was the reason. The meaning that Gregor derived with his futile repetition.

Another reason is the Head-clerk coming to the house, we can assume that Gregor was one of their greatest assets or why would the clerk come to the house to check upon a fellow salesman. Battling with the irrational, Gregor has been seen to do something new every day. At times either it be to eat different food or it be exploring how the body of the little vermin works, like crawling on the ceiling or squishing behind places to know more about it. Devour of faith and love can be seen in this work, while Gregor mentioned the love for his room and aroma with settlement. Greta and her mother thought to take away the furniture and everything away. Even when that, happened Gregor had hold on to the irrationality of life to turn into something better. Gregor's mother has been seen mentioning about the "change", hoping for change and the change while not been mentioned binds in the favour of Gregor's mentality to acceptance.

Throughout whole of Kafka's *Metamorphosis*, there is no mention of an external entity or what the Greeks call "Deus ex machina". Though, we see the subtle use of magical realism throughout the story, there is no trust or hope or even thought that is been approved that states anything unusual or a help that is going to come in life of Gregor which take away the concept of "Philosophical Suicide" away from *Metamorphosis* and make it more focused on Gregor Samsa as an absurd man.

## CONCLUSION

Can one Imagine Gregor Samsa happy?

"Most critics have defined Kafka's works as a cry of desperation (Rhein 9)." Kafka's life cannot be taken away from his stories in some ways because it is so intertwined and his life been full of struggle, his works are considered to have a pessimistic touch. "Camus recognizes that Kafka's heroes know in advance that they will gain nothing from their quests and that they allow themselves the torturing luxury of pursuing their goal until death (Rhein 7)." This perception that Camus writes on Kafka's work opens new interpretation for fellow readers like us. While knowing the end, we have couple of routes and one being accepting the fate and creating our own meaning and

purpose, which is basically the idea of absurdism by Camus, in some ways we see that Kafka's characters lay in between both of them. "The word hope as applied to Kafka is not ridiculous, for the more tragic the condition reported by Kafka becomes, the more rigid and super rational the hope must be (Rhein 8)." The need of hope is only possible because there is constant struggle that one goes around within Kafka's stories.

"While the estrangement of Kafka's heroes is expressed by a discrepancy between the action and the spoken word, their gestures and attitudes often bear the promise of reconciliation. ... In addition to illuminating the predicament of Kafka's characters, the failure of the spoken word sheds light on the limitations of language itself (Darzins 119)." Moreover, then the language, as the story moves, the need of language becomes an action in itself and taking that away is thrashing the protagonist in the dark side.

The major contradiction that lies between Sisyphus and Gregor is that of their end. While, we know that Sisyphus being immortal is punished to roll the boulder for eternity. Gregor Samsa on the other end, accepts the end, stops eating his food and in some way, we can interpret denies the irrationality and accepts death. Thus, if we interpret Samsa in that manner, he is not the absurd man but in the same case, we cannot deny that Gregor was a mortal being suffering from pain.

If we are still asked, if one can Imagine Gregor Samsa happy? The answer would be "NO". One cannot in some circumstances do that but Kafka's portrayal of Samsa was the need of the hour. Kafka describes his world in a brutal way because indeed, it is and one must, Like Gregor Samsa learn to accept it. There is struggle, feeling of estrangement, alienation and lot more, but like Sisyphus, one must keep going back to the boulder and create their own meaning and purpose to be happy.

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# Mareraosan Tradition in Bali Traditional Marriage Rituals

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Received: 09 Jul 2021; Received in revised form: 11 Aug 2021; Accepted: 22 Aug 2021; Available online: 01 Sep 2021

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**Abstract**— *The Mareraosan oral tradition is a tradition of word of mouth, which is very unique because it includes literary, religious, local wisdom, ethics and aesthetic abilities. This oral tradition can develop and exist because it is supported by the supporters themselves, meaning that there are always people who want to preserve the tradition. Aspects of marriage that include the rights and obligations of the bride and groom are spoken directly by the dragoman(jururaos). Jururaos is the person chosen by the family to give advice to the bride and groom.*

*The theory used in this research is the theory of socio cultural action from Max Weber which includes actions that are directed rationally, actions based on values, actions based on emotions and actions based on culture. The main finding in this study is that the oral tradition of mareraosan is a medium for delivering messages from parents and community leaders to the bride and groom. In the mareraosan tradition, there are also three main witnesses (Tri Upasaksi), namely, the witness god, the witness human, and the witness bhuta. This is what distinguishes the mareraosan tradition from other marriage traditions.*

**Keywords**— *marriage, Balinese custom, oral tradition, mareraosan.*

## I. INTRODUCTION

Oral tradition is defined as all spoken discourse including spoken and scripted (Pudentia, 2015: 3). One of the oral traditions that are part of local wisdom and is found in almost all areas of Bali is the *mareraosan* tradition. This *mareraosan* tradition is a series of *pawiwahan* or marriage ceremonies. This tradition takes place when the groom comes to the bride's house to ask for the blessing of the bride's parents. This tradition does not only involve the family, but also traditional officers or traditional leaders from the place where the bride and groom are domiciled.

According to religious leaders, the *mareraosan* tradition has been known since ancient times where at that time *mareraosan* was used as a symbol of blessing from parents and the ability of the bride and groom to marry. In the view of philosophy (*tattwa*), the blessing of parents and society for the continuation of the marriage can lead the bride and groom to happiness or peace. It all depends on the good intentions of both parties. So that in this tradition aspects of the marriage of *GrahastaAsrama* are

important things to be instilled by parents and understood by the bride and groom which will be conveyed in the form of speech through the *mareraosan* tradition.

If we trace the *mareraosan* tradition, it turns out that in fact it is not only a complex and amazing cultural heritage, but more than that. The *mareraosan* tradition holds many philosophies of life that are very useful for human life and can be used as a way of life in fostering social life. The formation of a noble personality and character for the Indonesian people in general and the Balinese people in particular can also be seen in the *mareraosan* tradition itself. With regard to the aspects of marriage in Balinese custom called *GrahastaAsrama*, the *mareraosan* tradition is one of the media to instill these values.

The *mareraosan* tradition is a form of tradition used by the media to convey advice or talk about stories related to building a harmonious household, delivered in common language in each session. The *mareraosan* tradition introduces the bride and groom to epics such as the Mahabharata and the Ramayana which contain moral

messages, and will provide good advice that should be imitated through the *GrahastaAsrama* of the characters embodied in the form of mareraosan as a mirror in living life. But along with the times, this tradition which initially required a fairly long duration is now starting to be shortened. But this actually made the traditional leaders and parents not have time to give advice about the life of *GrahastaAsramato* the bride and groom. The cultivation of the concept of *GrahastaAsrama* is very important for the bride who was previously single and will now enter the marriage stage, considering that married life is very different because it will be related to the families of both parties and the community.

## II. METHOD

This research is a qualitative research using a socio-cultural approach. The data collection method begins with observation, interviews, documentation and literature study. The theory used is the theory of socio-cultural action from Max Weber. Max Weber made a classification of socio-cultural changes or socio-cultural actions into 4, namely: 1) rationally directed behavior, 2) value-oriented behavior, 3) behavior that accepts orientation from feelings or emotions or affective, and 4) traditional behavior. Can be said as an action that takes into account cultural and societal considerations (Turner, 2012: 113).

## III. DISCUSSION

Each ceremony certainly has a function for those who carry out the ceremony, as a human created by God will feel a vibration of trust to carry out a ceremony, so that by carrying out the ceremony can increase the belief to convey a sense of devotion. In general, Hindu rituals are aimed at gaining inner and outer prosperity, asking for blessings and safety from Ida Sang Hyang Widhi Wasa. For this, it is necessary to have a *manusayadnya*, namely *upakara-upakarayadnya* from the time humans are in the womb until the time they return to the niskala realm (Surayin, 2004: 1).

The wedding ceremony is one part of the *yadnya* human ceremony that should be carried out by Hindus. It can be understood that the marriage ceremony is an important ceremony in the life of Hindus, because it means removing dirt (*nyupat*) so as to find the true nature

of human beings and be released from the shackles of darkness due to the influence of *Sad Ripu* in humans. The implementation of the mareraosan tradition is carried out based on the teachings of Hinduism, in its general scope it has carried out the teachings of the three framework (*Tri Kerangka Dasar*) of Hinduism, namely *tattwa*, *susila* and *upakara*.

Marriage tradition in Bali states that the validity of a marriage must go through the *mareraosan* oral tradition. Wherever the marriage is carried out, if it has not carried out the *mareraosan* tradition, the marriage is considered invalid even though it is carried out by *Sang Sulinggih*, even though it will not be valid because it is not witnessed by traditional *prajuru* and not through the *jururaos*.

In the implementation of the *mareraosan* oral tradition, there are facilities for *bantenpejati* and *lembaran*, *canangpanyapa*, *base*, *pamor*, *mako*, *roko*, which contain philosophy. The word '*sapa*' in *panyapacom* comes from the word '*sapa*' which means to greet. In this case, *bantenpejati* is a means to get closer to or connect with Ida Sang Hyang Widhi Wasa as the ruler of this world and as a regulator of everything that moves (spirited) and that which does not move (soulless). *Banten* serves to ask for the safety of marriages that have been carried out by its people so that they are awarded eternity and eternity as husband and wife for life. While the *banten* in the *mareraosan* ceremony is always placed side by side because as a symbol of *purusa* and *pradana* or men and women who are expected later in carrying out the household period to always be side by side in joy and sorrow because this *bantenpejati* also consists of *tumpeng* and *soda*. *Tumpeng* symbolizes men and *soda* represents women. Behavior that is directed rationally to the achievement of a goal such as Weber's theory can be seen in the oral tradition of *mareraosan*. In other words, it can be said as a match between means and ends. For example, a married couple respects each other and works hard to earn a sufficient living, thus creating a prosperous family.

Value oriented behavior also available in *mareraosan* oral tradition. In relation to basic values in society, the values here are brotherhood, and hard work. Planting the concept of marriage or *GrahastaAsrama*, we see couples who come from various circles mingling with family and society without discriminating.



Photo.3.1 Mareraosan tradition in Balinese traditional wedding rituals  
GekDiahDesiSentana's Personal Documentation (2017)

The photo above provides an overview of the *mareraosan* tradition where parents give advice so that the bride and groom are able to control their feelings or emotions or affectively during marriage. Every religion in Indonesia has ethics or morals that are believed to be true as guidelines for living in everyday life. Ethics means the rules of good and noble behavior that must be a guide for human life. The speech given to the groom is as follows.

*cenig, swadarmaning sane mebuat tuah patut ngeruruh pengupa jiwa, apang ada anggon ngemertanin raga, somah, miwah pianak. Kekalih, sayaga teken pidabdabe mesima karma (bermasyarakat). Yan suba nyama braya makejang pada tresna sih, ento anggon kesugihan ane pinih utama. Sane kaping tiga, bakti teken sang Guru Rupaka (Meme Bapa), keto masih teken matua apang patuh sekadi guru rupaka pagelahan.*

Translate

My son, the most important obligation as the head of the family is to earn a living, so that it can be used to support myself, my wife, and children. Second, must be ready to live in society. If you are married and live in love, that is the most important wealth. Third, be filial to your parents as well as your in-laws. Treat your in-laws like your own parents.

Oral speech in the form of advice is not only conveyed to the groom but also to the bride. As for advice to the bride as contained in the quote below.

*Cening ayu, mawinan dados mesikian mepikuren janten sampun sangkaning tresna sane janten sampun ketiba ring sang alaki. Pemekas nyandang limbakang tresnane punika mantuka ring matua, ipah, saha sane tios-tiosan. Taler tan dados lali ring Aji Biyang (Bapa Meme) maka guru rupaka yadiastun pacang metinggal saking natah iriki riantuk tan sida pacang naur kepiutangan ring rerama. Kekalih, kasih sayang ring kurenan patut kedulurin antuk patibrata inggih punika nuut ring kurenan tur satya.*

Translate:

My daughter, the cause of this marriage must be because of the love for the husband. You should also love your in-laws, in-laws, and other family members. But don't forget mom and dad as biological parents, even though they won't be living in this house anymore. Because until whenever a child will not be able to pay debts to parents. Second, as a wife, love for her husband must be shown by obeying her husband's words, and being faithful.

The above advice given during the oral tradition of *mareraosan*, is entirely a teaching on how to behave as husband and wife. Mantra (2013: 5) states that morals are rules of behavior to foster human character to

be good and noble. Good and noble human character can be fostered starting from family, community, and school life so that they become human beings who have good personalities and are accepted by their environment. Humans who are born in the world to be accepted by their environment, others and in worshipping God should always try to do good and right. In the book *Sarasamusayasloka* 2 described:

*Manusasarvabhutesu.  
Varttetevaicubhachube  
Acubehesusamawistam  
cubheswawewakarayet.*

Translate:

Out of so many living creatures,  
who were born as humans alone, that can do  
good and bad;

As for the fusion of bad deeds into good deeds,  
there are also benefits for being human.

Traditional behavior is said to be an action that takes into account cultural and community considerations. The oral tradition of *mareraosan* carried out by the Balinese people to preserve ancestral culture. Aspects of marriage related to social functions are found in the existence of *Tri Upasaksi* who always go hand in hand with one another and cannot be separated in every Hindu

religious ceremony in Bali. What is meant by *tri upasaksi* is *manusasaki*, *bhutasaksi*, and *dewasaksi*. *Manusasaki* are human witnesses, in this case parents, traditional leaders, Banjar people who are witnesses in a marriage. The meeting of the bride's family with the *jururaos* and village prajuru will discuss matters of marriage as well as provide advice to the bride and groom.

*Bhutasaksi* are witnesses of the universe and its contents. As for the ritual that is presented to *Bhuta*, the witness is to offer *segehan*, *durmanggala* and *byakala*. *Upakara Bhutasaksi* are presented at the ceremony, and under the *pejati* which is placed in front of the *jururaos*, so that the ceremony goes as expected. This ritual is a symbol of a request to the *bhutakala*, so as not to get hit by obstacles.

The main thing is the existence of a *dewasaksi*. The *dewasaksi* are the gods and ancestors who witness the course of a marriage ceremony. The ritual ingredients consist of *bantenpejati*. In this case, *bantenpejati* is a means to get closer to or connect with Ida Sang Hyang Widhi Wasa as the ruler of this world and as a regulator of everything that moves (spirited) and that which does not move (soulless). *Banten* serves to ask for the safety of marriages that have been carried out by its people so that they are awarded eternity and eternity as husband and wife for life.



Photo.3.2 *Tri Upasaksi* concept in *Mareraosan* oral tradition  
GekDiahDesiSentana's Personal Documentation (2021)

So it can actually be said that this *mareraosan* ceremony has a social meaning by presenting *tri upasaksi* which is the existence of the *tri hitakarana* concept. Because of the relationship between humans and humans, namely human

witnesses, the relationship between humans and the natural environment is in the understanding of *bhuta* witnesses, while humans and God are in the meaning of the witness gods.

#### IV. CONCLUSION

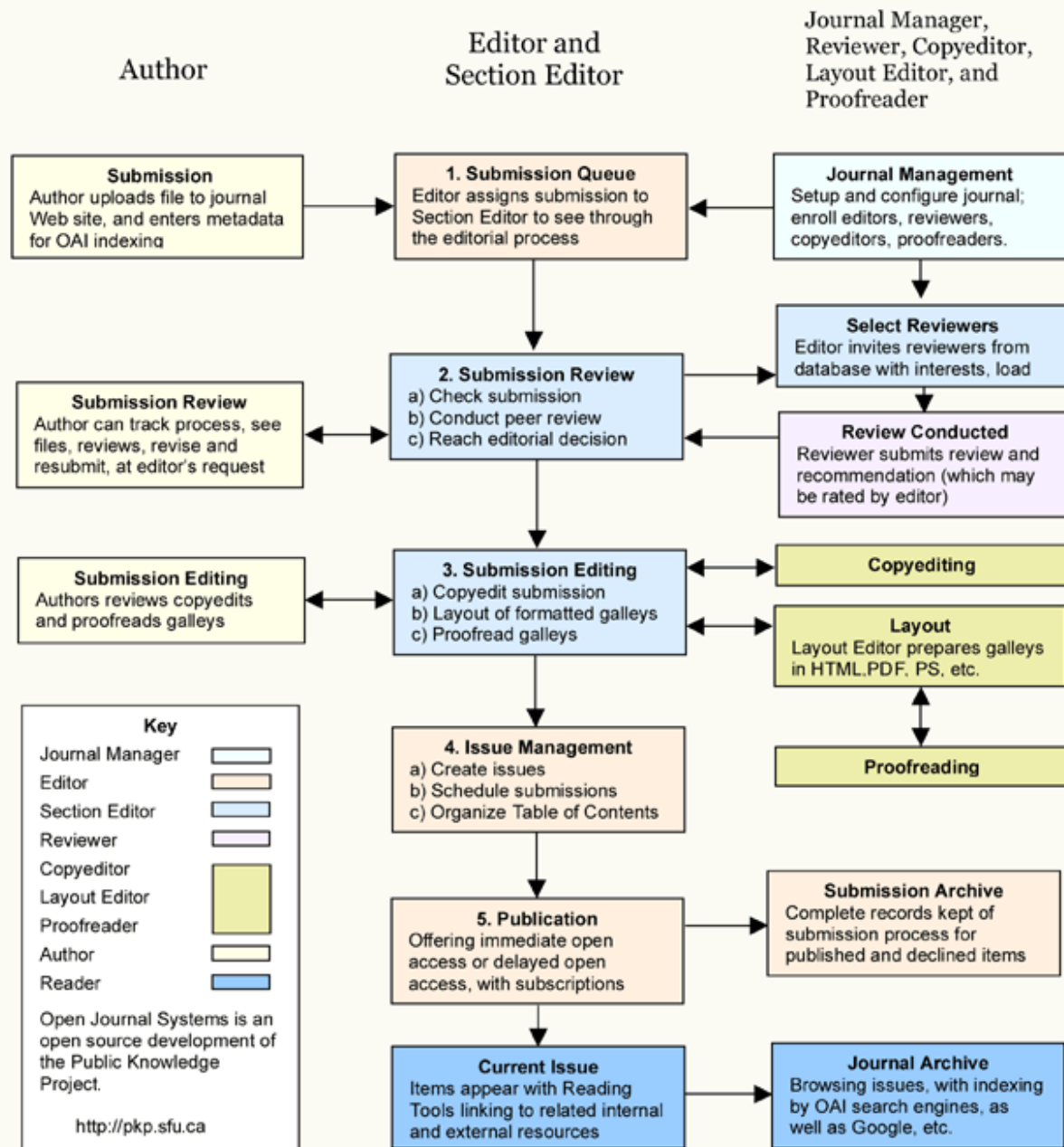
Everyone who will carry out a marriage must be aware of the meaning of marriage itself. Marriage is an inner and outer bond between a man and a woman as husband and wife with the aim of forming a happy and eternal family (household) based on God Almighty (Law No. 1 of 1974). The inner and outer bond between a man and a woman deserves the blessing or permission of their parents. This is to avoid the occurrence of estrangement after living a married life. Therefore, in traditional Balinese marriages, parents or families of both parties play a role. The man's family (*purusa*) proposes to a daughter (*pradhana*) to be married by the son of a man's family (*purusa*).

The *mareraosan* oral tradition is a spoken tradition that still survives in Bali today. This tradition is part of the wedding ceremony in Bali. If a marriage has not passed this tradition, then the marriage is not considered valid. This tradition is very unique, because there are three main witnesses in the *mareraosan* tradition, namely the witness god, the witness human, and the witness bhuta. When the *mareraosan* tradition takes place, the jururaos and parents will give advice about the nature of being a married couple. Especially married couples in Bali, because the responsibility is not only on the family but also on the community.

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