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The Problematics of Race and the Eternal Quest for Freedom: A Postcolonial Reading of Toni Morrison's Novels Within the Context of the Black Lives Matter Protests

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Abstract— Reading Toni Morrison's selected novels from a postcolonial perspective and within the context of the Black Lives Matter protests (BLM), this paper examines the quest for freedom that is still a dream for the African Americans in the purportedly "post-racial" America. The idea of freedom, which is central in Morrison's novels as well as in the BLM's narrative, has been powerfully affected by slavery, racism, sexism, and classism in the American society. Morrison's narratives and the BLM movement have been remarkable for their divergent routes of the quest for freedom. Like Morrison, who condemned all racially motivated violence against black people and who has attempted, through her novels, to shake white people's collective memories out of dis-remembrance of coloured lives, the Black Lives Matter movement has denounced violence and racism and has demanded accountability from abusers. With reference to Morrison's selected novels, this paper examines how her female protagonists' quest for freedom and for a sense of self emerges from agonising experiences of marginalisation. It investigates how her novels offer a timely exploration of the traumatised Black female body that interrogates, whether Americans have entered a post-racial era. The paper argues that Morrison's novels and the Black Lives Matter protests confirm that the legacy of slavery still dictates the way Black people are seen and treated in twenty-first-century America. Ultimately, what this paper intends is to speak the unspeakable: freedom is still a dream for African American, race still matters despite the silencing effects of "post-racial" discourse.

Keywords— Black Lives Matter, Freedom, Postcolonialism, Post-racialism, Toni Morrison.

I. INTRODUCTION

Morrison's novels counter and challenge dominant ideologies and representations. From a postcolonial perspective, her writings fit into Helen Tiffin's (1988) definition of the postcolonial literatures and their decolonizing endeavours: "dis/mantling, de/mystification and unmasking of European authority" as well as defining "a denied or outlawed self" (p. 171). In her novels, Morrison critiques the American system of patriarchal racism, sexism, and classism, which is currently in place, exposing issues of race and how this society has denied African Americans' freedom and racial identity. Her fiction shaped a new literary aesthetics that opposes racial ideologies. Morrison portrays black individuals, especially women, marginalized and disenfranchised by the white male-dominated society in which they live. Like Morrison's novels, the Black Lives Matter is a movement of protest against racism and all racially motivated forms of violence. It interrogates the lack of freedom for African Americans, the permanence of racism against them and the eternally deferred social justice. Black people are still

seeking freedom and racial justice in the purportedly "post-racial" America.

Morrison's novels have become spaces to imagine a US, which supports racial equality and black dignity. Similarly, the Black Lives Matter movement (BLM) has continued to assert itself as a positive and peaceful movement that is not only seeking to promote change but also to find meaning in the mid of suffering and oppression. The protests in the streets are more than repudiations of violence—they are quests for freedom and social justice. Within this context, this paper critically reads Morrison's selected novels from a postcolonial perspective. It examines how Morrison's female protagonists' quest for freedom and for a sense of self emerges from agonising experiences of marginalisation and denial. It explores parallels between the BLM movement and Morrison's narratives and demonstrates the extent to which they can contribute to a social change regarding the inherent issues of racism and injustice in America. Although there is a considerable psychoanalytic criticism of Morrison's work to show the atrocities blacks went through, I have noticed a neglect of the individual struggle Morrison's female protagonists heroically undertake to find their own path to self-construction and freedom. Critics have neglected the theme of freedom which is at the heart of Morrison's novels. This research article is a modest attempt to examine the quest for freedom and to demonstrate that Morrison's record of pain and traumatic experiences is nothing but a positive stage to recovery, a way leading to freedom and self-knowledge.

The first section of this article delineates the commonalities between postcolonialism and African American experience and it analyses Morrison's selected novels from a postcolonial perspective. Some of the key theoretical concepts used in (post)colonial discourse will be explained in this section. The second section examines the traumatic experiences Morrison's female protagonists have gone through to attain their freedom and self-knowledge. The third section shows the parallels and the shared goals between Morrison's fictional writings and the Black Lives Matter narrative and it argues that both narratives disarticulate the post-racial discourse in America.

II.   AFRICAN AMERICAN EXPERIENCE AND POSTCOLONIALISM

One of the shared goals of Postcolonial and African American studies is to destabilize racial hierarchies. The power relationships between the colonizer and the colonized are similar to relationships between masters and slaves. Their joint critique of neocolonialism and of the

current reality of racism towards black people in the American society and in other postcolonies is another common ground between these two fields. Bell Hooks (1994) believes that "black experience has been and continues to be one of internal colonialism" (p.148). Hence the need for decolonizing the mindset of contemporary America.

Imperialism is generally defined as the "control of one nation over the political, cultural and economic life of another" but as Alyson R. Buckman (1995) argues "it may be extended to include internal, as well as external, colonialism" (89). Imperialism is defined as an "economic, political, institutional and cultural phenomenon that has been practiced by power elites in relation to the masses of the United States, especially in relation to Native Americans, blacks, women and immigrant groups such as Asians". Buckman argues that:

> the colonial relationship is one of domination and subordination among groups and is constructed primarily on notions of difference; it is established and maintained in order to serve the interest of the dominant group, fortifying its position and eroding choice for non-elites through force, authority, influence and dominance (p.89).

Postcolonial discourse is concerned, among other things, with the experience of discrimination, dehumanization, othering and resistance under oppressive systems of colonial domination. Moreover, postcolonialism is concerned with the politics of resistance to unequal and unjust forms of social, economic, and political authority and it analyses the structure of domination and subordination. In America, the dominant White community has resisted attempts of the "periphery", represented by the black people, to dismantle its oppressive institutions. The institutions of literature and education and the social structures are informed by the cultural formations and values of the dominant white community, which represents the "imperial center". The marginalized African Americans struggle to regain their lost voices and identities in the postcolonial scenario. The literary responses of African Americans have attempted to resist this dominant discourse by rewriting their versions of history and interrogating traditional assumptions of the authoritarian imperial center which segregates and marginalizes the black people in America.

The discourse about African American experience and postcolonialism share a concern for marginalized voices and a rejection of Eurocentrism. The African American experience of slavery and oppression makes it fall under the label postcolonial. Elisabeth Mairhofer and Miriam Meister (2007) state that:

The term 'postcolonial' does not only refer to the experience of colonialism and the dominance of one nation over the other. The experiences of African Americans and their position in U.S. society can be seen as analogous to the traditional colonial situation: they also suffered from suppression, from the negation of their cultures and identities, and from racism, the only difference being that the colonizer and the colonized, if we want to stick to these terms, lived under the same national and political system (2007, p. 143).

The Manichaean binarism such as white vs. black, self vs. other, master vs. slave, colonizer vs. colonized, oppressor vs. oppressed, the center vs. the marginalized are relevant in the discussion of the African American experience. Due to these concerns discussed above, African American literature is already included within postcolonial literature. Theo D'Haen (1993) widens the scope of postcolonial literature to include all literature which stages a "confrontation between margin and center" (p.12). Both postcolonial literature and African American literature depict a confrontation between self and other and center and margin. This explains why African American texts, such as those of Morrison, can be read as postcolonial. They are written by members of a marginalized ethnic group in America.

African American theorists have used colonial independence struggles in Africa in order to compare the colonized peoples' experience with the experience of African American in 1960s/1970s America. However, because of the differences between the experience of African Americans and that of their colonized counterparts, colonialism in America was labeled "internal colonialism" (Robinson, 2001, p. 81). Due to these commonalities, contemporary African American theorists, black scholars, and civil rights activists continue to use the language of colonization in order to describe the African American experience in America. Bell Hooks (1992) wrote about the "...oppression, exploitation, and overall domination of all black people" (p. 2), and in doing so, obviously made an analogy between the experience of modern-day African Americans and their (post)colonial counterparts. The end of slavery in America did not lead African Americans out of their traumatic past but has plunged them into a new cycle of pathos, subjugation, discrimination, segregation, and inequities. For this reason, one can easily draw a close resemblance between the experiences of African Americans and those of their colonized counterparts elsewhere well into the twentieth century—and in some ways, even in the present day.

From a postcolonial perspective, Morrison's novels have given voice to the voiceless and marginalized African Americans and have interrogated the oppressive forces which have kept them in the periphery. Morrison's novels bear witness to the traumatic experiences the black people have been through throughout the American history. They describe the African Americans' struggle for survival, their protest against white racism and injustice, and their quest for freedom and identity. Her stories of both individual and collective pain and triumph resonate with the African American experience and human experience in general. She dares to speak out the unspeakable and she rips the veil on the hidden realities of sore ordeals.

Morrison's novels can be qualified as literature of commitment because of their ideological or political stance. She wrote about the predicament of the entire black race—both men and women "celebrating the strengths of black women against the heavy odds of racism and sexism by developing the necessary political, social and aesthetic consciousness" (Dastageer, 2016, p.21). She strongly supported the cause of the black men and women. Her writings, fictional and non-fictional, demonstrate that she writes for the liberation of her fellow blacks in America.

For Morrison, writing fiction is her weapon to bear witness to the black people's traumatic experiences and to give them voice. She gives full support to the Black women who are the most affected by racism, sexism, and classism. Her novels include traces of the Black Feminism movement though the movement and theory came much later. The significance of empowerment, the legacy of struggle, the quest for freedom, which are the core themes of Black Feminism, are present in her writings. Her novels are mainly about Black women, their traumas, their struggle for survival and freedom from the shackles of racial degeneracy and cultural inferiority. Black women in America have been victimized because of their race, gender, and class (Chapagain, 2020, p.116). Their traumatic psychological condition is caused by racism, sexism, and classism.

Morrison's novels function as political and social commentary. For her, "the function of the novel is… to illuminate and engage with social and cultural conflicts and do justice to their complexities" (Lister, 2009, p.13). She was "conscious of the nature of the African's dilemma, the crisis of the African personality, its cause and effects", and she had "increasing commitment to help solve it in terms of fictional art, thereby combining her political consciousness with aesthetic sensibility" (Dastageer, 2016, p. 21). As a black feminist, Morrison fought against racism, sexism, and gender stereotypes through her fictional and non-fictional works. Black feminism "is not simply a struggle to end male chauvinism or a movement to ensure that women will have equal rights with men; it is a commitment to eradicating the ideology

of domination that permeates Western culture on various levels- sex, race, and class…" (Hooks, 1981, p. 194). Black feminism has focused on other issues, such as race, which was not addressed by classic feminism.

Wang Anyi explained that "Morrison's feminism is most appealing to [her] for she accounts not only gender but also race and class" (as cited in Wu, 2010, p. 406). All female characters Pecola, Sula, Jadine, Pilate, and Sethe are victims of race, class, and gender in different ways. Though Morrison wrote about the effects of slavery on the psyche of the Black women, it is portrayed from various perspectives, from racism, sexism, classism, and the multi-faceted sufferings a black woman has to undergo during the era of slavery and also in the post slavery era. The next paragraphs examine Morrison's representation of black females' suffering and journey to attain freedom and discover their identities.

The Black Lives Matter (BLM), an international social movement, which was formed in the United States in 2013, is dedicated to fighting racism and anti-Black violence, especially in the form of police brutality. It condemns the unjust murdering of Black people by police and it demands that society value the lives and humanity of Black people as much as it values the lives and humanity of white people (*Britannica*). "Were [Morrison] still alive, she undoubtedly would have thrown her unequivocal support behind the BLM movement and galvanized everyone," argues Konomi Ara who goes on to say, "but Morrison would have supported the cause only through her writing" (cited in *The Asahi Shimbun*, 2020). Morrison has devoted her life and writings to defend the human rights of the marginalized and voiceless African Americans.

The now "free" Afro-Americans are still subject to various forms of oppression. Their quest for freedom is still an ongoing phenomenon in America. African Americans "bear daily the burdensome trace of violence as 'a tax to pay' for their existence. Evidence is exceedingly spattered on television screens, leaving us shackled, muted by inexpressible shock and awe" (Ben Beya, 2010 p. 86). Reading Morrison's fictional writings within the context of the Black Lives Matter protests, this chapter analyses Morrison's female protagonists' traumatic experiences, their endurance, and their quest for freedom. It focuses on the fact that these very unbearable conditions reveal the characters' basic nature as heroines coming to terms with the real meaning of their existence. It shows how every character bears the weight of responsibility for his own life and at last finds the way lifting him up from his own and other's guilt to progresses and glory.

The idea of freedom, which is central in Morrison novels, has been powerfully affected by slavery, racism,

injustice, and inequality in the American society. Almost all Morrison's novels have been remarkable for their different routes of quest for freedom. Like the Black Lives Matter protests, Morrison's novels have attempted to shake white people's collective memories out of dis-remembrance of coloured lives and to demand accountability from abusers. The *Bluest Eye, Sula, Song of Solomon, Tar Baby, and Beloved* are novels of protest against, white racism, sexism, patriarchy, and slavery. They are blues songs for the "disremembered and unaccounted for" (*Beloved*, 1987, p. 274) –because they delineate the black female protagonists' journey of struggle for survival, their protest against the various forms of oppression they have been subject to by both the whites and the blacks, and finally their freedom and assertion of their black selves. Morrison's women's quest for freedom and for a sense of self emanate from excruciating experiences of marginalisation and abuse. Suffering for the black women is empowering rather than paralysing. Morrison asserts: "what is heroic that's the way I know why such people survive" and it's this "way" and this "why" that the next section explores at length (Guthrie,1994, p. 181).

III.   STORIES OF PAIN AND THE ETERNAL QUEST FOR FREEDOM

Before focusing on how Morrison's female protagonists undergo trials in their search for freedom and self-realization, it is first necessary to consider the meaning of freedom in relation to the selected novels namely *The Bluest Eye*, *Sula*, *Tar Baby*, *Song of Solomon*, and *Beloved*. Freedom is not a fixed concept. It has been defined and experienced by different peoples in different ways. Various thinkers have written about individual freedom, national freedom, political freedom, economic freedom, cultural freedom, and many other types of freedom classifying them into various categories and showing how each one affects the other and how they all are interrelated. From a political perspective, freedom underlines individual rights and equality of opportunity and it is understood in contrast to certain forms of human oppression.

The concept of freedom is problematic and it cannot have one single fixed meaning. It has been defined differently by different thinkers in different historical periods. Thameemul Ansari (2013) has defined freedom in political terms claiming that:

> [t]he desire for freedom comes from the experience of oppression. When the experience of the oppression is common, so is the drive for freedom. The meaning of freedom remains clear as long as it is thought of as

the redress of oppression; as the removal of this or that specific constraint, at odds with an intention most intensely felt and most painfully frustrated at the moment (p.315).

The idea of freedom has been affected by slavery. The common concerns of African American writers have been the loss of history and culture and the consequent search for roots and freedom. Their struggle for freedom has been also about gaining freedom from the image of the 'other'. The works of Morrison, which are the object of this paper, are an epitome of the war for freedom that is still, for African Americans, an ongoing phenomenon in America.

Morrison narrates her female protagonists' painful experiences and their attempt to free themselves from the various forms of oppression perpetrated by the whites and blacks alike. Her portrayal shows the impact of racism, patriarchy, and classism on the shaping of the heroines' identities and their quest for freedom. Her tales of pain bear witness to the traumas faced by black female protagonists, because of their race, gender and class in America and show their evolving consciousness leading to their freedom from the shackles of slavery, racism, sexism, and classism.

The Bluest Eye, Morrison's first novel, traces the adversities and painful experiences of a black girl named Pecola who yearns to have blue eyes, which she thinks, will end her grief and bring her the love she longs for from her hate-filled family, sarcastically named Breedlove. In this novel, the traumatic suffering of Pecola is due to the White standards of beauty. Being female and black are the causes of Pecola's suffering. Her yearning for white beauty standard of blue eyes is impossible for her to meet. Being poor is another reason for her oppressive condition. As Claudia puts it, "Being a minority in both caste and class we moved about on the helm of life" (*The Bluest Eye,* 1970, p.11). The words of Minha Mae "to be female in this place is to be an open wound that cannot heal. Even if scars form, the festering is ever below" (*A Mercy*, 2010, p.163) is what trauma is all about.

Pecola is subject to various forms of oppression from both white and black people alike. She "is the epitome of the victim in a world that reduces persons to objects and then makes them feel inferior as objects" (Davis, 1982, p. 330). There are many instances where Pecola is treated in a racist manner. For example, Yacobowski, for instance, does not want contact with Pecola because of her blackness. Pecola "has seen it lurking in the eyes of all white people. So, the distaste must be for her, her blackness" (*The Bluest Eye*,1970, p. 49). Yacobowski evades touching Pecola's hands when she hands over the money for the chocolate she buys. He "hesitates, not

wanting to touch her hand" (*The Bluest Eye,* 1970, p. 49). The ultimate traumatic experience for Pecola is being raped by her own father, Cholly.

In her search for freedom, Pecola has failed to free herself from the white standards of beauty. Her failure to see the beauty in her makes her suffer from low self-esteem. Unlike Pecola, Claudia and her sister are satisfied and happy with their difference, their blackness. Claudia says: "Guileless and without vanity, we were still in love with ourselves then we felt comfortable in our skins, enjoyed the news that our senses released to us, admired our dirt, cultivated our scars, and couldn't comprehend this unworthiness" (*The Bluest Eye,* 1970, p.74). By enjoying their colour and feeling at ease with their skins, Claudia and her sister not only question their "unworthiness" and fight against the established White ideologies but also manage to survive and coexist within the white milieu. One should understand that beauty is not in the colour of the skin and being black is only an alternative condition of existence in the world rather than a sign of inferiority. Morrison's message, illustrated through Pecola and Claudia, is that black people should be content with their blackness and they should not give up fighting to establish themselves in an alien and hostile environment because it is the only way to find peace and happiness.

In *Sula*, Morrison's second novel, the main female protagonist Sula tries very hard to free herself in a hostile and oppressive world. She is victimized by sexism and racism inflicted on her by the American society. Sula's exposure to multiple traumatic events, such as the death of her mother and father, causing the death of Chicken Little, losing Nel's friendship, being black and abandoned by Ajax, has a deep psychological impact on her. Jill Matus (1998) observes that Sula is haunted by "sorrow and pain" (p.63). "Traumatic narratives are about the failed attempt to free oneself, the impossibility of escape" (Ben Beya, 2010, p. 98). Morrison clarifies, "freeing yourself was one thing; claiming ownership of that freed self was another" (*Beloved,* 1987, p. 95), which means that the entanglement remains intact even after freeing oneself. The latter creates the "ethical responsibility" to tell. To witness is to hear history from the perspective of the traumatized subject" (Ben Beya, 2010, p. 98). Morrison gives Sula a space and voice to tell her painful story. The novel depicts the heroine's journey of quest for freedom and a meaningful identity in a world of growing hostility.

Sula's extreme emotional impulses and her strange, strong, and independent character startle the community in which she lives. These are shown in her rejection of all behavioural standards and values of society and her attempts to create her own standards. She rejects the marriage's and motherhood's limits and obligations by

leaving the Bottom and going away seeking emotional and physical freedom from society's order and control. Anne Mickelson (1979) portrayed her as the rebel, "who exceeds boundaries, creates excitement, tries to break free of encroachment of external cultural forces, and challenges destiny" (p. 129). To Eva's question "when you gone to get married? You need to have some babies. It'll settle you", Sula replies, "I don't want to make somebody else. I want to make myself" (*Sula,* 2004, p.92). Unlike Eva who sacrifices her physical freedom for economic freedom and Nel who accommodates herself to the protection of marriage, Sula resists both sacrifice and accommodation.

Sula's freedom from the signifieds of racial degeneracy, from fear and her tough and rebellious character are reasons behind her self-empowerment. Sula "was completely free of ambition, with no affection for money, property or things, no greed, no desire to command attention or compliments- no ego. For that reason, she felt no compulsion to verify herself- be consistent with herself ... And like any artist with no art form…" (*Sula*, 2004, pp. 119-121). Here again, Morrison portrays Sula as a revolutionary character to be followed by oppressed women who must revolt against their oppressors who block their ways to freedom.

Morrison's female protagonists try to gain their freedom and assert their black identity by protesting against the white and black oppressive forces. Though all the main female protagonists are oppressed by the principal male characters only a few women characters like Pilate Dead, Corinthians and Lena in *Song of Solomon* and Jadine and Ondine in *Tar Baby* protest against their oppressors. Pilate's loss of her mother since her birth and being deprived of the loving father since twelve have filled her life with grief. The disenchanted memories of her early childhood agonize and alienate Pilate. However, she is able to survive in the black American society by creating a world of her own. She manages to face these adversities and to carve out a space of her own. Similarly, Corinthians attempts to assert her black identity by having a job and leaving the hostile environment in which she lives.

In *Tar Baby*, Jadine Childs's trauma is due to her double consciousness, her desire to be loyal to both American and African American cultures. She forgets her ancestry; she is mad about New York and the white culture. She has a strong will and she wants her economic freedom. Being free and independent is what matters most for Jadine. She is ready to drop anybody who blocks her way to freedom even the person she loves very much. Similarly, Ondine, who is a servant, values her freedom and independence. She dares to give her mistress a smack in her husband's presence when she abused her. Jadine and

Ondine are rebels who raise their voice of protest both against white and black oppressors.

Although she works as a model in Europe, Jadine knows that she is neither accepted in the White society nor in the Black society. She is rejected by both the white and black communities. For Jadine, economic success is her way to equality with the White. Unlike Jadine, Son thinks that one must understand one's history first and one should not forget one's own culture. Jadine values her freedom and independence. She rebels against her blackness and she yearns for an independent free self. Patrick Bjork (1992) argues that Jadine's "acceptance of disconnection from a cultural heritage serve as an indictment against her for denying the cultural knowledge that may further empower her" (p.138). Jadine represents the new African American youth who are indoctrinated by the formal education and the dominant White values.

Jadine is able to manage the oppressive class system but she fails to value her own culture and tradition. She represents Morrison's emancipated new woman, who breaks the age-old traditions and conventions set up by patriarchy, race, gender, and class bias. She succeeds to live a life free of race, gender, and class but she fails to resolve her inner conflict about her racial identity. This may be taken as Morrison's suggestion that for a black female to attain a wholesome personality she should have clear understanding of her history, culture, and identity.

"Those white things have taken all I had or dreamed and broke my heartstrings too. There is no bad luck in the world but white folks" (*Beloved,* 1987, p. 89) Baby Suggs, a character in Morrison's *Beloved* says to her daughter Sethe. Suggs's words encapsulate the African Americans' dilemma, the centuries of oppression, racism, and traumatic experiences they have been through since the Middle Passage at the hands of white people. In the twenty-first century and in the purported "post-racial" America, there are continuing racial injustice and widespread murdering and other forms of violence against the Afro-Americans. Slavery has officially ended after all the abolitionist, Civil Rights and Liberation Movements but the black people are still physically and psychologically oppressed in America.

As a trauma narrative, Morrison's fifth novel *Beloved* "is framed around the necessity to tell, the forceful commandment to bear witness and to testify, confessing the truth of horror" (Ben Beya, 2010, p. 96). *Beloved* narrates the historical trauma of slavery, which is the most agonizing period in the Black people's history. The novel is a haunting blend of the past and present traumatic experiences of Sethe, a female freedom seeker. As Morrison says, "this was not a book about the institution -

Slavery with a capital S. It was about these anonymous people called slaves. What they do to keep on, how they make a life, what they're willing to risk, however long it lasts, in order to relate to one another" (Angelo, 1994, p. 257). Sethe kills her infant to free her from the shackles of slavery, a haunting event which causes her sense of guilt and grief. For Ranveer (1995), Sethe "is fated, but she tries to liberate herself and her children from this given fate" (p. 43). Morrison dares to speak out the unspeakable and rips the veil on the hidden realities of sore ordeals. She examines the deep physical and psychological wounds of slavery and recalls Sethe's bold flight to freedom in Ohio in 1855. Freedom, as Paul D's and Sethe's painful stories illustrate, "is to get to a place where you could love anything you chose--not to need permission for desire" (*Beloved*, 1987, p. 162).

Sethe is in constant search for freedom. She is deprived of her mother's milk as a child and of a proper marriage when she is young. Her breast milk is taken from her by force and it is given to her slave master. She has been struggling for survival and protesting against the horrors of slavery. Sethe's plan to escape from her White master's house and her decision to marry Halle are her first steps towards gaining her freedom and establishing her identity. Her tough decision to kill her own children in order to free them from the shackles of slavery signify her strong desire for life free of bondage. Similarly, Denver, Sethe's second daughter, becomes highly independent and strong, supporting her mother by the end. Her bravery and responsibility help her protest against her past oppressed life and save her family from ruin. She has become a free being interacting freely with members of her community. Being the only remaining child of Sethe, Denver represents the future. The recollection and recreation of Sethe's repressed memories "are essential to her recovery" (Krumholz, 1992, p. 395). Memory is essential for her to achieve her freedom.

IV. DISARTICULATING POST-RACIAL DISCOURSE

Morrison and the BLM activists share a common goal which is the eradication of the roots of racism and the attainment of freedom for the black race. Therefore, her narratives and those of the BLM movement complete each other and they demonstrate the inextricable relationship between the literary text (Morrison's novels) and the social context (BLM) in their attempt to denounce the unjust structures and oppressive systems of the American society and to disarticulate the post-racial discourse of the dominant white authorities. Although they use different means and narratives, the Black Lives Matter movement

and Morrison have exposed the contradictions in American society and have brought to light the reality of oppression that the African Americans experience behind the seemingly empowering rhetoric of the dominant class. They have revealed the deplorable status of African Americans and how they were treated as slaves before Emancipation and how they have become objects of active antagonism after their liberation.

There is no denying the fact that Morrison's writings and the Black Lives Matter protests and activism have made a powerful impact on the psyche of the colonial masters. But the questions which remain to be answered today convincingly are whether the conditions of African Americans in America have improved any better since then. Is the African American context postcolonial? How do African Americans engage with an oppressive system where freedom and justice are promised but never given? Morrison's novels and the BLM narrative are not simply narratives of oppression; but they are spaces to imagine a new society which supports racial equality and black dignity. Their main goal is not to simply eradicate the old unjust structures of the American society but to create new structures in which black lives matter. Robin D. G. Kelley (2002) states that "struggle is par for the course when our dreams go into action. But unless we have the space to imagine and a vision of what it means fully to recognize our humanity, all the protests and demonstrations in the world won't bring about our liberation" (p.198).

It is significant that the BLM movement is founded and headed by black women namely Alicia Garza, Patrisse Cullors, and Opal Tometi. This movement has become a voice for black female leadership and for all African Americans. As I have already stated, Morrison's novels and the BLM narrative have attempted to imagine and to dream a society where freedom and justice are a reality for black Americans, because as Kelley (2002) argues "without new visions [they] don't know what to build, only what to knock down" (p.xii). Both literary expression and social activism can provide ways to critique the unjust structures of racism and the oppressive systems of the American society and to imagine and develop alternative visions.

Through her writings and through their protests and demonstrations, Morrison and the BLM activists respectively have attempted to shake the white people's collective memories out of dis-remembrance of black lives, to ensure that the lives that have been lost are not erased from history and to demand accountability from abusers and full visibility and equality for African Americans. It is through these same demands African American writers and activists should continue the historic struggle for civil rights. They should continue to fight for

freedom until Black Lives Matter. The foundation for ensuring black lives matter is freedom. These protests in words and in action are more than mere renunciations of violence, racism, and all forms of oppression—they are quests for freedom.

Both Morrison's novels and the BLM present and denounce the abhorrent reality of racism and racial discrimination in the American society. Race, as a social rather than a biological construction, is at the centre of their narratives. The significance of Morrison's novels emanates not only from the examination of the nature of race and its traumatic effects on her black characters but also from their relevance in the context of the Black Lives Matter movement and the recent George Floyd protests. The fact that the American society is still shaped by the concept of race reveals the big lie of "post-racial" America and therefore, the examination of race and racial prejudice is of paramount importance nowadays. Race and racial prejudice have been shaping the history, politics, the society, and the culture of America. Thinking about the recent uprisings of the Black Lives Matter against police violence prompted by the murder of George Floyd, one is tempted to question the Politicians' assertion that there is a remarkable change in the African-Americans' lives and that today they are no longer victimized socially, economically, and politically. How should one react to such assertions? Shall we accept them as a fact? Shall we deny those purported radical changes? Shall we keep silent or be cynical? The recent Black Lives Matter protests confirm that African Americans are still victims of social exclusion and racism in America. These recent global Black Lives Matter uprisings against police violence prompted by George Floyd's murder cannot be viewed solely as something in the past, but rather as an ongoing wound of enslavement and a very pressing issue affecting the American society even nowadays, in the twenty-first century. According to Andrew Curran (2020), "[t]he histories of slavery and racism in the United States have never been more pertinent" (n.p.n).

Although Morrison's selected novels and the BLM are two different modes of narrative, they are about the ongoing wounds of enslavement, they both lay bare the mental and physical wounds of African Americans and they assert the continuity of African Americans' traumas and systematic racism in America. The African Americans have remained the object of racism, oppression, and violence after the Civil War and the Reconstruction Era and are even so today. There are common goals between Morrison's selected novels and the Black Lives Matter movement. First, they share the same aim of giving voice to the voiceless and marginalized black people and providing representation and visibility for Black lives.

Morrison used her fiction to ensure that black lives matter and their voices heard.

Morrison's novels and the BLM movement investigate aspects of the oppression afflicting black people and they reject racially motivated violence against them be it police violence or any other forms of violence. The BLM and Morrison's novels are mainly prompted by the racism that normalizes violence against Black men, women, and children. They denounce and refuse the deadly equation of Americanness with whiteness. Morrison's novels and the BLM attest to the fact that race and racism remain pervasive elements of twenty-first-century American society. Both narratives highlight the unfinished business of the civil rights movement of the 1950s and 1960s; not only the systemic racism of the failure to hold police officers accountable for extrajudicial killings, but also poverty and economic inequality. To juxtapose Morrison's novels with the political work of Black Lives Matter movement is meant to show how the two narratives complete each other and to demonstrate the inextricable relationship between the literary text and the social context.

V.   CONCLUSION

To conclude, this paper examines the quest for freedom in Morrison's selected novels and draws parallels between her writings and the BLM's narrative. Although they are two different narratives, they share common goals of destabilizing racial hierarchies, laying bare the atrocities inflicted on the black people, and fighting, in words and in actions, all forms of oppression against black people in order to attain the freedom they have been denied since slavery. They call for a social change regarding the inherent issues of trauma, racism, and injustice that the African Americans have suffered from throughout history. From a postcolonial perspective, Morrison's novels constitute a counter discourse to dominant ideologies and representations because she wrote them in order to dismantle, demystify and unmask the dominant white community and its oppressive systems and to define a denied or outlawed self.

Morrison portrays different phases in the lives of Afro-Americans showing their journeys toward freedom. Pecola, in *The Bluest Eye*, Sula in *Sula*, Pilate in *Song of Solomon*, Jadine in *Tar Baby* and Sethe and Denver in *Beloved* are Morrison's heroines who illustrate the atrocities perpetrated on the blacks by the white American institutions and their attempt to free themselves from the various forms of oppression inflicted on them. African American women have been victims of slavery, sexism, racism, and classism. These are the problems that the

Black females confront even today. In Morrison's selected novels, there are implicit messages to the black community as a whole. Her first message is that the black people must blend their past memories and experiences into their present lives so that they can truly demand their freedom. Although freedom is a personal dream in the first place, it converts to nothing if isolated from the more comprehensive collective communal vision. The black people need to purify themselves from Whiteness: For a black woman/man to acquire an identity, s/he must first purify himself/herself from 'whiteness'. To use DuBois's words "to attain his place in the world, he must be himself, and not another" (p.20). S/he should be convinced that a new other self is to be created. Yet, s/he should realize that it is only herself/himself who could do it.

Men and women should act as members of one race. The wholeness between men and women is essential to reach their dream of freedom. Loving one's flesh is another way to freedom. This is clear, for instance, in Baby Suggs's advice to ex-slaves to "Love your hands! Love them. Raise them up and kiss them. Touch others with them, pat them together, stroke them on your face' cause they don't love that either. […] hear me now, love your heart. For this is the prize" (*Beloved,* 1987, p.89). The black flesh that the whites despise should be a sign of pride rather than one of shame.

Morrison advocates love and solidarity as another way to attain freedom. All Black women should come together as one class to gain their freedom and discover their own identities through their bonding with one another. Here Morrison echoes James Baldwin (2013) when he explains the meaning of the word "integration" which denotes that "we, with love, shall force our brothers to see themselves as they are, to cease fleeing from reality and begin to change it" (p.23). Finally, assuming responsibility, which for Morrison, is very important in moulding an identity and being free. For her, freedom and responsibility are inextricably intertwined. She tells Gloria Naylor: "The point is that freedom is choosing your responsibility. It's not having no responsibilities; it's choosing the ones you want" (Naylor, 2004, p.16). Responsibility is a pre-condition that freedom necessitates; it prepares people for their new selves. It is only when people 're-connect' themselves to their community that is ruled by love, a clear understanding of one's history, solidarity, and responsibility, either personal or communal, that they could reach their freedom.

Morrison is preoccupied with the racial, gender and class issues, common to many of her novels, which she sees as impediments to freedom and social justice in America. This marks an invitation to further explore what it means to be a Black man/woman in the United States

today and to examine how Morrison disarticulates post-racial, post-black, and post-feminist discourses in her latest novels namely *Love* (2003), *A Mercy* (2008), *Home* (2012), and *God Help the Child* (2015). This is a significant and pertinent issue which can be the object of a future research.

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The Humour-Culture Interconnection: Exploring Humour Attributes in Morocco and Britain

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Abstract--*This article highlights and underpins the diametrical relationship between humour and culture. It illustrates how inseparable and closely intertwined they are. Culture is always incorporated in humour, and the latter is constantly influenced by the former. Humour may not be appreciated without understanding its surrounding culture, and we cannot grasp all the existing elements of culture without being aware of its humorous side. And since humour is cultural, foreign language students need to know their own culture and its values in order to avoid projecting it on other ones, and so that they have the ability to identify and spot the differences between their culture and foreign ones, such as that of English. In this context, the article lays out details of various old and modern aspects of humour that are characteristic of English and Moroccan cultures. It is not about a comparison between or an examination of any of the two cultures. It is an illustration and a call to understand the traits and attributes of Moroccan and English cultures in terms of their contact with and handling of humour in the past and in modern times.*

Keywords— *Humour, culture, Moroccan culture, English culture.*

INTRODUCTION

Humour and culture are inextricably intertwined as each one is part of the other. Humour exists in every society, and we all agree on its essence and what it is about, but do we share and understand the same humour? As long as it is very cultural, the answer is not always yes. This is exactly what happened to Mathew Helmke (2007) when he was unable to appreciate Moroccans' jokes, even though he understood the meaning, for he missed key cultural details in them.

Cultures are not the same, and each culture has its own traditions, beliefs, experiences, knowledge that are shared by the same community, which Wenger (1998) called "communities of practice". Such groups share the same language and cultural practices, such as humour, and they are able to crack and understand their provoked humour because it reflects a shared common culture. Therefore, in order to fully master a people's language and be able to get the meaning of their humour, the learner

should acquire extensive knowledge of their culture. Otherwise, he / she may end up being a "fluent fool" as indicated by Milton Bennet (1993, p. 16), even if they are highly proficient in that language.

Besides, despite cultural differences, societies around the world often laugh at the same humour instances that are likely to be cross-cultural. In this twenty-first century of globalization and social networking, beliefs, values, traditions and experiences quickly transfer from a region to another, and are prone to be accepted and appreciated by other cultures, making them what has come to be known as "global culture" (Richard Lee, 2005). However, local cultures may still be preserving a great deal of their own characteristics and distinctions. This specificity makes it difficult for foreigners to understand all the existing practices, including humour, unless one is aware of the target culture. This implies that every society has its own culture of humour that has developed over centuries, and which varies from historical festivals such as Morocco's

sultan of students (Sultan Tulba) to literary and artistic exhibitions manifested by British Shakespearian comedies. In this context, this part explores humour-related aspects, characteristics and experiences in Moroccan and English cultures.

I.   HUMOUR AND CULTURE

The relationship between culture and humour is inseparable. Cultural norms, beliefs and customs that are shared by a particular community are usually understood by its people. This also applies to their humour, which is often appreciated by the same people unless it is universal, as in the case of laughing at stereotypes about particular peoples or countries. Humour targets different topics (marriage, stereotypes, politics, sex, etc.) that are often meaningful to those who have them in common. This holds that members of a community can exclusively make sense of their jokes unless they are aware of all the cultural elements surrounding the use of those jokes. People may appreciate them, but the way they devise them is culturally specific. In this regard, Matthew Helmke (2007), who was an American teacher of English in the University of Fez, went through this very experience of not being able to laugh at his Moroccan counterparts' jokes and various humour situations due to the absence of sufficient cultural knowledge. So, he decided to embark on a learning journey of Moroccan culture so that he could overcome this cultural comprehension hurdle. As a Westerner, Helmke found greater challenges getting to admire and laugh at the local humour of an Eastern society.

I can argue, then, that humour is different from a culture to another and also from the West to the East. According to T. Jiang et al. (2019), people in the East do not generally have positive attitudes towards humour. When compared to Westerners, Easterners "are less likely to use humour as a coping strategy" (p. 1). This denotes that they do not usually integrate it to deal with awkward circumstances or to cope with stress or difficulties. Conversely, Westerners like Americans, British and Canadians usually consider humour a positive attribute, and are more likely to utilize it in numerous meetings and as a defence mechanism in face-saving situations. This reminds us of the shoe-throwing incident against the former US president G. W. Bush in Iraq, wherein he jokingly reacted to such an embarrassing moment by saying "if you want the facts, it's a size 10 shoe that he threw" (BBC, 2008; as cited in Lu et al., 2019, p. 15). In a similar case, the same thing happened to the Chinese premier Wen Jiabao in a speech at Cambridge University. The Chinese official reacted unhappily by stating that "this despicable behaviour cannot stand in the way of friendship

between China and the U.K." (Telegraph, 2009; as cited in Lu et al., 2019, p. 15). These two incidents exhibit the level of the sense of humour the two men possess and the differences reflected by their cultural dissimilarities vis-a-vis addressing and handling humour and life situations.

Although they are Eastern societies, humour is popular in North Africa and the Middle East. In the pre-Islamic and early Islamic periods, poetry was the main source of humour that was intended to satirize and mock rival tribes and individuals in the Arabic peninsula. Poets were the spoke-persons of their communities who would engage in poetically verbal battles against other opponents. During Prophet Muhammad's time, those from Quraish in Mecca, who disbelieved him (peace be upon him), took the habit of mocking and ridiculing his teachings and his call for Islam.

In the Islamic era, during the Umayyad and Abbasid Dynasties, new poets and authors emerged, and plenty of literary works were produced in different areas, including humour. Renowned poets like Jarir, al-Farazdaq, Abu Nawwas, Bashar Bin Burd, Ibnu al-Rumi, al-Hamdumi, Ibn Sakra and many others excelled in works of humour and irony, while others like al-Jahid, Badiu Zaman al-Hamadani and Abu al-ʿAina shined as prose writers (Mubeen, 2008). The period of the Abbasid reign saw the emergence of a third party of poets who were also talented in fusing mockery with madness. They were referred to as the lunatic poets 'al-Shuʿra al-Majaneen'. Prominent figures of this group were "Abu al-ʿIbar, Abu Jalāla al-Maẖzumi renowned for his elegiac poem of his donkey, Abu Hakīma renowned for elegy of his property" (Mubeen, 2008, p. 18).

Meanwhile in North Africa, and due to the scarcity of references about humour among native North Africans (the Berber society) in the pre-Islamic history, the researcher sheds light on the rich repertoire of humour practices among Moroccans during Islam. These Moroccan comic rituals and habits are discussed in depth in the section about humour in Morocco. As for Algeria, Tunisia and Libya, they constituted an extension to the Islamic Caliphate in North Africa from the Umayyad dynasty to the Ottoman Empire.

What has been discussed so far accentuates the unequivocal relationship between humour and its culture. In foreign language classes, such a relationship appears to be quite evident because humour is always loaded with cultural meanings. This connotes that understanding a foreign language does not necessarily imply being amused by its humour; a significant dose of the target culture is definitely a requisite as well. The assumption that if students understand the language they can appreciate

humour has been claimed by research (Bennet, 1993; Deneire, 1995; Jiang et al., 2019; Lewis, 2006; Lu et al., 2019; Mubeen, 2008 and many others) to be erroneous.

Lack of cultural awareness is not the only reason why students cannot admire humour. In fact, there are other linguistic, pragmatic and sociolinguistic factors that determine humour comprehension. Shively (2013) explained that the interpretation of humour necessitates first the hearer's ability to notice the play frame; that is to recognize through the identification of contextualization cues (intonation, smile voice, voice level, facial expression, and so on) that an utterance is meant to be funny. The second necessity entails, on the one hand, having lexical and grammatical skills and, on the other hand, noticing the incongruity that makes an utterance funny. Shively, therefore, admits that "successful comprehension and production often requires a broad base of linguistic, pragmatic, sociolinguistic, and cultural knowledge" (2013, p. 931). With this in mind, it is advantageous for students and teachers to integrate humour in the teaching and learning practices of their EFL settings for the reason that productive communication demands not only linguistic know-how, but also pragmatic, sociolinguistic and cultural knowledge.

II. HUMOUR IN ENGLISH CULTURE

It is necessary to explain, at the outset, the English / British dichotomy. By referring to English or England, the researcher uses the terms British, English, Britain or England interchangeably to stand for the same thing even if a number of facts cited here (about humour and historical or artistic figures and events) do not necessarily originate from England, but also from the countries making up Britain (Northern Ireland, Scotland, Wales).

It is generally held that the English are cold-blooded and way too serious. People around the world actually believe the same way, and it is an ordinary stereotype shared by many. The reason may be that England is notorious around the world for its own dull weather, which foreigners probably see as a mirror to English behaviour. But, how true is this?

The reality is far removed from what it seems to be because the English possess an interestingly high sense of humour (Michalik & Scnizer, 2017). If we look back at the history of British drama and theatre, we will realize that they have a long humour tradition. No doubt that some of the world's famous playwrights and humorous artists are British, from Shakespeare, Oscar Wilde and Charlie Chaplin, to today's John Cleese and Rowan Atkinson, to name but a few.

It is said that England is "known for its humour as France is known for its food and wine." (Hawkins, as cited in Tebbe, 2008, p. 5). This statement underpins the omnipresence of humour in the British culture, as found actually in every society. The English tend to make jokes almost about anything. Nothing can make them laugh more than a joke about unrelated things at inappropriate situations, and "nothing seems to be a taboo as long as some people laugh about it" (Hawkins, as cited in Tebbe, 2008, p. 5). Even when discussing serious matters, jokes found a place in their conversations.

According to Kate Fox's (2004) 'the importance of not being earnest rule', seriousness is palatable but earnestness is not allowed. This entails that the English do not like to be earnest, solemn or too serious; they prefer to maintain a light and humorous communication, instead. When talking about business for instance, they incorporate humour and expect the other to perceive its value, contrary to other nationalities, such as the Germans, who find it unsuitable to joke around in business negotiations (Lewis, 2006).

The English think that their jokes are "subtle, but with a dark or sarcastic undertone" (Emma, 2009, para. 5). They believe that a lot of uses of humour are a reaction to frustrations and sarcasm, which is a pervasive type that is also popular in English humour. There is a salient idea here which is that the English society appears to be quite reserved, and yet highly humorous.

Interestingly, in a recent study by a group of scientists about what constitutes English humour, Andy Bloxham (2008, para. 6) unveiled that "the British have a desire to keep putting themselves down." Kate Fox (2004) corroborated this particular belief that the majority of their humorous conversations involve, for most of the time, irony and sarcasm along with understatement, self-deprecation, banter, teasing and mockery. Fox asserts that the key element in British humour is the value it maintains in their culture and society. She states that "the most noticeable and important rule about humour in conversation is its dominance and pervasiveness" (224, p. 61).

English humour, according to Jonathan (2010), comprises two main cornerstones that the English are famous for: understatement and irony. The first one indicates something that is less than the real situation. He clarified it as continually understating the current situation or state of affairs. Fox further elaborated on it this way:

> A debilitating and painful chronic illness [that] must be described 'as a bit of nuisance'; a truly horrific experience 'well, not exactly what I would have chosen; a sight of breathtaking beauty is 'quite pretty',

an outstanding performance or achievement is 'not bad'; an act of abominable cruelty is 'not very friendly', and an unforgivably stupid misjudgment is 'not very clever'; the Antarctic is 'rather cold' and the Sahara a 'bit too hot for my taste' (2004, p. 63).

It appears that understatement is the most prevailing mode in England, contrary to overstatement, which is popular in the United States. Using overstatement with the English can be considered a bad form.

The second one is irony. It is again the core of British humour. It actually embraces several forms, such as understatement and self-deprecation. Hall (2006) set an example of irony wherein the British can make jokes about terrible rainy weather by ironically describing it as lovely. Such humour is usually performed in a way that does not display any emotional involvement, or what Double (2005) called 'deadpan delivery' (as cited in Schwarz, 2010, p. 240), which means that people laugh, but do not show any facial signs.

2.1. History of English humour

English humour has been played out in different ways and reflected in plenty of places. It touches upon all social classes, and each class has its own space and reason for fun and laughter. This space ranges from Music Halls and theaters during and after the Elizabethan age to radio, television comedy and other media outlets in today's time.

2.1.1. Humour in English theater

2.1.1.1. A brief overview

By looking through the diversity of English literature, we will surely be drawn to the history of English theatre that was part of their humour culture. Based on Milling and Thomson (2004), theaters in the middle ages were different from the ones that appeared later. There was only "church liturgy [that] became transformed into staged events" (p. 22). Churches were used for occasional performances in order to control and manipulate the ideas coming out from them.

In the sixteenth century, according to Milling and Thomson (2004) and Kershaw (2004), there were no exclusive locations devoted to theatre. The shows were staged in fixed places like inns. The first theatre was constructed in 1576, and over the few years that followed, seventeen others were built including the iconic Globe Theatre. Shakespeare was a member of the company that set up that theatre, wherein he wrote some of his celebrated plays like *Hamlet*.

Theatre thrived during the Restoration period. Following Lublin (2011), decoration was upgraded and actresses became part of the profession. The female body represented an astonishing change for the male audience and a significant step forward in theatre production. Prior to this time, male actors used to embody female roles by wearing make-up and women's clothes. Also, more spectators flocked to theatres, and there was like an undeclared contract on silence between the performers and the audience "who would not take this licence to intrude upon the playing space and fiction too far," (Milling & Thomson, 2004, p. 168).

According to Kershaw (2004), the eighteenth century theatre turned into a business enterprise. Directors maximized their benefits by constructing bigger theatres in order to attract and meet the expectations of a larger public that was fond of great spectacles. "A single entrepreneur owned the acting and production company, owned the theatre or leased it" (p. 6). David Garrick (1717-1779) played a major role at that time. As an actor and director, he revolutionized the new business along with the technical aspects of theatrical performance, including lighting, sets and costumes. During the Victorian age, as Lublin explains, theatre witnessed new changes. More realism and naturalism was brought to theatre in an attempt to put an end to the emotional exaggeration of the time.

In the twentieth century and beyond, as Kershaw (2004) posited, theatre continued to be at the heart of English culture. It was the source of free and also radical voices, and portrayed the prevalent stories people identified with in post-war time. In 1963, England got its first national theatre, which was literally late given the long-standing history of theatre making in England.

In the twenty first century, what is interesting about English theatre is that it has become a vehicle that spreads challenging ideas and information away from the guided public opinion.

2.1.1.2. Famous British playwrights

In writing about theatre in Britain, we mostly think of a number of prominent figures who have greatly marked British theatre, drama and the humour scene like William Shakespeare, Ben Jonson, Christopher Marlowe, Thomas Kyde, John Fletcher, George Bernard Shaw, T. S. Eliot, Sarah Kane, Alan Bennett, Harold Pinter and others. Their order of appearance can be split into different eras starting from the Elizabethan age. As maintained by Milling and Thomson (2004), the most influential figure of all times is definitely William Shakespeare. He appeared in the sixteenth century, and was one of the few playwrights to have worked on comedies (*As You Like It* and others), tragedies (*Hamlet, Othelo* and other masterpieces) and

histories (*Henry V, Henry VIII*, etc.). He is seen as one of the greatest playwrights in English literature and culture.

Shakespeare's contribution to English humour and theatre is remarkable. His plays were the first to attract huge masses from all walks of life. His theatre was also the one that was filled with audiences emotionally glued to the stage, to the extent that many would even engage in stage events (Milling and Thomson, 2004). Besides, Shakespeare was not only a successful writer of enormously appealing plays, but an actor and a performer in them, too.

Along with Shakespeare, many other renowned playwrights were highly acclaimed in British literature during and after the reign of Queen Elizabeth 1st. As mentioned in Hopkins (2008), one prominent figure is by no means Christopher Marlowe. He is both a playwright and a translator, and a major dramatist of the Elizabethan age. Marlowe was an exact contemporary of Shakespeare, but was not influenced by Shakespearean drama. Some say he was "a much quicker starter than Shakespeare" (Hopkins, 2008, p. 56). Marlowe is famous for his remarkable contribution to theatre with masterpieces like *The Jew of Malta, Tamburlaine the Great, The Tragical History of Doctor Faustus* and so on (Hopkins, 2008).

Another figure of the seventeenth century is Ben Johnson. According to Bloom (2004), he was Shakespeare's rival and emulator, and is one of the most significant playwrights of the English Renaissance. Jonson's theatrical work is very considerable. He wrote, among other genres, numerous plays like *Every Man in His Humour, Volpone, a Tale of a Tub* (Bloom, 2004). In addition, Ben Jonson is seen as the first to have invented and popularized the comedy of humours, and he was the one to have invented "satirical drama - a new kind of drama that he conceived of as an assault on existing theatrical conventions" (Bloom, 2004, p. 247).

Moving to the nineteenth century, particularly during the Victorian period, we come across a distinguished British-Irish playwright (George Bernard Shaw) whose contribution to theatre and humour is outstanding. As held by Kershaw (2004), he is considered to be the most renowned playwright after William Shakespeare. Kershaw describes him as a "skilled in music and its analysis, a critic of sensitive and wide-ranging proportions, a master prose stylist, a political thinker and activist of prodigious and steady energies, the greatest playwright of the Edwardian period and the most famous of the twentieth century, he was a restless yet thorough personality." (2004, p. 13). Shaw contributed to the humour scene with witty plays and critical ones such as *Man and Superman, Pygmalion, Major Barbara* and *Arms and the Man*.

Shaw's theatre is based on tackling controversial issues like social abuse, women's role in society, prostitution, hypocrisy and social / political change in general.

In the twentieth century, Alan Bennett represented one of the highly appreciated playwrights in the English contemporary theatre (BBC, 2017). Not only did he mark theatre, but also the British literary scene as a whole. Bennett is also a celebrated comedian, actor and screen writer. He achieved "instant fame with the influential satirical revue *Beyond the Fringe*" (Hall, 2006, p. 242). He provided theatre and the field of humour with a variety of wonderful plays, for which he has become a national treasure. He wrote *The Madness of George the II, Forty Years On, The Lady in the Van, Single Spies,* and he is "best known for his *Talking Heads* monologues, his TV adaptations and his hilarious memoires" (p. 242). His sarcastic work, which portrayed all sorts of characters, gained him an unprecedented success for decades.

In fact, theatres were not the only places that spread humour. Music halls formed other fertile venues that offered a different type of humour.

2.1.1.3. Humour in music halls

The music hall is a form of art and comedy that appeared in the nineteenth century due to increasing urbanization. Music halls witnessed an evolution from the London "pubs of the early nineteenth century to the grand music halls of the 1850s" (London Metropolitan Archives, 2010). Charles Dickens was known to frequent these music halls. The music hall was called a variety show because it gathered various performers: actors, singers, illusionists and comedians. Their shows attracted many spectators from different social classes. The music halls were a distinctive and a growing culture of English humour at that time (Faulk, 2004), and it kept on spreading until the invention of television and radio.

The music halls had various entertainment activities (singing, dancing, comedy …), which were performed to entertain the public. They stood as the main populist events of the time, along with variety shows, where everybody could find fun and amusement in different acts done by numerous entertainers. "Thousands of artists used to travel the country performing … in hall after hall" (Alexander, 1984, p. 64). Almost every town had its own hall. People frequented them to enjoy the latest dances, sketches, songs and jokes. Music halls reached their peak between 1890 and 1912.

As written in Faulk (2004), the music halls were different from theatres. In music halls, spectators would sit at tables with alcohol while waiting for the spectacle to begin, but in theatres they sit in a tier. The audience in music halls was allowed to eat, drink and smoke during

performances. The public would often go too far in heckling or singing with the artists.

As cited again in Faulk (2004), the growth of the music hall was rapid and the phenomenon was re-incarnated throughout England. The music hall artists all became professionals. They played in several music halls and often toured the provinces. They performed songs that were written exclusively for them in a very humorous and sometimes dramatic manner.

In 1912, following Faulk (2004), the music hall gained a level of respectability. The London County Council banned food and drink definitively during the shows. From then on, the music halls were to be considered as theatres. The arrival of the cinema and radio put an end to the appearance of this kind of spectacles. The existing recordings of the music hall show that there were a lot of stars in the music hall production. Some of them were singers like Marie Lloyd, who was one of the adored stars and one of "the greatest music hall artists of her time in England," (Faulk, 2004, p. 24). Others were comedians like George Wild Galvin, famous for Dan Leno, Matilda Alice Powles, known as Vesta Tilley, Sir George Edward Wade, known as George Robey and George Formby, a renowned comedian in the 1940s, who was widely famous for playing the banjo instrument that was the symbol of his fame.

III. HUMOUR IN MOROCCAN CULTURE

3.1. Joking in Morocco

Joking in Morocco is broadly popular. Whenever Moroccans meet in a friendly gathering or sit around the coffee table, jokes have a principal position in their conversations. Moroccans joke almost about anything, from small daily life routines to sophisticated and serious situations, and from ordinary people to high ranking personalities.

It is said that Moroccans do not laugh quickly. Although joking is very popular in Morocco, it seems that not any joke is likely to draw a wide smile on their faces. However, jokes that appear to satirize a dire reality or make fun of oneself, or those that look socially inapposite are said to cause real humour. This is because such jokes usually stem from repressed sentiments that, once released, can probably exhibit a great deal of humour (Eastman, 1921).

Indeed, most laughable situations are the ones that require the presence of others who come to receive a cheerful verbal or written speech or be part of it. Interestingly, the more familiar we are with the joke teller, the more laughs we experience, and the less we know the person, the less willing we are to engage in laughter. This is to say that we sometimes equate humour with, as asserted in Eastman (1921), a sense of security, harmony and acquaintanceship, and which can be described as unannounced conditions necessary for a comic situation to come off. Similarly, we constantly admire those who have a great sense of humour, and we usually seek to approach, befriend, or gather around the person who is famous for being witty and a successful joke teller.

Moroccans use jokes for diverse social functions. We frequently fall back on them in order to communicate with the others, to control certain behaviour through ridicule and to take away certain feelings, such as fear, as indicated in Martin (2007). Besides, we use humour to attack taboo issues, to transmit information, to promote social cohesion, to identify codes of palatable behaviour through criticism or ridicule and "to provide [oneself] with a sense of liberation or freedom from the constraints of life" (Martin, 2007, p. 48). These are, to a large extent, instances of popular culture; that is the culture of the common people who find in jokes "a way of forgetting the problems of life" (Sabri, 2005, p. 6), and a strategy to battle social inequality, to extend social bonds, to alleviate the scope of freedom of opinion, and so on and so forth.

In addition, the importance of humour in Morocco originates from the diversity of our society's environment with its different classes, tribes, regions and ethnicities. This richness includes "the *Aroubi* 'derogatory, peasant, uncultured'; the *Shelh* '*Berber*', the *Fessi* 'Moroccan from the city of *Fez*' and the *Mdini* 'the modern who lives in the big city" (Sabri, 2005, p. 6). Jokes that typically reflect the local culture in the Sous region, for instance, and that are initiated there are likely to travel elsewhere, undergo some ingenious modifications and then end up being attached to another region or a person. Later, they become stereotypically glued to their new destinations sketching them as stupid, naive, mean, etc., such as the renowned story of "al-*Joumani*, an ex-member of the Moroccan government whose stupidity made him the symbol of idiocy in Moroccan popular culture" (Sabri, 2005, p. 6). This pours into the idea that humour focuses on issues of differences between individuals on a regional and tribal bases as well as the relationships between men and women, husbands and wives, teachers and students, locals and foreigners, the poor and the rich.

As a matter of fact, Moroccan jokes are said to mirror concealed emotions and thoughts that harbour feelings of joy and, sometimes, resentment. The power of jokes often lies in the purpose they reveal that often varies from a situation to another as in the case of some jokes that reflect people's social, cultural, political or economic

circumstances as they are (Sabri, 2005). In a number of jokes, we usually issue a great deal of criticism towards reality that we think is hard to criticize formally. So, people often resort to implicit joking in order to disclose what lies beneath the surface of explicit formalities.

From another point of view, there is an implied relationship between humour and freedom of expression, at least in the Moroccan context. Jokes, ridicule, irony and satire flourish in the absence of freedom. The less free the society is, the more omnipresent humour (in the form of derision, satire, and so on) becomes, and it gets sharper once freedom further shrinks, taking the shape of what is called black humour.

The next section exhibits different aspects of humour traditions and practices in Moroccan culture in the past and present.

3.1.2. Aspects of humour in Moroccan culture

Humour represents a colossally significant constituent in Moroccan popular culture. Part of it is based on stories and story-telling, another is manifested through physical expression, while a third type mixes different acts in an atmosphere of passion and playful amusement. These comic expositions are seen as an opportunity to renew, foster or establish social ties and relationships between individuals or groups and between distant regions in the country. In this context, our culture is fraught with artistic and comic practices built around singing, acting, partying in masquerade, telling jokes, etc., such as *Bu-jlud*, al-*Halqa*, al-*Zajal*[1], humorous traditional banquets, el-*Gharnati* humorous songs, Ashura, sultan of students (*Sultan Tulba*) and other numerous aspects.

3.1.2.1. Bu-jlud

Every year after the Sacrifice Day[2], Moroccans celebrate a humorous Halloween-like feast called *Souna* in Eastern Morocco and *Bu-jlud* (the man who wears skins), *Bu-ilmaun* or *Bu-btain* in the rest of the country (Bakhti, 2013). A number of young people wear costumes made from goats' or sheep's woolen skins. They disguise in these masks and march through streets and neighbourhoods followed by kids and spectators to ask for charity, creating an atmosphere of joy, fun and humour. This is what *Bu-jlud* men used to do in the past. However, the tradition is no longer celebrated on a large scale as it was. Very few places still witness some practices of *Bujlud* celebrations, not in the traditionally popular way they were done, but just in the form of carnivals in main streets and venues.

Buj-lud, *Bu-ilmaun*, *Bu-btain* are all names of the same ritual that spreads in some southern parts of the country, like Taroudant. The celebration starts with a

group of young men and women wearing artificial skins. They also put goats or sheep's horns over their heads in an attempt to look like the slaughtered animals on the Sacrifice Day (*Aid el-Adha*), which in turn makes the atmosphere incredibly hilarious. The disguised young men walk in different alleys dancing and playing drums, and accompanied by shouting children who particularly enjoy the whole ritual as most of us did when we were kids.

3.1.2.2. El-Halqa (the circle)

El-Halqa[3] is one of the oldest forms of traditional theatrical humour in Morocco. It is a continuous living oral culture that has survived extinction, and is still practised to this day. For centuries, it has been played in open air by a variety of performers who keep no distance between them and the audience. The artists play different roles, do not usually put make-up and are not equipped with stunt material.

El-*Halqa* is presented in the form of prose / poetry, religious gatherings, stories of love, courage, betrayal and other

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[1] Al-Zajal is part of the popular poetry that was, and still is, circulated in different Arab countries, including Morocco. It is a form of improvised traditional poetry that is performed in local dialects (Darija or Berber in Morocco).

[2] It is also called Aid el-kebir (Great Feast) or Aid el-Adha (Feast of the sacrifice). It commemorates Prophet Abraham's willingness to carry out God's commands and sacrifice his son. It comes two lunar months and ten days after Aid es-Sghir, which is the celebration that marks the end of the fasting month [of Ramadan] (M. Bakhti, 2013).

[3] *El-Halqa* is a "public gathering in the form of a circle around a person or a number of people (*hlayqi/hlayqia*) in a public space (be it a marketplace, a medina gate, or a newly devised downtown square). It is a space of popular culture that is open to all people from different walks of life" (Amine, 2001, p. 55).

social issues, as well as politics, morality, death, etc. It starts with a small introduction that praises God, which is addressed either in Arabic, in Moroccan Darija or in a local Amazigh dialect. The performer always relies on his movements, gestures, facial expressions, the tone of his voice and his comedy skills to attract people and create laughter.

Historically, el-*Halqa* started with a man travelling through markets, rural souks, villages and cities, and was usually seen in public squares, particularly in *Jama'a Lafna*, Marrakech (Amine, 2001; Boukous, 2004). The *hlayqi* (the person making el-*Halqa*) kept telling stories about prophets and their miracles, inventing tales about historical figures or exotic countries, often with great exaggerations, transmitting news of previously visited

areas, etc. Such a marvellous show takes the spectators into aworld of humour, magic, adventure, evil and joy.

Nowadays, el-*Halqa* is directly related to *Jama'a Lafna*, the famous square in Marrakech. It is almost the only place where many shows are still present, and where one can see live performances of dancers, music bands, acrobats, snake charmers, joke tellers, sorcerers and fortune tellers. In the 1960s and 1970s, the cities of Beni Mellal, Meknes (*Lahdim Square*) and Fez (*Bu-jlud Square*) were also renowned locations that held similar shows in the past.

Over time, el-*Halqa* became an organized profession with rights and duties. The rationale that pushed for this move was to preserve Moroccans' collective memory, promote national heritage and resuscitate folk culture. Most of our folk tales and legends have been transmitted to us through oral culture and with the help of our grandmothers who often have ample stories to tell to their grandchildren. In fact, this is what el-*Halqa* performers do when they take their spectators on a journey of wonder and amazement.

3.1.2.3. Ashura

Ashura constitutes another ritual wherein Moroccans revive a tradition that is plenty of amusement. Even if it is a sad event in some eastern countries that commemorates the killing of the prophet's grandson Hussein Ibn Ali, it is a religious occasion observed in Morocco by fasting, charity and joy in commemoration of the saviour of Moses.

Moroccans celebrate *Ashura*, also called the 10th of Muharram, not only by fasting and charity, but also by other rituals. Families prepare special Moroccan meals and dishes like *Rfisa* and *Couscous*. They buy several types of dry fruits that they eat from time to time during the anniversary days. Besides, they buy a collection of toys for children, who turn to be the main beneficiaries of *Ashura*, like dolls, cars, water sprayers and so many others.

Additionally, a lot of children and youngsters seize the *Ashura* occasion to engage in a variety of games. Children meet in popular alleys and neighbourhoods to gather woods, set fire to them, then hover around and jump. Fire crackers with all the noise they make are also an essential part of the fire games that coincide with singing and playing the hand-size drums (*tʿaryja*). At the peak of the celebrations, children and teens spend the day playing with water, often splashing their peers and other pedestrians from balconies and windows in an undesirably ridiculous but funny manner. This is a custom that has come to be known as *Zamzam*, a word that refers to Zamzam[4] water in Mecca.

3.1.2.4. Sultan of students

This was a celebration that used to be held in fez and Marrakesh during and before the French protectorate, where one of the students from the *Qarawiyyin* University in Fez or *Usufiya-Mosque* Univeresity[5] in Marrakesh plays the role of the sultan in a big crowded feast (Eickelman, 1985; Chaqir, 2014; Sʿidi, 2006).

Celebrating this ritual would take a whole week of fun and humour. It was a highly social and cultural event since it was part of people's way of life, and most importantly because it was a remarkable moment of entertainment for everybody. The festivity starts with inaugurating one of the students, usually the most diligent one, to be a mock sultan for a period of three weeks. The student named sultan appoints his government and his entourage from fellow students. The celebration takes to the streets where the student-sultan is surrounded by a convoy that enjoys the same prestige as that of the country's real sultan. On this occasion, the student-sultan can put forward some demands to the real sultan that concern the students and the

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[4] Muslims believe that it is a miraculous well that has been generating water since Abraham's time. It is located next to al-Masjid al- Haram (the Holy Mosque) in Mecca.

[5] Al-Qarawyyin University is one of the world's oldest existing and continuous universities. It was founded in Fez by Fatima al-Fihriya in the 9th century. Usufiya-Mosque University was like the Qarawyyin. It was located in Marrakech, and was founded in the 16th century (Eickelman, 1985).

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country. Here is how Eickelman (1985) described this carnival:

> It was an annual occasion on which the sultan and his entourage publically acknowledged students as a collectivity. Each spring, students solicited contributions from townsmen, and a student was proclaimed sultan for the duration of a three-week outing (*nuzha*). The real sultan's parasol, a symbol of authority, was often loaned to the student sultan for the duration. The student sultan appointed his peers to offices in his entourage, mirroring the real Makhzan. The first week of festivities included a major Friday procession. The next day, the real sultan's ministers visited their student counterparts with gifts. Sunday was the turn of the real sultan, before whom a burlesque Friday sermon

(*khutba*) was delivered. ... At the end of the sermon, the real sultan gives his student counterpart cash and gifts so that the students can prolong their festivities (p. 88).

Admittedly, all these rituals constitute a widespread practice of Moroccan popular culture as they are closely connected to the history of our social customs and peoples' life style. These rituals and other comic events usually revolve around playfulness, which is always associated with humour. Moreover, what is intriguing and fascinating is that Moroccans believe in an implied relationship between humour and danger or bad omen. Therefore, they often finish a joke or an act of humour by saying 'may God end this laughter well' (*Allh yḥarrej had dahk ʿala ḥir*). It is an unconsciously inherent verbal behaviour that is fearful of the consequences of laughter.

IV. CONCLUSION

There is an intertwined relationship between culture and humour. Each pours into the other. Appreciating humour requires an understanding of its culture; this is why it is important to look through the various cultural and societal aspects that are characteristic of Morocco and England, as they are two of the world's oldest continually serving monarchies.

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Andrew's *Wall-E* Reflection: Technology a threat to Humanity

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Abstract— *The entire landmass is endowed with surplus flora, fauna, and other natural resources. But now we live in a world where technology has superimposed on nature causing exploitation of resources because of human greed. Wall-Eby Andrew Staton is one such movie that depicts the situation of earth and the consequence faced by human beings. It encompasses several warnings and dreads for the environment. The paper aims to look at the film as a reflection of the present scenario where overuse technology has made human beings lazy and has lost compassionate feelings for one another.*

Keywords— *Environment, exploitation, humanity, technology, threat.*

INTRODUCTION

The film has a powerful bond within human culture and it can be considered as a reflection of society. In this era, films are used as a productive tool for raising awareness and educating us about environmental issues. This film encourages its viewers to become more sensitive, protective and to shape human-nature relationships and environmental issues. Humans have made the environment polluted and unsafe for the existence of life and these issues are portrayed through the film *Wall-E*.

Wall-E is a 2008 American computer-animated science fiction film produced by Pixar Animation studio for Walt Disney pictures directed by Andrew Staton. Staton is an American film director and his works include Finding Nemo and *Wall-E. Wall – E* is a science fiction film about a lonely robot whose primary mission is to clean up abandoned and polluted earth. The film criticizes consumerism, corporatism, waste management, human environmental impact, and obesity. Wall-E (Waste Allocation Load lifter, Earth class) is a robot who has developed emotions and is the only robot of his kind shown to be still functioning on earth. He is a small mobile compactor box with all-terrain trends, three fringed shovel hands, binocular eyes, and solar cells for power. He is working to fulfill his directive to clean up the garbage. Another character in the film is Eve (Extra-terrestrial Vegetation Evaluator), a glossy robot whose directive is to locate vegetation on earth and verify habitability. *Wall-E* is a dystopia set around 700 years in the future. It is a tale of the present consumption-driven societies, where no one cares about the damage-causing to nature and threatening on our survival of the planet.

TRANSGRESSION OF TECHNOLOGY AS IN *WALL-E*

The first half of the movie portrays the impact of technology on human beings and in the end, humans on the Axiom struggled to resist the technology. In the movie, people have become so dependent on technology that their only experience and communication are via technology. People are exploiting technology for their benefit and eventually going to end up with our society for the worse. Most of the relationships maintained currently are at some degree mediated and maintained through electronics whether it is texting, phone calls.

Technology and human life cannot be separated; society has a cyclical dependence on technology. In the very first scene, stars, galaxies, and the beauty of space are portrayed zooming in on trash-covered polluted green earth with billions of artificial satellites orbiting around it and no sign of life. The bleak and desolate scene of the earth depicts that humans have destroyed the planet with waste and it is no longer inhabitable. The barren land with large garbage heaps portrays that overindulge of these electronic gadgets and the invention of new electronic

devices has resulted in a large number of E-wastes leading humanity to decide to flee uninhabitable earth.

Technology provided the solution to inhabitable earth in the form of a luxury spaceship by Buy n Large Corporation (BnL), the Axiom. The humans in the movie are citizens of the Executive starliner the Axiom. They are morbidly obese, float around in hoverchairs. All humans in the spaceship are obese, with very short fingers, no neck, and legs too short. From this, it is very clear that technology has played a major role in their current state because technology is so advanced that there is a machine to do everything for them. The human in the Axiom has become weak-willed, indolent, and lazy. After seven hundred years of adrift humans have grown too bloated to walk and lazy to think and they never exercise, and if they happen to fall off their hovering chairs, they thrash around like babies until a robot helps them up. They watch television all day long and can barely read. It is more like kids in society who have replaced exercise and outdoor games with watching television and playing video games.

For another instance where the captain of the ship forgets to give the morning announcement, and then he suddenly rewinds the time and makes everything normal like early morning and gives his announcement. This is to portray that the technology has become so advanced that even time has come under of human beings. Humans around the Axiom are speaking to each other through the use of technology and their face is always on the screen. They are not even aware of the human in the chair next to them. This is similar to the present situation of our society. People of this generation usually do not have any face-to-face interaction with neighbours. But they would be friends on social media or they might be chatting through any online platform but they will not be able to recognize each other even if they are staying nearby. Wall-E and Eve the two robots are enjoying outside the ship enjoying, and actual humans are unaware of the happiness or enjoyment outside the world of technology. In the Axiom, real owners of the earth are spending their days sipping meals out of cups and enjoying the epitome of sedentary lifestyles. After hundred years of living in space not having to move muscle, humans have virtually converted themselves into couch potatoes.

Advancement in technology has reduced the thinking capacity of human beings and has molded them into the futile fellow. But not too far the humans in this world would be similar to that of the ones depicted in the movie. *Wall-E* is a warning and the scenario of that movie should serve as a huge red flag for what we are heading for.

HUMANNESS: WALL-E AND EVE

In *Wall-E*, the robots are more emotional and intelligent beings than the humans and the film tries to portray that the humans are blissfully unaware of their surroundings. The use of sound in the film shows that the robots have become more human than biological humans. Wall-E makes the typical human erotic whistle when he picks up a bra from the trash dump. Later on, Eve sneezes. Robots do not sneeze; these are certain actions or feelings which can be seen only in living creatures, not in machines. Wall-E listens to music and collects the object that he believes and holds the value.

In this movie love story between the two robots turns out to be deeply human and the biological humans in the Axiom do not have any kind of feelings or emotions, they even do not have face-to-face interaction. The love story between Wall-E and Eve is quite touching in the middle of the story when Eve becomes inert after capturing the green plant and in the end, Wall-E gets damaged resulting in the loss of memory when Eve realizes his love towards her. They risk their lives for each other as well as to save humanity. Even though the use of verbal language is less between hero and heroine, the relationship plays out through acts of kindness, simple, gestures and self-sacrifice. In the case of humans in the Axiom, they do not know the value of love or relationship because they do not have a notion towards humanely feeling or affection, and robots are imbibed with such individuality of the creator.

Wall-E and Eve even though they are robots assigned with certain work they have acquired almost all compassionate feelings than the actual humans in the Axiom. The irony of the movie is that robots, the mechanical and inanimate objects are the ones that have developed intimacy, relationship, touch, feeling, compassion and empathy. And the people who are supposed to have these traits and characteristics have been lost in technology and consumerism.

CONCLUSION

This film represents a dystopian community, the future of earth hidden behind a sweet love story between two robots. It poignantly portrays how humans are harming the earth and what they can expect in the future. It also shows how humans have lost their humanity by being over-dependent on technology. If we do not try to resist the overuse of technology one day our earth would result like the one depicted in *Wall-E* and may prove to be our executioner.

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Living in Subalterinity: The Voiceless Others in Nadine Gordimer's Selected Short Stories

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Abstract— This paper discusses some selected short stories of Nadine Gordimer in the light of the Postcolonial theory of Gayatri Chakravorty Spivak. Gordimer was one of the leading figures in world literature against apartheid, and most of the events in her stories, take place in the context of the black community. As the most critical aspect of her short stories is the description of the lower classes of society in African communities, the postcolonial approach has been chosen to study her works. Spivak describes colonized people as others or inferiors who usually are known as subalterns. Women have a significant role in her theory, and she believes that women in colonial discourse are double subalterns. According to what is expected, it would be seen that in Gordimer's short stories, the subalterns have no voice, and their identity is affected by the colonizer's culture, language, and behavior.

Keywords— Gordimer, Postcolonialism, Spivak, Subaltern.

I. INTRODUCTION

Nadine Gordimer was born on 20 November 1923 in Springs, a small mining town near Johannesburg in South Africa. Her parents were Jewish immigrants. Her father came from Lithuania and her mother from England. She began to write when she was only nine, and her first short story was published at the age of fifteen in a South African magazine. *Face to Face*, her first collection of short stories, was published in 1949 and, *The Lying Days*, her first novel, was published in 1953. She published 15 novels and some collections of short stories, including more than 200 short stories and a few works of literary criticism. Furthermore, many articles, speeches, and lectures on different subjects are another part of her works. Some of her books had been banned in her native country, under the apartheid regime.

She is known as a woman "who through her magnificent epic writing has - in the words of Alfred Nobel - been of very great benefit to humanity" (The Nobel Prize, 1991). She won many significant awards, including the Booker Prize in 1974 for The

Conservationist and The Nobel Prize in 1991 for *My Son's Story*. She was active in the anti-apartheid movement. She joined the African National Congress when the organization was banned and quickly became active in South African politics. She also was close friends with Nelson Mandela's defense attorneys during his 1962 trial. When Mandela was released from prison in 1990, she was one of the first people he wanted to see. She was also active in HIV/AIDS movements. She died on 13 July 2014.

Gordimer's writings deal with moral and racial issues, particularly the consequences of apartheid in South Africa. Her characters are ordinary people, constantly questioning power relations and truth and revealing moral ambiguities and choices. Gordimer writes with intense immediacy about the extremely complicated personal and social relationships in her environment. The identity she made for her characters is based on what she saw in her native country. Gordimer takes the question of the justification of the privileges of white people – even benevolent white people – to its extreme.

As Gordimer's works relate to anti-apartheid activities and most of her stories are about blacks and their relations to whites, the Postcolonial view can be applied to her works very well. Identity is the common subject in Postcolonial criticism and most of Gordimer's short stories. This research will focus on some of her short stories to find the subject of identity within a Postcolonial view. "Six Feet of the Country," "Which New Era Would That Be," "Town and Country Lovers," "Livingstone's Companions" are selected from her Life Times: Stories and "Mission Statement," and "Visiting George" from her Loot and Other Stories.

II. SUBALTERNITY

Gayatri Chakravorty Spivak is a leading figure in Postcolonial studies, the academic field that examines the impact of colonial control on former colonies. She was one of the pioneers of using Postcolonial approaches to analyze literary texts. Prior to her work, "the literature from nations newly independent of their colonial masters was widely considered the literature of the former ruling country and its former colonies; Britain's numerous former colonies was termed 'Commonwealth Literature,' for example. This is a problematic classification, as it gives a Eurocentric view of English literary studies: it upholds a Center–Periphery model of culture, in which the culture of the colonizing country is taken to be dominant and superior" (Riach, 2017, pp. 22-23).

The term 'subaltern,' "drawn from Antonio Gramsci's writings, refers to subordination in terms of class, caste, gender, race, language, and culture and was used to signify the centrality of dominant/dominated relationships in history" (Prakash, 1994, p. 1477). Gramsci adopted the term subaltern as "'of inferior rank,' which refers to those groups in society which are subject to the hegemony of the ruling classes" (Manggong, 2019, p. 136). It is important to note that "Europe or the West in Subaltern Studies refers to an imaginary though powerful entity created by a historical process that authorized it as the home of Reason, Progress, and Modernity" (Prakash, 1994, p. 1486).

Subaltern refers to the people known as the lower class and has no voice in society. Spivak tries to say that the subaltern voice should be heard. She talks mainly about the status of women in Third World, where women are victims of their societies, and even they have no voice in their own houses. In order to be heard, the subaltern must adopt Western thought, reasoning, and language. Because of this, Spivak argues that the subalterns can never express their reasoning, forms of knowledge, or logic; they must instead form their knowledge to Western ways of knowing. She wants to give voice to the subalterns who cannot speak or who are silent.

As the status of women is very important for Postcolonial critics, especially for Spivak, it should be said that the critical subject position disentangled by Spivak is that of the female subaltern and the practice of Sati or widow immolation. In Sati, the widow is burnt to death on her husband's funeral pyre: "she is defined solely through the identity of her husband, and is therefore considered to have no identity worth continuing after his death" (Lane, 2006, p. 247).

The critical goal of Postcolonial theorists is clearing space for multiple voices. This is especially true of those voices that have been previously silenced by dominant ideologies - subalterns. In Postcolonialism and related fields, subaltern refers to socially, politically, and geographically outside the hegemonic power structure. Spivak's main contribution to Postcolonial theory came with her specific definition of the term subaltern: "Spivak's subaltern studies reveal how female subjects are silenced by the dialogue between the male-dominated West and the male-dominated East, offering little hope for the subaltern women's voice to rise amidst the global social institutions that oppress her" (Guerin et al., 2011, p. 364).

'Can the Subaltern Speak?' marked a pivotal moment in subaltern studies and Postcolonial theory. In this essay, Spivak "views the fate of the subaltern subject and how the politics of representation can mar it. Since only the privileged people in the society can represent, effective representation of the subaltern subject can be futile. This will always keep the subaltern in the terrain of margin, the silent center, the center of voicelessness" (Binebai, 2015, p. 208). She believes that when the subaltern speaks, it is not subaltern anymore, so subalterns are marginalized people who have no voice, and they are people who find it difficult to speak. In her view, they should be inventors and masters of their voices. Moreover, it can be said that where there is no voice, there is no identity.

Spivak concludes that "the subaltern cannot speak" (1994, p. 104). This is because "they are always spoken for by those in positions of power, and are never able to represent themselves. Further, if they do speak, they are not heard" (Riach, 2017, p. 12). Spivak understands speaking as a transaction between a listener and a speaker: "When you say cannot speak, it means that if speaking involves speaking and listening, this possibility of response, responsibility, does not exist in the subaltern's sphere." (De Kock, 1992, p. 46). If subalterns want to be successful, their speech must indicate its message, but in Spivak's view, subaltern speech cannot attain this goal.

III.   THE SUBALTERNS IN GORDIMER'S SHORT STORIES

As already mentioned, the term 'subaltern' refers to those people of inferior status or rank. In other words, it means subordinate people, hence, of rank, power, authority, or action. Subaltern studies analyze the binary relationship of the subaltern and ruling classes and thus study the interaction of dominance and subordination in colonial systems.

For Spivak, the term 'subaltern' is valuable "because it is flexible; it can accommodate social identities and struggles (such as women and the colonized) that do not fall under the reductive terms of strict class-analysis" (Morton, 2004, p. 45). As women's role in subalternity is so significant, this section is divided into non-feminine and feminine subalterns.

3.1. Blacks as Subalterns

"Six Feet of the Country" is a short story by Nadine Gordimer, which represents the blacks as subalterns who have no voice in their society, and if they want their voice to be heard, they have to ask the whites. The story sets on a farm near Johannesburg. After a black man is found dead on their property, the white couple that owns the farm finds that their attempts to help their employees bury the body are at odds with the bureaucratic apartheid system. Lerice and her husband are awoken one night by one of their farmworkers, who informs them that a stranger, who is close to death, has been found on their property. The couple quickly discovers that the stranger is Petrus' brother, one of their farm boys, and has traveled illegally from Rhodesia. Rhodesia people are shown very well as the real subalterns in this story:

> Rhodesian natives are barred from entering the Union unless they have a permit; the young man was illegal. No doubt our boys had managed the whole thing successfully several times before; a number of relatives must have walked the seven or eight hundred miles from poverty to the paradise of zoot suits, police raids, and black slum townships that is their Egoli, City of Gold – the Bantu name for Johannesburg. (Gordimer, 2011, p. 28)

After the stranger dies, Lerice and her husband explain to Petrus that his brother's corpse must be taken away for a post-mortem so that the health authorities can determine the cause of death. For Petrus to give his brother a traditional funeral, he must pay the government 20 pounds to return the body. Believing that a white man would be better able to solve the problem, Petrus and the other black farm workers look to Lerice and her husband to help them retrieve the correct body. As they are subalterns, their voices cannot be heard in society. They need someone else, a white, to be their voice and ask the authorities to fetch the corpse back: "Will the baas please ask them when we must come?" (2011, p. 29).

Petrus thinks that as his baas is a white, he can do anything if he wants: "He just kept on looking at me, out of his knowledge that white men have everything, can do anything; if they don't, it is because they won't" (2011, p. 30). At the funeral, it is discovered that the authorities have returned the wrong body. Lerice's husband struggles with government bureaucracy but cannot confirm the whereabouts of the body or get a refund on the 20 pounds paid by Petrus.

"Which New Era Would That Be" is a vignette of a visit made under the apartheid regime by two white liberals, Alister Halford and Jennifer Tetzel, to the Johannesburg printing shop of Jake Alexander, who is of a mixed-race background. The story is about hypocrisy, exploitation, and various stresses shown on the typical blacks by the power maniac whites. It represents for Gordimer the mark of her transition to adopting the black standpoint on social attitude. She professionally portrays the blacks as subalterns whose voices are never heard in society. In the story, the host, Jake Alexander, the half-white, and a group of blacks are visited by a young liberal white lady, Jennifer, and a white friend called Alister. When Jake sees the white lady, she reminds him of some happenings in his childhood, when parson knew themselves equal with them:

> He thought that that was even worse than the parsons who persisted in regarding you as their equal. The parsons had had ten years at school and seven years at a university and theological school; you had carried sacks of vegetables from the market to white people's cars from the time you were eight years old until you were apprenticed to a printer, and your first woman, like your mother, had been a servant, whom you had visited in a backyard room, and your first gulp of whisky, like many of your other pleasures, had been stolen while a white man was not looking. Yet the excellent parson insisted that your picture of life was exactly the same as his own: you felt as he did. (2011, p. 55)

For him, this woman was someone like that parsons, even worse than them, because she knew herself as equal as them:

> But these women – oh, Christ! – these women felt as you did. They were sure of it. They thought they understood the humiliation of the pureblooded black

African walking the streets only by the permission of a pass written out by a white person, and the guilt and swagger of the colored man light-faced enough to slink, fugitive from his own skin, into the preserves – the cinemas, bars, libraries that were marked EUROPEANS ONLY. Yes, breathless with stout sensitivity, they insisted on walking the whole teeter-totter of the color line. There was no escaping their understanding. They even insisted on feeling the resentment you must feel at their identifying themselves with your feelings . . . (2011, pp. 55-56)

After getting introduced to each other, the group starts talking about the social and political climate of South Africa. As the story progresses, one is given a clear picture of the hostility between the world of oppressors and the oppressed. One is also told about the effects of racial suppression on the psyche and the emotional reactions of the blacks. Gradually one comes to know that the so-called liberal, intellectual, dark-haired Jennifer refuses to believe an anecdote about a black being the victim of whites' hypocrisy. Then Maxie, a black friend of the host, says about the refusal of a white host to share a meal with him, to whom the white host offered a drink:

'Then, just about lunchtime, we came to this place I wanted to tell you about. Nice chap, the manager. Never blinked an eye at me, called me Mister. And after we'd talked, he said to George, "Why not come home with me for lunch?" So of course George said, "Thanks, but I'm with my friend here." "Oh, that's OK," said the chap. "Bring him along." Well, we go along to this house, and the chap disappears into the kitchen, and then he comes back and we sit in the lounge and have a beer, and then the servant comes along and says lunch is ready. Just as we're walking into the dining room, the chap takes me by the arm and says, "I've had your lunch laid on a table on the stoep. You'll find it's all perfectly clean and nice, just what we're having ourselves." (2011, pp. 62-63)

Jennifer couldn't believe it "as if this were a problem to be solved psychologically" (2011, p. 63). She begins to internalize the pressures of apartheid by saying that Maxie doesn't have "an African accent, as some Africans have, even if they get rid of the Bantu thing" (2011, p. 63). Then Maxie quotes another incident where he is mistaken to be a European, over the phone, by a white lady and how the same lady gets terrified on seeing after a week:

'Anyway, I'd had to phone a certain firm several times,' Maxie went on, 'and I'd got to know the

voice of the girl at the other end, and she'd got to know mine. As a matter of fact, she must have liked the sound of me, because she was getting very friendly. We fooled about a bit, exchanged first names, like a couple of kids – hers was Peggy – and she said, eventually, "Aren't you ever going to come to the office yourself?"' …. 'So I told her I'd be in next day, about four. (2011, p. 63)

In the next day's appointment, when the girl understands that the one who had an appointment with her was a black man, she had a different reaction:

…. 'She almost dropped my hand, and then she pumped it like a mad thing, and her neck and ears went so red I thought she'd burn up. Honestly, her ears were absolutely shining. She tried to pretend she'd known all along, but I could see she was terrified someone would come from the inner office and see her shaking hands with a native. So I took pity on her and went away. Didn't even stay for my appointment with her boss. When I went back to keep the postponed appointment the next week, we pretended we'd never met.' (2011, p. 64)

She did not expect the voice on the phone to belong to a black man. For her, the blacks were terrifying, and she saw them as inferiors who had no value to her. Finally, Jennifer's answer, "it's hard to be punished for not being black" (2011, p. 64), shows a considerable amount of bitter irony. Gordimer ends the story with a positive note as she has the feeling that a time will come when both blacks and whites will forget the social division and begin to live together. Gordimer ends her description of their exchange by writing, "The small perfectly made man crossed his arms and smiled, watching her go. Maxie had no price" (2011, p. 65).

"Town and Country Lovers" is a two-part story about interracial lovers who suffer the consequences of breaking the rules forbidding such relationships that significantly indicate the subalternity in non-Western societies. In the first story, 'Town Lovers,' solitary geologist Dr. von Leinsdorf meets a young, colored, mixed-race African girl who is a cashier at the grocery store across the street from his apartment. When the store is out of the razors he likes, she makes an effort to get some for him. He asks her to bring them to his apartment, and she soon begins to deliver his groceries for him a few times a week. Before long, the two become sexually involved. He enjoys her company and her sexual availability to him, and he tries to help her

by teaching her to swim, type, and improve her grammar. Ones, when she went to that apartment,

> She was stopped by the caretaker and asked what she wanted in the building? Heavy with the bona fides of groceries clutched to her body, she said she was working at number 718, on the seventh floor. The caretaker did not tell her not to use the whites' lift; after all, she was not black; her family was very light-skinned. (2011, p. 249)

The discrimination between whites and blacks is undeniable in this part. The blacks shouldn't use even the lift that is for whites, and this is an example of subalternity. After that, the cashier tells the other people in the building and her mother that she works for Dr. von Leinsdorf. Still, the police arrive one day to search the apartment for the girl. They have been watching and know that she is there. There is a law that forbids interracial sexual relationships, and when the police discover the cashier hiding in a closet, she and Dr. von Leinsdorf are arrested. In jail,

> Dr Franz-Josef von Leinsdorf, described as the grandson of a baroness, a cultured man engaged in international mineralogical research, said he accepted social distinctions between people but didn't think they should be legally imposed. 'Even in my own country it's difficult for a person from a higher class to marry one from a lower class.' (2011, pp. 254-255)

Dr. von Leinsdorf secures their release from jail through his attorney, and when no evidence of sexual relations is discovered, the charges are dropped. The cashier tells the newspapers that she is sorry for the pain she has caused her mother, and the mother says that she will never let her daughter work for a white man again. The racial laws forbid blacks, as subalterns, to have relations with whites.

Similar to the first part, the second part, or the 'Country Lovers' part, is a story of a white farmer's son who falls in love with the daughter of an African worker. As children, the two play together, but when they grow up, the situation is different:

> The farm children play together when they are small; but once the white children go away to school they soon don't play together any more, even in the holidays. Although most of the black children get some sort of schooling, they drop every year further behind the grades passed by the white children; ….... This usefully coincides with the age

of twelve or thirteen; so that by the time early adolescence is reached, the black children are making, along with the bodily changes common to all, an easy transition to adult forms of address, beginning to call their old playmates missus and baasie – little master. (2011, p. 256)

In fact, the blacks try subalternity from the time they are teenagers. They learn to be subaltern by prohibiting to play with whites and moreover by the difference in the type of education they receive. They learn to call the whites missus and baas from their childhood and accept to be subaltern.

As they grow, they have romantic fantasies of each other. They start engaging in sexual relations, which leads to pregnancy. The pregnancy, however, does not show until the African girl is betrothed to a young and kind African man. When she gives birth, it becomes clear that the baby is not her husband's, but it is not something odd among the people: "Two months after her marriage to Njabulo, she gave birth to a daughter. There was no disgrace in that; among her people, it is customary for a young man to make sure, before marriage, that the chosen girl is not barren, and Njabulo had made love to her then" (2011, p. 259).

In such a society, women are viewed as worthless creatures and men have the right to make love with them before marriage to make sure that they are not barren. Nonetheless, the husband agrees to raise the light-skinned baby as his own. The white farmer's son hears of news of his child and driven by paranoia, draws up a plan to poison the baby so no one will know he is the father. His plan succeeds, but he is arrested and later set free after the African girl claims she is not sure whether he was the one who poisoned their child.

3.2. Women as Double Subalterns

Spivak believes that in Postcolonial societies, women's situation is even worse than men. In A Critique of Postcolonial Reason, she talks about the sexual difference in Postcolonial societies and states that "Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced. The question is not of female participation in the insurgency, or the ground rules of the sexual division of labor, for both of which there is 'evidence'. It is, rather, that, both as the object of colonial historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in the shadow" (1999, p. 274).

A good example of subaltern women in Nadine Gordimer's short stories can be found in "Mission Statement", where a white woman from a foreign country wants to marry a Black in high position from South Africa as his second wife, and one of her colleagues alerts her of the status of women in the country:

> —I'm going to be frank with you. I'm sure he's become very attached to you, but there's another aspect to this—proposal—his wife is a simple woman who takes care of the kids, there's a boy of about ten as well as the grown ones making their way around the world—she shops for the official residence she's so proud of, watches TV; and has nothing to say to him, he obviously can't discuss his work, inside politics and problems of government, not with her. … he needs a companion on his own wave-length at his stage of life and clearly that's what he's found these past months in you. He's seen how astutely you hold your own at meetings, how you can have an—informed—exchange with all kinds of people! That's how he thinks of a second wife. Not a handy bedmate. (Gordimer, 2003, p. 44)

Then he continuous talking about developing countries where:

> women may be beautiful and desirable but social disadvantages, pressures of all kinds—you know them—have deprived them of education, worldliness, if you like. Even now, there aren't enough women here on the level of the Minister of Welfare, that great gal, one of the liveliest MPs, never mind the males … And there's something else—strict confidence! —could relate to Gladwell's decision (2003, p. 44).

As can be seen, women in these societies have no identity of themselves and are not allowed to be educated. Here, the wife is described as a subaltern who takes care of the kids and has nothing to say to her husband, especially his work.

Spivak discusses how Western scholarship always disguises third world peoples or those from the developing countries, and shows why subaltern women are doubly marginalized, first as the colonized, then again as women. She focuses on epistemic violence or violence inflicted through thought, speech, and writing rather than actual physical harm. For Spivak, "a good example of epistemic violence is when accounts of history leave out subalterns. When oppressed peoples are not allowed to speak for themselves or have their contributions recognized, they are erased from their place in the world. This is especially common for subaltern women" (Riach, 2017, p. 11).

"Visiting George", another short story by Nadine Gordimer which is about a visit to the Kensington apartment of a politically involved South African exile, George whom writer and her friend hadn't seen in a while, and the writer's speculation on George's absent wife in the course of a memorable afternoon there, is another example of feminine subalternity that shows the women as double subalterns, when the author talks about the ignored role of woman in political events by man: "So that's how it always really was. He made the opinions, created the 'we', set the itinerary of the political quests. So it didn't—doesn't matter whether she's mentioned or not, does it. You are, I am, because we have each our opinions. We exist" (Gordimer, 2003, p. 48).

Another example of feminine subalternity is shown in "Livingstone's Companions," where "The women of that country had been on sale to white men for a number of generations" (2011, p. 172). And this indicates the low status of black women in an African society where women were sold to white men for generations. They are on sale not even because they are subaltern, but also because they are women, or it is better to say double subalterns.

Spivak also saw the history of colonialism as a history of oppression and exploitation of women, especially the non-European underprivileged, and this, of course, applied to Middle Eastern women, as these women were "victimized on both sides of the colonial divide that is in the British colonial archives as well as in the postcolonial nationalist annals" (Sakhkhane, as cited in Abdelfattah, 2021, p. 2). Furthermore, one of the main concerns in 'Can the Subaltern Speak?' is the doubly silenced position of subaltern women. It is important to remember that colonial and patriarchal forms of oppression are not separated from Spivak. They enter into legal, economic, scholarly, and other systems of power to produce a global society that is distinctive and authoritarian to its core. The colonial and patriarchal practices work together to silence subaltern women's voices.

IV.   CONCLUSION

As it can be seen, many of Gordimer's short stories are based on conflicts between blacks and whites in South Africa or other African countries. Most of the blacks are known as inferiors or others who have no voice in their society. Moreover, some of her characters are refugees who have taken refuge in other countries. Based on Spivak's Postcolonial theories, subalterns are those people who have no voice in society and usually are seen as inferiors or others: blacks, women, workers, peasants, and minorities. In Gordimer's short stories, blacks are pictured as subalterns who have no voice and are sometimes

forbidden from their primary rights. In addition, women who usually known as double subalterns, have a significant role in Gordimer's fiction.

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Irony as an Agent of Precision in the Poems of Nissim Ezekiel

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Abstract— Nissim Ezekiel is known for irony in his writings. His poems are filled with verbal irony, irony of characters, irony of situations, irony of life and subtle irony. His technique in writing is unique and attracts a large number of readers. This article studies few of Ezekiel's poems which uses irony as an important element in writing. It attempts to study irony as an agent of precision in his poems. The use of sarcasm and subtle humour are brought forward in his writings which is illustrated in this article. Experiences, situations, human values and happiness are few of such factors are studied through his poems where irony and satire act as strong agents. The harmony of emotional effects and Ezekiel's sensibility are also studied and documented in the article. The article explores the creative use of irony through Ezekiel's poems.

*Keywords— **Agent, Humour, Irony, Precision, Sarcasm, Satire.***

Nissim Ezekiel uses irony as an agent of precision. His intention is to present "exactness" and even the minute accuracy. He conveys meaning by words whose literal meaning is the opposite. Irony, in his poems is generally satirical. He mostly presents to the readers a condition in which one seems to be mocked by fate or facts. The irony has a significance unperceived at the same time or by the person involved. He teaches us that life is a journey for wholeness, intellectual and spiritual happiness, and maturity through the sarcasm in his poems (Hasan, 2008). While the goal is to free the spirit from distractions and obsessions, it is based on physical and social realities. The quest is primarily about how to live as an integrated human being in a happy, tranquil, and ethical manner (King, 2005).

In his poem "Theological"Ezekiel says about the use of irony in his poems as,

> **"I am tired**
>
> **of irony and paradox**
>
> **of the bird in the hand**
>
> **and the two in the bush**
>
> **of poetry direct and oblique**

of statement plain and symbolic…" (157)

Ezekiel is claimed to have perfected subtlety with "The Exact Name." This is largely due to his ability to obtain more useful precisions of insight through the employment of various types of irony. His irony, however, did not turn into a scathing scepticism. It is possible to analyse his usage of irony in certain of his poetry. It's worth noting that his irony serves a specific function in each of his poetry.

The irony in "Night of the Scorpion" can be detected in the poem's structure. In terms of sarcastic contrast, the second stanza is related to the first. The neighbours discuss the crimes of his mother's past births, the tragedies of her future birth, and the sum of good and evil in the first stanza, which only added to the mother's anguish from being stung by a scorpion. The father, a sceptic and rationalist, tries numerous tactics to make the poison lose its sting in the second verse and eventually succeeds. These are some of the first stanza's lines.

> **"May the sins of your previous birth**
>
> **be burned away tonight, they said**
>
> **May your suffering decrease**

> **The misfortunes of your next birth, they said.”**

(19)

In contrast to the first stanza here are some of the lines from the second stanza.

> **“My father, sceptic, rationalist,**
>
> **tried every curse and blessing, …**
>
> **I watched the holy man perform his rites**
>
> **To tame the poison with an incantation.” (36)**

When the poet claims that the peasants sat about on the floor with the narrator's mother in the centre with "peace of understanding on each face" when the mother was in pain, it's ironic (Paul,1999). Instead of healing her, they just spoke about high philosophy. After a day, the poison has worn off, and, in a last irony, his mother, in contrast to the prior frenetic activity focused on her, makes a normal motherly remark.

> **“Thank God the scorpion picked on me**
>
> **and spared my children” (46)**

The term "Thank God" is ironic because it is a response to all of the prior religious and superstitious action. Ironically, the revelation of a need for God is frequently articulated.

“Background, Casually” is a long poem divided into three sections. The storey is chock-full of deflatory irony. The poem's value stems from the fact that it attempts to elucidate some of the background of human experience and attitude from which the irony emerges. In the first sentence, "A poet-rascal-clown was born," there is a scornful and cynical tone.In a confessional tone, he writes the poem.Although he did win the scripture prize when he was in school, he was seen as “a mugging Jew among the wolves” (7)

> **“They told me I had killed the Christ,**
>
> **that year I won the scripture prize”. (8-9)**

His poetry has served as a mirror, portraying life in this "backward area" as it is lived (Patel,2008).In his poetry, he expresses his sardonic approach toward life and religion. He acknowledges that the more he looked, the less he found. With him, a post-colonial poetry emerged, reflecting the lives and identities of an expanding number of educated Indians.

A description of a monkey show on each street corner in India is provided in "Entertainment." Ezekiel illustrates not just the situation of the unfortunate monkeys, but also the funny reactions of diverse segments of the crowd. Some men watch the show but do not pay for it, which is humorous and typical of the Indian atmosphere.

> **“Anticipating time for payment,**

> **the crowd dissolves**
>
> **some, in shame, part**
>
> **with the smallest coin they have,**
>
> **the show moves on.” (26)**

The poem "The Truth about the Floods" has an unusual subject, but the treatment is universal in its portrayal of human pain. Ezekiel establishes the atmosphere of the flood-affected areas in the first few lines. An authentic atmosphere is created through images of “paddy-fields with knee-deep water” and how “all the houses had collapsed”. The government officials, on the other hand, are apathetic and uninterested. Nature gets blamed for everything. This poem is full with bitter irony and poignancy. Because they misunderstood the reporter for a government official, the locals refused to speak with him. There is a lot of mistrust and suspicion. Ironically, the relief efforts are led by students who arrive with transistors and Hindi movie soundtracks.

> **“The district authorities**
>
> **at Balasore**
>
> **admitted they had failed,**
>
> **but they claimed they could not have done better**
>
> **Nature, they said,**
>
> **had conspired against them”. (32)**

“In India” exemplifies the irony in action. In the form of satire, there is a brutal sarcasm on the low position of women in India. They are viewed as second-class citizens, while men influenced by Western culture are free to behave as they like. This unequal treatment of men and women is exemplified in the following lines:

> **“The wives of India sit apart.**
>
> **They do not drink,**
>
> **they do not talk,**
>
> **of course, they do not kiss.**
>
> **The men are quite at home**
>
> **among the foreign styles**
>
> **(what fun the flirting is!)**
>
> **I, myself, decorously,**
>
> **press a thigh or two in a sly innocence.**
>
> **The party is a great success.   (34)**

For males, flirtation is a luxury, but for women, it is not. The clash of civilizations is ironically depicted in the last act, when the English boss tries to seduce his Indian secretary and discovers a blouse to be a joyful hunting ground by Indian morality standards.

"Certainly the blouse

would not be used again.

But with true British courtesy

he lent her a safety pin

before she took the elevator down." (64)

These phrases demonstrate a flair for both provocative and sardonic vision. The woman believes that the Englishman will provide her with all of the benefits of Western civilization. She is subjected to his obnoxious lust, which he tries to impose on her.

Irony plays a vital role in his poem "Theological," placing experience and sharpening discriminations.

"You are truth

is too momentous for man

and not always useful". (12)

The lines emphasise the legitimacy of the "normal" despite the contrast's intensity, and the instrument used is irony. "Poem of the Separation" expresses the same sentiment.

"Any man may be a whirlwind

any woman lightning

but buses take us to our meeting

trains to our destination" (7)

In "The Double Horror," he conveys his concerns. In this poem, he denounces the reality that in this world of mass civilisation, minority culture has no place in "newspapers, movies, radio features, speeches." He tries to incorporate his satirical tone into the urban setting:

"Posters selling health and happiness in bottles,

large returns for small investments, in football pools

or self-control, six easy lessons for a pound,

holidays in Rome for writing praise of toothpastes," (5)

The irony in this poem alludes to the flimsy existence of city life. The city dweller gets an image for his mechanical movements and regular acts in the poem "Urban." He shows us the perilous comedy of city life (Shaila, 2001). These are poems written by a modern city dweller who is unaffiliated with any religion but requires some form of belief in order to feel at ease.

"He knows the broken roads and moves

in circles tracked within his head." (2)

Ezekiel confesses his apprehension of sex failure, which could lead to a frozen lack of commitment. In "The

Unfinished Man," where the irony resides between reality and illusion, he expresses his failure.

"Remote from the exploring act

I knew that both were undefined,

who lived in daydream, not in fact:

reflections of the cheated mind. (16)

Ezekiel's personal ideal of marriage was not realised, which is ironic. He declares,

"His marriage was the first mistake of all.

Although he loved his children when they came….

A man is damned in that domestic game." (23)

"Guru" contains yet another irony in the shape of sarcasm. Every man, according to Ezekiel, is prone to making mistakes. Even the saintliest person can be a rogue. The second stanza is unremarkable, but it highlights the flaws of a so-called sadhu. For their ostensibly spiritual activities, some phoney saints receive money and other gifts. They simply claim to be healers, which is untrue. Ezekiel is ironical in his satire on false yogis.

"But then we learn;

the saint is still a faithless friend"(11)

A deconstructive relationship to Sanskrit texts is suggested in "The Egoist's Prayers," which is drawn from "hymns in darkness." These aren't anthems to the unfathomable heavenly darkness. The "hymns" are in "darkness" for the poet.

In his poem **"The Hill",** he talks about man who must not rest in irony. He says,

"Be wrathful, be impatient

that you are not

on the Hill. Do not forgive

yourself or others,

though Charity

is all very well

do not rest

in irony and acceptance.(43)

Ezekiel's poetry, more than that of any other of these writers, appears to be formed from within and to have within it a natural capacity for development. It is cognitively challenging, language is fluid, diction is precise, and acceptance is austere. His more recent style, which is honest and deeply introspective, is a clear indication that Ezekiel is a poet whose creation is not separate from the stresses and priorities of daily

life.Ezekiel uses creativity even in his irony (Taranath&Belliappa, 1966).

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Themes and Technique in Mahesh Dattani's Brief *Candle*

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Abstract— The present paper has been designed to study themes and technique in the selected play of Mahesh Dattani. The paper primarily focuses to examine the thematic aspects and the narrative technique called 'play within a pay' successfully employed by Dattani in Brief Candle. Indian English Literature is an independent academic body of writing enriched by Indian writers. Its early literary graph goes back to the works of Henry Louis Vivian Derozio and Michael Madhusudan Dutta which was subsequently followed by Rabindranath Tagore and Sri Aurobindo. Indian drama has acquired a profound consideration since older time. Contemporary Indian drama is vigorous, innovative and experimentative. Girish Karnard in Kannada, Vijay Tendulkar in Marathi, Mohan Rakesh in Hindi, Badal Sircar in Bengali and Mahesh Dattani in English have made notable contribution to the Indian literary canon. Mahesh Dattani is an iconic literary figure in modern Indian theatre. He has employed 'Theatre' as a tool to bring forth some hidden burning issues of modern Indian society. Dattani's plays are chiefly concern with the sensitive issues of middle class society. Dataani's play Brief Candle: A Dance between Love and Death is a saga of various cancer patients. The plot unfold characters inner frustration and physical suffering. Love and death are dominant themes of the play. Through the narrative technique 'play within a play' Dattani has presented one minor play to generate twin aspects of life.

Keywords— theatre, Indian English Literature, sexism, love, death, suffering.

INTRODUCTION

In Indian literary canon, Drama has been written in many regional languages with indigenous sense. It has been a well liked genre since classical era to the present day. The roots of Indian drama are founded in ancient Vedantic history. *Natyasastra* which is considered as the 'Fifth Veda' is a monumental work on Indian dramaturgy. It is the oldest vast anthology on the theory of drama which vigorously depicts the vital aspects of Indian dramatic art. It is the only classic document in which the fundamental aspect of drama has been restored. Hareshwar Roy defines the status of contemporary Indian drama in the following words.

> Contemporary Indian drama is experimental and innovative in terms of thematic and technical qualities. It is not an off spring of any specific tradition and it has laid the foundation of a distinctive tradition in the history of

world drama by reinvestigating history, legend, myth, religion and folk love with context to contemporary socio-political issues. A cumulative theatrical tradition evolved by Mohan Rakesh, Badal Sircar, Vijay Tendulkar and Girish Karnad, prepared the background of contemporary Indian English theatre. Recently Indian English drama has produced two brilliant playwrights like Manjula Padmanabhan and Mahesh Dattani who elevate Indian English drama at its summit of success. Both of them raise English drama not only in Indian theatre but also in the world theatre in rich quality and thematic presentation. Manjula Padmanabhan is the first Indian to earn international fame

with her play Harvest, a futuristic play. (Web)

Contemporary Indian Drama would be incomplete without acknowledging the name of Mahesh Dattani. Mahesh Dattani is a prolific playwright of contemporary Indian English literature, such an iconic literary figure in the realm of modern Indian theatre who has earned a literary fame at global level. Dattani's plays are not written for entertainment or amusement, they are written to address some hidden issues being existed in Indian society. For him, theatre became a significant medium to deliver his message to the Indian audiences; he used theatre as a platform to expose harsh reality. Dattani is specifically known for treating sensitive affairs, he has picked up the living issues of modern Indian society with realistic touch. Vishwanath Bite appreciate his dramatic talent in the following way,

> Dattani has been appreciated widely for the use of naturalistic theatre to decline the problems of the urban Indian bourgeoisie in the twentieth century.Naturalistic theatre allows for a discussion of complex and intricate matters with ease in the confines of drawing room. In the hands of Dattani, naturalistic theatre lays bare the hypocrisies and the entrenched of the middle and upper classes. (Bite: 9)

Mahesh Dattani is the Sahitya Akademi award winning playwright (for his *Final Solutions*) whose voice is raised to address some critical issues of middle class people. He has treated many sensitive issues of modern Indian society through his writing. His plays deal with the issues like gender discrimation, child sexual harassment, gay-lesbian (LGBT) relationship, class conflict, mpatriarchy, generation gap etc. Dattani's plays touches to the reality; his characters are living and optimistic in nature. The main vision of his dramatic pieces is to address the taboo issues.

Mahesh Dattani has opened a new arena in modern Indian theatre by demonstrating social issues of common people having universal appeal and realistic tone. Dattani's literary productions include *Where There's A Will Final ,Dance like a Man, Tara , Bravely Fought the Queen, Final Solutions,, On a Muggy Night in Mumbai, Seven steps around the Fire, The murder That Never Was, 30 Days in Sepetmber,Brief Candle, Where did I leave My Parda?, The Big Fat City.*

Mahesh Dattani's *Brief Candle: A Dance between Love and Death* was published in 2009 and performed in Mumbai city under the guideline of Prime theatre company. Dattani introduce Brief Candle in his own words as follows,

In Brief Candle I have in fact attempted to work on that thin line that defines comedy from tragedy. In the pay you have survivors of cancer who are in the process of putting up a comedy as a fundraiser for the hospice. Usually it is the mask of comedy that we tend to hind behind. In the play the mask of death is predominant almost to the point of ridicule. In that sense I do the play more as a comedy with a flow. However. if we can view death with the same distance as we do comedy then maybe it is not a comedy with a flaw anymore.(Dataani:3)

The above quote implies the basic theme *of Brief Candle (comedy and tragedy).* *Brief Candle* is one of the significant productions of Dattani's career in which he has treated life, love and death. Dattani has rightly chosen the title of the play because on the one hand it is an incomplete love story of Vikas and Deepika, on the other hand it is the plight of many cancer patients who constantly fight with death to survive. Both pathetic and comic elements are mingled in plot. Dataani asserts that though death is profoundly persisted in plot but he has brought out some positive aspects like hope, encouragement, enthusiasm and motivation by creating excessive comic situations.

THEMES IN BRIEF CANDLE

Love:

Basically, the theme of love is primarily concerned with Vikas and Deepika. They were perusing an M.B.B.S degree from the same college; they fall in love with each other within a short period. Vikas was a fanciful, careless, moody, fun loving while Deepika was sensible, bold and goal achiever. Although they were possessing alternative temperament but their love was pure and genuine. In scene one Vikas sinks into his past memories which reduce passionate feeling respectively,

Deepika: I love you know .You know that.

Vikas: What? (Laughing)

Deepika: Kiss me.

They kiss.

*Vikas breaks away first after her the joint. (*Dattani: 14)

The above dialogues express the intimacy of Vikas and Deepika which reflect that they were pleasantly enjoying their loveable relationship. However, due to Vikas's misconduct activity he was discarded by the college authority. After the separation, Vikas lives a life in his own way while Deepika concentrate on her ambition and become a doctor.

Death:

It is declared by Dattani himself that death is the predominant theme of the play. Vikas, a centre figure of the story himself is a dead person. In the play, we see Vikas as a plight of HIV patient. He wants a final reunion with Deepika, so he writes a comedy named Hotel Staylonger in which Deepika plays the role of Hotel Manager. At the end, Vikas loss his life due to fatal HIV decease. Deepika delivered the last speech in which she mourns the death of Mr.Sengupta is basically concerned with the pathetic sentiment.

> Deepika:Mr.Sengupta does not appear onstage. He…well actually,

> Amol Ghosh, who was supposed to play Mr.Sengupta, is no longer

> With us.I am sorry, I wanted to announce that he died last night but,

> But we are presenting this play to you for your entertainment. (Dattani: 48)

Sexism

The play revolves around several attempts at sex and romance by the hotel guests, Vikas himself involves in relationship with many girls. He possesses an erotic imagination and view life as an adventure. The reference of Viagra medicine imparts the sense of adultery and sexism. There is a chance of abusive sexual harassment in the play which signifies that women have been objectified from the sexual angle in this modernized Indian society. Women face a charge of sexual molestation by erotic men; women are oppressed under the authorial power of men. Shanti and Deepika are the selected victims in Brief Candle.

Amairinder cluthes at his heart and collapses after a long drawn out grown

> Shanti: I scram (Louder), scram!Amol and Mahesh come in.

> Amol: What happened?

> Mahesh: We are here to protect you. Where is the bastad?I will kill him

> Shanti: (Getting into the act) Oh no! He vanished before he could rob my youth

(Dattani: 34)

The above conversions exemplify the charge of sexual oppression. Women become a victim of seduction by lusty men. Women are dominated under the manhood power; they do not have adequate accessibility to raise their voice against such maltreatment due to their lower strata in a society. Vikas himself is a lusty man who has full of eroticism in his nature .He falls in love with number of girls and as a result he becomes the patient of AIDS. The reference of Viagra medicine also promotes the sexual aspect in the play.

Suffering:

Brief Candle is the saga of many cancer victims. Sense of losing a life makes their life dim and colorless. In the play, Vikas is an HIV patient, Shanti is a victim of breast cancer, and Amol is having a problem with protestant. Vikas involves in relationship with many girls and as a result he becomes the patient of HIV. All of them suffer physically as well as mentally. Vikas explores the dilemma of Shanti and other cancer patients through the following statement,

> It is the fear of losing something that you have and did not even think of the possibility of not having. But now n there is a real danger of losing it, you begin to understand its true worth, and then you are afraid you will have to live without it for the rest of your living moments. (Dattani: 24)

Narrative Technique of 'Play within a Play' in Brief Candle:

Narrative technique or device works as a technical tool through which a writer narrates his or her story. Dramatic monologues, stream of consciousness, first person, third person are some of the well used techniques across the world literature.' Play within a Play' is such a wonderful narrative technique in which one minor plot (play) takes place during the course of main play. The minor play shares some striking thematic similarities with the main plot. In western literature, it was initially practiced by Elizabethan writer Thomas Kyd in his work The Spanish Tragedy (1579). Later on, William Shakespeare had employed it in his several works. Shakespeare had gracefully utilized this narrative technique *in Hamlet, A Midsummer's Night's Dream, Love's Labour's Lost and Taming of Shrew.* However, in the case of Indian literature, it was initially practiced by Bhavbhuti, a classical Sanskrit dramatist. Bhavbhuti had employed this device in his celebrated work Uttarr-Ramcharit. Contemporary Indian dramatists like Vijay Tendulkar and Girish Karnard have also utilized this literary device in their works. Tendulkar's

play *Silence! The Court is in Session* and Karnard's *Naga-Mandala* are conspicuous work in that direction.

Brief Candle is the only literary composition of Mahesh Dattani in which he has used the narrative technique of Play within Play. The structure of the play is divided into main and sub (minor) plot. Vikas, a cancer survivor writes a comedy and creates new characters for his play. The action of main play takes place in Avedna Cancer Research Hospital while inner play is set in Hotel Staylonger. The main play contains pathos and anxiety while inner play deals with fun and comic elements. Deepika, Mahesh, Amol, Shanti, Amrinder belong to main play while Mr. Kulkarni, Mr. Sengupta, Mr. Malhotra, Miss Unnikrishnan and Hotel manager belong to minor play.

Mahesh works as a ward boy in the hospital. He is kind, helpful and witty. He wants to be rich and wish to buy a private plane for him. He wants to go at 'four dham' pilgrimage places with his grandparents. He loves Deepika but because of social as well professional inequality he could not expressed his feeling to her. Vikas assures him, 'you are wise, wonderful for that my friend, I will make you a rich man'. (Dattani: 20). He creates fictional character of Mr. Kurkarni who is rich and is having a private plane of his own. He attracts towards hotel manager and tries to impress her. At the end, he wins her heart.

Amol is another cancer survivor who is financially weak and homeless. He does not have enough money for his treatment. On the similar ground, Vikas draws the character of Mr. Sengupta who is drunkard and belong to middle class. When Amol's father gets second marriage, his father banishes him from the house. Amol develops relationship with Rosy and gets wedding with her. But cancer grips him and is admitted in the hospital for treatment. Mr. Sengupta is looking up for a single room but he does not get as the hotel was full. Flight was also cancelled due to bad weather. He does not have money to go somewhere else. Hotel manager requests him to share a room with Mr. Kulkarni. He has last bottle of Bloody Marry in his hand. Hotel manager offers him the last bottle of Bloody Marry to him. 'The airline is paying for only one night'. (Dattani: 10). He repeatedly expresses his worries to hotel manager. 'Where do i go? What do i do? (Dattani:10) Mr. Sengupta is in need of one wine bottle while Amol needs one more blood bottle. Both of them do not have money and shelter.

Amrinder is another cancer victim who suffers from carcinoma of prostate. Doctor removes his prostate during surgery. He loses his maleness and can't have sex. Vikas creates the character of Mr. Malhotra. He wants to propose

Miss Unnikrishanan. He suffers from erectile dysfunction. He needs Viagra tablet to enjoy sex. Similarly both Amrinder and Mr. Sengupta have problems with their sex organ.

Shanty is a breast cancer patient in the play. She was ill treated by her husband and abandoned ruthlessly. She struggles in life lonely. She wanted the presence of her husband and sister during surgery but nobody was present. Doctor removes her one breast to save her life. She wanted to be film maker in early days but cancer snatches that dream from her life. Vikas draft his play and request her to direct it. Vikas creates the character of Miss Unnikrishnan. She is married but hides her marital status publicly. Mr. Malhotra tries to propose her as he considers her as a spinster. Miss Unnikrishnan performs and directs the play Hotel Staylonger. Vikas gives a chance to Shanti to live her dream through the character of Miss Unnikrishnan.

Conclusion:

Mahesh Dattani has deliberately expressed two aspects of life through this present play: life is neither fully cheerful nor sorrowful, but it is a mixture of these two. He says everyone has entry and exit on this earth. Life can't be live under the horizon of darkness and negativity, positivity should also be generated. Simultaneously, the characters of inner play channelize the emotions and desires of main play. Both main and inner play characters have many adversities but their dealing method is apparently different. The main play characters take life in a bland form while inner play characters spread joyful moods of life despite of having complexities.

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Alienated Suffering of Divide and Cross: A Study of Amitav Ghosh's *The Shadow Lines*

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Abstract— *This article attempts to examine the melancholy and sadness of nostalgic feelings and alienated sufferings of divisional and cross of the nation. The novel deals with the partition of India, is the subject of many Indian, Pakistani and Bangladeshi writers. Some of them were the direct victims of the event while others have the inherited the legacy of Partition from different members of their family, friends and community. In fact, the people of South Asia are still occupied with the partition and the attitude of many generations to history suggests something never to be forgotten. The writers of the Partition have focused on various issues like violence, migration, alienation, nostalgia, rape, abduction etc. The attempt in this paper is to read out displacement, nostalgia, and alienated sufferings in context of Amitav Ghosh's The Shadow Lines. The Partition and the creation of the border have formed the politics of the continent as well as the thinking of its people. Amitav Ghosh deals the subject of border as futile and false lines. The study focuses on how the protagonist of the novel deals with these lines showing their sufferings through alienation and nostalgic emotions to what extent they shape the psyche of different characters. Since Amitav Ghosh speaks up from West Bengal, and is the second generation to experience partition through stories, beautifully describes the context of Bengal and the meaning of the Partition to different generations. The paper also focuses on the theme of exile or sense of belongingness, the partition of India, and consequent of trauma of the East Bengal's psyche.*

Keywords— *Partition, Alienation Sufferings, Nostalgia, Border Cross, and Division.*

Partition as a term generally refers to the division of space, and within geo-political context, it according to the Cambridge Dictionary refers to "the dividing of a country into separate countries or areas of government. Partition in its specific geo-political context thus has far-reaching implications on regional, national and global politics. Despite stemming from, or rooted in ideological, ethnic or cultural differences amongst communities living together, Partitions are always an outcome as well as a cause" (Jassal & Ben-Ari 2007). It Often executed in order to end existing struggles or to separate two warring parties, partitions in turn open up new arenas of dissent and lead to further conflict, be it in form of power struggle within the newly created nation, or the continuation of conflict with

the neighbouring regions from which the partition took place, the most notable example being India, Pakistan and Bangladesh.

The Shadow Lines deals with the border studies, conflict studies, history, and political studies and also in literary studies. The significance of Partition literature lies in the fact that it moves beyond the sole political implications of Partition and focuses on its metaphoric, symbolic and mnemonic relevance. The fictive narratives of Partition offer an insight into how major national events can be remembered and re-envisaged in a personal and reflexive mode. Partition narratives are not primarily about the reiteration of historical events as undertaken by historiographical accounts. Literary Partition narratives

represent non-standardized versions of Partition that often stands in disjunction with an otherwise one-dimensional and often heavily censored (national) version of an historical event, which in actuality is characterized by its diverse dimensions and narratives. Artistic portrayals of Partition, be it in form of literature or films, exemplify the plurality of Partition experiences.

The artistic description of the Partition of India and Bangladesh in Amitav Ghosh's novel *The Shadow Lines* brings into renown the plurality of human experiences. It also contests the arbitrariness of a nation and explores in-depth issues of nostalgia, alienated sufferings, class, gender, religion, displacement, and the meaning of existence. The vulnerability of humanity and truncation are willing to stoop to come alive in the novel, once again urging to assess the concept of alienation and displacement itself.

The novel is an amalgamation of history, the studies of conflict, border, and politics. It interrogates the questions about the sufferings and nostalgic feelings of homelessness that had never left their respective community were suddenly forced to pick one nation over another and migrate to lands unknown, leaving behind their kith and kin and everything they hold their near and dear ones. While this novel humanizes the anguish of the ones who got removed from their places of worship, who boarded trains hoping to reach "home" only to lose their lives to mass hysteria, and those who had to turn against their beloved neighbours to survive.

Amitav Ghosh, one of the foremost and the prominent voices of Indian Writings in English, has no faith and belief in national borders and geographical boundaries that divide and separate both the country and its people from their own people as well as from other neighbouring countries and their people under the pretext of religion and community. Ghosh in his novel, sees history as that trajectories of events that causes dislocations, disjunctions, movements and migrations, eventually replacing solid markers with shadow lines, destabilizing our nations of the past in the reverberations of the present (Bose 2003).

The Shadow Lines depicts the suffering, the death, alienation, nostalgia and the devastation caused by a shadow line of division that could not reverse the shadow line of connection. In the novel, the past merges fluidly with the present as it reflects the restlessness and turmoil of the times and its meaning in the present context. The novel deals with the history of World War II, the freedom movements, the partition and the subsequent communal outbreak. Amitav Ghosh explores the agony of alienation and the meaning of contemporary India, the cross cultural friendship and feelings.

It is a historical novel that focuses mostly on nationalism, identity, pangs of characters and the meaninglessness of partition and the 1964 communal riots which occurred in Calcutta, Dhaka and Khulna. This article attempts to investigate *The Shadow Lines* from the perspective of division of nation to reflect on the negative impact on peoples' minds because of political uncertainties. Ghosh's *The Shadow Lines* chronicles three generations in a family saga that spreads over Dhaka, Calcutta and London. The book has two sub-sections: Going Away and Coming Home. Both phrases indicate the queer sense of home and homelessness that the partition victims have experienced that allows them to dispense with a fixed point that signifies a point of departure. In the first section, the narrator draws the picture of a war that reveals the pangs and sufferings of the people. He relates the story of his family members and narrates that how they came to London and also depicts the family harmony between the Prices and Mayadebi whose son Tridib enchants the narrator with his story telling and in-depth knowledge of many places. A love relationship between Tridib and May Price, the daughter of the Prices, develops when May returns to Calcutta. The narrator learns about the war from Tridib, his gifted uncle. In the second section of *The Shadow Lines*, Ghosh pays attention to communal strife in Calcutta and Dhaka caused by the loss of the Prophet's hair from Hazratbal shrine, Srinagar.

The story deals with the lives of two different families, one an Indian family and the other, an English family. This sort of story-structure questions the boundaries between the people and the geographical setting that they inhabit. The story shifts from London to Calcutta to Dhaka is told through the point of view of a contemporary Indian male, although the real luminaries of the plot are the young man's grandmother and his cousin named Tridib. The stories interweave life in Dhaka before Partition, life in London during the war and the life of the narrator leads in Calcutta during the 1960s and his life in London of the 1970s. The anonymous narrator recounts in flashback about the people and places which were described to him by his uncle Tridib twenty years before and the heady life of modern London that signified the centre of the Universe. It is an undeniable fact that the narrator considers his imaginary reconstructions of the past as more real than that of the present. It is because he lives through the stories of other people. He strongly believes that the actual present alone can serve as an impulse for the narrative construction of memories. His outlook of life is quite contrary to that of his cousin; Ila who treats the

actual present alone is the real one. Unlike the narrator, she does not take refuge in the past.

The Shadow Lines spans three generations of the narrator's family spread over Calcutta, Dhaka, London, and his English family friends, the Prices. The novel is written against the backdrop of the civil strife in the post-partition East-Pakistan and riot-hit Calcutta, the narration of the incidents begins in 1939 (the year World War II broke out) and ends in 1964. Robi, one of the narrator's cousins, describes his experiences at the time of acting as a government official:

> I'd have to go out and make speeches to my policemen saying: You have to be firm; you have to do your duty. You have to kill whole villagers if necessary – we have nothing against the people, it's the terrorists we want to get, but we have to be willing to pay a price for our own unity and freedom. And I went back home, I would find an anonymous note waiting for me saying: We're going to get you for our freedom. It would be like reading my own speech transcribed on a mirror (Amitav Ghosh 246-247).

Ironically, both the terrorists and the government troops are acting to secure their freedom, which, as a construction of nationalist ideology, is only an illusion. Thus, with the eruption of a cycle of violence both in India and East-Pakistan, his boyhood experiences during wartime London and his violent death twenty five years later in Dhaka constitute the end point of the novel's essential narrative.

The events revolve around Mayadebies' family, their friendship, residence with the English friends and Thamma, the narrator's grandmother's links with Dhaka, her ancestral city. The novel takes us into mnemonic fund of a young narrator who as a wide-eyed adolescent, hero-worshipped his uncle, Tridib, who fed him on the memories of his one visit to London during the war and Thamma his grandmother, who shared with him her nostalgia of East Bengal where she was born and spent her childhood. And then there is Ila, the daughter of Tridib's elder brother, who travels all over the world with her diplomat globe-trotting parents and occasionally comes home to tell the wonderstruck boy the account of her peregrinations abroad. While the narrator's experience is travelling in the mind through imagination, Ila's experience of travelling is based on the actual travelling in person through reality. The narrator acknowledges that he has created his own secret map of the world. Their memories, says the narrator, "Form a part of my secret map of the world, a map of which only I know the keys and co-ordinates, but which was not for that reason any more imaginary than the code of a safe to a banker" (Amitav Ghosh 196).

The novel refers to the blurred lines between nations, land, and families as well as within one's own self-identity. Ghosh depicts the characters of the novel as caught between two worlds. Hence, they struggle to the core to come to terms with both their present as well as their past. Like Gandhi, Ghosh is opposed to the political discourse as well as the haphazard division of land and human communities that are required to form a nation. Ghosh's tale dramatizes the inner conflicts of the comparison of dissimilar yet related cultures as well as the outward conflicts between friends and families that have been inflicted by geopolitical discord.

The novel also provides an insight into the history of colonization legacies. The death of the main characters at the border is the realistic portrayal of the suffering of the people who have to endure the pangs of separation and the aftermath effect of it as they move between the borders of homeland. Said echoes Ghosh's opinion in Culture and Imperialism by describing imperialism as an act of geographical violence through which virtually every space in the world is explored, charted and finally brought under control (Said 4).

In the novel, the lives of the narrator's family have been irrevocably changed as a consequence of Bengal's Partition between India and Pakistan at the time of Independence and the subsequent experience of the East Pakistan Civil War of 1971, which led to the creation of Bangladesh. Towards the end, when members of the family are about to undertake a journey from Calcutta to their former home in Dhaka, the narrator's grandmother asks whether she will be able to see the border between India and East Pakistan from the plane. She is puzzled when told that there will be no such visible demarcation and says: "But if there aren't any trenches or anything, how are people to know? I mean, where's the difference then? And if there's no difference both sides will be the same; it'll be just like it used to be before, when we used to catch a train in Dhaka and get off in Calcutta the next day" (Amitav Ghosh).

This ingenuous response on her part highlights the absurdity of the revisionist map-making of the politicians responsible for Partition. Because the truth is that there really is no difference between this side of the border and that. There is nothing concrete about these borders for they only exist in maps and in our minds.

In proof of the meaninglessness of borders, the author gives us a glimpse of the reactions that shook Dhaka and Bengal on their separation. There was a striking

similarity in the pattern of fear, mutual hatred and violence that gripped the two nations only the collective crimes were perpetrated on the opposite country's people. Thus, the division, the lines of demarcation actually brings the people of the two countries closer together through the mirroring of the people's reactions and through the similar and tragic deaths on both sides. In their mutual but laterally inverted reactions of violence, the two countries proved how much the same they were. The narrator realizes the futility of this incessant line-drawing by the politicians, for it never actually manages to separate anything or anyone but only provokes mindless acts of violence that in fact highlight the sameness of human emotions and perceptions, no matter which side of the border people are. In this context, Ghosh describes:

> They had drawn their borders, believing in that pattern, in the enchantment of lines, hoping perhaps that once they had etched their borders upon the map, the two bits of land would sail away from each other . . . What had they felt, I wondered, when they discovered that they had created not a separation, but a yet-undiscovered irony - the irony that killed Tridib: the simple fact that there had never been a moment in the four-thousand-year-old history of that map, when places like Dhaka and Calcutta were more closely bound to each other than after they had drawn their lines . . . (Amitav Ghosh).

Tridib and the narrator do not believe in the concreteness of borders because they easily cross them with their imagination, bringing together different nations, cultures and ideals in their mind, the grandmother does firmly believe in these borders. In fact, she believes in them so fervently, perhaps defensively, that she disapproves of Ila, because Ila spent her entire life heedless of these borders, crossing them again and again in her travels to different countries. Grandmother says:

> Ila has no right to live there, she said hoarsely. She doesn't belong there. It took those people a long time to build that country; hundreds of years, years and years of war and bloodshed. Everyone who has lived there has earned his right to be there with blood: with their brother's blood and their father's blood and their son's blood. They know they're a nation because they've drawn their borders with blood (Amitav Ghosh).

Sadly, most people have similar ideas about borders. These shadow lines are what they try to base their identity on. For them, shadow lines are more than just lines of demarcation, the frontiers constructed by politicians. They are to them the signifying acts that construct notions of discrete identity. The grandmother, too, bases her identity as an Indian, as distinct from a Bangladeshi, on the lines that separate India and Bangladesh. So firmly does she believe in them that she is disappointed with the lack of tangible lines that divide the two countries? Because she derives strength in her patriotism from her belief in these lines and the supposition that her identity is bound with them, her sense of identity is also shaken.

On the other hand, Ila's belief is that her internationalism can liberate her. She wants to be free of these lines that stifle her. So she lives in London with people and her belief will affect the history of the entire world, irrespective of boundaries and borders, and who, she is convinced, will free her too from these oppressive lines of demarcation. What is ironical is that the political activists with whom Ila shares her house in London "regard her as a kind of guest, a decoration almost and talk of her as our own upper-class Marxist" (Amitav Ghosh).

Furthermore, the striking disharmony between her intellectuality and nativity is reinforced by the following irony: it is never brought to her knowledge that her future husband Nick Price was ashamed to be seen by his friends, walking home with an Indian. She is thus stuck, even in London, as a stranger, those same lines that she ran away from pursuing her and marking her as an outsider. In what she centralizes as here, she is thus forced to act as another. For this reason, she is in no way free from the shadow lines, nor does she gain her personal freedom. Separation in *The Shadow Lines* is never a clean cut affair; it paradoxically turns out to be an extension, a continuation, something that is indivisible. The author brings forward to us the inhuman consequences of the creation of these shadow lines of demarcation. He reveals through the riots the absurd manner in which one's home can suddenly become one's enemy, when those people who cannot separate their identity from their belief in these borders develop and nurture hatred towards each other.

In 1964, due to the disappearance of holy hair relic from the Hazarat Bal Mosque in Kashmir Valley riots broke out in the region and many people breathed their last. When it was flashed in the dailies of Dhaka, the city had lost its tranquillity. People came out on the roads to brutally kill the innocents who were ignorant of all this. Tridib was one of such innocents who died for no faults of

his own. Thus, his death becomes significant. The narrator tries to understand the sense of violence exploded in the wake of partition. In this way, partition was a great shock to the people of the time. Due to it, they had lost their relations of blood. They did not believe in the existence of the imaginary dividing shadow lines on the maps of the country. To them, it was the political administrators and designers who had created such lines for their selfish gains. Otherwise, the entire Hindustan had long been living in peace and harmony. Though people had different religions, they were living in mutual cooperation and collaboration. The political administrators had forced the country to undergo the evil experience of partition. Mr. M. A. Jinna was quite determined in his stand for the formation of Pakistan on the cause of religion. His claim had no vision behind it. Ultimately, his stand proved to be hazardous for in the riots broke out after partition it has been unofficially stated that about five lac people lost their lives during and after partition. But then the industrious people on both sides of the border lived peacefully. No doubt, there were gossips that their relatives are killed in the other parts and the people to suffer from such scandals were not the creators of borders. They were not the political administrators but working men on both sides. They did not even know who Mr. Jinna or Mr. Nehru was. They were unknown to the cause of partition too. That is why in the novel the old uncle of Thamma called Jethamoshai in Dhaka gives entry to a Muslim family who looks after him. Khalil of the Muslim family is a rikshaw driver. He looks after the old man more carefully than his own family. But both the innocent people i.e. the old man and Khalil are killed in the riots. These innocent people have an unqualified love for their motherlands irrespective of the borders drawn between them. The old uncle does not leave his old ancestral house in Dhakka. He loves his house and the city very much. He does not believe in the demarking lines between India and Pakistan. He says:

> Once you start moving you never stop. That's what I told my sons when they took the trains. I said: I don't believe in this India-Shindia. It's all very well, you're going away now, but suppose when you get there, they decide to draw another line somewhere? What will you do then? No one will have you anywhere. As for me, I was born here, and I'll die here (Amitav Ghosh).

He even refuses the grandmother's proposal of going back to Calcutta. In this way, the old people live

where their roots are founded. They are emotionally involved with their origin. So out of her love for her birth place grandmother Thamma crosses the lines between the two countries and visits her old house in Dhaka. As a consequence, the novel has the characters like grandmother Thamma or her old uncle who have been deeply rooted in their culture. Being deeply patriotic, Thamma thinks that a nation is formed on the sacrifices of its people. They are very much loyal and devoted to their own ideology irrespective of any opposition to it. That is why; they strictly oppose the behaviour against their own belief and conviction hence, she strongly revolts against the idea that her own motherland has become foreign now. The grandmother is a starch nationalist.

Thamma, who is very much national, believes in the legacy of her birth place called Dhaka which is the capital of Bangladesh, a neighbouring country of India now. According to her, the legacy of her birth place is not separable from her sense of being an Indian. Hence, the story of the novel centres on themes of nationality, diaspora, alienation, nostalgic feelings to the nation, and internationality, cultural and historical self-determination and this has been underlined by the title of the novel very significantly. It is because, the title is quite symbolic. Partition divided Hindustan into India and Pakistan. This division had been shocking to many people. But a good number of people in the period did not believe in such political and administrative division. It is because people had been thoroughly rooted in their origin. Therefore characters like grandmother succeed in maintaining their cultural, civilizational uniqueness. Rather, they consistently remember their roots. All this underscores the importance of diasporic identity, the novel has obtained in the course of time.

The novel portrays the depiction of the freedom movement in Bengal, the Second World War, the partition of India and the stink of communal hatred breaking out into riots in East Pakistan following the Hazratbal shrine incident in Srinagar in 1964. It has reflected the emotional and psychological trauma, not limited to a particular community, but across geographical boundaries. These are mere shadow lines that reveal the fragility of partition violence, borderline disputes and the catastrophic lines that claim to separate people and communities. Towards the later part, when the narrator recalls the newspaper report in 1964 describing the ghastly communal riots and curfew in Calcutta, he remarks "… Sitting in the air conditioned calm of an exclusive library that I began on my strangest journey: a voyage into a land outside space, an expanse without distances; a land of looking glass events" (Amitav Ghosh 247). The novel describes violence and riots at three different levels: one, between religious communities

within one nation or state, two, riots between two states, and three, between different communities and the government. "There are no reliable estimates of how many people were killed in the riots of 1964. The number could stretch from several hundred to several thousand; at any rate not very many less than were killed in the war of 1962" (Amitav Ghosh 253).

Thamma's feelings of nationalism are related to her idealistic views about self-esteem, nostalgia, and the importance of national power. She does not like Ila's decision of staying in England. Thamma thinks only the British have earned the right to live in England because "it took those people a long time to build that country…years of years of war and bloodshed. Everyone who lives there has earned his right to be there with blood…War is their religion. That is what it takes to make a country" (Amitav Ghosh 77-78). According to Bhaduri "Nationalism, the product of those times, carries for her the creed of religion, and informs her thoughts and deeds" (Bhaduri 107). That is why; the English can enjoy the privilege guaranteed by their country. She feels that Indians have no right to live there and enjoy the facilities that they have not earned. Similarly, Thamma's uncle does not believe in displacement. He does not want to see himself in India. Thamma fails to change his mind. When she requests her uncle to leave his house for a better life in India, he makes a scathing attack on the notion of nationhood and nationalism. He says "I don't believe in India-Shindia….. I was born here and I'll die here" (Amitav Ghosh 215).

The novel has the idea of constant crossing and re-crossing or with rejection of borders and boundaries; this study aims to examine how they are treated in *The Shadow Lines*. Borders drawn out of some political interest affects the harmonious environment. This kind of division brings out nothing but wars, massacres, riots and unhappiness among the people. *The Shadow Lines* is not the only novel of Ghosh's to deal with borders. The notion of a borderless universe is clearly something that preoccupied Amitav Ghosh's novels. His appeal for a borderless universe and his penchant for recovering lost histories come together in The Shadow Lines. The novel takes up the challenge of representing the complexity of national identity.

The Shadow Lines is the Partition novel examined in this book that really questions the concept of the border, questions very seriously whether the shadow line that we inscribe to separate people into different nations has any validity, or whether it is an absurd illusion. It is Ghosh's contention in this novel that borders themselves are fictive and illusive, that they defeat and negate the very reason behind their ostensible existence. What Tridib's atlas

demonstrates to the narrator, the lesson he learns after a harrowing seventeen year-long search for the truth of Tridib's death, is that in the ultimate analysis, borderlines do not mean anything at all. But beyond this, yet another interesting aspect of the *The Shadow Lines* is that it gives us a representation of the nation in both colonial and post-colonial times through characters who belong to three contiguous generations (Jethamoshai, Thamma and Robi); and it shows how the narrator, with the gift of vision bequeathed by Tridib, not only uncovers but also bridges all the earlier perspectives towards nationhood.

To sum up, Ghosh deals with the issues of alienation sufferings and nostalgic emotions, the representation of history and ultimately concludes that all borders are imaginary constraints. He dismantles history, the frontiers of nationality, culture and language. The novel is a manifestation of the desire to validate the post-colonial experience and to attempt a reconstruction of public history. The author asserts that the borders that separate nations are nothing more than artificial lines created by men. Thus, *The shadow lines* of the title are the borders that divide people, and one of the main emphases of the novel is on the arbitrariness of such cartographic demarcations. Ghosh believes that these shadow lines, these meaningless borders, can and should be crossed if not physically, then at least mentally through our imagination and through open minded acceptance of people, irrespective of nationality, religion or race.

Thus, the novel implicitly suggests the need for coexistence and strong humanitarian ties across cultures overlooking personal, regional and political considerations. It questions the meaning of political freedom and the force of nationalism in the modern world. It asks a very important, a universal question that what is a nation? What is this great entity that nationalism serves? Does it even exist? Should it exist? The novel is fundamentally portrays the Hindu-Muslim riots caused by Partition and rumours spread thereafter and consequently its evil effects on innumerable innocents. Due to this predicament, the characters are sent to various regions and areas where they are in search of their own identity. This exploration on their part has bestowed general Identity to the present novel. Ultimately, the characters cross their social, cultural, and national boundaries which have given a theme of nostalgia and alienated sufferings of displacement. The impact of partition shows that many people were killed in the name of religion and thousands of people who managed to cross the border lived their life as refugees. Nostalgia and alienation are the powerful theme in the novel that affects the life of the people, these express their grief and anger because of the impact of

partition that demonstrate their alienation and nostalgic emotions.

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The Ecological Wisdom of Melus Tribe in the Novel *Mata di Tanah Melus* by Okky Madasari

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Abstract— Melus tribe is believed to be one of the first tribes to inhabit Belu area of East Nusa Tenggara. Melus tribe never wanted to accept renewal like what is happening today, so the customs that are in it are still supported. In this regard, this study aims to describe (1) ecological wisdom in the values of Melus tribe described in the novel, (2) the role of the environment in Melus tribe such as the physical background. This research is descriptive qualitative research, using content analysis method. The data in this study were sourced from literature studies. Therefore, it can be concluded that the novel Mata di Tanah Melus has a story about the components of a power and environment that can be reintroduced. This ecological wisdom can offer a new relation between literature and nature, which is then used as a creative process or material in the creation of a literary work with the theme of saving the environment or nature.

Keywords— Ecological Wisdom, Melus Tribe, Novel.

I. INTRODUCTION

Climate change has an indirect impact on human life. [1] Environmental damage is allegedly contributing to climate change. This climate change often occurs due to human activities such as urbanization, deforestation, industrialization, and by natural activities such as continental drift, volcanic eruptions, changes in the earth's orbit around the sun, sun spots and El-Nino.In addition, humans have begun to develop science and technology by creating new discoveries, which without realizing it have contributed a lot to activities that are part of destroying the environment. The new civilization does not only destroy the environment, but also destroys the continuity of life that exists between humans and nature itself. While humans can never be separated from the existence of nature. Because with nature, humans can fulfill their needs, therefore humans should do things that can protect the natural environment.

Problems and ways to protect the environment have now entered in various scientific fields. Especially in the field of literature.[2]stated that literary works are the result of imitation and creation.It is from this imitation process that environmental issues can be raised in a literary work. Many writers in the field of literature try to offer an inspiration and an invitation in terms of saving the earth.To create a good relation between nature and humans themselves.[3]stated that literature has a role in inspiring humans to do better and be sensitive to natural health.Literature supplies an overview and direction contained in the culture that society has made into a habit or in other words a tradition [4]. The explanation above describes the influence of literature on a change that occurs in society, especially changes to support and protect the ecology around it.

Ecocriticism is an earth- or environmental-centered approach to literature [5]. In line with Garrard's opinion, ecocriticism is the development of a science about criticizing the existing conditions in the environment regarding the study of literature [6]. Regarding nature, ecocriticism can be used to criticize and decide what humans can and cannot do when they are in nature, as well as when they are protecting nature from being damaged.

In the ecocritical view, humans and nature are not seen as separate and contradictory identities, but humans themselves are considered part of nature.The non-human environment is not an object to be overexploited for the sake of humans, so humans must be able to protect and support harmony with the environment.Because humans and their environment are one unit in an ecological system. In an ecological context, ecocriticism can help define, explore, and even solve ecological problems by turning scientific problems in the realm of ecology into more general problems[5]. This study aims to find the form or value of the ecological wisdom that exists in a society.

Ecological wisdom can contain policies regarding environmental management [7]. Ecological wisdom is evidence of explicit knowledge, originating and developing from diverse philosophical, cultural, and disciplinary backgrounds and across generations. Treating ecological wisdom as a process that produces information and guidance on how social and ecological processes that produce flows between human components and ecosystems naturally[8]. According to [9]ecological wisdom is a form of movement for social justice, peace, and forms of ecological responsibility (such as freedom from injustice, from war and violence, and the destruction of the natural environment).

One part of literary works that can be used to express a form of caring in protecting nature is the novel. Because the novel is one form of literary work that is of interest and is easily enjoyed by various groups and ages.In literature, especially novels, problems that exist in the environment and nature can be seen in the background which is part of the elements that cannot be separated from the characters, the language commonly used in conveying a story, and can support the overall meaning from a novel.

One of the novels that talk about events in the environment in an area is the novel *Mata di Tanah Melus*. This novel has a description of how Melus community or tribe supports and respects the natural environment that surrounds them. Keeping the values that have been passed down by the ancestors.Where this novel features a small child, named Mata. Mata is a child with a good attitude so he was chosen to be part of Melus tribe.Instead, Mata was not allowed to leave Melus tribe, but Mata refused and tried to leave the world of Melus tribe. Even though the natural beauty presented there is remarkably interesting and Mata felt it for the first time.

Seeing the explanation above, it proves how important it is to know the form of the ecological wisdom of a community or an ethnic group.With this, we know that it can be applied either in its entirety or selected and adapted to the current situation. The application of procedures for protecting the environment, to create a harmonious relationship between humans and nature.

II.   METHOD

This research is qualitative descriptive research, the data is sourced from literature study. The data from this study are excerpts from stories in the novel *Mata di Tanah Melus* which are in the form of paragraphs, sentences that explain the values of ecological wisdom and the role of the environment such as the physical background that exists in Melus tribe.

The steps used in this research are to read and understand the novel completely. This is done so that researchers can understand the contents of the novel in more depth.The source of the research data is the novel *Mata di Tanah Melus* by OkkyMadasari. The analysis of this research is carried out by reading critically, analytically, and understanding more deeply so that it can obtain total results for collecting data needed by researchers.

III.   RESULTS ANDDISCUSSION

Ecological wisdom is a form of social conditions and the responsibility of individuals and groups to the ecology or environmental conditions around them. The form of responsibility carried out by Melus tribe in this novel is told by OkkyMadasari through the life circumstances of Melus tribe in Belu, East Nusa Tenggara. The following is a form of ecological wisdom in Melus tribe described by OkkyMadasari through the novel *Mata di Tanah Melus*:

1.1. Ecological Wisdom in the values of Melus Tribe

Ecology is the study of the relation between humans and the environment. Ecology is also indirectly part of culture because humans themselves are part of the actors of that culture. Interrelated because culture is a part of the cultural system.The cultural system will form a human group or a certain group of people with values to make it the identity of the group.

Melus tribal community still prioritizes the values that are applied in their lives to be able to protect nature. The values that are still firmly held by Melus tribe include moral values, social values, and trust values. Like the quote below.

> *"It wasn't me who hit the cow! The driver of the car we rented that crashed. In fact, I have already paid a fine of twenty million." (Ma-*

ta,2018:51)

The quote above illustrates that there are consequences when you make a mistake that destroys nature. According to [10] humans are obliged to respect the rights of all living things to exist, live, grow, and develop naturally in accordance with the purpose of their creation. Because in the culture of Melus people, when an animal dies unnaturally or because it is hit, the person crashing it must pay the customary fine that applies in the area. Because their cows there are free to be wild to find their own food. [11]stated in general, traditional communities armed with local knowledge capital, such as local biological knowledge has been able and successful in protecting potential ecological processes, protecting various species or varieties of plants and animals, and their ecosystems, for the benefit of their local economy in a sustainable manner. Indirectly, paying the customary fine can be interpreted as compensation to the animal owner because the livestock is dead and cannot be sold anymore.In addition, there is also an assumption that if something happens to the cow, that it is believed by Melus tribe that it will bring bad luck to the life of the person who hit into it and is not responsible, so they must hold a ceremony. Like the quote below.

> *"I'd better do the ceremony. Let calm the spirit. May you be safe and blessed during your journey here, as well as your life forever."* *(Mata,2018:51)*[12].

The belief that animals are important makes Melus people who make mistakes or make animals die, must hold a traditional ceremony to make the animal's spirit calm. And so that the person who made the mistake can continue his life.Even though they have paid the fine, it still feels like those who violate the rules must carry out the ceremony. Because that is the belief that people believe there. Of course, as people who do not know the customs of a new place to visit, we must follow what has been carried out there. Because Indonesia has remarkably diverse customs and cultures in each region. So, each region has its own rules and must be followed.

> *"Lakaan Mount for us is a heritage that must be preserved. For us, what is in Lakaan Mount is honor and power."* *(Mata, 2018:112)*

In carrying out ceremonial activities, of course, a community has a special place, which is considered sacred and has its own power. As in the quote above, Lakaan Mount is made as a symbol of a mountain that has its own strength and honor for Melus tribal community. So that makes Lakaan Mount used as a place to carry out traditional activities. DE (Deep Ecology) theory in [10] Humans are also required to appreciate and respect non-living objects, because all objects in the universe have the same

rights to exist, live and develop. From this explanation, it can be understood that objects in nature such as mountains also have their own strengths.Although scientifically mountains are activities from within the earth, but what circulates in the community around each mountain has its own story, and we as Indonesians who have various cultures, must respect each other, and protect the environment.Because it is often found, that mountains are a habitat for rare animals for shelter, rare plants, so the assumption that mountains have power and honor is certainly true.

> *"We worship many things. We worship all the forces of nature."* *(Mata, 2018:159)*.

> *"We have to save the God of Crocodile!"* *(Mata, 2018:159)*

[13]stated that culture is a living heritage or creation of a community created or the result of the creativity of supporters so that they can interact with their ecology. The quote above is also a strong proof that Melus people believe that nature has unexpected powers.They will be afraid, if they violate the rules that exist in nature it will get them into trouble. Interacting with ecology is certainly especially important, because with the preservation of the ecosystem system that exists in nature, life will feel extremely comfortable and safe.In addition, the assumption that animals are gods, in fact crocodiles are predatory animals that are feared by many other animals, because crocodiles prey on secretly from the water.In the story Melus tribe saved the God of Crocodile because in the Crocodile story there always preyed on humans who had bad intentions, so when the humans rested quietly on the riverbank, the crocodiles secretly preyed on the humans.

1.2. Environmental Role (Physical Background)

In connection with ecological wisdom with literary works, it can be described that the environment (physical background) has a role in the storyline of the novel *Mata di Tanah Melus*. The ecological view suggests that the existence of organisms is influenced by the environment or there is a reciprocal and interrelated relation between organisms and their environment[3]. The environment can be said as an external factor that can affect the growth, development, and life of an organism. Because ecology in the scope of literary works is a form of an ecosystem that can have an influence in it.

*Mata di Tanah Melus*is a novel that talks about the life of Melus tribe who live in Belu, West Nusa Tenggara. whereMelus tribe is told to live in a savanna and to enter the area is exceedingly difficult because they are hidden and it is not easy to reveal their community life. The following is the form of the environment (physical background) of Melus tribe.

> *"Vacant lands stretch along the main road. The*

houses are small, built with simple boards or makeshift walls." (*Mata, 2018:32*).

The quote describes how the environmental conditions in Melus tribe are, where their environment is still a lot of vacant land. The houses are also made with simple and makeshift walls.From this it can be illustrated that Melus people really take care of the environment by building a simple and modest house because that way they do not have to take a lot of what is in nature and of course this can support harmony between humans and nature itself.

"We have already passed the main door. There is a space that is not too wide with large trees that are not too close together." (*Mata,2018:66*)

It is clearer from the quote above that the house of Melus tribe can also have the concept of a house in which there are large trees. Although their house looks quite simply but if there is a tree in the house, of course this can add a beautiful impression to people who see it.Moreover, the tree in this house can give the impression that the situation in the house is very peaceful with the presence of trees in the house, of course, it can also supply additional oxygen for the occupants of the house.In addition, trees can also supply aromatherapy coolness and increase productivity for their owners, besides that, of course, they can also be used for the needs or needs needed in the owner's life.

"I woke up on a rock formation, under a roof made of dry weeds in the shape of a cone, in a house made of logs that formed a circular wall. The floor of the house is made of small stones that are artfully arranged." (*Mata, 2018: 80*).

The quote above explains the shape of the house picture of Melus tribe which is very much integrated with nature. Where the house is a place to rest, interact with family. Exploration of architectural phenomena that leads to knowing the symbolic meaning contained in it needs to be done through a lengthy process. This is carried out because the symbolic meaning and philosophical values of the local culture have been inherently integrated or compounded with the building [14]. In this quote, the setting of the house describes the shape of the physical background to flow an event or events that are happening in the story. The houses of Melus tribe are remarkably diverse, if at the beginning there was a tree in the house. It turns out that this quote further explains the picture inside the house of Melus tribe. The bed is made of stone arranged neatly, the roof is made of dry thatch in the shape of a cone, the floor of the house is also made of small stones arranged neatly. This, of course, is increasingly convincing that Melus tribe is highly creative and can use materials that exist and are available in nature. They make beneficial use of it, so that

their houses look unique and interesting for new people to see.

"At the end of the courtyard, facing all the plants, was a house made of cactus walls. Only the doors and windows are made of wood. The rest are all big, green, prickly cacti." (*Mata,2018:125*)

The quote above explains that there is a house from Melus tribe that has walls made of cactus plants, doors and windows made of wood.[14]The existence of residential buildings scattered in the archipelago which for centuries has been present and has left a long trail both culturally and socially and integrated into the lives of the people whose owners have a wealth of extraordinary local wisdom values. This explanation proves that the existing houses or houses made by Melus tribe all come from nature and have their own uniqueness. Even though they use materials from nature, they do not use them excessively, they always protect nature by uniting their homes with what has been supplied or what is in nature. So that they do not destroy nature and they can take shelter from the wind and rain and can gather with their families without having to fear when it rains or the night wind. Because the house is actually a place to take refuge and chat with loved ones, even though the house is only made of varied materials, the most important thing is the comfort that the occupants of the house get.

"He dropped me in the middle of a field, a meadow that was all green and almost borderless, as was the scene I saw this morning, which made me tempt to leave Mama until finally trapped in this place." (*Mata, 2018:85*)

The next physical background is the field. This field is usually used to gather to carry out community activities together. In this novel, the field is used to gather when there is an important activity such as holding a big event.In addition, the field in this novel is described as having a green view and is very pleasing to the eye when looking around it. In this case, as if to give a message, that from the field, we can see how wide and green the environment of Melus tribe is. So that it can make people stunned when they see what is presented before their eyes. This means that it illustrates that Melus tribal community is incredibly careful about their environment so that people who see it do not want to leave Melus tribal environment and use nature to captivate the hearts and eyes of those who manage to enter Melus tribal environment.Because it is told in the novel, to enter the environment of Melus tribe only people who have good intentions can see how the environment of Melus tribe itself is.

IV.   CONCLUSION

Based on the results of the discussion above, it can be concluded that the ecological wisdom that exists in Melus tribal community is an interaction relation that occurs between humans and the nature around them. This ecological study of literature on nature supplies an overview of the values that exist in society, namely socio-cultural values. Where the socio-cultural value in this novel is strongly emphasized in case of a person hitting a cow with his car and being held accountable or a customary fine for making the livestock die. Then the impact of the death of the livestock, makes the person in charge must pay a fine, besides that the person in charge must also perform a traditional ceremony. Because when they do many activities, they still dream of meeting a cow again. In addition, many of the beliefs of Melus people were finally known, namely they believed in the power that exists in nature.

The role of the environment (physical background) has its own role, because with this role it can help the plots or the course of a story in the novel *Mata di Tanah Melus.*Overall, the setting used in this novel depicts a field or a savanna-like area, as we know the setting where the story of this novel is inBeliu, East Nusa Tenggara. Where this expanse of land can make people captivated by the situation there. In addition, houses are made and blended from materials that exist in nature. It adds to the impression that the environment there is in a field.In addition, there are also forms of physical background, houses made of cactus and roofs of dry grass. As is known, cactus and dry weeds are like identical or typical plants from the savanna area.Because these plants can grow well even though they are not exposed to water too often, because this savanna area has less rainfall than other areas.

ACKNOWLEDGEMENTS

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A Study of Nabokov's Humbert in the Light of Karen Horney's Psychoanalytical Theory

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Abstract—This study analyses Humbert Humbert's character in the light of Karen Horney's psychoanalytical theory. For this analysis, the study focuses on the main characteristics of Horneyan psychoanalysis and traces them back in the context of Lolita. The results reveal that Humbert's family environment and cultural forces played an important role in shaping his identity. Even though he showed the characteristics of a detached and aggressive personality, he never stopped in his search for glory. Horneyan psychoanalysis of this character not only demonstrated Humbert tendency to move against people but also showed that Nabokov was quite successful in portraying the role of family environment and cultural forces in shaping the structure of neuroticism. Furthermore, Horneyan psychoanalysis helps us recognise the existing conflicts at the heart of this fictional character, allowing us to experience this novel more intensively, intellectually, and emotionally.

Keywords—Cultural Studies, Neuroticism, Literature, Psychoanalysis, Personality.

I. INTRODUCTION

To study literature and psychology together, one can have an excellent analysis of the human mind. Psychology also helps us recognise the conflicts that exist at the heart of the fictional characters. It, therefore, allows us to experience literature more intensively and emotionally. In an article titled "A Parody of Psychoanalysis in Vladimir Nabokov's Lolita" (2018), the researcher of this study demonstrated how it is impossible to have a Freudian psychoanalytic interpretation of this novel. To further the claim and add to it, he now tries to explain Humbert's behaviour through a Horneyan Psychoanalysis. By doing this, there is a hope to understand the novel in a better way and indicate how successful Nabokov was in portraying the role of family environment and cultural forces in shaping one's neurotic behaviour.

Lolita is the story of 36-year-old Humbert, a literature lecturer, obsessed with Dolores Haze, a twelve-year-old girl. The novel begins with a foreword written by an imaginary editor, and two parts and the author's afterword follows it. In the foreword, the editor explains that Humbert's lawyer has given him Lolita's story, and Humbert passed away in prison when he was waiting for the trial. In this story, Humbert addresses the reader as his jury and wants everyone to understand him. The first part of the story opens with Humbert's background, his family, his childhood, and his first love, Annabel Leigh. When he was twelve years old, he madly fell in love with Annabel, a thirteen-year-old girl, but they never had time for consummation since Annabel died in Corfu of typhus.

These traumatic events follow him throughout his life, and the fire of his obsession with nymphets, sexually attractive prepubescent girls, never quenches because they remind him of his Annabel Leigh. When Humbert goes to the United States, he rents a room in the house of Charlotte Haze. There he meets Charlotte's daughter, Dolores, who is only twelve years old at that time. As soon as Humbert sees her, he is enchanted by her. Humbert decides to marry Charlotte to be near Dolores, whom he calls Lolita.

Humbert, in his mind, plans to kill his wife, and he writes all his memory and ideas in a notebook. When Charlotte finds out about Humbert's secret plans and obsession, she runs out of the house. At that moment, accidentally, a car hits her, and she dies. Lolita is now in the summer camp, and Humbert goes and picks her up. They spend their first night together in a hotel. Downstairs, Humbert goes to the hotel's terrace, and he encounters a man. The man accuses Humbert of not behaving properly to Lolita. The following day, in the morning, Humbert goes to his room, and Lolita wakes up, then they make love together. That day, Humbert and Lolita leave the hotel and travel across the United States.

In the second part of the novel, Humbert is becoming more obsessed with Lolita, and she is becoming more advanced in controlling him. Someone, in the meantime, begins pursuing them. Humbert believes the man is a private detective who wants to catch him red-handed. Beardsley College eventually hires Humbert, and he enrols Dolores in a school. Even though Humbert is very strict towards Lolita, he lets her participate in the school's play. Humbert becomes more possessive and protective when Lolita begins to socialise more with her friends. Finally, he decides to take her on another trip. On their way, Lolita gets sick, and Humbert takes her to the hospital. When he visits her the next day, he finds that Lolita has already left with a man.

The rest of the book is a description of Humbert's life following his lost stepdaughter, Dolores. One day, he gets a letter from Lolita. She is now married and pregnant, and she asks for financial support from her father. Humbert thinks that Lolita has married the same guy who was following them, and he plans to kill him. However, when Humbert finds Lolita, he realises that it was not her husband but Clare Quilty who took her away from him. In the end, Humbert finds Quilty and shoots him to death. He ends up in prison, where he writes his memory down and dies. Lolita also dies of childbirth at the age of seventeen.

Nabokov wrote Lolita in the realm of imagination, memory, and desire – a fertile ground for psychoanalysis. As an anti-Freudian, however, Nabokov set traps to lure the readers into a wrong understanding. According to Zoran (2005),

> … Nabokov tries to make palpable the return of the repressed/forgotten/painful, but as an anti-Freudian, he does not dwell on the pain of repressed traumas over abrupt loss. Rather, instead of mourning dwindling prospects, he puts the focus on memory's palpable achievement of conscious and joyful restoration. (p.28)

Hence, Nabokov provided enough information about Humbert's character, motives, and background.

Horney's theory does not have the restrictions of many other psychoanalytic theories since it does not go back into early childhood – pre-oedipal stages and infancy. Horney's explanatory notes and therapeutic tools, like True Self, Idealized Self, Pride, and Tyranny of the 'Shoulds' have made her theory not only different from other psychoanalytic theories but less dogmatic. She highlights the present structure of every individual's personality. Horney challenged the fundamentals of Freudian psychoanalysis by questioning the basics of Libido theory. For Horney, the problem of Libido theory is that the sexual instinct cannot possibly cover all issues in one's psychic life (2000, p.48). She believed that strict adherence to the overwhelming influence of Libido had led to the stagnation of psychoanalysis (pp.57-58). She disagreed with Freudian psychoanalysis and challenged its psychosexual basic. For Horney, one's particular behaviour is a consequence of cultural forces. She objected to Freud's notion of anxiety which results, in her words, either "from a repression of impulses" or "fear of those impulses of which the discovery or pursuit would incur an external danger" (1999, p.75). So, Freud's interpretation is either physiological or psychological; however, Horney believed that we should merge Freud's two views since "the frequency with which sexual impulses generate anxiety is largely dependent on the existing cultural attitude toward sexuality" (p.76).

Freud also believed that anxiety starts at birth, and castration fear follows it. Whatever happens next is based on reactions to those infantile experiences, and they are nothing but mere repetitions. Freud noticed that there was a relation between Libido and anxiety, but he did not realise that anxiety will change and grow over time. Horney, however, believes that anxiety is "not repetition but development" (1999, p.78). She believed that anxiety is not itself an infantile response, but its formation originates in early childhood, and she called it basic anxiety which develops later on in one's life. In Horney's view, neurosis happens when internal conflicts generate anxiety, and to quench the excruciating pain of anxiety, one seeks help from a defensive mechanism. Not only does it help them relinquish their unwanted feelings, but also it makes them even more neurotic. Here, culture and childhood experiences play a vital role in one's troubled life. As Horney said, "In order to understand how the whole development started we have to go back to childhood" (1999, p.79).

1.1. Humbert's Childhood Experiences

Childhood is the most critical stage of man's life in which neurotic conflicts take roots. Different traumatic events may affect a child's future; however, Horney claimed that one could trace all these experiences to a lack of sincere affection. Horney's theory suggests that a difficult childhood causes neurotic needs. These are needs for affection conditioned by anxiety, and as Horney wrote, they include "dependency, insatiability, possessiveness, jealousy" (2000, P.83). As mentioned above, Horney focused on the development of character structure and believed that these attitudes are not repetitions of infantile ones. Even though there may be significant experiences for someone in future, childhood experiences are mainly responsible for developing one's character, either healthy or neurotic.

Humbert was born in 1910 in Paris, and when he was only three years old, his mother died after being struck by lightning during a picnic. Humbert recalls this as "a freak accident" which left him no memory of his mother but "a pocket of warmth in the darkest past" (p.7). He then lives with his mother's sister, Sybil, who is a cousin of his father. Humbert's father married and then neglected Sybil, who was a kind of "unpaid governess and housekeeper" in his immediate family (p.8). She had been in love with Humbert's father, and her rigidity left no place for the growing of genuine affection. Even though Humbert states that "I was extremely fond of her, despite the rigidity — the fatal rigidity — of some of her rules," from these early years, there is a lack of affection in Humbert's life. Humbert says, "Perhaps she wanted to make of me, in the fullness of time, a better widower than my father" (p.8); however, he seems to be failing to recognise this lack of genuine affection in the first place. Humbert believes that he had a happy life and grew a healthy child. He believes that everyone liked him, but the reader knows that this likeness was not genuine. For example, he says that

> Elderly American ladies leaning on their canes listed towards me like towers of Pisa. Ruined Russian princesses who could not pay my father, bought me expensive bonbons …, and I adored and respected [my father] and felt glad for him whenever I overheard the servants discuss his various lady-friends, beautiful and kind beings who made much of me and cooed and shed precious tears over my cheerful motherlessness. (p.8)

If there is any love in his childhood, it is due to other people's own needs or feeling pity for the motherless Humbert. His life may be cheerful to him on the outside, but that is not how he feels. The closest person to him is his father, whom he seems to adore and respect. However,

when Humbert's father goes to Italy with Mme de R. and her daughter, Humbert is left alone on his own, and he says, "I had nobody to complain to, nobody to consult" (p.9). The absence of his father in the time of his need shows the lack of genuine affection which deprives him of feeling safety and satisfaction.

Humbert's family environment and childhood experiences play a vital role in developing his character in a neurotic way. When the environment is not favourable enough to help him satisfy the needs for safety, and when his parents fail to provide him with genuine love and satisfaction, he develops basic hostility and redirects his feelings of hostility towards others. Humbert remembers one of his childhood photographs in which he "was sitting somewhat apart from the rest, came out with a kind of conspicuousness: a moody, beetle-browed boy in a dark sport shirt and well-tailored white shorts, his legs crossed, sitting in profile, looking away" (pp.10-11). This photograph clearly shows Humbert's basic hostility towards others.

Children often do not express their hostility, and they usually repress it. This repressed hostility will eventually lead to basic anxiety, which, according to Horney, is the "feeling of being isolated and helpless in a world conceived as potentially hostile" (2014, p.18). This anxiety prevents the child from interacting with others, and since communication is what he needs, he adopts one of the three styles, Moving Toward People, Moving Against People, and Moving Away from People, based on their neurotic needs relating to others.

Humber needs love and affection and looks for it everywhere. As mentioned before, the excessive need for love provides a ground for the development of neuroses, and it generates more anxiety and destructive impulses. He is not aware of the destructive nature of his needs. It is only near the end of the novel that he gains a sort of self-realisation and understands that he was, in his childhood, deprived of genuine kindness with which he could give power to his youth. He says, "I was but an infant, and in retrospect, no yearnings of the accepted kind could I ever graft upon any moment of my youth…" (p.270).

Social inequality and contradictions have also confused Humbert since his early childhood. These contradictions create intrapsychic conflicts and pave the path to lead him towards neuroticism. For example, his relationship with Anabel is against his social class. He stated that they "were unable to mate as slum children would have so easily found an opportunity to do" (p.10). He does not know why it is wrong and why they have to hide it behind a "chance rampant," while some other children can easily have such a relationship. These

contradictions will follow him ever after, and soon he finds himself maturing "amid a civilisation which allows a man of twenty-five to court a girl of sixteen but not a girl of twelve" (p.15). One can find various contradictions in the society which create intrapsychic conflicts for both healthy and neurotic people. While healthy people can easily cope with these conflicts, for the neurotics, these contradictions intensify their neurotic needs and inner conflicts "to a degree that makes any satisfactory solution impossible" (1999, pp.288-289).

Humbert's reaction to his living environment and cultural experiences may eventually show itself in different ways. Based on Horney's theory, Humbert as a neurotic may try first to manage his behaviour to satisfy the people around him; he may move toward others. He may also try to move against people and be aggressive, or if he cannot satisfy his needs, he may move away from people. These three styles are in contradictions with one another, and they intensify the tension or Humbert's underlying conflict even more.

II.   HUMBERT'S INTERPERSONAL RELATIONSHIPS

An interpersonal relationship is a deep association between two or more people that thrive through the context of social and cultural relations ("Interpersonal Relationships,"n.d.). Everyone has the potential for healthy development, but they need a healthy environment for growth. This section explores the association between Humbert and other people through the context of social and cultural relations in Lolita. It considers Humbert's interpersonal relationship as a symptom and discusses how Humbert's childhood experiences shape neurotic or healthy behaviours in him psychoanalytically. First, this section traces back the external factors in shaping Humbert's behaviour to see whether or not he moves towards healthy development. Then, it focuses on Humbert's reaction to his living environment and childhood experiences – Is he moving toward people, against people, or away from people?

2.1. Moving Toward People

When a child does not develop a feeling of safety, and instead he develops a sense of insecurity, he will feel basic anxiety. In Horney's words, "It is his feeling of being isolated and helpless in a world conceived as potentially hostile" (2014, p.18). The pressure of this basic anxiety pervades his social relationship. The child, therefore, will always be looking for ways to cope with his anxiety – not to arouse or increase the underlying anxiety. A way to cope with the basic anxiety is to cling to people around oneself or seek love everywhere. Horney wrote, "When

moving toward people [one] accepts his own helplessness, and in spite of his estrangement and fears tries to win the affection of others and to lean on them" (1945, p.42). The person does not have this love in himself, so he tries his best to get others' love and attention. Hence, he moves toward people.

For example, when Humbert was a child, before meeting Annabel, everyone liked him, and when he went to school, "[he] was on perfect terms with schoolmates and teachers alike" (p.8). After meeting Annabel, he put all his effort into getting her love. If someone does not satisfy the demands of a neurotic person, he considers it as a rejection. According to Horney, "a rebuff not only throws them back on their basic anxiety but is also considered equivalent to humiliation" which arouses excruciating anger ((1999, p.135). Horney described four possible means of getting affection as: "bribery; an appeal to pity; an appeal to justice; and finally threats." She added, "Several of them may be employed simultaneously or in alternation, depending on the situation …, and depending on the degree of hostility" (p.139). Humbert, for instance, is ready to offer all he has to Annabel, which is comparable to an act of bribery. He said, "with a generosity that was ready to offer her everything, my heart, my throat, my entrails, I have her to hold in her awkward fist the scepter of my passion" (p.12). Humbert tries to do his best to satisfy his needs and win others affection. As the narrator of his story, he wrote, "Humbert tried hard to be good. Really and truly, he did" (p.17). However, after the shock of Annabel's death, Humbert fails to receive genuine affection. Humbert needs to organise his behaviour to suit the people around him; hence, he represses this neurotic trend and follows the other ones.

Humbert stubbornly insists that his relationship with Lolita is nothing but love. Although it looks exceedingly difficult to say what love is, it is easy to say what is not love. It is incompatible with the idea of love when Humbert is using Lolita only as a means for some purpose. As Horney said, "A person may deceive himself into believing that he loves another …" (1999, p.108). A considerable confusion between genuine love and compulsive needs originates this illusion of love in neurotic people. Humbert, accordingly, tries to attribute his neurotic thirst to the passion of true love. Deep down in his unconscious mind, Humbert feels guilty about depriving Lolita of her future. That is why Humbert addresses his readers or the "Sensitive gentlewomen of the jury" to highlight his passion and true love (p.127). In other words, Humbert wants to justify his mal-intent. He believes that he is madly in love with Lolita and wants everyone to know it to prove himself. Humbert addressed the readers

and wrote, "You see, I loved her. It was love at first sight, at last sight, at ever and ever sight" (p.253). Nevertheless, it seems that Humbert is not aware of his neurotic needs beneath his love for Lolita.

As Horney said, "The neurotic need for affection often takes the form of a sexual infatuation or an insatiable hunger for sexual gratification" (1999, p.147). In his childhood, Humbert, with his complaint tendencies, craved sexual infatuation. However, he had to repress his sexual desires because, under the eyes of the adults, he never had the chance to explore his Annabel sexually. Moreover, once they were alone on a deserted beach, two passers-by interrupted them. Humbert says, "I was on my knees, and on the point of possessing my darling…" when these two men "came out of the sea with exclamations of ribald encouragement" (p.11). This humiliation and the frustration of not discovering Annabel continue to haunt him all his life. After Annabel's death, a considerable change occurred in Humbert's personality, and it was then that the rift in his life began (p.11). Later on, Humbert may not necessarily follow the characteristics of the complaint type, such as helplessness, self-sacrificing, and compulsive need for affection. His sexual inclinations, however, may still demonstrate a disguised and repressed tendency for getting affection. In the following section, there are some concrete examples of events in the story or in the behaviour of the main character which show this repressed tendency.

2.1.1. The Role of Sexuality in Humbert's Life

Sexuality may play a different role from an individual to the other. Horney classified the role of sexuality in every individual into two groups. In the first group, individuals contact with almost everyone compulsively, and they keep having various relationships. (1999, p.152). While a college student, Humbert tries to sate his lust by engaging in various relationships. As he said, "in London and Paris, paid ladies sufficed [him]" (p.13). Humbert gradually comes to notice that these relationships will never reduce his underlying anxiety. He thinks he knows his problem and becomes his own personality's analyst. He wrote,

> No wonder, then, that my adult life during the European period of my existence proved monstrously twofold. Overtly, I had so-called normal relationships with a number of terrestrial women having pumpkins or pears for breasts; inly, I was consumed by a hell furnace of localised lust for every passing nymphet whom as a law-abiding poltroon I never dared approach. (p.13)

At first, Humbert unconsciously wanted to get others' affection and move toward people by engaging in various sexual relationships. However, due to his increasing

inhibition, he moves toward having very few relations. For example, after getting a divorce from Valeria, despite his excruciating desires, Humbert is mentally incapable of sexual intercourse. This incapability leads him to insomnias. When he goes on an expedition into arctic Canada, Humbert tries to engage in sexual intercourse with Dr Anita Johnson, which never happens very successfully (p.29). After coming back from the expedition, he spends some months in a sanatorium. There he discovers that they call him "potentially homosexual" and "totally impotent" (p.31).

As Horney said, there is a sub-group relating to the first group in which men and women have very few relations due to having more inhibitions. However, they create a sort of erotic atmosphere in their relationships (1999, p.152). The more his sexual inhibitions grow, the more he creates such erotic atmospheres. In his later relationships, Humbert manifests it obviously. For example, when he marries Valeria, he asks her to wear children's clothes. He wrote,

> After a brief ceremony at the mairie, I took her to the new apartment I had rented and, somewhat to her surprise, had her wear, before I touched her, a girl's plain nightshirt that I had managed to filch from the linen closet of an orphanage. I derived some fun from that nuptial night and had the idiot in hysterics by sunrise. (p.23)

It does not matter whether or not he is attracted to Valeria. Humbert creates an erotic atmosphere that helps him go a bit through his anxiety; his inhibitions, however, grow exponentially. Humbert, as the narrator of his own story, states, "All of which goes to show how dreadfully stupid poor Humbert always was in matters of sex" (p.22).

2.2. Moving Against People

In healthy individuals, the feeling of power or prestige originates as a result of the realisation of their superiority. The desire to dominate, to achieve prestige, and to gain wealth, is not in itself neurotic. What makes these individuals neurotic is the compulsive nature of their needs. According to Horney, "The neurotic striving for power, however, is born out of anxiety, hatred and feelings of inferiority" (1999, p.163). These neurotics are unaware of their feelings of inferiority, but they often show the existing conflicts in their dreams. For example, in his dreams, Humbert shows such a feeling of inferiority. He wrote,

> Sometimes I attempt to kill in my dreams. But do you know what happens? For instance I hold a gun. For instance I aim at a bland, quietly interested enemy. Oh, I press the trigger all right, but one bullet after another feebly drops on the floor from the sheepish

muzzle. In those dreams, my only thought is to conceal the fiasco from my foe, who is slowly growing annoyed. (p.43)

It is essential to know that Humbert had this dream before writing his manuscript, and by that time, he could not detect his feeling of inferiority. This dream shows Humbert as a helpless, subdued and despicable creature, which is in contrast with his own self-image as a powerful man. This dropping of bullets from "the sheepish muzzle" manifests Humbert's feeling of inferiority and embarrassment.

Humbert clings to power and prestige because of his inner helplessness. Hostility for him appears in the form of a tendency to be domineering. He tries to dominate everyone, especially young people, because he thinks they are weak, or he feels superior to them. For example, in his relationship with Monique, Humbert tries his best to dominate her. However, after getting control over Monique, he suddenly stops his relationship. By subduing to Humbert, young Monique becomes like any other women to him. He wrote, "she seemed to have grown less juvenile, more of a woman overnight.…" (p.20). No one is important to him, even Lolita, with whom he believes he is madly in love. Lolita was like Humbert's Anabel and represented his imaginary interpretation of a nymphet. "[She] was the same child – the same frail, honey-hued shoulders, the same silky supple bare back, the same chestnut head of hair" (p.35). However, Humbert ignores Lolita's feelings almost all the time. Humbert wrote, "Now, squirming and pleading with my own memory, I recall that on this and similar occasions, it was always my habit and method to ignore Lolita's states of mind while comforting my own base self" (p.270).

Because Humbert constantly asserts himself as the strongest, the cleverest, and the most powerful, he tries his best to develop the needed efficiency. As Horney stated, "The zest and intelligence [the neurotic] puts into his work may make him a highly esteemed employee or a success in a business of his own" (1945, p.67). When Humbert is in New York, a war-time university asks him to complete the history of French literature for English students, which requires Humbert's intellectual and physical effort. He wrote, "[t]he first volume took me a couple of years during which I put in seldom less than fifteen hours of work daily" (p.29). Therefore, his zest and intelligence make him a success in every work he does. Humbert wants to become the centre of attention. He wants to be very important and be recognised for his accomplishments due to his compulsive need for power. Humbert wants to obtain freedom by crossing the boundaries of social and moral codes.

Humbert marries Charlotte to be near Lolita. He wants to be alone with Lo and even plans to kill Charlotte. He becomes more and more obsessed with Lolita, and when Charlotte dies in a car accident, he seduces Lolita by threatening to put her in a children's home. Contrariwise, Humbert claims that it was Lolita who seduced him. Whatever Humbert does, shows his inveterate tendency to move against people. Humbert is telling his so-called love story, but he is unconsciously jostling for everyone's attention. His love for Lolita manifests a longing for superiority. He declared, "You may jeer at me, and threaten to clear the court, but until I am gagged and half-throttled, I will shout my poor truth. I insist the world know how much I loved my Lolita …" (p.261).Moreover, in narrating his story and love, he holds an ideal and rightful place for himself. He wrote, "I am no poet. I am only a very conscientious recorder" (p.67). His attitudes may reveal traces of repressed longing for getting affection. Humbert may hurt his Lolita, but he will be deeply compassionate forthwith (p.208). Gaining control over Lolita becomes Humbert's central motif to revive his helpless self, preventing him from feeling inferior or humiliated. He wrote, "How smugly would I marvel that she was mine, mine, mine, and revise the recent matitudinal swoon to the moan of the mourning doves" (p.150). When Humbert fails both in satisfying his complaint and aggressive needs, and there is no way for him to gain control over Lolita, his repressed detached needs reveal themselves.

2.3. Moving Away from People

There are moments in Humbert's life when he develops a detached personality and becomes an onlooker at himself. Horney believed that if one's neurotic needs are not satisfied through the other trends, he may adhere to aloofness (1945, p.74). That is why Humbert shows more characteristics of the detached type after every traumatic event or harrowing experience. He first tries to satisfy his needs by clinging to affection or power, but when it fails, he desperately clings to detachment. In his childhood, there were times Humbert failed to receive genuine affection. As a result, he was often "sitting somewhat apart from the rest, came out with a kind of dramatic conspicuousness: a moody, beetle-browed boy in a dark sport shirt…" (p.10). Humbert's intrapsychic conflicts make him withdraw from his inner battlefield. He often lives as if he is in a theatre watching a play on the stage. Especially after Annabel's death, his feeling of detachment proliferates, and he hides in his imaginary world of nymphets. When Humbert comments on his own behaviour, "oh, how you have to cringe and hide!" he is manifesting his growing feeling of detachment where he is drowning in his thoughts and laying his traps. He wrote, "I

am like one of those inflated pale spiders you see in old gardens. Sitting in the middle of a luminous web and giving little jerks to this or that strand" (p.45). The detached type always wishes to be aloof, but Humbert's aggressive needs are too strong to let him continue his aloofness for too long. The detached type personalities refuse to face their inner conflicts, but if they happen to feel these conflicts, they will be anxious and terrified. That is why they try to justify their attitudes. Humbert believes that Lolita seduced him to reject the influence of his aggressive self. He keeps saying that "it was she who seduced [him]" (p.124).

III.   HUMBERT'S INTRAPSYCHIC CONFLICTS

These three neurotic trends are in contradictions with one another, so they intensify Humbert's inner tension and stress. Conflicts between his opposing needs and wishes create intrapsychic conflicts for Humbert, making him soon become more and more alienated from his real self. This alienation has a considerable influence on Humbert's interpersonal experiences as well. Humbert, in his unconscious mind, keeps feeling of being unsafe, unloved, and unvalued. To reduce this inner conflict and fight against this tension, he needs to adopt some intrapsychic strategies. Horney identified three interpersonal strategies with which someone fights against the feeling of being unsafe, unloved, and unvalued: Expansive solution, Self-effacing solution, and Resigned solution. As the expansive type, Humbert wants to gain mastery over his life. There are three expansive solutions, the narcissistic, the perfectionist, and the arrogant-vindictive (Horney, 2014, p.76). Humbert works towards the narcissistic solution by holding onto his exaggerated claims. He believes that he is a handsome and seductive one, and therefore, he can possess everyone. Humbert wrote, "Let me repeat with quiet force: I was, and still am, despite mesmalheurs [my misfortunes], an exceptionally handsome male; slow-moving, tall, with soft dark hair and a gloomy but all the more seductive cast of demeanor" (p.22). Self-glorification is a means for Humbert with which he can actualise his idealised self. More precisely, Humbert is his idealised self-image, and he adores it. The actualisation of the idealised self raises Humbert's false confidence. According to Horney,

> [The narcissistic] has (consciously) no doubts; he is the anointed, the man of destiny, the prophet, the great giver, the benefactor of mankind. All of this contains a grain of truth. He often is gifted beyond average, early and easily won distinctions, and sometimes was the favored and admired child. (2014, p.94)

Humbert's sense of superiority lies in his belief that there is no one he cannot win. He even believes that he can melt the heart of his readers or the jury. No matter how valuable they are to him, he must impress them. The fact that others have wishes of their own or expect something of him arouses resentment in Humbert as a narcissistic.

3.1. Humbert's Idealised Self-Image

As already mentioned, Humbert did not experience the feeling of safety in his childhood. Lack of genuine love and affection deprived him of the development of self-confidence. Instead of moving towards self-realisation, therefore, he moved towards self-alienation and created an idealised self-image. By self-idealisation, Humbert will be able to experience a feeling of power, significance, and superiority over others. According to Horney, when neurotics continue to believe in their idealised self-image, they try to integrate it into all parts of their lives, particularly their relationship with others. (2014, p.24). Similarly, Humbert idealised image finds meaning only in his relations with others. That is why when Humbert embarks on an expedition into arctic Canada when he is away from people, he has fewer inner conflicts. He wrote,

> Surrounded by such dejected vegetation as willow scrub and lichens; permeated, and, I suppose, cleansed by a whistling gale; seated on a boulder under a completely translucent sky …, I felt curiously aloof from my own self. No temptations maddened me. (p.30)

He may not like his loneliness and feels depressed in such a dejected place because he needs others to give meaning to his idealised self-image. When he feels aloof from his own self, it is not an aloofness from his real self. Humbert fails to understand that his idealised self-image is fading away in the absence of any civilisation, and he takes it as his real self.

Humbert seems to have formed an idealised self-image, in which the rules of the ordinary man does not influence him. He created this idealised image based on his earlier fantasies and needs. On the one hand, he yearns to return to his lost Annabel Lee, but on the other hand, he wants to return to his lost self-confidence and feeling of safety in a world that is potentially hostile. Humbert, soon in this world, begins to lose touch with his real self and believe in the reality of his idealised self-image. If something appears contradictory to his idealised image, he needs to restrict or modify it. Humbert used to hide his real self because it was contradictory to the idealised one. He also expects everyone to treat him based on his idealised self, and if they do not treat him so, they will intensify the underlying rage or anxiety in Humbert.

As mentioned above, Humbert became alienated from his real self. All he knows about himself is nothing but mere conjecture. He addressed his reader and wrote, "Gentlemen of the jury! I cannot swear that certain motions pertaining to the business in hand — if I may coin an expression — had not drifted across my mind before….There may have been times—there must have been times, if I know my Humbert…." (p.64). To believe in his idealised self-image, Humbert needs to confront reality and disregard evidence. According to Horney, one confronts reality by implementing alternative techniques: "He forgets; it does not count; it was accidental; it was on account of circumstances, or because others provoked him; he could not help it, because it was natural" (2014, pp.36-37). Similarly, Humbert believes that Lolita began with Annabel and that no one can help it. To him, it sounds natural that he has to break Annabel's spell by "incarnating her in another" (pp.11-13). Moreover, Humbert sees himself as a victim of Lolita's seduction and believes that it was Lolita who provoked him (p.124).

Writing Lolita's manuscript, Humbert begins a journey to a state of self-realisation. When he finds out that Lolita is now married and pregnant, and she has no intention to come back to him, his idealised self-image shatters into pieces. He then partially understands his real self and writes, "I was weak, I was not wise, my school-girl nymphet had me in thrall" (p.171). However, he will never succeed in coming to full self-realisation. By the end of the book, he manifests his idealised self-image as a protective father who wants to prove his own self again by protecting his needy child, Dolores (pp.290-291).

3.1.1. Humbert's Search for Glory

Since Humbert firmly believes in his idealised self-image, he demonstrates it in all aspects of his life, particularly his relations with others. Instead of moving towards an understanding of the true self, he moves more and more towards the glorification of his idealised self. This movement represents a search for glory, and according to Horney, it includes "the need for perfection, neurotic ambition, and the drive toward a vindictive triumph." She added that all these elements are always present, but their degrees and awareness differ in every individual (2014, p.24).

Humbert's needs for perfection dominate his personality. He wants to become perfect in every aspect of his life. However, some taboos strangulated him, and these taboos are against his inner tyranny of the shoulds (p.16). To prove his idealised self, Humbert needs to be with young nymphets. He needs to kill Charlotte and get away without being caught. Humbert compulsively needs to satisfy the readers and everyone to prove his individuality

and strength. He is "far from feeling any relief" after murdering Clare Quilty, and he even feels a more substantial burden on his shoulders because no one cares that Humbert murdered him (pp.285-286). Quilty was nothing more than a despicable creature in the story, and his death was not important even for his own friends. Therefore, Humbert cannot satisfy his needs for perfection even after murdering Quilty, and his last opportunity will be to show his power and superiority to the reader. Throughout Humbert's story, the readers hear Humbert's unconscious voice, that he wants himself to endure and understand everything, and that he wants to be above others and reach perfection. The second element in the neurotic search for glory is neurotic ambition. The content of ambition may change several times. For example, Humbert has always wanted to prove his superiority by having the most desirable nymphets, but at the end of the novel, he wants to prove his superiority by melting the heart of the readers or becoming the protective father.

Humbert's continuing inner conflicts are serious. There is always "Humbert the Terrible" against "Humbert the Small" fighting together (p.25). Humbert the Small has been deprived of his self-confidence and his fundamental rights. Humbert the Terrible, on the other hand, wants to deprive others and show Humbert's real success by defeating them. He said, "not for a second did I forget the load of revenge" (p.241). Unconsciously, Humbert hopes that his success in domination over others will satisfy his desire for revenge, which is another aspect of a search for glory – a drive toward a vindictive triumph (Feist, 2008, p.175). Horneyan analysis of Humbert's inner conflicts, therefore, shows that he is continually trying to become perfect again, to fulfil his ambitions, and achieve success in a search for his glory.

3.1.2. Humbert's Neurotic Claims

Humbert tries to disregard reality because he unconsciously believes that he is right, and there is something wrong all around him. In his search for glory, he wanders across the realm of his imagination. Interestingly, Humbert expects others to treat him based on his imagination and idealised self-image. Humbert believes that his imagination can do anything; hence, he exaggerates the importance of imagination even more. This exaggeration is a characteristic of Humbert's neurotic claims to justify them. He also exaggerates his attractiveness to meet his neurotic claims. Since, in his imagination, he thinks that he can melt the heart of everyone and every woman, he needs to exaggerate his characteristics. He stated,

> But every once in a while I have to remind the reader of my appearance much as a professional novelist,

who has given a character of his some mannerism or a dog, has to go on producing that dog or that mannerism every time the character crops up in the course of the book. (p.97)

Furthermore, when it is against his morals to deprive Dolores of her rights, Humbert exaggerates her seductive characteristics and that she was the one who seduced him into having sexual intercourse.

Humbert spends all his energy justifying his claims; however, he becomes frustrated when he does not receive the proper reaction to his claims. According to Horney, there are different reactions to the rage building up inside neurotics. A reaction to rage, according to Horney, is to "plunge into misery and self-pity" (2014, pp.56-57). In Humbert's poem for Clare Quilty, which he calls "poetical justice," not only one may see the state of his misery and self-pity, but also they may see the vindictiveness of Humbert's suppressed rage. He wrote,

> Because you took advantage of a sinner / because you took advantage / because you took / because you took advantage of my disadvantage [...] /because of all you did / because of all I did not / you have to die. (pp.281-283)

Humbert wants to blame Quilty for his own imperfect self, and his overemphasis on justice is a mere disguise for vindictiveness. One can find traces of vindictiveness all over Humbert's life, and it is not only in his relationship with Quilty. For example, when Valeria, his wife, tells him that she is in love with someone else, even though Humbert does not love her at all, he is burning with rage. He first tries to repress his anger, but he shouts at last and strikes her on the knee with his fist (p.25). Moreover, when Valeria's lover goes to the toilet of Humbert's house, he forgets to flush the toilet. This incident fills Humbert with "fierce disgust" because it is against his neurotic claims (p.26). In his imagination, prestigious Humbert is above others and has control over them. When they challenge his neurotic claims, Humbert's anger will be rising. The more he is choked with rage, the less power he has over his imagination. That is why after Lolita denies Humbert's neurotic claims, he does not see her through the lens of his imagination anymore. After that, Lolita will be an ordinary woman to him and not his imaginary nymphet. He wrote,

> How wrong I was. How mad I was! Everything about her was of the same exasperating impenetrable order — the strength of her shapely legs, the dirty sole of her white sock, the thick sweater she wore despite the closeness of the room, her wenchy smell, and especially the dead end of her face with its strange flush and freshly made-up lips. (p.191)

3.2. Humbert's Self-Hatred

There are moments that Humbert realises his real self is different from his idealised self-image. He begins to hate his real self in these moments because he is looking at it from a higher perspective. Under a tyrannical system of shoulds, Humbert's demands on his real self increase. Humbert should melt the heart of everyone, even the readers, and people should understand him. He should always continue his love and seek revenge for his lost Annabel Lee because "[t]here are things that should never be given up" (p.196). These shoulds deprive Humbert of his inner freedom, and they intensify his self-hatred because he cannot always yield to these unreasonable demands. In other words, one can say that these relentless demands are an expression of Humbert's self-hatred. Another expression of self-hatred is Humbert's merciless self-accusation.Humbert continuously criticises himself, and this criticism usually takes the form of questioning the value of his motives. One may see the depth of these self-accusations in the nicknames Humbert has given himself. Once, he names himself "Humbert the Small" or "Humbert the Terrible." Another time he calls himself "Humbert the Hoarse" or "Humbert the Wounded Spider." However, his bitterest self-accusation is when he names himself "Humbert the Popular Butcher" (p.25, p.44, p.50, p.101). These accusations show that hatred has flared up inside Humbert.

He also shows his self-hatred by means of self-contempt. As mentioned before, Horney believed that self-contempt could take the form of "self-belittling, self-disparaging, self-doubting, self-discrediting, self-ridiculing" (2014, p.132). Humbert states, "Despite my manly looks, I am horribly timid" (p.49). This self-belittling is a form of Humbert's self-contempt. One can also see Humbert's self-discrediting and self-ridiculing attitude when he states, "I am lanky, big-boned, wooly-chested Humbert Humbert, with thick black eyebrows and a queer accent, and a cesspoolful of rotting monsters behind his slow boyish smile" (p.40). It is important to note that Humbert addresses himself with the first-person "I" at the start but then switches to third-person "his" at the end of his statement. It shows Humbert's self-contempt and the fact that he does not like his real self. Apart from Humbert's self-ridiculing, his self-torment is another means of showing self-hatred. Humbert knows that by engaging Dolores sexually, he is turning to violence. This action of victimisation increases Humbert's sense of guilt. Humbert, however, gains immense pleasure from this act of violence. His self-torment does not have a masochistic origin since he never enjoys hurting himself. On the other hand, Humbert only wants to satisfy his neurotic needs caused by a variety of conflicts and anxieties.

IV.   CONCLUSION

This study aimed to analyse Humbert's character in the light of Karen Horney's psychoanalytical theory. The results revealed the importance of Humbert's family environment and cultural forces in shaping his identity and moving him against people. His family environment was not favourable enough to help him satisfy the needs for safety. His parents failed to provide him with genuine love and satisfaction; thus, he developed basic hostility. Social inequality and contradictions in the culture and civilisation also confused Humbert since his early childhood. These contradictions created intrapsychic conflicts and paved the path to lead him towards neuroticism. Humbert could not develop a feeling of safety and instead developed a sense of insecurity. This feeling of insecurity intensified Humbert's basic anxiety. To cope with the basic anxiety, Humbert first clung to people around him and sought love everywhere. However, after the shock of Annabel's death, Humbert became dissatisfied with getting genuine affection, and that was when he began to repress his complaint needs. Lack of genuine love and affection also deprived him of the development of self-confidence. Instead of moving towards self-realisation, therefore, he moved towards self-alienation and created an idealised self-image. Since his idealised self-image was in contrast with his real self, Humbert's inner conflicts grew exponentially. Eventually, through writing his story as a sort of self-analysis, Humbert could quench the fire of his inner conflicts, but he never stopped in his search for glory. Horneyan psychoanalysis of this character not only demonstrated Humbert tendency to move against people but also showed that Nabokov was quite successful in portraying the role of family environment and cultural forces in shaping the structure of neuroticism. Furthermore, Horneyan psychoanalysis helped us recognise the existing conflicts at the heart of this fictional character, allowing us to experience this novel more intensively, intellectually, and emotionally.

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Implementation of the School Literacy Movement through Indonesian Language Learning in High Schools during the Covid-19 Pandemic

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Abstract—The School Literacy Movement (GLS) is an Indonesian government program that has been implemented since the implementation of the Revised 2013 Curriculum. The purpose of the GLS program is to shape students' character. This research aims to describe and explain1) the School Literacy Movement (GLS) program at SMA Negeri 1 Yogyakarta during the Covid-19 pandemic, 2) implementation of the School Literacy Movement (GLS) through learning Indonesian during the Covid-19 pandemic, and 3) obstacles faced when implementing the School Literacy Movement (GLS)) in learning Indonesian during the Covid-19 pandemic. This research is descriptive qualitative. Data collection techniques by means of observation, interviews, and documentation. Data processing is carried out in several stages, namely data reduction, data presentation, and drawing conclusions. The results showed that 1) the School Literacy Movement (GLS) program at SMA Negeri 1 Yogyakarta in general was religious literacy activities and literacy activities in learning that were still being implemented during the Covid-19 pandemic, 2) implementation of GLS through Indonesian language learning begins with assigning students to read from home, the existence of a bill for literacy activity reports (writing resumes, book reviews), and presentation of the results of literacy activities, 3) Obstacles encountered when implementing literacy activities through Indonesian language learning, namely facilities such as conditions unstable internet network, and also limited reading materials owned by students.

Keywords—Implementation, Literacy Movement, School

I. INTRODUCTION

Distance learning is a policy taken by the Indonesian government to replace activities in educational institutions[1]. The government's step is to urge educational institutions not to carry out educational activities as usual. The activities are diverted into alternative activities by using technology.The transfer of this distance learning method is a form of mitigation by the Indonesian government to overcome or minimize cases of the spread of the Covid-19 virus. [2]*Severe Acute Respiratory Syndrome Coronavirus* 2 (SARS-Cov-2) otherwise known as Corona virus is a new virus variant that infects the human respiratory system. Therefore, it

needs fast and precise handling.Various policies have been issued by the Indonesian government by imposing social distancing, physical distancing, large-scale social restrictions (PSBB), as well as eliminating activities in educational institutions (with distance learning)[3].

Distance learning is a learning system that does not take place in one room so that there is no physical interaction between teachers and students[4]. Distance learning is certainly implemented by using communication technology. The use of technology in distance learning or online there are many variances of problems that hinder the effectiveness of learning such as limited mastery of technology, inadequate facilities, limited internet access,

and budget readiness[5].Including learning Indonesian is inseparable from various obstacles. Therefore, during the Covid-19 pandemic, every school is more focused on implementing distance or online learning processes in such a way as to be effective.However, the implementation of online Indonesian learning does not fully refer to the existing Lesson Plan (RPP) because the time is relatively short[6]. Whereas learning Indonesian has two important roles, namely increasing language mastery, and forming literacy competencies[7]. Literacy is related to language skills and refers more to the results of students' critical attitudes from information skills[8]. If this is not handled, it is feared that it will affect the weakening of students' literacy skills. This is where the role of the Indonesian language teacher is to teach and at the same time stabilize student literacy.

In addition, many programs that are usually carried out in face-to-face learning in the school environment must be passive first. One of them is the school literacy program or in a government program called the School Literacy Movement.The elimination or passivation of the School Literacy Movement (GLS) activity is based on the observations of researchers in the city of Yogyakarta, Indonesia that several schools in secondary education units, both junior and senior high schools, are active in their literacy activities.Many educational institutions are forced to take the consequences to passively literacy activities in order to focus on maximizing learning activities. However, like two blades, the elimination of literacy activities also presents another problem, namely the weakening of students' reading culture, which affects their literacy skills.

The reading culture that has been honed so far is through reading non-lesson books for 15 minutes before learning begins (School Literacy Movement program). However, these reading activities have been canceled in some schools due to the impact of the Covid-19 pandemic.Of course, this condition shows the weakening of students' interest in reading so that it has an impact on student literacy. Literacy is also related to students' lives both at home and in their environment to foster noble character[9]. It should be noted that many articles that write about the literacy of the Indonesian people are still in the low class. The literacy level of students in Indonesia is categorized as low[10].The Covid-19 pandemic is not an easy temptation for all nations. All countries including Indonesia must be able to overcome all existing problems and make this Covid-19 pandemic a challenge to be more active in finding new things (such as online education services) so that they can be ready with all possibilities.

In addition to the Covid-19 pandemic, which is a new challenge in optimizing the literacy of Indonesian

students, other factors are still old challenges that are still being handled. The factor in question is the low reading culture of the Indonesian people. Low reading culture is the main cause so that the literacy of Indonesian people is inferior to other countries[11].The cause of the low interest in reading is due to the absence of a daily routine of reading books and the ease with which the digital world is misused. Now digital is used more for watching than reading information. Of course, reading culture has shifted to watching culture.

In addition, the low interest and passion for reading is partly rooted in the strong oral tradition in Indonesian social life and thinking patterns[12]. The research conducted by Saputro produced data in the form of all school members being actively involved in implementing the school literacy movement policy. Supporting factors include the availability of supporting facilities and the role of school residents who are active in school programs. Meanwhile, the inhibiting factor for the policy of the school literacy movement is the availability of books on the value of education which are difficult to obtain.

Other research on literacy that researchers encountered by[13]which produces data that there is a positive and significant influence between the school literacy movement on reading interest and reading skills. This is where the role of the Indonesian language teacher is to grow and stabilize the literacy of students who are also affected by the Covid-19 pandemic. Based on the survey, researchers found one school that had a teacher who cared about students. The teacher referred to by the researcher is one of the Indonesian language teachers at SMA Negeri 1 Yogyakarta. It seems that the teacher is trying to promote student literacy activities through their learning.Of course, in this distance learning condition, it is not easy to implement it. The reason for the teacher trying to encourage students to regularly read books (literacy activities) is interesting to talk about. This research is motivated by the basic problems caused by the Covid-19 pandemic in the education segment in Indonesia.The focus is more like on educational activities that have been affected by the Covid-19 pandemic. The impact of the Covid-19 pandemic in the education segment, such as the School Literacy Movement (GLS) program in transferring distance or online learning methods.

This research is also expected to be a reference for other schools to implement and prevent the stagnation or passivity of the School Literacy Movement program during the Covid-19 pandemic. Whereas literacy is one of the parts that is integrated in 21st century learning and is the most important part in an educational process[14].This is because the Covid-19 that is endemic in various countries including Indonesia affects the entire order of

life[15]. Education is included in the aspects affected. The existence of the Covid-19 virus is a new challenge in educational institutions. All activities in educational institutions must change and adjust conditions with the aim of minimizing the spread of the Covid-19 virus.The two challenges that have been mentioned to improve literacy can be answered by Indonesian teachers who are professional and care about the literacy of their students. Therefore, in this study, we want to describe the implementation of the school literacy movement through learning Indonesian, as well as the obstacles faced in implementing these literacy activities.

II. METHOD

This study applies a qualitative descriptive method. This research strategy is included in the case study strategy.A case study is one of the studies that reveals a certain phenomenon or activity that is taking place in one place[16]. The data was taken at the research location of SMA Negeri 1 Yogyakarta, which is an"Exemplary" school that has graduated many quality student alumni. SMA Negeri1 Yogyakarta is in city of Yogyakarta, Indonesia. The main informants in this study were Indonesian Language Teachers, Principals, and Students.Data collection techniques were carried out through interviews, observation, and documentation. The data validity technique uses source triangulation. While the data analysis techniques include data collection, data reduction, data presentation after reduction, and drawing conclusions.

III. RESULT AND DISCUSSION

Several principles that can be used as a benchmark in implementing a good school literacy movement program were put forward by[17]include: development of literacy that is proper predictable, balanced, integrated with the curriculum, literacy activities carried out anytime and anywhere, development of oral culture, developing religious awareness. The following is a presentation of the research findings.

1. School Literacy Movement Program at SMA Negeri 1 Yogyakarta

The School Literacy Movement is an Indonesian government program to overcome low literacy levels and awaken students' reading culture[18].This low literacy indicates that the Indonesian government is making changes to meet the needs of the 21st century. Several aspects of the strategy in developing literacy activities such as capacity of facilitators, increasing the number and variety of reading sources, expanding access to learning

resources, public involvement, and governance[5].SMA Negeri 1 Yogyakarta started the School Literacy Movement program policy since 2016. In 2016 the Indonesian government urged schools to integrate the School Literacy Movement program. SMA Negeri 1 Yogyakarta is a reference school and an example for other schools. The statement was made by the principal and teachers of SMA Negeri 1 Yogyakarta.

> *The School Literacy Movement began with the Minister of Education and Culture Regulation Number 23 of 2016 "all schools are required to integrate school literacy" then the formal form is reading non-lesson books for 15 minutes at the beginning of learning activities. The activity went well. (Principal-01)*

> *The School Literacy Movement Program has existed since 2016. The activity consists of 15 minutes of reading in the school yard, reciting (religious literacy) is the main thing. However, during the Covid-19 pandemic, the form of activity was adjusted. (Teacher-01)*

This well-run process resulted in a culture of literacy in the school environment of SMA Negeri 1 Yogyakarta. The program of activities that existed in schools before the Covid-19 outbreak was a 15-minute activity of reading non-lesson books in the school yard. 15-minute reading activities are integrated intensively every morning on Tuesdays, Wednesdays and Thursdays.The 15-minute reading activity is carried out before the first lesson begins. While on Mondays and Fridays religious literacy is held. The form of activity is reading the holy book, (recitation, cults, sermons, and others according to the religion adopted by the school community). In addition, to support basic literacy activities (15 minutes of reading), literacy and arts festivals are usually held in the framework of language month. However, due to the current conditions the Covid-19 virus has changed the order of activities in educational institutions (at schools). In the SMA Negeri 1 Yogyakarta environment, distance learning is integrated according to government instructions. Therefore, literacy activities such as reading in the school yard cannot be carried out. In addition, festivals that support literacy activities cannot be held as usual.

In addition, the facilities and infrastructure at the school support the integrity of literacy activities. School facilities such as libraries and various reading materials, reading corners, literacy boxes containing reading materials and works from students, wall magazines, the availability of an internet network that is easily accessible by all school residents. The availability of school facilities

is evidence that the school strongly supports the government in implementing the school literacy program.

Currently, not all of the facilities available at SMA Negeri 1 Yogyakarta can be used by students. As has been said, the current conditions due to the Covid-19 pandemic make it impossible to interact directly.However, in conditions like this, we need to get up and look for solutions in tackling the impact of the Covid-19 pandemic. SMA Negeri 1 plans literacy activities through distance learning by using technology. Through the Zoom meeting platform, schools are trying to integrate activities that already exist and become the habits of school residents. As for literacy activities that are integrated, namely religious literacy. Meanwhile, 15 minutes of reading literacy activities are integrated into Indonesian language learning.

Religious literacy activities are one of the main activities of the school literacy movement program that is integrated in SMA Negeri 1 Yogyakarta. This activity has become an intensive activity which is held every Monday and Friday morning. Apart from being a main activity, religious literacy is also in accordance with the mission of SMA Negeri 1 Yogyakarta, namely:

"Develop discipline, leadership, and piety through various student activities, both in intra-school student organizations (OSIS), extracurricular activities, religious activities, and other activities rooted in national culture; Instilling exemplary values and noble character through the development of a school culture that is in accordance with religious, social, and national norms and is environmentally sound." (School document-01)

Two visions of SMA Negeri 1 Yogyakarta can be realized through the school literacy movement program. One of the activities of Indonesian culture is by embracing beliefs that come from God, by believing in and carrying out worship according to the religious beliefs held. The religious literacy activity was chosen because during the Covid-19 pandemic, the school urges students to jointly increase their faith and pray that conditions like this can be passed soon.Zoom meetings are held every Monday and Friday morning. The activity began with all school residents entering the Zoom meeting platform through the link that had been shared. Then it is divided into sections according to the class and beliefs held. The forms of religious literacy activities at SMA Negeri 1 that the researchers observed were Muslim school residents reading the holy book Al-Quran or *tadarus*, lectures *(kultum),* and prayers.Likewise for Christians, Catholics, and Hindus, their activities are reading scriptures, short sermons, and closing with prayers.

The findings of religious literacy activities observed by researchers at SMA Negeri 1 Yogyakarta are in accordance with the principles of literacy implementation proposed by [17] include: development of proper and predictable literacy, balanced, integrated with the curriculum, literacy activities carried out anytime and anywhere, development oral culture, develop religious awareness.The principle by Beers is used as the foundation for SMA Negeri 1 Yogyakarta to plan and build good and proper literacy activities according to school conditions. one of the two principles that refer to the development of principles from religious literacy activities that are implemented, namely literacy is carried out anytime and anywhere, and develops religious awareness.

The principle of literacy is carried out whenever and wherever it opens the view that the implementation of literacy is flexible according to conditions. Therefore, literacy activities (reading and writing) do not burden individuals to integrate these literacy activities.Literacy activities also have an incredibly positive impact on individuals who carry out literacy activities. Literature where individuals are capable of criticizing and finding solutions to any problems encountered. This critical attitude is what SMA Negeri 1 Yogyakarta continues to strive for in integrating literacy activities. The school hopes that by continuing to hold literacy activities (GLS), students of SMA Negeri 1 Yogyakarta have a critical attitude and character and are able to solve various problems that are often found in the surrounding environment.

Then, the principle of developing religious awareness by Beers which was developed by SMA Negeri 1 Yogyakarta is more emphasized on the diversity of religions that exist in Indonesia. Students are expected not to forget religion as a foundation when studying. Because basically science and religion go hand in hand and support each other. Students are also expected to expand their views on the diversity of religions that exist in the country as a form of stimulating tolerance between religious communities.

The findings of literacy activities implemented using the Zoom meeting platform are in line with a literacy theory by Ferguson(dalam Sutrianto et al., 2016)which states that literacy does not only focus on reading and writing, but various aspects along with technological developments are involved. Therefore, literacy is the key to prepare the seeds of human resources who are able to compete in responding to the challenges of the 21[st]century.The use of technology media in this literacy activity does not only cultivate reading and writing literacy. But also develop students' technological or digital literacy by using technology for positive purposes.

2. Implementation of the School Literacy Movement through Indonesian Language Learning during the Covid-19 Pandemic

The term literacy has been redefined in line with the times, starting from reading and writing, until literacy is a skill. Researchers tend to agree on the definition of literacy by[20]that literacy is a comprehensive process that begins with reading, verification, analysis, testing, evaluation, and concluding activities. Literacy is inseparable from reading and writing activities. There are more reading and writing activities in language learning, one of which is Indonesian. Learning Indonesian in the 2013 curriculum aims to form the competence and skills of students who are proficient in the language (reading, writing, watching, listening, and speaking). According to the lesson plan, Indonesian language subjects were developed from three scopes of material, namely the scope of language (knowledge of the language), the scope of literature (understanding, appreciation, response, analysis, and creation of works), and literacy (expanding language competence with various specific objectives related to reading and writing).So close literacy with language assumes that literacy is an important aspect that must be considered by Indonesian language teachers. The existence of literacy activities that are integrated through Indonesian language learning is certainly especially useful students.

Literacy activities can be integrated into the learning process in schools so that they become an inseparable part of all series of student and teacher activities[5]. Based on this opinion, many literacy activities are carried out before learning begins (reading non-lesson books for 15 minutes). Activities are integrated both in the classroom and outside the classroom according to the conditions of each school. Ministry of Education and Culture[19]instructed each subject teacher to carry out independent literacy activities in the learning process. These instructions mean that all teachers are responsible for integrating literacy in every learning process, not just Indonesian language teachers. In addition, Indonesian language teachers should also be role models for teachers of other subjects in integrating literacy activities.

During distance learning, literacy activities in learning are also different as usual. Usually, the teacher assigns students in the literacy activity bill to complete a book and then write a review of the book that has been read as a bill at the end of the semester. The following is a statement from the teacher regarding literacy activities before the Covid-19 pandemic and literacy activities during distance learning.

"Initially getting used to reading 15 minutes then there are assignments at the end of the semester in the form of works, in the form of competitions, later their works will be contested in the form of short stories, there is also a form of poetry (anthology). Then students are involved in activities by the literacy committee of the intra-school student organizations."(Teacher-02)

"For literacy activities such as before the pandemic (reading 15 minutes of books) we did not carry out but literacy activities in Indonesian language learning encouraged students to read from home." (Teacher-03)

However, at this time literacy activities in learning Indonesian must be different. The Indonesian teacher class XI at SMA Negeri 1 Yogyakarta is trying to implement literacy activities. The finding of literacy activities being integrated into Indonesian language learning shows that literacy activities at the school are in accordance with government instructions (Fianto et al., 2018) that all subject teachers are encouraged to integrate literacy activities in every teaching and learning activity. In addition, it is also in accordance with the development of one of the principles of literacy activities by Beers, which is integrated with the curriculum and the development of proper and predictable literacy. All earlier learning activities have been planned by the teacher in the learning implementation plan (what activities and strategies the teacher chooses to carry out a learning and literacy activity). Therefore, the teacher must have considered correctly in choosing strategies and predicting the results.

The teacher's reason for continuing to implement student literacy activities is because the teacher really cares about student literacy. The teacher hopes that during the Covid-19 pandemic, students' reading culture does not weaken and must be maintained. Therefore, the teacher strives to encourage students to carry out literacy activities. The following is an excerpt of data by informants regarding the reasons and expectations in carrying out literacy activities during the Covid-19 pandemic.

"My hope is during the Covid-19 pandemic, the student literacy culture will be maintained. Therefore, as an Indonesian teacher, I try to optimize students' literacy activities (reading culture)."(Teacher-04)

Through literacy activities, students also enhance the attitude of responsibility. The attitude of responsibility is the result of literacy activities that students make. After students finish reading the book, there is a form of bill that must be fulfilled. The bill in question is the activity of writing what things students have gotten after reading the book. The following is evidence of a quote from the teacher as an informant.

"Through learning Indonesian subjects, we are as language teachers assign students to fill out a "literacy activity report". In this activity, students are free to read fiction and non-fiction books while at home and write down several components in the Literacy Activity Report,then once a week students submit the results of the Literacy Activity Report before learning begins." (Teacher-05)

The implementation of literacy activities by each teacher is different. This is in accordance with the situation and conditions of learning. In addition, each teacher has a distinct perspective and strategy when educating students. One of the Indonesian language teachers at SMA Negeri 1 Yogyakarta is trying to integrate literacy activities through his learning during the COVID-19 pandemic. The teacher's strategy for integrating literacy activities is by assigning students to read books from home. During reading activities, students must report the progress of their reading results through the *Google Classroom* platform.

"If in my learning, students are assigned to read books outside of class (in their own homes), I always remind them through WhatsApp Groups and in Google Classroom. I can check the extent of the student literacy process through Google classroom and Google Doc. During class, I start with a report on the results of student literacy activities (students present their readings) and so on." (Teacher-06)

"I observe the student literacy process through Google Classroom, Ms. Students also collect reports on their activities (title of book, number of pages, and what resumes have been read). If students have uploaded reports on literacy activities, I can immediately monitor and assess how far the student literacy reports have been." (Teacher-07)

The quote above describes how teachers can check students so that literacy activities are not just a teacher's task to students. This implemented literacy activity requires students' responsibility in carrying out their literacy activities. The principles of literacy activities by Beers developed by teachers are literacy activities carried out anytime and anywhere, and the development of oral culture.

The literacy activity developed based on Beers' principle "literacy is carried out anywhere and anytime" is clear in the activities of students reading from their respective homes. If literacy activities are usually carried out at school, now students are doing literacy from their homes. Utilizing a variety of readings that are around the house, makes students appreciate time better.This is because students can do literacy (reading) in their spare

time so that no time is wasted. This home literacy activity also has a positive impact because parents also take part in checking all their children's learning activities.

Then on another principle that is proper and used as a benchmark for teachers in developing literacy activities is the development of oral culture. This is found when students present or report their readings to the teacher and their peers at the beginning of the lesson. The presentation of the results of this literacy activity by students encourages students to be proficient in language (speaking) or students who are communicators.

3. Constraints faced in implementing the School Literacy Movement through Indonesian language learning

Findings of obstacles faced by schools were obtained from informants. Just like the general conditions that occur, the obstacles faced in integrating literacy activities are in line with the obstacles when learning activities take place. Learning Indonesian in the Covid-19 pandemic era includes several things including facilities and infrastructure, reading sources or books, and student conditions[21]. The obstacles that are generally encountered when literacy activities are implemented by schools are facilities, time, reading materials, and funding. The obstacle that is often faced when implementing literacy activities in Indonesian language learning is the facilities. More precisely on the condition of an unstable internet network. It is proven in the quote by the teacher informant as follows.

"The same obstacle when carrying out distance learning is that the internet network is less stable." (Teacher-08)

Unstable network constraints when using *Google Meeting* platform can be overcome by mutating to the *WhatsApp Group* platform. In addition, the constraints on students' reading materials are limited. Students said that they only read what they had, while buying them was limited to the government's policy of social distancing.So, students read the reading material as it is. However, the teacher can overcome these obstacles by freeing students to read whatever is around the student environment, which students enjoy such as comics, newspapers, magazines and so on.

However, the existence of literacy activities that have become entrenched in SMA Negeri 1 Yogyakarta makes the obstacle an understandable thing and not a big problem. Literacy (reading) has become a student need, so students do it with enthusiasm. The Covid-19 pandemic is both a challenge and an opportunity.Covid-19 is a deep challenge for educational institutions to choose the right policy by conducting distance learning. Covid-19 is also

an opportunity because if it does not happen, the use of technology will not be used optimally. So that schools can directly practice various platforms for learning. The principle of literacy activities by Beers "literacy activities wherever and whenever" can be developed by teachers very well.

IV.   CONCLUSION

Based on the results of the research and discussion that have been presented, the following conclusions can be presented.

1) The School Literacy Movement Program at SMA Negeri 1 Yogyakarta is implemented a) in general by all school members in religious literacy and b) integrated into Indonesian language learning.

2) The implementation of literacy activities in learning Indonesian is based on the Beers literacy principle and the teacher develops it well. Starting with assigning students to read from home, the task of reporting on literacy activities (writing resumes, book reviews), and presenting the results of literacy activities (language skills).

3) Constraints faced when implementing literacy activities through Indonesian language learning are facilities such as unstable internet network conditions, and limited reading materials owned by students.

The Covid-19 pandemic has created new challenges for educational institutions. So, the government took a new policy to deal with it. However, the Covid-19 pandemic is also an opportunity for us to try new steps to develop what has never been tried. For example, in the discussion of this research, the government's steps to use platform technology for distance learning policies is a new step in responding to new and old challenges (the Covid-19 pandemic and industry 4.0). If the Covid-19 pandemic does not appear, we do not know when we can practice distance learning in the current era.

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'GORA' – A Postmodernist Study

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Abstract— Rabindranath Tagore in his novel Gora, incorporated post-modernist features. He asserts the indivuality of women through the characters of Sucharita&Lolitha . He satirizes the religious conventional beliefs of idolatry. he humorously deals with the situation in which the followers of any political/ religious leaders make pomp & show whenever their leader is giving political speech / performs spiritual rituals, through the character of abhinash. He deftly portrays the physco analysis of the modern individual in words. brings out the ennui boredom and existential dilemma/& religious skepticism faced by the modern individuals through the character of Binoy. Tagore makes Gora to fight for the cause untouchables & downtrodden. He upholds the religion humanism obliterating all caste creed & class distinctions & advocated the worship of universal spirit through the characters of Porish Babu and Anandamoyi. Tagore employed lengthy speeches a post-modernist feature there are analytical arguments logical reasonings for the protection of unity in diversity, all these features make Gora a postmodern novel.

Keywords— Boredom of modern individual, Postmodernism, Irony of situation, Character black humor, Meta fiction, Humanism, Worship of universal spirit, Independence of women, Religious perplexity, Ennui.

INTRODUCTION

"Postmodernism is in general the era that follows Modernism. It frequently serves as an ambiguous overarching term for skeptical interpretations of culture, literature, art, philosophy, economics, architecture, fiction, and literary criticism. Because postmodernism often describes an overarching reactionary stereotype, it sometimes pejoratively describes writers, artists, or critics who give the impression they believe in no absolute truth or objective reality."

GORA a well acclaimed novel written by Rabindranath Tagore in the year 1919 can be considered as Postmodernist fiction.It contains all the elements of postmodernism viz., Maximalism with lengthy conversations, Irony of characters, Black humor etc.

Maximal ISIM

The conversation between Gora and Poresh babu i.e., Gora said, "I am free now, Poresh babu………………………………............I address this prayer to you- take my hand and lead me to your true guru." (GORA; p.474-476) is the finest example for Maximalism, the postmodernist feature. The conventional beliefs of Harimohini and rigid mentality of BadraSundari are treated with a tinge of satirical humor.

DEFFERENT TYPES OF IRONY

Sucharitha is the example of irony of character though she can not comply with the orthodox views of Gora she gradually falls in love with him. Lolitha who degrades Binoy for voicing the opinions of Gora marries him by the end of the novel this is an example for irony of fate. The orthodox Hindu Harimohini taking refuge in bramho family is the typical example irony of circumstance.

METAFICTION

There is reference to journalism, articles in news papers, writing of fiction in the novel, poetry written by other poets. The poetry by Laboyina the daughter of Poresh babu is presented by Tagore in cynical manner, can be considered as Meta fiction.

Humanism

Tagore by making the religious beliefs of the main characters viz gora&sucharita ambiguous asserts humanism as all pervading religion. He shattered all the caste, class and religious differences just as any other post-modern writer.

Woman Empowerment

Sucheritha assets her individuality in front of her suitor haranbabu. Lolita takes the bold decision of traveling with binoy in a boat, through this women characters Tagore touched the point of freedom of decision of woman a starting point for women empowerment a postmodern feature.

Temporai Dissortion

There is temporal distortion in the novel. Tagore employs the technique of flash back and he narrates the childhood experiences of Gora in the form of flash back. The narration of life story of Harimohini is also an example for usage of flash back technique. There is sudden reference to the movement led by Gora for the emancipation of back ward classes setting aside the main theme of war against orthodox religious beliefs making this novel, novel of temporal distortion.

Lack of Conviction

Every main character in Gora suffers from lack of an established belief. Sucharitha vacillates between her bramho beliefs and acknowledging her aunts' belief in Hinduism. Lolitha vacillates between marrying Binoy as per the procedure of the Hindu marriage or bramho marriage. Binoy vacillates between his belief in secularism and his necessity of getting converted in to BramhoSamajin order to marry Lolitha. This vacillations faced by the characters reminds the reader, the paranoiac feature of postmodernism which means lack of firmness, uncertainty of position faced by the modern individual.

MAGIC Realism

Tagore employed the technique of dream related to the magic realism of postmodern era while narrating the imagination made by Binoy about Lolitha during their voyage. The plot of the Gora is fragmentary unlike the ancient novels. The unities of time, place, and character are not maintained. The stories of various characters are stringed together to form the plot which makes Gora a postmodernist novel.

Industrial Revolution

The setting of the novel Kolkata represents a city assimilating the features of modern industrial revolution. The very first page of the novel clearly depicts the lack of freedom experienced by individual of modern society owing to the onset of modernization in all respects viz culture, customs and traditions. Binoy one of the characters of the novel feels ill at ease amidst din of modern Kolkata. He feels like a caged bird in the song rendered by a Baul. "Binoy felt like calling Baul home and writing down his song about the unknown bird…………. Bird continued to be played in his mind." (GORA; p.1)

Gourmohan Babu (Gora) - the hero of the novel becomes the testimony for the modern youth of India of transition period who is goaded by rigid religious conventions of ancient India, though his service oriented soul is in conflict with those conventions and his mind leans towards revolutionary Zeal and Factionism. "From childhood Gora had became a gang leader …………. began cackling in the assembly of grown-ups." (GORA; p.26) While Binoy suffers from fetters of modern civilization, Gora suffers from fetters of religious conventions. These features show the post modern quality of dual mentality of the youth. It also represents post modern feature of fragmented personality.

Though Gora fights for the rights of the poor farmers and laborers, he takes himself as their benefactor and protector instead of becoming one with them. He is against the Bramho principles because they denigrated all the principles of Hindu Religion especially idol worship. He also becomes the symbol of binary views about the authority based on gender. He regards women as protectors of children and meek followers of their husbands with out listening to their words of conscience. This is again a post modernist element. "The shastras say about women pujarhagrihadeeptayah ………………… by the name of worship" (GORA; p.10) He respects India as his mother and dreams of making his mother self-sufficient with abundant material and spiritual wealth. "When the captain of a ship is out on the high seas……………………………..Until then I cannot set aside my image of a real Bharat, a complete Bharat." (GORA; p.21) but He could not view India as casteless

country. "I didn't create caste distinction………………. I also abide by the belief of my community." (GORA; p.51)

According to him India should stand on the firm base of four fold caste system. The only hubris in the character of Gora is his arrogant attitude and uncompromising mentality. He never accepts others views immediately, he draws others into his views with his arguments as he is an eloquent speaker. He strives hard to avoid Binoy's mingling with Bramho family because of his possessiveness and rash temper. With these qualities he represents the impulsive and egocentric youth of the modern India. The only draw back in Gora is his sectarian attitude towards religion. He sets limits to himself in regarding himself as a true Indian. "All that I want is that limits which ……………..will be nothing left at the end." "If I don't obey custom, one day I may not even obey my mother." (GORA; p.16)The service rendered by him towards his fellow beings is half hearted and undedicated, due to this reason. His impulsive action of under taking the tour of villages to drive away his spell of attraction towards Sucharita becomes testimony to this fact. "He went downstairs to meet his friends………………to go and make preparations for the trip." (GORA; p.142) Rabindranath portrayed Gora as millions of youth of 20th century whose souls are chained by the conventions of religion not realizing real value of unity in diversity.

Binoy the other character of the novel GORA represents the youth who are the victims of skepticism due to the lack of individual freedom. He argues in favor of Hinduism because of his affection towards his friend Gora, though his heart revolts against it. "The statement of a view is one thing; when applied to a person, it no longer……..his great affection for Gora" (GORA; p.18) Binoy represents true and selfless friendship. He also represents the youth of India capable of recognizing real worth and role of women of modern India and introspecting false adherence to religious practices with out knowing their real significance. Reader perceives Binoy as mouth piece of Tagore himself when he argues with Gora about the significance of relationship between man and woman and their major role that is to be played by them for the development of India. "The relationship between man and woman can be easy …………. Isn't that false as well?" (GORA; p.11) Binoy also proclaims the importance of women while describing the qualities of Sucharitha to Gora "Binoy said that to him these days it seemed……………..like the sun, to the world." (GORA; p. 85) Binoy asserts his individuality by the denial to convert himself as bramho and marrying Lolitha without any self inhibition. While Gora represents religious fanaticism at moderation as a foil to his father Krishna Dayal who represents religious orthodoxy. Binoy

represents secular spirit of mother India. He became the mouth piece to the author in advocating secular principles also. His conversation with Aanadhamoyi mother of Gora stands as a proof to this fact. "I tell you truly, ma, every time I have done pranaam to an idol……………………… I was feigning an extent of faith which I have not been able to achieve." (GORA; p.363) Binoy also represents a conflicting soul between adherences to the values of friendship and secularist principles of mother India. "Isn't it bad for me to pretend……………………..it can't be taken back. Not by any means." (GORA; p.364) Poresh babu is the symbol of universal religious tolerance and an ideal father of the modern India who shows liberal attitude towards bringing up of children.

Tagore personified his ideals of perfect woman hood as women hood of the novel. Gora gets attracted towards the beauty and personality of Sucharitha the adapted daughter of Poresh babu of Bramho family. Sucharitha is portrayed by Tagore in such a way that the reader is captivated by her serenity perseverance and word less resistance, compromising attitude. She is a loving daughter to her father and obedient in her duties of house hold. So unsurprisingly Gora draws himself towards her. "Nature had never had the opportunity to draw Gora's attention." "Gora's mind and body were simultaneously occupied this evening by this huge and still aspect of nature…………… today he was enmeshed in an instant by the thousand strands of her authority and bound closely to water, earth and sky." (GORA; p.139)Sucharitha dispels his wrong notions about the role of women in the present day society. He clearly understands that the dharma of man towards his country can not be fulfilled with out the Cooperation of women. He requests her support in fulfillment of his duties towards the mother India. Through this would- be couple, Tagore depicts the post modern element of mutual attraction between man and woman in the novel.

Sucharitha is the personification of ideal woman who protects, cares the members of her family and manages house hold perfectly. She also represents another angle of modern woman of India who lingers between following ones own faith and changing notions of culture. She also asserts her individuality rather calmly and peacefully, when it comes to the question of providing peaceful refuge to her aunt Harimohini and in denying the   marriage proposal brought by her aunt. She appears as an epitome of tolerance and endurance. Though she argues with Haran babu a Brahmo leader and her suitor, it appears as a peaceful resistance rather than the violent protest. On the other hand Lolita daughter of Poresh babu appears as an epitome of self respect. She challenges the deep rooted age old conventions about the status of women. Through her, Rabindranath Tagore paves way for the modern

women empowerment movement he creates her as a shrewd personality and proves it by making her to point out servile attitude of Binoy towards Gora. "She found it intolerable that Binoy was subservient to Gora." (GORA; p.145) She is also critical of the then religious notions of the people of then society and protests the rigid mentality of Gora towards religion. In another instance she opposes the arrest of Gora by British for questioning injustice committed to the lower caste villagers by them. "Tell me, Didi, will you really be able…………recite poetry?" (GORA; p.190) She is created as a foil to her mother Badrasundari and her sister Laboyina who are unflinching in their religious views, slavishly imitate the manners of British.

Thus, through Lolitha and Sucharitha Tagore uphold assertion of individuality and independence of women respectively. Through BadraSundari and her daughter Labonia, Tagore mirrors the society's servile and comical imitation of alien manners which reader perceives as a postmodernist element. "Poresh Babu's wife BadraSundari………………………..bound by some machine." (GORA; p.43) "She told Binoy with due emphasis………………spoken to Labonya." "Badra said to Labonya………….to show this to every new visitor." (GORA; p.46) On the other hand Aanandamoyi mother of Gora is created by the author as an embodiment of mother India her self. She becomes the emblem of unity in diversity and exhibits it in her thoughts, words and deeds. She acts as a foil to the other elder women of the novel viz., Harimohini and BadraSundari who represent deep rooted religious conventionality and extremist religious Liberalism respectively. "Can't you stay in our community with whatever you believe in now? .... You mustn't deceive yourself in a serious matter like this." (GORA; p.364) "There may not be any similarity between two human beings………………………..And why should difference in beliefs or opinions be any bar?" (GORA; p.366) Through her Tagore brings forth the moderate liberal attitude towards religion amidst the conflict between religious fanaticism and extreme liberalism towards it, which brings the modern Indian religious atmosphere in to the readers mind. "Ma, you are my only mother………………………   You   are   my Bharatvarsha…" (GORA; p.477)

Tagore tried to wipe out all the caste distinctions by shattering the prejudices of Gora about caste and religion by fostering the ideal of single citizenship in his mind. This reminds the reader about anti caste and anti-religious movements of modern India. Tagore appears as a modern social reformer when he asserts   independence of marriage to women. Thus, through characterizations of Gora, Tagore presents the postmodern ideals such as assertion of individuality, independence and self-respect, building Casteless, non-Religious society safeguarding the independence of women by respecting their views and granting freedom of marriage at their will to them. He also presents postmodern elements such as skepticism, lack of freedom ennui boredom internal conflict of the modern individual and conflicts between old and new values young and old generations. Through Harimohini in the novel Tagore represents the struggle for existence predicament of old people of the Indian society which is applicable even to this day.tagore deftly deals with the change of perceptions of human beings through his in depth character analysis through their dialogue delivery which paves the way for post modernist psycho analysis.   As far as the style of writing is concerned Gora is just like any other modern novel with a coherent plot the whole story is narrated by omniscient author so the novel has excellent pictorial effect. The reader can place himself in the situations of the novel as it is the miniature photo copy of the comprehensive Indian society with ordinary individuals in it he achieves the universality of the characters by capturing their emotions, feelings, opinions just like Shakespeare rather than concentrating on the description of their external details.

Tagore never employed high flown language. The language is simple and lucid. Though there are lengthy conversations between the characters, they are easily comprehended by the reader. This novel contains all the ingredients of modern novel such as heroes, heroines, jealous suitors in the form of Haran Babu who can defame a girl if she does not concede to their proposals. Reversal of fortunes, unexpected turns in the story, discovery of identity at the end of the novel, which brings the feel of watching a modern day's film to the reader. There is an element of pastiche in Gora as the main characters shed their qualities that are acquired by them through the influence   of their respective community and assume the voice of citizens of India.

Tagore achieves the participation of readers in the novel by making them to ponder over various issues such as child marriages, orthodox, religious beliefs, importance of secularism and single citizenship, after the completion of the reading of the novel.

Thus, it can be concluded that GORA can be hailed as a Postmodernist fiction by critically examining all these complexities of modern Indian scenario in it.

OUTLINE OF THE NOVEL

Gora is the story of fictional individual who believes that the protection of Hindu culture is essential for the strengthening of Indian culture. He speaks against the

Brahmo culture and their worship of universal spirit. He follows all the religious injunctions imposed on Brahmins by the end of the novel, He was disillusioned after knowing the fact of his Irish lineage. He understands that Indian culture & civilization are tolerant of all the religions, here importance is given to compassion, Motherhood & pity.

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Indian Poetry and Oral Narratives during the First World War: A Subaltern response

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Abstract— *First World War creates a kind of global impact all over the world. Almost all major countries joined in the battlefield and they shared their own experiences that were recorded as a saga of war history. India was no less an exception. During the First World War, the inhuman torture of the 'master' class and the war experiences of the British-Indian army have been shared either by their own voices or by the verse of many poets of undivided India through their own sense perceptions and "continuous overflow of powerful feelings". It was a major turn of global historiography in the world literature. The oral narratives of the soldiers may not be always the 'high literature' but they are highly literary in the sense of their shared memories of war and trauma. The semi-literate people from the villages of Asia, Africa or the South Pacific came voluntarily or involuntarily to save their mother India and what they left is oral saga rich in their own culture and language that is often fused to a variety of forms, from everyday prayers, chants and folk songs through verse recitations and storytelling. India as a multi-lingual, multi-ethnic and multi-religious country offers many prose and verse in vernacular languages that unveil the subaltern response to the Eurocentric attitude to war. In my article I have tried to investigate and unfurl the voices of the subaltern Indian soldiers and their families as well as the poems written by the multilingual poets from undivided India that reestablish an Indian war experience and the complex 'structures of feelings'.*

Keywords— *Subaltern, structures of feeling, memory and trauma, Eurocentric attitude, folk songs, oral literature.*

The term 'Subaltern' designates and identifies the colonial populations who are socially, politically and geographically excluded from the hierarchy of power of an imperial colony and from the metropolitan homeland of an empire. According to M. H. Abrams, in his *A Handbook of Literary Terms*, the subaltern has become a standard way "to designate the colonial subject that has been constructed by European discourse and internalized by colonial peoples who employ this discourse" (Abrams, 2009, p. 238). Abrams continues that 'subaltern' is a British word for someone of inferior military rank, and combines the Latin terms for 'under' *(sub)* and 'other' *(alter)* (Abrams, 2009, p. 238).Antonio Gramsci coined the term 'subaltern' to identify the cultural hegemony that excludes and displaces specific people and social groups from the socio-economic institutions of society, in order to deny their agency and voices in colonial politics. In an interview Gayatri Chakravorty Spivak cautioned against an over-broad application of the term the subaltern, because the word: "subaltern is not just a classy word for 'oppressed', for [the] Other, for somebody who's not getting a piece of the pie ... In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern — a space of difference. Now, who would say that's just the oppressed? The working class is oppressed. It's not subaltern ...Many people want to claim [the condition of] subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they don't need the word 'subaltern'.... They should see what the mechanics of the discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being

allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern" ("Subaltern (postcolonialism)", 2021).

According to Bill Ashcroft, in his influential book *Post Colonial Studies: the Key Concepts,* the term 'Subaltern' means 'of inferior rank' in society "who are subject to hegemony of the ruling classes" (Ashcroft et al., 2007, p. 198). Subalterns may include peasants, workers and other groups denied access to 'hegemonic' power. In 'Notes on Italian History' (1934-5), Gramsci claimed that the history of subaltern classes was as complex as the history of the dominant class. The history of the ruling class has still been considered as 'official' history. Modern historians utterly neglect the study of the British Indian army in the battlefield of First World War in France and Mesopotamia. Their stories have been doubly marginalized: first by the nationalist elitist historiography and secondly by the grand narrative of war. For Gramsci, the history of subaltern social groups is necessarily fragmented and episodic. They have less access to the means of controlling their own representation and also to their cultural and social institutions. In spite of domination and class conflict in the battlefield, the poets from undivided India penned for the voices of the peasant and semi-literate class.

The First World War (1914-1918) had a profound effect on Indian politics as well as Indian literature. In the Russo- Japanese War (1904-1905), Japanese victory over Russia acted as a catalyst in galvanizing the Asian notions against the hegemony of the European colonial power. Jawaharlal Nehru, in his autobiography captured the enthusiastic "Indian" feelings of those years: "Japanese victories stirred up my enthusiasm and I waited eagerly for papers for fresh news daily… Nationalistic ideas filled my mind. I mused of Indian freedom and Asiatic freedom from the thralldom of Europe" (Jalil, 2019, ix). South Asian victory thrust a ray of hope to the Indian to get rid of colonial dominion. In India extremist like Bal Gangadhar Tilak and Aurobindo Ghose began to challenge the existing Indian National Congress leadership with new ideology that combined Hindu revivalism and political activism. The Balkan Wars also had a great effect on Indian writers and poets. Just after the Balkan Wars, Lord Hardinge, the Viceroy of India declared that India as a colonial domain of the British had to participate in the Great War. The news of the war was ironically received enthusiastically by the then native princes and political bourgeoisie and educated middle class to show loyalty and support to the British.

India during the First World War witnessed the contribution of many poems. The urge and feeling of the poetic sensibility merged with the devotion to the battlefield. The poems, lost in the passage of time made important interventions during India's involvement to the First World War. The poems are not well-known today and these are not virtually available in websites but the poetic sensibility, as fragments and as a whole, create a "structures of feelings" that the youth and their family had experienced and felt during that time. Those momentary feelings got the shape of literariness in the hands of Indians. They are not all well-known established poets, nor do they have any fame world-wide internationally acclaimed. But these works are great documents to capture the feelings of that time. Their poetry was socially conscious and they bear the mark of political message during that time.

The strong yearning for freedom was evident in the Urdu poetry. Suroor Jahanabadi lamented in a poem called 'Khak- e-Watan' ('The Dust of the Homeland'):

Once your flag of greatness was flying high

Now the sign of your greatness lies in the dust.

Brij Narain Chakbast, in his poem also called 'Khak- e- Watan' said that *hub- e- watan* (love for the country) was no more though *khak- e- watan* (*Dust of the country*) remained the same. Zafar Ali Khan, in 'Mazaalim- e- Punjab' ('The Victims of Punjab'), mocked the British and the brutality of General Dwyer. In 'Shola- e- Fanoos-e- Hind' ('The Spark in the Chandelier of Hind'), he went on to wish that all the drops of the martyrs' blood may be used to decorate the walls of the fort of freedom (*qasr-e-azadi*). Ehsan Danish in his anthem 'Tarana-e-Jihad' urged the Muslim community to go forth using the parameters of religion (*Badhe chalo, badhe chalo*). In a ghazal written in the year 1917, Mohani makes a passionate protest against the British capture of Baghdad in March 1917.

Famously known as the 'Nightingale of India', Sarojini Naidu (1879-1949) was a poet, freedom fighter and political leader. Born in Hyderabad, she was educated in Chennai, London and Cambridge. She was a part of the National movement, became a follower of Mahatma Gandhi, joined him in the famous Salt Satyagraha and fought for *Swaraj*. Naidu was named President of the Indian National Congress in 1925 and later appointed as the first Governor of the United provinces, now Uttar Pradesh. Her first collection of poems *The Golden Threshold* was published from London in 1905. She wrote poems on children, nature, patriotism, love and death.

An internationally celebrated poetess, Sarojini Naidu writes about Indian soldiers in her poem 'The Gift of India'. The poem is a tribute to the contribution of Indian soldiers in World War I. Over ten lakhs Indian

soldiers from the British Indian Empire served in the Allied forces in the First World War. A vast number of them sacrificed their lives. Indian troops fought in different locations of significance to the allied stronghold and had an important share in many of the battles throughout the course of the war. However, the contribution of the Indian soldiers is overlooked in the vast expanse of the War's history. These selfless sacrifices of the Indian soldiers for the western agitation are captured in Naidu's poem 'The Gift of India'. The poem not only concentrates on the theme of soldiers making their ultimate sacrifice for someone else's war, but also talks about the numerous benefits the foreign countries reaped from India. The poet regards these benefits as gifts given by India to the colonisers. Naidu writes in her poem:

Gathered like pearls in their alien graves
Silent they sleep by the Persian waves,
Scattered like shells on Egyptian sands,
They lie with pale brows and brave, broken hands,
They are strewn like blossoms mown down by chance
On the blood-brown meadows of Flanders and France.

…

And you honour the deeds of the deathless ones
Remember the blood of thy martyred sons!

The lyric becomes distinctive as it is wrought in the hand of an Indian nationalist poet with Indian sentiment. The aestheticised vocabulary resembles Georgian poetry, and reveals the intimate processes of colonial education upon the Bengali middle class. The power of the poem is deeply rooted in the war-bereaved consciousness of a mother who fuses with the powerful trope of 'Mother India' suffering under colonialism. This poem is not a document for the death of the European bourgeois consciousness but a plea for the recognition of the Indian sepoys. It talks with eloquence and passion of the innumerable gifts India has contributed to Britain. Besides the' rich gifts of raiment or grain or gold' She has given her 'priceless treasures', Her sons who went on marching to 'the drum –beats of duty' who now alas sleep in forgotten graves. This image alludes to the poem 'Asleep in the Valley' by the French poet Arthur Rimbaud. Rimbaud also talks about the futility of war where young souls devoted their lives amidst the beautiful surroundings of Mother Nature:

A soldier, very young, lies open-mouthed, A pillow made of fern beneath his head, Asleep; stretched in the heavy undergrowth, Pale in his warm, green, sun-soaked bed.

One of the famous scholars of Sufism and literature Shibli Nomani (1857-1914) is a poet, teacher, and traveler. Nomani taught Persian and Arabic at the

M.A.O College in Aligarh for 16 years. Here he met British orientalist Thomas Arnold and other British scholars from whom he learnt at first-hand modern Western ideas and thoughts. He also travelled with Arnold to Syria, Egypt, Turkey and other Middle Eastern countries to experience their societies. Nomani wrote a two- volume biography of the Life of prophet Muhammad Sirat- un Nabi and set up the Shibli National College in 1883 and the Darul Mussanifin or House of Writers in Azamgarh.

In his wryly mocking 'Jang-e Europe aur Hindustani' ('The War in Europe and Indians'), he shows the other side of the coin:

Consumed with pride, a German said to me:

'Victory is not easy but it isn't impossible either

The army of Britannia is less than ten lakh

And not even prepared on top of that

As for France, they are a bunch of drunks

And not even familiar with the art of Warfare'

A warrant of arrest was issued against Shibli Naomi for writing this poem, however he died on 18 November 1914 before the warrant could be implemented.

Brij Narayan Chakbast (1882- 1926), born into a Kashmiri Pandit family in Awadh, was a British Indian Urdu poet. He is credited as being the exponent of a new style in Urdu poetry, which exerted a pure and sublime love for motherland. An active leader of Home Rule, he wrote several poems on the overarching theme of partition. In poems such as 'Khak-e-Watan', he rued the fact that *hub-e-watan* ('love for the country') was no more, though the *khak-e-watan* ('dust of the country') remained the same.

Inspired by the Irish Home Rule Movement of the late 19th and early 20th centuries, several nationalist leaders banded together in 1916 under the leadership of Annie Besant to voice a demand of self governance and obtain the status of a dominion within the British Empire as enjoyed by Australia, Canada, South Africa, New Zealand and Newfoundland at the time. While it enjoyed considerable popularity for some years, its growth and activity were stalled by the rise the Mahatma Gandhi, his Satyagraha and civil disobedience movement demanding complete independence.

The poem starts with:

The land of Hind is higher in rank than the highest skies

All because of the light of hope brought forth by Home Rule

This hope has been nurtured by Mrs Basant

I am a mendicant of this land and this is my song.

It's futile to wish for the thorn instead of the flower

We shall not accept even Paradise instead of home rule.

The poem continues:

We shall bring the essays of patriotic Martyrs

And we shall wear it as *Surma* in our eyes

We shall bear all manner of hardship for our poor Mother

And we shall give the message of fidelity to the people.

Here, we can see the poet pay homage to the Martyrs of WW1. He respects the soil of Mother India as the brave souls once were born on this soil.

Another firebrand revolutionary Syed Fazl-ul-Hasan known by his pen-name Hasrat Mohani (1875-1951) was an ethical dissenter, maverick, romantic poet in the classical ghazal tradition, journalist, politician, parliamentarian and freedom fighter. He coined the notable slogan *Inquilab Zindabad* (translation of 'Long live the revolution!') in 1921("Hasrat Mohani", 2021). Together with Swami Kumaranand, he is regarded as the first person to demand complete independence for India in 1921 at the Ahmedabad Session of the Indian National Congress. He was deeply impressed by the Russian revolution and carried its imprint on all his writings. A deeply religious man (he went on the Hajj 13 times), he saw no contradiction between being pan-Islamist, nationalist and a Communist Muslim. Mohani served as the Chairman of the Reception Committee at the founding of the Communist Party of India on 25th December 1925 and was a member of the party until 1927. Along with Azad Sobhani, he set up the Muslim Independent Party in July 1932 but later joined the Muslim league in 1937. Mohani remained in India after the partition as an independent-minded, liberal, devout Muslim. He first recorded in prose and later used as a rallying cry at a labour rally in Calcutta in 1928 the slogan Inquilab Zindabad! He edited the journal *Urdu-e-Moalla.*

His famous poem on the reforms bills named as 'Montagu Reforms' starts with:

How replete with deception it is

This scheme of reform by Montagu

In the whole wide world it is known

That these aspects of the Constitution spell

Complete control over legislation

Force over actions, power over money

When there's not even a whiff of these

In this flower of reform.

This poem is a scathing attack on the so-called reforms which were mere *kaagaz ka phool* ('paper flowers') with

no *khushboo* ('fragrance') even for namesake. The poem ends with a fervent plea that the people of Hindu should not be taken in by the sorcery of reforms:

If you couldn't take anything from them now

You're not likely to get anything at all.

Another rebellious writer of India was Josh Malihabadi (1898- 1982) was born in a feudal family of Awadh. He always had rebellious views and wrote fiery but extravagantly lyrical poetry. While his first collection *Rooh-e-Adab* (1921), established him as a poet of youth and vigour, later years saw him become the undisputed Sahir-e- Inqilab or the poet of revolt and rebellion. Devoted to the cause of nationalism, Josh drew his readers towards the heady idea of freedom like no else hitherto had, using a blend of suggestion and forthrightness, seduction and sermonizing, extravagance and subtlety. Producing a number of collections of poetry, each more lyrical, more rousing, more stirring, Josh's oeuvre has piles upon piles of colourful images tumbling out of a kaleidoscope, dazzling his readers with their astonishing and seemingly inexhaustible variety.

His famous poem 'Shikast-e Zindaan ka Khwaab' ('The Dream of a Defeated Prison') starts with:

How the prison of Hind is trembling and the cries of God's

Greatness are echoing

Perhaps some prisoners have got fed up and breaking their chains

The prisoners have gathered beneath the walls of the prisons with

A storm of thunder in their beasts and swords reflected in their eyes…

Josh Malihabadi acquired his moniker shair-e-inqilab or the revolutionary poet during this period. He talks with vim and vigour of the revolution that is nigh, a revolution that will shake the foundation of the British Empire.

The poem ends with a warning to the cruelty of the British Empire:

Beware, for that prison is resounding, pounce for that prisoner has escaped

Rise for those walls have fallen, run for those chains have broken.

Akbar Allahabadi (1846- 1921) was employed as a *naib tahsildar*, he quickly rose to first become a lawyer and then *munsif*, sessions judge, district judge and finally Khan Bahadur in 1894. After retirement, he devoted himself to poetry and a passionate engagement with the political and social issues of his age. Using the metaphor of

Budhhu Miyan for the Indian Muslim (a confused, none - too -smart sort of little fellow) in some places and *Shaikh* (a pompous English stooge, occasionally a parody of Sir Syed) elsewhere, Akbar poetry relfects all the contradictions of his age.

Allahabadi's long poem 'Kulliyat' is a critique of colonial rule in India and similar with the notion of Rabindranath Tagore. Tagore's view in 'The Roots of War' published in the journal *Sobuj Patra* is that the First World War is a battle between soldiers and merchants, between Kshatriya and Vaishyas. Theorising through the tropes of the Indian caste system and *Mahabharata*'s Kurukshetra war, he links European mercantile interests with the expansion of the Empire in Asia and Africa. Allahabadi too voices with the same strain:

Real goods are those that are made in Europe

Real matter is that which is printed in the Pioneer

Though Europe has great capability to do war

Greater still is her power to do business

They cannot install a canon everywhere

But the soap made by Pears is everywhere.

A famous poet, thinker and visionary Muhammad Iqbal (1877 -1938) drew on the best resources of a liberal Western education, having graduated from the prestigious Government College, Lahore, then studying philosophy at Trinity College, Cambridge in Heidelberg and Munich in Germany and also Bar-at-law. Although he returned to teach for two years before quitting government service altogether, he earned no more than a modest livelihood as a lawyer and choose to devote himself entirely to reading and writing. Given his trenchant criticism of the imperial government, he surprisingly enough accepted a knighthood in 1922. In 1927 he was elected to the Punjab Legislative Council. In 1931, he attended the Round Table Conference in London as a member of the Indian Muslim delegation led by the Aga Khan. His prodigious poetry is contained in diverse collections.

The great and famous poet Iqbal, who is at his most active and most powerful during these years of Great War warns Indians to be careful, to heed the signs in his poem 'Tasveer-e Dard' ('A Picture of Pain'):

The sight of you makes me cry, O Hindustan

For your tale is most admonishing among all tales

The tears you have given are all you have bequeathed

The pen of destiny has placed me among those who mourn you…

The poem ends with an appeal to seize what's happening and the ever-true facts that the history of the soldiers will not be remembered in the pages of history:

Look, watch what is happening, see what is about to happen

There's nothing to be gained from the stories of past glories

If you still don't understand you will be erased o people of Hindustan

Even your tales will be removed from the annals of the world history.

Ahmaq Phaphoondvi Aka Muhammad Mustafa Khan Maddah (1895 – 1957) was born in Phaphoond in the Etawah district of Uttar Pradesh. His real name was hakim Muhammad Mustafa Khan 'Maddah'. Phaphoondvi studied in Tibbiya college in Delhi but before he could set up his practice after completing his education in medicine he joined the non cooperation movement against British rule. He took an active part in India's freedom movement for which he suffered imprisonment. Phaphoondvi is considered to be one of the most important poets of humour and satire, choosing social, political and cultural issues as objects of his satire. He also wrote ghazals and *nazms,* many of which are patriotic and raise the voice of protest against British domination. Apart from writing poetry, Phaphoondvi also compiled in Urdu Hindi dictionary which was published by the Uttar Pradesh Government as *Urdu Hindi Shabd Kosh.*

In a satirical tone, he admires the sharpness of the British brain in 'Angrezi Zehnki Tezi', while he is actually warning the readers of the perils of being divided. The poem starts with:

Look at the turmoil and bloodshed among our people

The cleverness of the English mind is used up in all such schemes

This murder 'n mayhem, wars 'n battles, cruelties 'n malice

The country's garden is barren, with nothing but dust and desolation.

Another famous Indian poet Zafar Ali Khan (1873 – 1956) was a freedom fighter, a translator, political activist and journalist and the editor of the influential newspaper *Zamindar* which played an important role in spreading awareness about the evils of colonial rule among Indians. Khan is generally considered to be the father of Urdu journalism. Clearly opposed to Mahatma Gandhi's policy of non-violence, he believed in direct confrontation with the British and ardent supporter of the Khilafat

movement, he also had to serve a prison term of five years for his role in the freedom movement. For Khan, poetry was a mode of socio political resistance. Most of what he wrote represents contemporary history in literary terms. His collection of poems include *Biharistan, Nigaristan* and *Chamanistan.*

His poem 'Azadi ka Bigui' ('The Bugle of Freedom') starts with a warning tone:

The world has changed, so must you

Beware, for the time past won't return

But the heat and the flow of your blood must be so

That it should melt even a mould of ice.

The poem continues:

Holding aloft the flag of complete freedom

Go forth playing the bugle of belief,

Some crumbs have fallen from the table of Britannia

O Toadies, go crawling on your bellies to pick them.

While warning his fellow Indians to change with the changing winds that are blowing across the country as the war drags to an end, he's also pointing our attention to the Toadies, a dreaded word for subservient Indians who will gladly accept any crumbs by way of reforms.

A prolific Urdu poet, playwright and dramatist Agha Hashar Kashmiri (1879 -1935) went on to attain great fame after several of his plays were turned into films. The most notable among them are *Yahudi ki Ladki, Rustom-o Sohrab* and *Laila Majnu*. He is also credited with translating a number of Shakespeare's plays for Hindustani and audiences such as *Safed Khoon* (*White Blood*) based on *King Lear* and *Khwab-e Hasti* (*A dream of Existence*) loosely based on *Macbeth*.

In the poem called 'Shukriya Europe' ('Thanks for Europe'), Harshar Kashmiri thanks in a sarcastic ode to Europe for turning the world into a *matamkhana* ('mourning chamber') and for having successfully transformed the east into an example of hell.

The highest rate of recruitment was in Punjab which had contributed 360,000 recruits to the First World War battlefield. What do survive, are folksongs about the war and recruitment. The distinguished Punjabi poet Amarjit Chandan recovered those folk songs extracts and published in 'How they suffered: World War One and its Impacts on Punjabis. These folk songs have been translated by Chandan and Amin Mughal. Chandan recited the song in Punjabi at the 2009 conference in London on 'South Asian Experiences of World Wars'.

Amarjit Chandan's collection of Punjabi folk songs is a subterranean stream of memory that needs to be go through to understand their experiences during WW1. These *qissa kahanis*, oral narratives, folk songs and ditties recover the reminiscences of forgotten past and retrieve lost voices. Their stories of experience in the battlefield, both forced and voluntary, provide important aspects of social forces that are overlooked by historians. While there is hardly any oral culture and folk songs on the Partition of 1947, there is rich crop of folksongs on the two World Wars. The themes of the oral culture vary from bereavement for the death of near ones to the *biraha* or separation of the women from their husbands who were forced to join the army.

In conclusion, it can be said that in the poems and oral songs language is the medium of expression to voice the oppression and the inhuman condition of the British Indian soldiers under the rule of British raj. This is the literature of resistance to the Eurocentric attitude to culture, history and language. Literature consolidates their culture identity. Their cultural identity and mental makeup have been fossilized through the literature they produced. This is an alienated class. They are the harbinger of resistance. The national heritage of India came alive through the poetry of oppression. The Indian poets aligned themselves with the struggles of Indian soldiers during the First World War.

The oral narrative as well as 'war poems' written by poets of undivided India shared their varied experiences of battlefield and how India contributed their sons in foreign land forcibly or voluntarily have been neglected by the modern historians. These stories have become the mouthpiece of the subaltern voices. Their voices were suppressed and they were not allowed to speak against the 'master' British army for their inhuman torture. It is clear from such rich oral narratives and poems that the subaltern can speak but can we, the modern men, hear their voices? After hundred years of First World War, the Indian contribution to the First World War still remains tardy. Such study of Indian responses to war will spur greater interest in this hitherto neglected aspect of the history of the Indian peoples. There is homogeneous literature from undivided India as the experience of the South Asian troops. Such nuanced vitality and diversity of literary production is alone an illuminating example of rich socio-culture heritage of Indian cultural tradition.

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Impact of Covid-19 and relevance of Social Thoughts of Mahatma Gandhi

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Abstract— We are facing a global crisis unlike any in the world since last century. The outbreak of Covid-19 pandemic has affected the entire human social-economic life and all segments of the population. Evidences shows that besides impact on health and economy, it has adversely affected the social infrastructure, values and practices within the society. A huge social crisis of unemployment and migration of poor and middle-class workers has emerged both from Pandemic and its aftermath. The common man, including people living in poverty situations, older persons, persons with disabilities, youth, and indigenous peoples has been affected badly.

In this challenging situation, Gandhi's social thoughts and his philosophy have become very useful today. Gandhi believed in the unity of human life, which is a synthetic whole. There can be no problems that are purely moral, economic, political, social, individual or collective. They are inextricably intertwined. Gandhi always dreamed and made efforts for economic transformation through social change. Thus, what is needed today is commitment to action on a massive scale, to make opportunities equally good for all. And whatever action is proposed it must be in the Gandhian way, an exercise of moral force. Implementation of the concept of 'Atmanirbhar Bharat' is the real Gandhian way of moving forward in this direction. It's an attempt to increase self-reliance in social life by promoting 'Vocal for Local' and 'Local for Global'. In fact, Gandhi has advocated for a system, in which despite of social diversity, the society should act and grow together. He introduced The Constructive Programme as blueprint for the social regeneration of India, Gandhi felt that real progress of India lies in its villages. He wanted the youth to make village life their goal, which has its roots in the ancient civilization of India. Gandhi especially called upon the youth to undertake the task for they are the real torchbearers of the future, in whose hands India had great future and this is actually need of the hour today.

This paper is an attempt to examine the social thoughts and ideas of Mahatma Gandhi and discuss their relevance in situation apparent during and after covid-19.

Keywords— Covid-19, Impact of Covid, Mahatma Gandhi, Pendamic, Social Thoughts.

I. INTRODUCTION

The outbreak of Covid-19 pandemic has affected the entire human social-economic life and all segments of the population. Evidences shows that besides impact on health and economy, it has adversely affected the social infrastructure, values and practices within the society. It has led to a lot of rethinking about socio-economic framework that we have woven around us and its consequences during normal as well as abnormal times. A huge social crisis of unemployment and migration of poor and middle-class workers has emerged both from Pandemic and its aftermath. In this challenging situation,

Gandhi's social thoughts and his philosophy have become very useful today. Gandhi believed in the unity of human life, which is a synthetic whole.

II.   ABOUT COVID-19

The Covid-19 spread through Noval Corona virus, which is named after SARS-CoV-2, or Severe Acute Respiratory Syndrome Coronavirus 2. Coronavirus disease (COVID-19) is an infectious disease caused by the SARS-CoV-2 virus. On March 11, 2020, the World Health Organization declared COVID-19 a global pandemic, indicating significant global spread of an infectious disease. At that point, there were 118,000 confirmed cases of the coronavirus in 110 countries. China had been the first country with a widespread outbreak in January, and South Korea, Iran and Italy following in February with their own outbreaks. Soon, the virus was spread in all continents and over 177 countries, including, the United States has the highest number of confirmed cases and, sadly, the most deaths. The virus was extremely contagious and led to death in the most vulnerable, particularly those older than 60 and those with underlying conditions. The most critical cases led to an overwhelming number being admitted into the intensive care units of hospitals, leading to a concern that the virus would overwhelm local health care systems. In early May 2020, there have been nearly 250,000 deaths worldwide, with over 3,500,000 confirmed cases. The human toll is staggering, and experts are predicting a third wave after second wave which was struck in March -April 2021.

The virus of SARS-CoV-2 can spread from an infected person's mouth or nose in small liquid particles when they cough, sneeze, speak, sing or breathe. These particles range from larger respiratory droplets to smaller aerosols. It is important to practice respiratory etiquette, for example by coughing into a flexed elbow, and to stay home and self-isolate until you recover if you feel unwell. The only historical memory of a similar pandemic that had severely impacted the world was the Spanish flu pandemic of 1918 but the devastation caused by COVID19 is not comparable. Some of the reasons for that could be described as high levels of urbanization and a steep rise in population in the modern world. The Following are some of the reviews of papers on how Covid 19 has affected the global world and the situation during Pandemic and its aftermath. The spread of the virus has encouraged the social distancing which led to the shutdown of educational institutes, markets, offices, conferences and businesses etc. (Peterson et al 2020). The global lockdowns have major interruption on Trade, Business, Schooling, offices and social behavior. According to the United Nations

Educational Scientific Cultural Organization (UNESCO) 192 countries have closed their schools and universities as of April 30, 2020. Over 30 million people have been infected by the coronavirus in India. COVID-19 can infect people of all gender and ages. However, some women and girls may be at higher risk because they are poorer and lack information and resources, or because they are at the front line as caregivers and workers in the health and service sectors. (UN Women 2020) The numerous challenges that governments and societies are facing in tackling the coronavirus, and the threats that the Pandemic has further imposed to globalization and international cooperation, clearly show that the role of science as a response to crisis is limited in face of a socioeconomic disarrangement that increasingly cripples the potential gains   of   technical   action. (Ulisses Barres de Almeida et al 2020) After some serious efforts worldwide including in India the vaccine has been developed to cure from COVID-19 and to protect the no of casualties in future. Globally, as of 5:45pm CEST, 22 October 2021, there have been 242,348,657 confirmed cases of COVID-19, including 4,927,723 deaths, reported to WHO.As of 21 October 2021, a total of 6,655,399,359 vaccine doses have been administered. Looking at the distress occurred by Covid 19 it is Gandhi, who's thoughts and ideas are very -very useful and acceptable in present time.

III.   THE EMERGENCE OF GANDHI'S SOCIAL THOUGHTS

The young Gandhi read Ruskin's book on a train journey from Johannesburg to Durban in South Africa in June 1904 when he was 34. He was to confess later that this book changed his life forever. Now he was determined to apply the precepts of Ruskin in his daily life. Barely five years later, in 1909, on a voyage from London to South Africa, Gandhiji penned his Hind Swaraj or Indian Home Rule. This was a trenchant critique of Western civilization, and capitalism in particular. The colonial British government reckoned this to be a seditious piece of work and the pamphlet was banned in British India. *Hind Swaraj* can be regarded as the social and economic testament of Gandhi. His focus was on those living in the countryside, and he made a strong case to develop rural India as self-sufficient village republics. He essentially believed that all able-bodied men and women must be gainfully employed, and he was against machinery to the extent that it displaced labour.

Historically, globalization is a flight of the development process of human civilization from an isolated socio-economic formation of primitive society to present satellite

stage of global interaction of economy and technology across the globe. This term became popular with the process of global economic reforms, i.e., liberalization of provisions of public sector, privatization of public sector and relaxing national restrictions for global interaction. Therefore, it is also known as crossing national boundaries, internationalization, universalization, etc. The excess of internationalization and globalization has resulted crises and pain. Infect Possibly the greatest original insight of Gandhi was to advocate the principle of "limitation of wants". His concern about Frugality was remarkable. He had the quality of being frugal, sparing, thrifty, prudent or economical in the consumption of consumable resources such as food, time or money, and avoiding waste, lavishness or extravagance and he urged the people to include this in daily life practice. The present episode of the pandemic gives us yet another opportunity to revisit Gandhi's critique of Western civilization.

IV.   GANDHI'S VISION OF SWADESHI AND GRAM SWARAJ

Mahatma Gandhi's concept of *Gram Swaraj* (Village Republic) can be taken and appreciated in the light of the coronavirus pandemic. He used to say that India's soul lives in its villages. To Gandhi, villages were the basic units of social organization. Therefore, the villages should be self-sufficient in the matters of their vital requirements. According to Gandhi, the knowledge of the highest truth is the aim of self-development. Gandhi does not deny the reality of the world here and now; what he rejects is immersion in the phenomenal world, the life of everydayness. He dislikes losing the sense of reality and finds it intolerable. Nor does Gandhi tolerate the development of individuality through willful conquest of others. He underlines the necessity of harmonizing oneself with an ever-enlarging network of relationships that makes society a network of extended selves. Consequently, humanity comes to be located in a highly complex need of inter-dependency, cooperation and harmony. To be an active member of this network is to treat the world as a family (*vasudhaiva kutumbakam*, वसुधैव कुटुंबकम). In Gandhi's view, truth and non-violence are the necessary foundations of a "global village." Selfless action especially to those who are depressed and deprived nourishes this value. It imparts gradually in man the awareness that one should not have what the poor do not or cannot have. This helps in the minimization of wants and the acceptance of a simple life style that avoids the need for big machines for producing goods and services cutting at the root of industrialization. Instead of the present system of mass production, it would promote production by masses reflecting a heavy reliance on simple technology as well as locally and nationally available resources. Instead of the present system of mass production, it would promote production by masses reflecting a heavy reliance on simple technology as well as locally and nationally available resources. A social order based on truth and non-violence must reflect interdependence conversant by the principle of *swadeshi*. That is, what Gandhi has expressed, that the most effective organization of social, economic, and political institutions and functions must follow the natural contours of the neighborhood.

The institutional structure of a self-governing society, for Gandhi, must be the local community comprising one or a group of villages that is self-governing democratic republic endowed with necessary powers and authority to manage its own affairs. The village republic must reflect individual freedom informed by social responsibility. Complete decentralization not only in the economic field but also in the political realm must be the basis of village republic, the position of real democracy.

Today, the whole world is struggling to procure basic goods and necessary medical equipment, and hardly a few countries have the stock. Luckily, India has an adequate number of pharmaceutical companies and has made strides in manufacturing and supplies, but it is still dependent on other countries for raw material. This catastrophe has taught us Gandhi's lesson of Self Reliance, a lesson that every country must possess basic amenities for self-survival.

Gandhi's principles are very relevant here as it stressed on self-reliance at the local level. Thus, what is needed today is commitment to action on a massive scale, to make opportunities equally good for all. And whatever action is proposed it must be in the Gandhian way, an exercise of moral force. Implementation of the concept of 'Atmanirbhar Bharat' is the real Gandhian way of moving forward in this direction. It's an attempt to increase self-reliance in social life by promoting 'Vocal for Local' and 'Local for Global'. In fact, Gandhi has advocated for a system, in which despite of social diversity, the society should act and grow together. The Constructive Programme as blueprint for the social regeneration of India.

Today, during the catastrophe of pandemic, thousands of poor laborers were forced to migrate to their homes, in such a situation, the importance of Gandhiji's concept of village swaraj and swadeshi is understandable, in which he wanted the youth to stay in the villages for the welfare of their family, society and nation. Serve and become a producer instead of a consumer. Gandhiji believed that villages should produce, prepare their own needs and when

they met their needs, they should fulfill the needs of the cities. In this way, contribute to each other's progress in the spirit of mutual cooperation. During the Covid 19 and its aftermath these ideas have proved to be very useful as we have realized and experienced the use of Swadeshi and buying goods, daily needs from vendors around us. In fact, what so ever we have achieved during epidemic and lockdown, and having some success in fighting the infection, it is only by adopting the ideas of Mahatma Gandhi and his way of life and methodology. Prime Minister Shri Narendra Modi has also presented self-reliance as the solution to all problems and the goal of a better tomorrow in the critical times of the COVID 19 pandemic.

V.   CONCLUSION

The COVID-19 crisis not only challenges disease control and crisis management, but also have long-term and far-reaching impacts on states, societies and international cooperation. The crisis has upended societies and dramatically altered everyday life across the globe. Our present circumstances, while unprecedented, have been profoundly shaped by persistent societal realities—such as entrenched social and economic inequality, the proliferation of misinformation, and anxieties about the ability of the world's democracies to confront major crises. In-depth social understanding will be critical to apprehending the crisis and charting a path forward.

The current crisis underlines the need of a profound change, although science and technology are not in themselves the solution, they are necessary tools to enable it. There are increasing indications that the world is looking different after the crisis and that globalization is questioned in many areas. According to these observations, the COVID-19 crisis would mark a turning point. The building of a new humanism must be based on a socioeconomic structure where people find the opportunity for an integral development. Such structure should be adopted the thoughts and ideas of Gandhi ji and emphasize the identity of the person, both at the smallest scale, strengthening families and cultural groups, as well as at national level, where cultural identity and tradition are preserved.

Years before Gandhi has given a *mantra* that *whenever we have any doubts or our ego starts dominating us, then we should try this criterion to remember the face of the poorest and weakest man we have seen and ask from our heart what steps should be taken. We are considering how useful it would be to that man. Will it be of any benefit to him?.......that is, will it be able to give Swaraj to crores of people whose stomach is hungry and soul is unsatisfied?*

This Jantar of Gandhi is very useful in the circumstances of Covid 19 and its aftermath.

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Re-imagining Holocaust: A Reading of John Boyne's *The Boy in the Striped Pyjamas*

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Abstract— *The paper entitled "Re-imagining Holocaust: A Reading of John Boyne's The Boy in the Striped Pyjamas" deals with the various dimensions of Holocaust literature. The article begins with a chapter that explores the various features of Holocaust literature and even traces the history of holocaust in general. The final chapter illustrates the various instances of violence and dehumanization in the novel which makes it a typical work on holocaust.*

Keywords— *Adorno, Germany, Holocaust Literature, World War Literature.*

I. INTRODUCTION

Holocaust literature is a term used to refer to literary genre that includes a wide variety of texts, which exceed the classical boundaries of epic, poetry and drama. In other words it is a term used to refer to any literary work about the Holocaust. The concept was originally developed in America, initiated by the literary scholar Susan Cernyak-Spatz, who herself survived the Holocaust. Holocaust lasted from 1933-1945 in Germany.

Holocaust literature not only includes diaries and chronicles written throughout the war but also memoirs and reports written and recorded by first-hand witnesses. The genre also covers fictional adaptations such as novels, plays and poems, which address the Holocaust as a central topic. Holocaust works are usually not aesthetic but is factual and realistic with a serious theme. Even texts written by the 'non-affected' group have to be included in this genre. This literature often sheds light on the unseen facts and horrors of Holocaust and the brutality with which people were treated.Famous Holocaust works include *Night* by Elie Wiesel, *The Diary of a Young Girl* by Anne Frank, *Schindler's List* by Thomas Keneally, *The Book Thief* by Markus Zusak etc.

The Boy in the Striped Pyjamas is a 2006 Holocaust novel. It is penned by John Boyne. The novel has sold more than nine million copies worldwide. It was the best-selling book of the year in Spain in 2007 and 2008 and has also reached number one on the *New York Times* bestseller list. The book, later in 2008, was adapted into a film of the same name. The book was first published on 5th January 2006 by David Fickling Books.

John Boyne was born in Dublin, Ireland, in 1971 and studied English literature at Trinity College, Dublin, and creative writing at the University of East Anglia, Norwich, where he was awarded the Curtis Brown prize.

He has published ten novels for adults and five for younger readers including *The Boy in the Striped Pyjamas* which became a bestseller. His other famous works include *Stay Where You Are and Then Leave, A History of Loneliness, The Absolutist, The Boy at the Top of the Mountains* etc. He is also the author of the short story collection *Beneath the Earth*. He was awarded the Hennessy Literary 'Hall of Fame' Award for his body of work in 2012. He has won three Irish Book Awards for Children's Book of the Year, People's Choice Book of the Year and Short Story of the Year. He has also won a number of international literary

awards including the Que Leer Award for the Novel of the Year in Spain and the Gustav Heinemann Peace Prize in Germany. His novels are published in fifty one different languages.

The book is a fictional tale about the friendship of the unlikeliest of friends, Bruno, a nine year old son of a Nazi commandant and Shmuel, a Jewish inmate of the concentration camp at Auschwitz who is of the same age as Bruno. Their innocence and unawareness of the 'Final Solution' and the Holocaust is very striking in this poignant story.

Bruno and his family are forced to move from their beautiful and luxurious house in Berlin to the less appealing home at "Out-With" (24) as a result of Bruno's father's promotion. He is oblivious to the on-going war in Europe and their role in it. All he knows is that he has to leave his friends, school, house and neighbourhood and move to the new house where he is very lonely and got no friends to play with. His father, a strict man tells him that this would be their new home for the "foreseeable future" (48). Bruno is not happy here. He is bored and lonely and goes off to explore the woods. Though he had seen the fence from this window he thought it was some kind of a 'farm' and that the fence was built to keep animals from going astray. While he is exploring he discovers Shmuel, a boy like him but much sadder and smaller. Bruno and Shmuel are both happy as they both didn't have friends where they were at and were very happy in each other's company. Shmuel reveals to Bruno about his life before coming to the camp and how life for him and people like him has been hard ever since then. Bruno slowly starts to see the ugly truth and realizes that all that he has believed or was trained to believe were nothing but lies. His friendship with Shmuel takes him from innocence to revelation. He is kind to Shmuel and develops a close fondness to his "best friend for life" (213). He feels guilty for not standing up for Shmuel when Lieutenant Kotler called him a thief and a liar and he apologizes. He brings Shmuel food often.

One day Shmuel tells Bruno that he is unable to find his father and seeks his help. Bruno agrees to help his friend. Shmuel brings Bruno the striped pyjamas, shirt and a hat that the inmates of the camp wear so that he would easily blend in with the people on the other side of the fence. Bruno sneaks into the other side of the fence and as they begin their search the truth dawns upon Bruno that the camp is not anything like he had imagined it to be. He could see sad faces everywhere. Soon a group of soldiers arrive and force them and a

group of men to 'march' into a chamber in which they are gassed to death.

The Boy in the Striped Pyjamas is about childhood innocence in a time of war, horrors of the Holocaust, the common desire for friendship and the fence- both figurative and literal- that we must navigate and choose whether or not to break down. It also deals with the impact and influence of war on people especially innocent children and the futility of war. Bruno is characterized by an endearing childhood innocence which becomes poignant when he meets Shmuel. He remains unaffected by the war and unmoved by the Nazi beliefs and propaganda which he confronts daily. Bruno represents man's capacity for kindness and compassion.

Bruno and Shmuel seem to lead parallel yet mutually exclusive lives. They share common interests, birthday, and a similar perspective on life. Their friendship defies possibility. Shmuel and Bruno demonstrate how resistant and resilient children can be and how important kindness and compassion are in a world where people were being told what to think, who to hate and what is acceptable.

The first chapter deals with a general overview of what Holocaust is, what a Holocaust literature is, how it varies from other types of literature, different types and features of Holocaust literature and its characteristics. The second chapter deals with the argument that *The Boy in the Striped Pyjamas* is a Holocaust novel and tries to prove this by using instances and references from the primary text that is indicative of the prejudice the Germans had towards the Jews.

II.   A GENERAL OVERVIEW OF HOLOCAUST LITERATURE

The Holocaust or the Shoah was the state-sponsored, bureaucratic, systematic murder and torture of six million European Jews by Adolf Hitler's Nazi Germany and by the World War II collaborators with the Nazis. The term 'Holocaust' goes back to its Greek origin which means to 'sacrifice by fire'. The Nazis came to power in Germany in January 1933. They believed that that Germans were 'racially superior' and that the Jews deemed inferior were an alien threat to the so-called German racial community. Two-thirds of the nine million Jews who had resided in Europe and 1.5 million children were the victims of the Holocaust.

During the era of the Holocaust, other groups were also targeted by the German authorities due to their

'racial inferiority': Roma (gypsies), the disabled and some of the Slavic people (Poles, Russians, and others). Other groups were persecuted on ideological, political and behavioural grounds. Among them were Socialists, Communalists, Jehovah's witnesses, homosexuals and mentally or physically disabled patients.

In 1933, the Jewish population of Europe stood at over nine million. Most of the European Jews lived in countries that Nazi Germany could easily occupy or influence during World War II. The Germans and their collaborators killed nearly two out of every three European Jews as part of the 'Final Solution'- the Nazi policy to murder the Jews of Europe by 1945.

There is a wide range of ways in which people have represented the Holocaust in popular culture. It may be through literature, music, theatre, visual arts, dance and other forms of representation. Literature in particular has an inherent value. It has an ability to transport readers to different times, distant places, and unique circumstances. Through literature, readers can also make personal connections and relate with the characters, may it be real or fictional.

Holocaust literature sheds light on the voices of victims. It can be seen as a survivor's testimony that includes accounts of their resistance and may also include stories of their rescue and heroism. It also deals with the German experience and the aftermath of the execution of the victims.

Holocaust Literature may be in the form of autobiography, memoir, poetry or diary or can even be fictional in nature. It could be the depiction of the events of the Holocaust through fiction, drama, and poetry. Some literature about the Holocaust is written as historical fiction. Such writings closely follow actual events, adding only imaginary dialogues that are consistent with those events. Other writings are much more removed from the actual course of events, and use allegory and other a-historical literary devices in order to convey its point across efficiently to the readers. The Holocaust has influenced nearly any Jewish writer since and many non-Jews.

Since the genre emerged, the defining stance of Holocaust literature was to see if its verisimilitude or truth-value far outweighed its literary merit. The memoir which is a first person account has long been considered the apotheosis of Holocaust writings. "Holocaust literature comprises all forms of writing, both documentary and discursive, and in any language, that have shaped the public memory of the Holocaust and been shaped by it"(Roskies2).

To view Holocaust literature through the lens of genre is nothing but a dry, academic exercise. Diaries are universally acknowledged to be the most important source of wartime experience just like memoirs. By reading them in chronological order, we discover a specific type of diary that came into existence when the confinement and enslavement of Jews gave way to mass extermination. By examining the corpus of wartime writings produced outside the war zone, we discover how literature was used to mobilize the public and then provided them with the means for mourning. Reportage was only seen as second in importance to the diary inside the war zone.

The multilingual scope of Holocaust literature makes maximal demands of its readers, none of them who could possibly read the entire corpus of the original. Holocaust literature had its origin and developed in the habitat of public memory. Yet this did not come about everywhere at the same time. The growing public awareness of the Holocaust happened at the intersection of the private and public spheres. The real and the proxy witnesses began to write and publish, discovering new means of artistic expression and communication. Holocaust literature unfolds both backward and forward. Backward as previously unknown works are published and translated and they are later simply forgotten. Forward in the sense that new works of ever greater simplicity come into being.

Holocaust memory unfolded in fits and starts because much of its narrative violates the expectations of a specific public. Fierce controversies over a Holocaust novel, a play, even a poem, tend to happen in nations that look to literature for self-definition: Russia, Poland, France, Italy, Palestine and Yiddish land. In these places, the public looks at high culture and literary expression to bridge the gap between generations. In short we can always note that the course of Holocaust memory never actually had a smooth track.

Holocaust literature can portray the voices of the victims. Literature belonging to this category focuses on the importance of personal writing as a means of understanding the Holocaust. These diaries, stories and poems also serve as a medium to humanize the vast numbers of Holocaust victims by introducing readers to individuals with understandable dreams and passions which were mercilessly thwarted by the Nazis and also the agonies they faced. It can be a survivor testimony literature. The poignant testimony of Holocaust survivors reaffirms the will to live and to retain human dignity in the face of terrible adversities and hardships. These biographies and memoirs can further help to personalize historical events and to establish real faces in the

overwhelming sea of facts and statistics. It shows us the real face of the war and the reality behind the 'fences' unlike records noted by the media or the Germans themselves. These testimonies usually talk about first-hand experience of the war and the atrocities the Jews had to face.

Holocaust literature can also be seen as an account of resistance. There are thousands of unsung heroes of the Holocaust, both Jewish and non-Jewish, who resisted the Nazis in ways big and small. They stood up to defend themselves and their fellow beings. These remarkable stories of defiance and resistance counter the myth that the Nazi victims passively submitted and succumbed to the Germans and to their fate.

Further, Holocaust literature can also include stories of rescue and heroism. It is imperative and necessary that the world recognize and remember the actions of the so called 'Righteous Gentiles' also known as 'Righteous Among the Nations', those relatively few individuals who took definite steps and frequently risked their own lives to save their fellow human beings. Many of those who deserve praise and honour are no longer alive to tell the stories. The horrors of the Holocaust are so numerous and so overwhelming that the occasional heroic act often goes unnoticed or is often forgotten. Researchers did not even begin to seriously study the many instances of rescue during the Holocaust until decades after the end of World War II.

Holocaust Literature can portray the German experience. If the goal of Holocaust literature is to prevent the recurrence of such tragedy, then we must carefully and closely examine the participants and the circumstances that eventually permitted the rise to Nazism. Literature in this category focuses on life in Germany during the rise and rule of the 'Third Reich' i.e., Nazi Germany.

The major portion of Holocaust study focuses on the victims and the survivors of Nazi persecution. Recently, however, much attention has been given to the psychological motives of Hitler and his followers. Researchers also examine the cultural climate, the specific personalities and the precise historical elements that came into play during Hitler's rise to power.

The purpose of this examination is not to glorify the regime that brought such horror to the world, nor to assign blame to the German people, but rather to uncover and learn from the intolerance and hatred that led to attempted eradication of an entire race from that face of the earth that was solely based on racial prejudice. Each of the issues, problems and dilemmas of the German Third Reich has parallels in the current events of the world. With careful and close analysis of the Holocaust, the world can

better understand how to protect itself against tyranny. Some Holocaust literature can be seen as an aftermath of the war, as a response and reflection. These works deal with the moral lessons the world has learned after the very gory World War II.

One of the main problems that people want to write about the Holocaust is the horrifying nature of the event. The extremeness of the Holocaust is considered to be 'unrepresentable'. Despite this 'unrepresentability', much of our knowledge about the Holocaust has reached us through several mediums like for example through movies, theatres, documentaries, media like radio, newspaper etc. and through literature. One of the most important medium through which Holocaust can be depicted is literature.

In 1949, Theodore Adorno stated that to write a poem after Auschwitz is barbaric. He claims that using the Holocaust to create an aesthetic representation can be seen as a form of victim abuse. Poetry and literature in general belong under the broad classification of 'works of art' and this pleasurable principle contrasts strongly with the horrific and gory nature of Holocaust itself. In his essay, "Commitment", Adorno mentions the fact that the suffering of all Holocaust victims needs to be remembered and that suffering also demands the continued existence of the very art it forbids.

A written account of someone's experience can never convey the harsh reality of the original experience even though authors try their best to represent it through their works. There are many different opinions on whether or not the Holocaust should be dealt with using literature as the medium. One reason that seems to reappear regularly is the fact that the events are simply too horrifying in nature.

A part of the Holocaust survivors wants to write about the event in order to find some sort of closure for themselves and to vent out their personal emotions and frustrations associated with the Holocaust. Primo Levi divides the group of Holocaust survivors into two main categories i.e., "those who remain silent and those who speak" (121).

Because of the traumatizing nature of the Holocaust, people have often preferred to repress their memories. Nevertheless, their silent memories did not fade overtime. Writing down the experiences of the past can be perceived as a part of a therapeutic process. Within the process of working through the traumatic past, the act of testifying should be perceived as a key element.

Many Holocaust survivors seemed to live in the past. This proves that detachment from the cruel facts is almost impossible. The past seems to haunt them even

though they live in the modern world far removed from the scene of the Holocaust. The first generations of the war were not the only ones who felt an urge to talk about the past. The members of the second and the third generations also search for new ways to deal with the Holocaust in modern society as they have to deal with this moral and psychological burden.

Holocaust literature has often been attacked by Holocaust deniers. This form of literature does not serve as a tool to undermine the Holocaust. All the authors intend to do is to make sure that people know about the events of the past and are fully aware of it through their works which serve as veritable sources. Hence, authors do play a very important role in the right representation of events and have a great responsibility in representing the Holocaust.

Literature has different genres like autobiographies, fiction, non-fiction, poetry and so on. No genre is considered the best to talk about the Holocaust. Some argue that testimonies would be the best sources about the Holocaust as they consistthe stories of real individuals who have suffered. Primo Levi thinks that this genre is insufficient as a testimony can never fully express the real experiences of the victims. "We, the survivors are not true witnesses . . . we are those who by their prevarications or abilities or good luck did not touch the bottom. Those who did so, those who saw the Gorgon have not returned to tell about it" (63-64).

Here we can see that Levi feels the testimonies are incomplete as they do not deal with the real experiences. For example no man detached from the war scene can talk about the experiences in the gas chambers as vividly and poignantly as a person who has managed to survive through this type of torture. He says that fiction helps to present a complete account of the Holocaust experience. "The survivors watch helplessly as the only real possessions are done away with: authentic experiences" (Kertesz269).

Nevertheless, fiction can be a useful medium which draws attention to the topic of Holocaust.The characteristics of Holocaust literature are as follows. It tells us about the Holocaust in general. It is more than mere historical facts but is an experience of individuals, victims, perpetrators, bystanders and heroes. It can be seen as fiction as well as non-fiction or at times can be a mixture of both. It is usually depressing as the goal of Holocaust literature is to make the readers aware of the strength of the survivors and their resilient spirit.

Readers are both fascinated by what happens due to suffering inhumanities and revulsion because of these events. Some readers will read more to expand their knowledge while still having a feeling of how horrible and gruesome these events are. All Holocaust literatures convey a common theme. If man becomes too intelligent and doesn't use his heart, he loses everything and will eventually perish.

Hitler's pursuit of his so called 'master race' was purely intellectual as he tried to exterminate an entire race after putting his own life at stake. He only looked denied on men for their strength and intelligence and never saw him as one with feelings and emotions and saw them as something expendable.

The Boy in the Striped Pyjamas can hence be clearly be seen as a Holocaust novel with its clear and vivid portrayal of racial prejudice and discrimination that the Germans had towards the Jews. An even more fascinating aspect of this novel is its representation of events through the innocent eyes of a nine year old who is unaware of the significance of war and though he is raised in a way so as to think of his country and race as being superior, he never actually practices it and unlike the rest of his folk, he actually cares about his fellow beings- be it a Jew or a German. More about the book and its Holocaust elements would be dealt with in detail in the next chapter.

III.   THE BOY IN THE STRIPED PYJAMAS AS A HOLOCAUST NOVEL

The Boy in the Striped Pyjamas is a fictional tale of the improbable friendship between Bruno, the son of a Nazi Commandant and Shmuel, a Jewish concentration camp inmate.The novel written by John Boyne was published in 2006 and was adapted into a major motion picture in 2008. The book explores the evils of the Holocaust through the innocent eyes of a child. This novel contrasts the dichotomy of man's inhumanity to man with man's capacity to care and love. The author has said that according to him, the only way he could write about the Holocaust respectfully was through the eyes of a child. He demonstrates how Bruno and Shmuel maintain the innocence of their childhood in spite of the happenings around them.

Boyne agrees to the fact that the only people who can truly comprehend the horrors of the Holocaust are those who lived through it. This novel gives a voice to the victims of Holocaust, especially millions of innocent children who perished at the hands of the Nazis. The novel focuses on individual relationships and gives the readers intimate portrait of the two innocent boys seeking friendship rather than examining the big picture of Holocaust. The novel is more or less a fable.

In *The Boy in the Striped Pyjamas*, we can see characters with names Bruno, Gretel and Shmuel. Bruno

means 'saint' or 'brown', Gretel means 'pearl' and Shmuel means 'his name is God'. From the selection of these different German and Jewish names we can see that they each have different meanings. The Germans sough power and strength during World War II and this is reflected in the very names they sought. Whereas the Jewish names always had something to do with God and religion which is what they are discriminated against. Their name meanings show their position in the war.

Bruno stands up for the universal notions of the good while the rest of the world is immersed in contingency. One of the horrors of the Holocaust is that everyone embraced a sense of contingency, of convenience. For the Nazis, it was convenient to target the Jewish people and those who were labelled as 'outsiders'.Contingency was also seen in the lack of solidarity and lack of community that resulted in Holocaust. People could not stand up for one another because of the fear of their own lives.

Bruno, unlike this, stood for universal qualities such as friendship, compassion and hope. This is emphasized when Bruno apologizes to Shmuel for not standing up for him in need. Bruno helps Shmuel to find his father and in the process gets killed. He agrees to help though something dangerous lurked beyond the fence and affirmed his friendship to Shmuel in the midst of certain death.

Usually we can see while studying Holocaust that people did what they had to in order to survive. Yet there are times when the individuals went beyond for the well-being of others. These were heroic people who represented universal values that bonded community and created solidarity in a world that did not validate it. Bruno was a hero in this manner.

Bruno is a naïve boy who doesn't know the seriousness of the events around him. The first time he saw Shmuel, he was envious thinking of the fact that he had a lot of friends to play with on the other side of the fence. Later, this conversation gradually gave way to their origin. Bruno was a German and was trained to think that they were superior. Shmuel was Polish.Bruno told that,"Poland. . . . That's not as good as Germany is it. . . . Germany is the greatest of all countries. . . . We're superior"(111).

The little boy had been trained to think that the Germans were superior. This is a result of 'Anti-Semitism' prevalent in the then German society i.e., hatred of and prejudice towards Jews. The Germans considered the Jews to be 'filthy', disgusting and not human. This is evident in Kotler's remark, "And afterwards when you return to the kitchen, make sure you wash your filthy hands before touching any of the food . . ."(76).

The Nazis were against books that did not match Nazi views. They burned it publicly. In the novel, Bruno loves tales of adventure and exploration. He is discouraged by his private tutor, Herr Liszt who was very fond of "history and geography" (97). He told Bruno that books on art are useless and that he should study about things that matter in this world.

> . . . study the things that I say are important . . . not story books. Not books about things that never happened. . . . I am here to . . . get your head out of your storybooks and teach you more . . . about where you come from. . . . About the great wrongs that have been done to you. (97-98)

The Hitler Youth was the only youth movement in power at that time in Germany. The boys were prepared for military service, and the girls for being mothers and housewives. This is evident in Kotler's appearance as noted by Bruno. Bruno describes Kotler as a young man of nineteen who looked like the "big boys at school" (72).

Schools were an important medium through which Nazi ideologies were imparted into the minds of children. Teachers taught students to love Hitler, to obey the Nazi regime, and to hate Jews. Herr Liszt is an example of the way teaching was focused on Nazi ideology. Hitler was known as Fuhrer, German for 'leader' and Germany was known as 'the Fatherland' or 'Vaterland'.

On September 1939, Germany invaded Poland, marking the beginning of World War II. German officials confiscated Jewish property, forced Jews to wear identifying armbands, and established ghettoes and forced labour camps. Shmuel talks about this experience as he narrates his story to Bruno. He tells him how he and his family came to be at Auschwitz.

> And then one day things started to change. . . . I came home from school and my mother was making armbands for us . . .(126)

> Then one day the soldiers came with huge trucks. . . . And everyone was told to leave the houses. . . . And the trucks took us to a train . . . there was no air to breathe . . . when the train stopped . . . we all had to walk here.(129-130)

Einsatzgruppen (mobile killing units) often with the support from local civilians and police followed the

German army. They carried out mass shootings and massacre. From 1942-1945 while Nazi Germany was fighting on both the eastern and western fronts, they also pursued the 'Final Solution' of murdering all Jews in the world. Millions of Jews were butchered mercilessly. Many were gassed, shot, starved or died of diseases, such as typhus.

The Auschwitz-Birkenau concentration camp complex, where *The Boy in the Striped Pyjamas* is set, was one of many built by the Nazis. Bruno describes the camp which he first imagined to be a 'farm' and the people who lived on the other side of the fence.

> There were small boys and big boys, fathers and grandfathers. Perhaps a few uncles too. . . .
>
> There was a huge wire fence. . . . The fence was very high. . . . At the top of the fence enormous bales of barbed wire were tangled in spirals . . . (30-31)

Bruno and his sister first thought that the camp was a farm and the fence was built to prevent the animals from going astray. Little did they know that they were people killed and tortured under their father's supervision.

> Some stood perfectly still in groups, their hands by their sides. . . . As a soldier marched in front of them, his mouth opening and closing quickly as if he were shouting something at them. Some were . . . pushing wheelbarrows from one side of the camp to the other. . . . a group of children huddled together, but then one of the soldiers lunged towards them. . . . when they did the soldiers all started to laugh and applaud them.(36-37)

Bruno, being a German, and Shmuel, being a Jew, were supposed to be sworn enemies. Unlike their families and the society, they turned out to be best friends having no prejudices against each other. Bruno, at first, thought that he is superior as he is from Germany but hurting Shmuel saddened him. This shows how humane he was unlike his parents.

Even though they are not meant to be together due to their circumstances, fate brings them together. The fence which is a symbol of separation does not stand in the way of their friendship. A poignant scene is when they both are shut inside the gas chamber and Bruno seizes Shmuel's hand saying, "You're my best friend, Shmuel. . . . My best friend for life"(213).

The Germans showed a sense of superiority and held a strong sense of prejudice against the Jews. This is very evident in the way Lieutenant Kotler treats Pavel. Pavel is pushed around, tortured, harassed, abused and cursed by Kotler. "'Hey you . . . come over here, you-' . . . something about the harsh sound of it made Bruno look away and feel ashamed to be a part of this at all" (75).

Kotler was being very curt and saw Pavel as a mere slave - a puppet. This shows how the Germans demanded respect and obedience from the Jews.During dinner one day, Pavel lost his grip of the wine bottle and its contents fell directly onto Kotler's lap. This made him beat up Pavel mercilessly. "What happened was both unexpected and extremely unpleasant. Lieutenant Kotler grew very angry with Pavel and no one stepped in to stop him doing what he did next, even though none of them could watch. Even though it made Bruno run away and Gretel grow pale" (148-149).

The soldiers were treated with reverence. Bruno had thought that the world beyond the fence was a happy world with happy people.

> As it turned out, all the things that he thought might be there - weren't. . . . there were crowds of people sitting together in groups, staring at the ground, looking horribly sad; they all had one thing in common: they were all terribly skinny and their eyes were sunken and they all had shaved heads. . . . he could see two different types of people: either happy, laughing, shouting soldiers in their uniforms or unhappy crying people in their striped pyjamas . . . (207-208)

This shows the misconceptions of people about what really happens in the camp not realising the fact that it was a slaughterhouse. Many people who had respectable positions in the society were reduced to a mere speck of dirt owing to the fact that they were Jews. Pavel, once a doctor, is now a servant peeling vegetables for dinner. Pavel dressed Bruno's wounds and Bruno's mother didn't want their father to know about this. Bruno tells Shmuel about this. "If father had known that he had cleaned my knee when I hurt myself then there would have been trouble"(139).

This shows how much the Germans despised the Jews and coming in contact with them was looked upon with disgust. Even men who had prestigious professions became no one but mere servants acting on the commands of the German soldiers. Children from a very young age

were trained to respect Hitler though they didn't understand the significance of the events around them, and didn't know who Hitler himself was. Bruno thought 'Heil Hitler' was a salutation denoting respect. "Heil Hitler, he said which, he presumed, was another way of saying, Well, goodbye for now, have a pleasant afternoon" (54).

Gretel, Bruno's elder sister was first obsessed with dolls, later towards the tragic conclusion of the story, Gretel's obsession switches from her doll collection to the war slowly. Gretel becomes a fervent believer in the Nazi ideal and adorns her bedroom with maps from her father which she used to track the wars. This practice of tracking the war's progress on maps becomes a substitute for her doll collection. This shows the impact of the war on innocent children like Gretel and how it transforms them.

> Gretel's room had changed considerably. . . . there wasn't a single doll in sight. . . .Gretel had decided that she didn't like dolls anymore and put them all into four large bags and thrown them away. In their place she had hung up maps of Europe that father had given her and everyday she put little pins into them. . . . Bruno thought she might be going mad.(180)

Even though the Germans were hostile towards the Jews, there were a few who pitied the unfortunate Jews. This is striking in the way Bruno's grandmother reacts to her son's promotion. She says, "I wonder is this where I went wrong with you, Ralf?"(90).However his grandfather (Matthias) is very proud of his son, who to him was a patriot. He was very proud of his son who was a soldier and worked for the 'greater good' of his fatherland.

During World War II, many Jewish people were forced to live in ghettoes walled or fenced areas within a city. The most famous of these was the Warsaw Ghetto, where about 400,000 Jews were forced into an area of 1.3 square miles. The ghetto was enclosed by a wall that was over 10 feet high, topped with barbed wire, and closely guarded to prevent movement between the ghetto and the rest of Warsaw.

In the novel, however, Shmuel describes living in the ghetto in Cracow. "No, but then we were told we couldn't live in our house we had to move to a different part of Cracow, where the soldiers built a big wall and my mother and father and my brother and I all had to live in one room" (128). The Jews were not given a chance. They were forced to abandon everything they owned and follow the commands of the German soldiers. People who hid from them were either caught or brutally killed.

To facilitate the Final Solution, the Nazis established killing centres in Poland, the country with the largest Jewish population. The killing centres were designed for efficient mass murder. They constructed gas chambers (rooms that were filled with poisonous gas to kill those inside) for easy killing and to make the process more impersonal for the perpetrators. At Auschwitz camp there were four gas chambers and up to 6,000 Jews were gassed there each day.

Bruno, having crossed the fence to help Shmuel's father, discovered the world beyond the fence was a very sad and gloomy one. He was sad that he couldn't find any "evidence" (209) and was about to head back home when a group of soldiers surrounded the area where they were standing. Shmuel said that,"they make people go on marches. . . . I never see the people after they've gone on a march"(210-211).

They found themselves in a room (the gas chamber) ". . . from all the marches who had filled the room, as the door at the front was suddenly closed and a loud metallic sound rang through from the outside"(213). Even though Bruno was compassionate towards Jews, Gretel, unlike him was not so. She believed in the same ideologies like her father. This came as a revelation to the naïve boy.

> . . . the fence isn't there to stop us from going there. It's to stop them from coming over here. . . . Because they have to be kept together. . . . But with their own kind too. . . . With the other Jews. . . . They can't mix with us. . . . All the people over that side of the fence are Jews. (182)

Bruno's innocent mind, unable to comprehend the depth of what she uttered, asked why it was so. ". . . It's us who don't like them"(183) was all she replied. This shows that unlike Bruno she does not sympathise with the Jews.

This shows how the notion of German superiority and the inferiority of the Jews that hung in the airchanged many, including the viewpoints of naïve young children and how Jews were trivialized. The Jews were merely seen as expendable objects who were a threat to the Germans which had to be eliminated once and for all.

This chapter gives us a glimpse of the lives of two nine year old boys during Holocaust and how this influenced their lives and resulted in their tragic ends. It deals with many instances from the book where the Jews are oppressed and tortured and how the German notion of superiority is imposed upon the minds of young children. It also deals with how the Holocaust played an important role in shaping the lives of people.

IV.   CONCLUSION

Holocaust literature can hence be summed up as any work composed that deals with the Holocaust of the twentieth century Germany under the dictatorship of Adolf Hitler. These works can be autobiographical, written in the form of a diary or a memoir, which deals with the experiences and the tragic plight of the first hand witnesses of the Holocaust. It can also be biographical written by people who were far removed from the scène of war and looked at it from the outside. Totally detached and unaffected but who empathized with the victims. It can also be fictional that includes imaginary characters, places, events and incidents but focusing on the Holocaust as the main subject and its influences on the characters. These writings do not usually serve an aesthetic purpose and do not entertain. On the other hand, they are factual. They usually deal with the experiences of the victims and is more of a survivor testimony that talks about their accounts of resistance and heroic rescues. Some Holocaust writings also deal with the aftermath of the war and how to prevent such wars in the future.

Set during World War II, *The Boy in the Striped Pyjamas* written by John Boyne is a fictional tale about the Holocaust seen through the innocent eyes of a nine year old naïve boy named Bruno. His father is the Nazi Commandant and their family is forced to move from their house at Berlin to their new home at 'Out-With' as a part of his father's promotion. Bruno dislikes his new home and is bored and lonely. One day as he decides to go 'exploring', he comes across Shmuel, a nine year old Jewish boy who lives on the other side a huge fence and their friendship changes their lives forever.

This book can be viewed as a fine example of a Holocaust literature. It deals with the influence of the Holocaust on young and innocent minds of the children and how it transforms them. It also deals with the way the Jews were mistreated and were put in concentration camps, surrounded by huge fences devoid of any correspondence with the outside world, and were made to work day and night and were brutally tortured. There are many instances in the book that display German superiority and their racial prejudice towards the Jews. This is very evident in the way Pavel, a Jew, is treated by Lieutenant Kotler. It also sheds light on how people's perceptions and their individual self-change as a result of war.The education system is also affected by the war. Bruno however remains unaffected by the evils prevalent in the society and retains his humane, innocent self.

Thus it is possible to view *The Boy in the Striped Pyjamas* as a Holocaust novel as it deals with the tragic plight of the Jews and the Auschwitz camp inmates. The novel clearly draws a perfect picture of the Holocaust through the innocent mind of a young boy and is successful in painting a vivid and poignant picture of the Holocaust.

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Teacher's Persuasive Speech in Indonesian Language Learning at SMPN 2 Puger during the Covid-19 Pandemic

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Abstract—This study aims to explain and describe the form of teacher's persuasive speech acts in learning Indonesian class VIII during the Covid-19 pandemic. This research uses descriptive qualitative research.The research design used in this research is content analysis. Based on the research method and design, the data generated in this study are the teacher's persuasive speeches orally and in writing in Indonesian language learning at SMPN 2 Puger during the Covid-19 pandemic.Data collection techniques in this study used direct and indirect techniques. The findings of the form of persuasive speech acts in this study there are 5 types of speech acts, namely assertive speech acts, directive speech acts, expressive speech acts, commissive speech acts, and declarative speech acts.

Keywords—speech act, persuasion, teacher, Indonesian language learning.

I. INTRODUCTION

Humans are social creatures who interact in everyday life. Interactions that are often carried out by humans cannot be separated from the use of language. Because language is a vital part of human communication. Not only communication between individuals, but also communication within a country (Musriyono, A.A., Rustono, & Saptono, 2018:349). This is in line with the opinion of (Diningsih, S.M., Andayani, & Rohmadi, 2019:680) that language is a communication tool used by community members to interact. In line with that, (Arisetiyani, Y. & Yuliarsy, 2017:238) state that the function of using language is to convey information and request information.

Language consists of a variety of spoken and written languages. In the use of these two languages, there are various kinds of speech acts. This is in line with the opinion (Siritman B. & Meilantina, 2020:1) that in communicating, of course, using a series of speech acts to achieve certain goals.Meanwhile, according to(Yule, 1996:47) speech acts are actions that are carried out through speech. Speech act activities carried out by

speakers to achieve the goal of understanding the speech partner usually use a strategy, one of which is persuasive.

Persuasion is used to attract the sympathy of the interlocutor (Simons, 1967:17). (Simons, 1967:22) also explains that persuasion is a form of human communication used to influence others by modifying beliefs, values or attitudes. (Diamon, 1999:11)state that persuasion is an act of conversion, convincing others with the aim of changing their beliefs or views, so that they can also adopt new goals or follow the speaker's persuasion.As in classroom learning activities, every teacher must have a certain pragmatic competence to convey the function of communication to students, so that the speech acts of teachers and students in building a communication culture show that there is a process of mutual influence and learning objectives can be achieved.

Pragmatics is the study of the use of language or contexts outside the language that give meaning to an utterance (Harimurti, 2009:198). Thus, through pragmatics the speech partner can not only know the meaning of the utterance, but also the things that support the meaning of the utterance. So, it can be concluded that pragmatics

examines the context of speech so that the speech partner can know what the speaker means.

Teachers' persuasive speech acts in Indonesian language learning activities are interesting to study. This is because the teacher's persuasive speech acts can have a positive impact in increasing student interest in learning, especially in learning during the Covid-19 pandemic. Indonesian language learning emphasizes 4 aspects of language skills, namely listening, reading, writing, and speaking.Those four language skills cannot be separated from daily life in communicating. Persuasive utterances carried out by teachers with students in learning activities are not only to tell the speech, but behind the speech it has a specific purpose. That is, the teacher does not just convey messages or information, but also has a goal so that the student can change himself to be a better person.For example, with the teacher's persuasive speech in learning activities, students are more aware of the teacher's instructions, such as understanding in working on assignments, instructions for working on questions, and understanding the material presented by the teacher. Therefore, this study will examine the teacher's persuasive speech in Indonesian language learning activities during the Covid-19 pandemic.

Research on persuasive speech acts has been conducted. First, research on persuasive speech acts was conducted by (Rohmadi, 2013) with the title Persuasive and Provocative Speech Actions in the 2013 Central Java Election Campaign Banner Discourse. This study explains and describes speech acts that have persuasive and provocative elements in the banners of the Central Java election campaign.The object of this research is in the form of words, phrases, clauses, sentences, and images in the discourse of banners that were installed during the election campaign for the governor and deputy governor in Central Java in 2013. Second, research on persuasive speech acts was conducted by (Fanani, 2020) entitled *Donald Trump's grammar of persuasion in his speech.* This study explains and describes Donald Trump's persuasive grammar in his speech.Third, research on speech acts was carried out by (Kurniawan, R. & Novita, 2020) entitled Persuasive Speech Acts of Street Vendors at *Pasar Kaget Gelora Haji Agus Salim Padang*. This study explains and describes the forms and functions of persuasive speech acts of street vendors at *Pasar Kaget Gelora Haji Agus Salim*. The difference between this research and the third research is that the object of this research is different from the three research objects above.Based on the description above, this research focuses on the form of teachers persuasive speech acts in learning Indonesian.

II.   RESEARCH METHOD

This research uses descriptive qualitative research. According to (Bodgan, R. & Biklen, 2012:44), qualitative research is research that produces descriptive data in the form of speech, writing, or behavior from the people being observed. According to (Creswell, 2012), qualitative is a method to explore and understand the meaning of several individuals or groups of people who come from social or humanitarian problems. The research design used in the study was content analysis.Based on the research method and design, the data generated in this study are the teacher's persuasive speeches orally and in writing in Indonesian language learning at SMPN 2 Puger during the Covid-19 pandemic. Data collection techniques in this study used direct and indirect techniques. This is because SMPN 2 Puger which is the source of research data uses a blended learning model.

III.   RESULTS ANDDISCUSSION

Speech act is a person's ability to use language to convey messages or information. (Leech, 1983:317) classifies speech acts into five groups, namely assertive, directive, commissive, expressive, and declarative. The following are the findings of the teacher's persuasive speech in this research.

1.   Persuasive Speech in Assertive Speech

Persuasive speech which is categorized as assertive speech act is speech that binds the speaker to the proposition said (Searle, 1979:76). Assertive speech acts are usually characterized by propositions stating, suggesting, boasting, complaining, reporting, criticizing/claiming, and reminding. The following is an excerpt from the teacher's persuasive speech data in assertive speech acts.

> Data 1
>
> Teacher   : My students, during a pandemic like now, remember that you must keep your health and follow health protocols by minimally applying 3M, washing your hands, wearing masks, and keeping your distance.

Based on data excerpt 1, the teacher's speech is an assertive speech act. Through this speech, the teacher's persuasive effort shows that he does not speak assertively which tells the proposition of reminding, namely the teacher urges students to always keep health by implementing health protocols.Because, seeing the current condition, many people have fallen due to the Covid-19 virus. Those (people) who are affected by the Covid-19 virus are usually negligent in implementing health protocols. Therefore, speakers invite speech partners to always remember to take care of their own health (students) by implementing health protocols, namely

always washing hands before and after doing activities, always wearing masks when outside the house, and always keeping a distance from other people when in the crowd.

Data 2

Context : The teacher sends a message in the online learning WhatsApp group

Teacher : For those who have not submitted their Indonesian assignments, please submit them immediately, because the deadline for submission is tonight.

Students : Yes sir. Wait a minute sir, soon I will submit.

Based on the context and excerpts of dialogue data 2, the speaker reminds the interlocutor with the statement *"Those who have not submitted their Indonesian assignments must be submitted immediately, because the deadline for collection is tonight."* in online learning WhatsApp groups. After the teacher sent the message, the student responded that he would submit it immediately. This shows that the teacher's speech intends to influence students to immediately submit assignments.

2. Persuasive Speech in Directive Speech

Persuasive speech which is categorized as directive speech act is speech that has statements of commands, orders, or requests, and prohibitions (Taufik, 2013:30). This is in line with the opinion of (Black, 2006:21) which reveals that a directive speech act is a command. The utterance is marked by a verb that shows the actions that will be carried out by the interlocutor. The following is an excerpt from the teacher's persuasive speech data in directive speech acts.

Data 3

Teacher : Please pay attention, the answer of the assignment is sent to the Indonesian admin of each class, not to the group. The answers sent to this group are the answers of your questions in the discussion, not assignments!

Students : Ok sir, sorry I have sent it to the admin number.

Based on data excerpt 3, the teacher's persuasive speech is a directive speech act that contains a prohibition with the word "don't". The teacher's speech intends to invite students so that the answers to the tasks that the teacher gives are not sent to the group. The quote from the data shows that the teacher's persuasive speech received a positive response from the students. This is showed by the statement of the interlocutor (student) *"Okay sir, sorry I have sent it to the admin number."* From the statement, the teacher's speech can encourage or persuade students to follow the teacher's orders to send assignments to the admin.

3. Persuasive Speech in Commissive Speech

Teachers' persuasive utterances categorized as commissive speech acts are utterances that contain expressions of promises, offers, deeds, contracts, threats, and oaths (Searle, 1979:94). The following is an excerpt from the teacher's persuasive speech data in commissive speech acts:

Data 4

Teacher : For those who haven't submitted the 8D assignments that are due today, namely: Abey Gen, Fany Nailul, Febry M, Lendra A, Mechel, Naila, Novero, Rizki A. Please come to the teachers' office on Monday, August 2, 2021 to meet Mr. Hardi at 10.00. If the day and hour have not collected the assignment, then your score is blank!

Data excerpt 4 shows the teacher's persuasive speech in commissive speech acts that contain threatening expressions. The 'threatening' speech act is a speech act conveyed by the speaker to express the purpose, intention or plan to do something. The teacher's persuasive utterances in commissive speech acts are found in sentence excerpt *"…Please come to the teachers' office on Monday, August 2, 2021 to meet Mr. Hardi at 10.00. If the day and hour have not collected the assignment, then your score is blank!".* The teacher's speech intends to influence the interlocutor (student) by threatening not to give score to students who do not come to the teacher's office to submit assignments.

4. Persuasive Speech in Expressive Speech

Teachers' persuasive utterances which are categorized as expressive speech acts are speeches used to express matters relating to the feelings felt by the speaker (Taufik, 2013:22). In line with that, (Searle, 1979:48) states that expressive speech acts are forms of speech acts that express the speaker's psyche in relation to certain circumstances. Expressive speech acts consist of expressions of praise, gratitude, congratulations, thankfulness, apologies, disappointment, concern, and admiration. The following is an excerpt from the teacher's persuasive speech data in expressive speech acts:

Data 5

Teacher : My students, today you learn by yourself. Please study the material in the textbook chapter 2. I am sorry, today I cannot accompany you to study because my family has just passed away.

In data excerpt 5, the teacher's speech contains expressive speech acts that express apologies. This is showed by the statement *"I am sorry, today I cannot accompany you to study because my family has just passed away."* The teacher's speech describes the sad feelings of the speaker who is mourning and cannot accompany his students to

study, thus persuading students to study alone or discuss with their friends without any help.

5. Persuasive Speech in Declarative Speech

Persuasive utterances in the category of declarative speech acts are utterances that contain statements that can change conditions/realities that are different from the previous situation, resulting in conformity of the content of the proposition with reality (Taufik, 2013:28). Declarative speech acts consist of the words to resign, baptize, fire, give a name, impose a sentence, excommunicate, and appoint. The following is an excerpt from the teacher's persuasive speech data in declarative speech acts:

> Data 6
>
> Teacher: All right, guys, according to yesterday's vote, Galang is the head of class 8A. So later who will coordinate class 8A is Galang.

Data excerpt 6 shows the teacher's persuasive speech in declarative speech acts stating appointment. The teacher's speech contains statements that can lead to new situations. That is, the teacher invites students to agree on a mutual agreement in appointing Galang as class president. If it is related to the context, the teacher's speech in data 6 excerpt, the teacher has voted with the students to change the condition of the previous class, namely the teacher formed the class structure, and gave the mandate to Galang on a mutual agreement to be responsible for coordinating class 8A.

IV. CONCLUSION

Based on the persuasive speech act data presented above, the authors conclude that the purpose of the teacher's persuasive speech is to influence, persuade, or invite students to follow or carry out what the teacher says. The findings of the teacher's persuasive speech in learning Indonesian class VIII at SMPN 2 Puger during the Covid-19 pandemic there were 5 forms of speech acts, namely 1) assertive speech acts that bind the speaker to the proposition said, 2) directive speech acts that contain statements of commands, orders, or requests, and prohibitions, 3) expressive speech acts that contain apologies, 4) commissive speech acts that contain expressions in the form of threats, and 5) declarative speech acts that contain statements in the form of appointments.

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The Delinquency Evolution in Brazil and the Legal System Actions

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Abstract— Analysis of delinquency in Brazil and the characteristics of its evolution, bringing as focus its legal system. It aims to analyze crime in Brazil from the legal psychology perspective; study the origins of the practice of crimes in the country; analyze impunity and its relationship with the criminal practice; investigate the effectiveness of contemporaneous crime containment policies in Brazil. The research type is bibliographical, and the source of the data and statements used are found in articles found at the internet, concerning Legal Psychology, criminal statistics, criminology and contemporary crime containment policies. It found the existence of a gradual complexity of approaches to delinquency and the relationship that the penal and judicial system has in the perpetuation of disorders, due to an unevenness between the Brazilian reality and legal practice. It concludes that the criminal practice in Brazil is composed of several aspects, as long as social factors connected to the individual formation to deficient characteristics that the justice system presents and that contribute to the abidance of the crimes.

Keywords— delinquency, juridical system, Juridical Psychology, Brazil.

I. INTRODUCTION

Criminality in Brazil is a wound that has worsened on a daily basis and that directly influences the reduction in overall life quality of the population, imprisoned in their homes by an insecurity feeling. Furthermore, this social problem reaps the lives of thousands of young people, mostly blacks, who live in regions where the State — in charge of repairing social inequalities — is ineffective and opportunities for social ascension do not penetrate into their perspectives.

Regarding this, according to the Brazilian Applied Economic Research Institute (IPEA), the homicide rate for every 100,000 (one hundred thousand) inhabitants in 2017 was the highest in the entire country's history since 1980 (CERQUEIRA; BUENO, 2020). This fact is incontrovertible and shows the recrudescence of criminal practices in Brazilian territory. Therefore, in this context, the procedure of scientific research is essential, in order that such social phenomena are understood so that, later, improvements in the lives of the Brazilian people can be made.

For this reason, the present research aim is to analyze the crime from the psychological perspective and, above all, from a legal perspective. Another point to be highlighted concerns the specificity of the proposed look, since such analysis is restricted to Brazil. In this axis, due to this delimitation, it is impossible to disregard the importance of this reflection, which will seek to gleam the original causes of the criminal practice, the reasons for its permanency and also its relationship with public security policies.

Moreover,it is noteworthy that the geographic field of the research analysis is Brazil, as well as the society that composes it. In this aspect, the proportion taken by the social phenomenon of crime in the country is noticeable, such that, in the national environment, there has been a banalization of the illicit, based not only on the quantity of criminal practices, but also on the posture that the social body has adopted in relation to them. With this phenomenon in mind, it is necessary to raise questions about the origins and factors that led to its consolidation.

The problem that guides the research points to: "Why was the practice of crimes trivialized in Brazil?". In this context, the general objective sought to analyze crime in Brazil through the Legal Psychology perspective and, the specifics objectives were:

a) to study the origins of the crime practices in the country;b) to analyze impunity and its relation with the criminal practice;

c) to investigatethe effectiveness of thecontemporary crime laws in Brazil.

Then, the origins of criminal practice are described from the Legal Psychology perspective, in addition to search a relationship between impunity and the consolidation of the banalization of crime in the country. Added to this, the Brazilian State performance and its policies for crimes containment were investigated. Such effort results from the sad social involvements built in the country, which, although officially at peace, has homicide rates so high that some specialists characterize it as a country in a civil war state.

The research also reports the objective content, reflecting on the dystopian and violent reality present in Brazil and which factors have influence in the conjuncture. Thus, an attempt is made to draw attention to a banal yet problematic conjecture, raising questions about the social situation and how it deals with its surrounding conjecture, as well as how this interferes in the systematics of the crime trivialization.

Discussing the Brazilian delinquency theme is relevant due to the evolution scenario that the disorders have figured in recent decades with the time and contemporaneity progression. Despite the constant evolution of civil disobedience numbers, it is implied how the legal system is sometimes unable to keep up with sanctions and disciplinary measures to the spread and development of the country's delinquency rates, acting also, in some cases, as a contributing factor to its current proportion.

The research is characterized as bibliographical, based in the literature of Beato Filho (1999), Foucault (1999), Cerqueira and Bueno (2020), Fiorelli and Mangini (2020), and other authors. Bibliographic research is defined as the investigation of theoretical material on the interest subject. (ALYRIO, 2011).

Literary review is structured around the individual being, criminality and society; the criminal practice genesis; the relationship between impunity and the crime practice; the crime fighting laws and their effectiveness; as well as final considerations.

II. MAN, DELICT AND SOCIETY

Under the sphere of humanistic studies, social relations and crime practices, the approach of Fiorelli and Mangini (2020) stands out, which presented important discussions on the subject, in order not only to present it, but also link it to a series of factors such as impunity and bad examples during the individual moral and intellectual formation period. This, added to their extensive credentials, have made them references in the Legal Psychology field, accomplishing important contributions, such as tracing the relationship between the individual and the social, as well as its effects on the legal world.

In this way, it is worth noting that such authors attribute the propensity to criminality and its relationship, among other factors, to geography, the individual's moral formation, family relationships during childhood and adolescence. Fiorelli and Mangini (2020, p. 315) say: "About the geography of crime, let us say, it is democratic. There is no social class or type of individual that is immune, preferred or predominant. The ways may vary, which adjust to social, cultural and economic limits — these yes, implacable.".

Furthermore, the authors stated great emphasis on the issue of impunity capacity as a way of influencing the illicit, as Fiorelli and Mangini (2020, p. 326, author's highlight) comment:

Another factor of great significance to encourage the crime practice is the expectation of impunity (whether it is formally instituted or not), developed from the observation of reality itself. The child already perceives, through conversations and news, that people commit varied crimes and little or nothing happens to them; and this is aggravated when, in their living environment, there are individuals who brag of reprehensible acts (to say the least), despise other people and ridicule the mechanisms of social control.

Little by little, he develops the rooted belief that crime punishment does not apply to everyone and that, if certain precautions are counted, he will be able to practice them with premeditated risk.

In this sense, it is noted that in addition to the social, the individual must also be analyzed in terms of crime production. Thus, we start from the thought of Fiorelli and Mangini (2020) as the basis for the discussions established in this research, in the desire to have a solid and structured foundation, especially in other authors works and approaches to impunity and its relationship with crime trivialization. Furthermore, studies on impunity indices present in Brazilian society are used, as well as sociological and criminological works, with the aim of achieving a broad view of the studied phenomenon.

In front of this marked axis, the book *Juridical Psychology* — Fiorelli and Mangini (2020) — allows a preliminary analysis of the object. In the sixth chapter of this work, the authors deal with *A look at the delinquent*, where they point out the delinquency genesis, trivialization as a form of perpetuation, and the relationship between crime and consequence.

Mainly, with what concerns to the original causes of criminal practice, Fiorelli and Mangini (2020) address the hypotheses regarding the factors that lead to this conduct. The hypothesis of genetic predisposition is immediately rejected, after all, there is no effective proof in this aspect. Moreover, the family dynamics and its influence in this process a potential delinquent formation is highlighted, which manifests itself:

[…] by learning inappropriate values for healthy social interaction; the child hears the parent talk about the corruption they commit, the bad check they use, the unpaid debt, and believes that these proceedings are part of the unique art of 'taking advantage of everything' […] (FIORELLI; MANGINI , 2020, p. 317).

In this same sense, Franco (2011 apud FIORELLI; MANGINI, 2020, p. 317) understands that the "delinquency, the last stage of social breakage, is usually the epilogue of family bankruptcy." Therefore, it is clear the importance of the primary socialization process, which is the family, in the formation of the individual and, in these specific cases, the delinquent.

From another perspective, Fiorelli and Mangini (2020, p. 318) add that, in case of family omission, "[…] there will be close fiends who will take an important place as role models.". It is in this aspect that the school's interference in the individual development acts. The predominance of a model observation is perceived as a central element of the hypotheses dealt with, to the detriment of biological explanation — the delinquent's genetic predisposition thesis. Thus, it is essential, from this first theorization, initially based only on the look of Fiorelli and Mangini (2020), to investigate in which aspects this is effective, through other bibliographic references and, of course, through scientific research well-known methods. It is in this way that the aforementioned objectives will be achieved and, thus, the gradual evolution of Brazilian delinquency will be understood.

Besides the delinquency problem explanation, a bibliographical research will be made in order to have a comprehensive explanation of each crime topic to be discussed later. As an example, when talking about the effectiveness of contemporary conflict containment systems, Foucault (1999, p. 101) says:

The criminal law reform must be read as a strategy for reallocating the power to punish, according to modalities that become more regular, more effective, more constant and better detailed in their effects; finally, that they increase the effects by decreasing the economic cost (that is, dissociating it from the ownership system, purchases and sales, from the venality of both trades and own decisions) and its political cost (disassociating it from the arbitrary power of the monarchy).

In this perspective, the legal and public spheres play crucial roles in the suppression of crimes within the Brazilian context, but they do not completely use their potential to end the criminal act. Continuing, Beato Filho (1999) speaks about the drama related to crime in Brazil, where the rulers only want to exterminate criminal acts in places inhabited by the higher-income population, placing citizens with less purchasing power at an inferior level and leaving them as the neglected ones.

III.   THE DELICTUAL PRACTICE GENESIS

It is unquestionable that the search for a harmonious and stable coexistence has been among the pillars of society since its conception, at last, it would be impossible to conceive the idea of human coexistence without such guarantees. In contrast to this vital stipulation, populations are faced with individuals whose behavior swerves from the normative curve, putting into question any and all feelings of security and peace.

In Brazil, such dissonance is evident, as demonstrated by the Institute for Applied Economic Research (IPEA), when it has been stated by the institute that, in 2017, the country had its highest rate of homicides for every 100,000 (one hundred thousand) inhabitants in the last four decades (CERQUEIRA; BUENO, 2020). Faced with this scenario of social anomie, solutions emerge, including miraculous ones without any scientific basis, soaked with irrationality and in visible conflict with fundamental principles that underpin the democratic state, which must be vividly fought.

Therefore, it stands out that such solutions – state actions made with the aim of mitigating criminal practices - only exist, with concreteness and efficiency, through scientific research, mainly those that aim to understand the origins of delinquency, as pointed out by Cerqueira and Lobão (2003, p. 1): "Theories of crime causes, by shedding light on certain variables and their epidemiology, allow the state planner to choose between countless variables those that virtually should be more important.". It is through this perspective that the research is carried out.

The biological perspective

Firstly, it is worth noting that there is no general theory for the criminal practice origin, after all, there is no general criminality, as each illicit act is individual and is influenced by numerous independent factors.

Inside the theoretical universe that focuses on this issue, the idea of Lombroso (2007 apud BANDEIRA; PORTUGAL, 2017, p. 31) is evident, who, based on the empirical-inductive method, understands the offender as "[…] an atavistic being, product of regression to primitive human states, a sub-man, or even species distinct from homo sapiens, as a consequence of a hereditary 'leap backward'.". Therefore, the conception of crime as a natural phenomenon, involved in a paradigm linked to the genetic issue of the offender, is notorious. This perspective, which comes from the Positive School of Criminology, also understands the transgressor as possessing certain physical, physiological and psychological characteristics – degree of intelligence – which, since his birth, differentiated him from other citizens. However, it is essential to underline the evident discriminatory character of this understanding:

After World War II, such theories about the intrinsic psychological characteristics that criminals would have were abandoned, mainly due to their racist content, and new studies and experiments tried to show that there would be no distinction between criminals and non-criminals, either by degree of intelligence or other intrinsic psychological characteristic. (CERQUEIRA; LOBÃO, 2003, p. 5).

From another perspective, Fiorelli and Mangini (2020) also contest this hypothesis when realizing that, despite the debates made over time, such theory is not proven. In addition to this lack of evidence, Gomes and Molina (1997, p. 229) unhesitatingly discard the determinist hypothesis by arguing that "[…] most law-breakers are surprisingly normal [neurotypic]".

Furthermore, facing the idea that the proportion of offenders is higher among those whose parents were also offenders, an argument that aims to substantiate the purported genetic predisposition as an incisive factor in criminal conduct, it is prudent to emphasize the understanding of Fiorelli and Mangini (2020), where there is a comprehension about the influence of the learning effect as a possibly determining variable in behavior. Therefore, such an argument would be justified not by the genotypic background of the delinquents, but by the relationship between them and their guardians, who played an essential role in their formation. In this tendency, the learning effect is understood as the acquisition of criminal guidelines and models that takes place through an evolutionary learning process, based on the observation and criminal behavior imitation from others (GOMES; MOLINA, 1997). Such imitative character of the behavior complex is also highlighted by Bandeira and Portugal (2017, p. 33):

The criminal regularly manifests as an imitator, less original than expected. In addition to characterizing the imitation laws to explain repetitive models of criminal behavior, TARDE professed the psychosocial theory of criminality. For him, social pedagogy was, from an etiological point of view, much more important than climate, heredity, disease or epilepsy in explaining crime, and for this reason it openly disagreed on the anthropological thesis of the born delinquent. And this is the meaning of his famous phrase 'Everyone is guilty except the criminal'.

Along these lines, as demonstrated, it is a well-known and uncontroversial fact that such a biological perspective is not sustainable and may, in addition, slip from its objectives - which are to contribute to the development of effective criminal policies and ensure security to society - and culminate in the breeding of racists biases, whose paradigms are remarkably outdated. As evidenced, therefore, the theories that are based on social pedagogy – on the learning effect as the criminal behavior root– reveal themselves to be reasonable in the current context of Criminology, specifically, in the field of criminal etiology.

The psychosocial perspective

Once the purely biological theory is discarded, it is essential to go deeper into the factors that, along the lines of Fiorelli and Mangini (2020), effectively participate in the criminal practice construction, as they point out: "The social imposes itself above the strictly biological" (2020 , p. 318). Beforehand, it should be noted that it was with the american sociology from the Chicago School, in the mid-century. XX, that the Lombroso's (2007) thought critique took shape, centralizing the delinquency genesis in the environment influences and, in particular, in the newly emerged urban context, since, for the defenders of

this idea, it is from it that the criminal practice is produced (CALHAU, 2009).

But as a background to this, it is necessary to understand the historical context. In this sense, it is evident that with the advent of modern capitalism, the industrial society rise and the division of social work, society experiences a behavioral revolution, taking the material character as a guiding conduct. Durkheim (2004 apud FORMIGA, 2011, p. 27), in this sense, exposes that "[…] the elements that make up economic activity are devoid of any moral character.". This same author considers that societies impose limits on individual goals and that these initially have a reasonable chance of being achieved. Such limits allow people to be content with their progress, although they are encouraged to seek greater progress. It is evident, however, that for such goals a logical limit is required - the awareness of what is unattainable, however, individuals are unable to conceive it and, therefore, become uncontrollable in the pursuit of their goals (DURKHEIM apud FORMIGA , 2011). It should also be remembered that those with greater resources consequently have higher goals. Therefore, this discrepancy scenario would be responsible for the state of social anomie that, due to the greed for greater results, would lead the individual to break with human values, culminating in social conflicts, such as criminal practice. In this sense, Calhau (2009, p. 67) correlates the anomic status and delinquency by stating that:

The primary groups deterioration (family etc.), the qualitative modification of interpersonal relationships that become superficial, the high mobility and the consequent loss of roots in the place of residence, the traditional and family values crisis, overpopulation, the tempting proximity to the commercial and industrial areas where wealth accumulates and the aforementioned weakening of social control create a disorganized and criminal environment.

In this fashion, criminal conduct would not be the product of biological factors, as proposed by the determinists, but rather the result of the social disturbance of the environment in which the individual is immersed.

From another prospect, but still from a psychosocial perspective, Fiorelli and Mangini (2020, p.317) point to the home as a determining element in the individual's behavior model formation, as they state that in this environment "[…] the bases of beliefs, values and fundamentals of each individual behavior are installed, which will later be reflected in positive or negative conditioning in their interpersonal relationships.". It is in the family environment that the individual, the child, will learn how to relate to the environment, especially when it

comes to illegal acts (FIORELLI; MANGINI, 2020). These authors understand that criminal conduct germinates in family life, when the child hears from the parents about the corruption committed by them and starts to value such behavior positively, for example. This happens through the so-called observation of models, which is defined as "The totality of the process by which a model exposes the behavior (figuration) and the subject reproduces the behavior (imitation) […]" (BORGES-ANDRADE, 1981, p. 4).

Beyond this, the cases of parental omission should be highlighted, in which the self-styled "affective outsourcing" occurs, in which children and adolescents resort to other social structures, such as the school. The the school environment's importance is enormous, aggravated even in the absence of parents, as highlighted by Fiorelli and Mangini (2020, p. 318): "If parents are silent or absent, there will be closer companions who will conquer an important place as role models. ". It is at school that the child comes into contact with the different and, in the fragility of primary socialization - which occurs at home, it is the relationships developed in the school environment that will forge the central pivot of the individual's behavior, making him vulnerable, therefore, because it is not possible to ensure that this pivot is in line with the society's normative order.

Consequently, it becomes evident that delinquency has its origin marked by an imbalanced state in the systems that aim to guarantee social cohesion – order, whether in the moral, religious and, in the latter case, family aspect. In addition, once the criminal practice originates and, as the other regulatory complexes are insufficient to guarantee a harmonious coexistence, the punitive power of the State is ultimately resorted to, which, among several problems, is still seen as ineffective, generating a feeling of impunity in part of the population, which, in turn, does not foresee a safe and stable horizon for human coexistence.

IV.　RELATION BETWEEN IMPUNITY AND CRIME PRACTICE

In this analysis context of the Brazilian social spectrum, it is necessary to point out a factor of accentuated relevance in the criminal practice scope: impunity. In this perspective, although it has a broad and structured judicial and police system, the Brazilian State has not been able to bring practical effectiveness to such a system. This can be seen in Nery and Nadanovski (2020), who determined that, in the period between 2009 and 2014, alone, there were more than 240 thousand cases of homicides, whose suspects were not identified or arrested. This situation is also more recently demonstrated in Bueno

and Lima (2019), who admit and prove the high rate of impunity, especially in relation to violent crimes, in Brazil. Added to this, media cases of impunity for corruption crimes reinforce the popular notion of impunity in the country, which contributes to the development of a culture that is not fearful of the regulatory system and discredited with regard to the justice promotion by the State.

Still according to the national scene, the situation is so aggravating that certain scholars already point to it not as a momentary panorama, but as a cultural phenomenon, founded on the Portuguese colonial heritage, if perpetuated after the proclamation of the republic and entered into the brazilian political scene. Thus, as culture is intertwined with the social, distinct harmful phenomenologies would be derived from it, such as the non-differentiation of public and private, pointed out by Holanda (2004, p. 145-146):

It was not easy […] to understand the fundamental distinction between the private and the public domains. […] For the 'patrimonial' employee, the political policy presents itself as a matter of private interest; the functions, jobs and the benefits he receives from them are related to the employee's personal rights and not to objective interests, as happens in the real one. A bureaucratic state, in which the specialization of functions and the effort to guarantee legal guarantees to citizens prevail? The choice of men who will exercise public functions is made in accordance with the personal confidence that the candidates deserve, and much less in accordance with their own functions. Everything lacks the impersonal ordering that characterizes life in the bureaucratic state.

This phenomenon can also be analyzed in the light of the thought of Fiorelli and Mangini (2020), who attributed to the impunity expectation, arising from the analysis of what is real, a stimulus to the crime practice. In this sense, according to the authors, children who find themselves in an environment in which people boast about reprehensible acts committed, which did not generate punitive consequences, tend to acquire a universalizing mentality, so that they also feel that they will not be punished. Still in this context, the media romanticization of criminal acts should be condemned, as this would favor the expansion of a problematic and possibly criminal behavior model.

Withal, it is also worth pointing out that Fiorelli and Mangini (2020) establish that the use of sanctions and punishments must be weighed in each case, in view of the objective social reality. This is due, among other factors, to the Brazilian prison reality, which does not present itself adequately to resocialization, proving itself, in practice, to be an institution not endowed with equity, as social class

determines, in many of the cases, the type of treatment processed by the detainee. Thus, it is essential to note that reality and practice should not be ignored in analyzes regarding the social status, that because, if this occurs, distortions present in the theoretical model will be even more evident.

Starting with a spectrum of analysis in the normative conjecture of the impunity consequences , it appears that it not only entails a trust loss by society in the legal system, but also causes doubts about its validity, efficiency and applicability. Thus, in this leaning, there is the comment of Foucault (2013, p. 92):

And above all that no crime committed escapes the gaze of those who have to do justice; nothing makes the instrument of laws more fragile than the impunity hope; How could a close link between a crime and a penalty be established in the courts minds if a certain improbability coefficient were to affect it?

In addition, in this same discussion, it is valid to point out Porto's thinking (2001, p. 338), which based on the impunity thought as opposed to reciprocity, delimits important social losses arising from this issue:

[…] impunity breaks this reciprocity chain in several ways: by minimizing the submission value to norms that are guided solely by their validity belief, by introducing selectivity in the justice administration for certain offenders and certain transgressions; by expanding the insecurity feeling , by not allowing to foresee when, under what conditions and directed to whom the legal and empirical mechanisms of social regulation and order maintenance will be activated, or when, once activated, they will act effectively; when and by whom they will be cheated and when, on the contrary, they will be put into practice with rigor, precision and efficiency […]

In this sense, it is noteworthy that impunity not only makes the individual analyze the risk relationship for the action as favorable to the crime, but also weakens the legal system as a whole, to the extent that society itself discredits it. With this, in view of the interrelationship between the three main components of the standard (REALE, 2020), it is noted that an aggression to the system tends to provoke not only questions about the validity, but also losses on the standard social effectiveness. Thus, among these factors, it can also be listed that the Law would not be serving the common good, which, according to Reale (2020) is the legal order and science duty.

Thusly, it is noted that, in addition to a social and cultural issue, non-punishment and consequent injustices come into conflict with the legal system greater objectives, in a way that contradicts fundamental principles of law. A

clear example is a violation of the isonomy principle, guaranteed in fifth article of the Brazilian federal constitution (BRASIL, 1988), which ensures that all citizens will be treated equally under the law, which, however, does not occur in practice, generating injustice and impunity. With this, the need for greater impetus not only in the causes study of such a phenomenon is remarkable, but also in raising solutions, in the eagerness to reduce this dilemma.

Along these lines, starting from a broad view of this situation, the various negative consequences arising from the impunity scenario are remarkable, since they permeate not only the individual psychological, but also the cultural in order to influence the legal. However, among the so-called human sciences, multiple study perspectives must be adopted. Thus, in order to make a better parameter, it is also necessary to analyze the State's posture and its policies in relation to such vice in the national situation, in order to point out the main flaws and distortions not corrected and expanded by the Brazilian State, in addition to understanding state actions on the subject.

V. CRIME-COMBATING POLICIES AND THEIR EFFECTIVENESS

In principle, criminal practices are seen by authorities around the world as illegal acts, prohibited by the damage they cause to society. Similarly, Brazil is no exception, seeking over time to reduce offenses through containment measures; however, most of these adopted policies urgently need improvements, which are not always adhered to by the institutions responsible for this fight. Thus, some alternatives adhered to by the Brazilian authorities are explained, verifying their real effectiveness in the country in the context of Legal Psychology.

In this tendency, the current brazilian criminal code entered into force in 1940, undergoing reforms over the years to adapt to society, which is constantly changing (BRASIL, 2017). However, it is clear that there are certain contradictions within this set of laws with the sociocultural environment of the 21st century. In the matter of mental health, for example, certain citizens who have committed crimes but have mental disorders are framed in a sad vision of dangerousness, as Marchewka (2001, p. 111) says:

As can be seen, in Brazilian courts the positive school thought of the 19th century is still taken into account. In Brazil, despite ourcriminal codereforms, the application of a security measure, both admission to a custodial hospital and psychiatric treatment and outpatient treatment,

presupposes, in addition to the typical fact, dangerousness, that is, that the agent may commit another crime.

Furthermore, the security measures adopted by Brazilian institutions do not imply ending the crime problem, but rather immediately detaining individuals who carry out these acts, that is, without giving due value to the important process of criminal rehabilitation, which takes a relatively long time. To emphasize, Foucault (1999) becomes relevant in this context when talking about punishment through security measures; this, as a way to both punish the person for the illegal act and also to "control" the individual, changing their criminal mentality. Following this thought, Brazilian policies should act in a way that punishes and re-socializes prisoners, a fact not observed in practice within the nation's territory.

Accordingly, the most famous conflict containment measure at a national level deserves attention: the penitentiaries. In these institutions there are also rules, as Gutierrez and Almeida (2008, not paginated) remind us: "[…] the rules valued in prison are built in the world of life, as reclusion is the palpable norms manifestation legitimized by a collective.". These places were created with the objective of covering the entire contingent of detainees in Brazil, where — in theory — the prisoners would return to society as citizens with no intention of carrying out any more crimes. However, many of those responsible for the administration of these prison systems (which can be both public and private) in the Brazilian states do not know how to deal with the high demand for cells, leading to overcrowding, which consequently causes the failure of the main objective of the prison complexes. , said earlier.

Thus, Adorno and Salla (2007, not paged) emphasize:

Prisons in Brazil, except for brief moments in their history, have always presented deteriorated living conditions with overcrowding, material deprivation, violence and arbitrariness. The innovations introduced in penal codes (for example, in 1890 and 1940) in terms of the sentence execution , and which could reverse those scenarios, were only very limitedly put into practice.

For a measure to contain criminal practices to be fully effective, a harmonious relationship is needed between it and the urban environment, which is a region with a high crimes concentration. Unfortunately, most Brazilian cities were not planned with an adequate infrastructure to have a gradual evolution of security along with the growth of municipalities, making the urban environment a place of intense illegal activity and irregular public security. As a result, much of the combat policies

prove ineffective against the enormous crimes in cities proliferation, spreading widespread fear among ordinary citizens.

At this juncture, questions are being raised about the municipalities role in adopting projects to combat criminal acts within their territorial limits, something considered to be the states role alone. This is due to the fact that public safety is often neglected to the detriment of other policies considered more necessary, as Tenório Filho and Lima (2018, p. 374) present:

The lack of coherence between other public policies and public security policy makes it difficult to take action to reduce urban violence. Since there is no consensus on the actual policy to be adopted, public security spaces are left unattended, as if they were autonomous units forgotten or denied in the municipalities.

In Brazil, the social and economic inequality phenomenon also greatly influences the effectiveness and adoption of security measures. While neighborhoods of higher-income residents have a great protection apparatus, the peripheries are exposed to every possible crime type, with a selective effectiveness from protective policies. With this, one can see the forgetfulness of the democratic aspect of Brazilian justice, caused by public bodies that should be responsible for the fight against delinquency. Thus, Beato Filho (1999) adds by presenting the information that having more police officers, as in the United States and Brazil, guarantees a feeling of greater tranquility for citizens, but it does not mean a decrease in crime in these nations, where the offense rates are quite high.

Continuing, it is important to remember the rigid character of brazilian justice, which sometimes literally follows what is written in the legal system, without making a compromise with the convict's psychological aspect, that is, leaving Legal Psychology in the background. But how can this be observed? Well then, a simple way to confirm this is something pervaded in the country: violence. Offenses are often punished through violent policies against offenders, a fact that adds nothing to the psychology work. Therefore, Fiorelli and Mangini (2020, p. 385) are relevant when they say: "[…] strategies are sought to implement non-violent behavior, for a peace culture.".

Finally, it is possible to observe how the government continues incessantly looking for new solutions to end the great crime wave in the Brazilian territory, but failing to adopt poorly structured policies, which implies a legal and social ineffectiveness of these measures, which are of enormous relevance to the brazilian current context. In addition, in the Legal Psychology light,

the public safety marginalization as is happening in the country cannot be allowed, because - according to Fiorelli and Mangini (2020) - it is as if delinquency belonged to people's daily lives, that is, it occurred to crime trivialization within the nation.

VI. FINAL CONSIDERATIONS

Researching about delinquency and impunity from the Legal Psychology perspective is a relevant topic due to the need to analyze the public policies adopted in the country and their real effectiveness, proposing questions about the Brazilian criminal scenario and what factors led to the current situation.

Thus, it should be noted that the research was built based on this relevant theme, which is very current in the Brazilian context, bringing as its main issue an illicit action very common in the country: crime. Furthermore, the importance is also due to the urgent need to seek ways to reduce the number of delinquents and, consequently, enable actions to reverse the spread of delinquency that surfaced in Brazil by addressing its emergence and how it has taken on large proportions today.

The issue of delinquency comprised the central question in this research: "Why was the practice of crimes trivialized in Brazil?". The general objective aimed to analyze crime in Brazil through the Legal Psychology perspective and the specific objectives were :

a) to study the origins of the crime practices in the country;

b) to analyze impunity and its relation with the criminal practice;

c) to investigate the effectiveness of the contemporary crime laws in Brazil.

The results showed the various compositional features of the criminal situation in Brazil, passing through its genesis and formation through macro and micro social factors, its relevance and direct relationship with the justice system due to its inappropriate tools to solve any problems in the criminal scenario that the country presents.

From the bibliographical research, it was found that the criminal practice genesis does not come from a biological factor, but from a series of psychosocial factors and characteristics, present in the environment in which the individual lives and that shapes him in its various facets. Faced with a deficiency of social, family, religious or educational factors, whose presupposition would be the practice of an efficient insertion of basic moral values in the individual and collective conscience of that citizen, the psychosocially marginalized individual is therefore in a

potential for imbalance of their mental faculties and, consequently, for the criminal practice exercise.

It is also inferred that the impunity persistence assertively contributes to the criminal practice permanence in Brazilian society, and that in some cases, the legal system is unable even to identify criminals, thus making it impossible to apply disciplinary measures, as proven in the statistical data presented in the course of the article. Therefore, the direct relationship that impunity has to the criminal rate aggregation is accentuated over the decades become indisputable. Therefore, the direct relationship that impunity has to the criminal rate aggregation so accentuated over the decades becomes indisputable.

The ineffectiveness that the judiciary system presents in relation to its own meaning is also an aggravating factor, since the prison system has in its purpose the individual resocialization and their adaptation to a new social life reformulated during their stay in the prison system, as noted in the Fiorelli and Mangini (2020) literature. Finally, it is suggested the application of policies that modify the prison system, so that it works in an objectively efficient way with regard to the delinquents containment and its reformulation for a later insertion in society in a dignified manner. Parallel to this, it is necessary to increase awareness about the psychosocial development importance as different life stages have for the full establishment of each individual's psychological faculties and the adoption of efficient palliative measures if deficiencies are found in the institutions.

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Exploring the Canon: Fontane's Effi Briest

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Abstract— *Effi Briest is a celebrated work of realism and is considered the best novel of Theodor Fontane. Published back in 1894 the work still enjoys an important role in today's world. Effi Briest has joined the canon literature due to its highly controversial themes that are still relevant in today's world. This paper attempts to explore Fontane's masterpiece Effi Briest providing a thematic analysis of the novel and highlighting elements that led to the canonization of the novel.*

Keywords— *Bloom, Canon, Effi, Fontane, Huntgeburth.*

I. THE CANON

The Canon, the word that has the power to permanently imprint the moral concepts of a society, has many aspects. The canon can be recognized under different terms, e.g. culture, everyday life, politics, literature. Hölter (2000) states that "canon makes culture". Canon is a collection of literary works that enjoy great popularity and have a normative meaning (Gfrereis, 1999). Throughout the world, numerous canons of literature prevail, be it continents like Europe or Asia or America or be it languages like German, Japanese or English. Over time, all societies in the world have established their culture-based canons to teach their people the social cultural values of their tradition. This trend of canonization is not a product of modernization, but dates back to the Middle Ages when the Bible was canonized to exert the power and authority of Christianity on the middle classes (Ulrich, 2002). But what is the significance of a canon today? Why do we actually need a canon? Who decides which literary works belong to canon and which do not? For whom is canon meant at all? What was the original purpose of the canon? How much reading is actually enough to understand oneself and one's own culture? There is no plausible answer to all these questions at the time, because all explanations only respond skeptically to the questions. Christa Jansohn doubts the role of the canon and quotes Frank Kermode "[C]anons are essentially strategic constructs by which societies maintain their own interest, since the canon allows control over the texts a culture takes seriously and over the methods of interpretation that establish the meaning of 'serious'"

(Jansohn, 2003).

Today, the word "canon" means a compiled reading list published by literary critics or quite a few cultural associations and organizations in order to bring their own culture-based way of thinking to light and thereby influence masses. But why mostly classical literature belongs to canon? In his essay 'Why Read Classics?" Italo Calvino (1991) explains the term thus; "Classics are those books that come laden with the traces of all the reading experiences that have preceded ours, trailing behind them the trail they have left in the culture or cultures (or simply in the language or customs) through which they have passed (Calvino, 2003). These classics are becoming required reading in universities and schools. They have become an indispensable part of the curriculum, making students oriented to and persistently aware of their culture and the history of their country. This is illuminatingly affirmed in the words of American literary scholar Harald Bloom: "Without the Canon, we cease to think." (Bloom, 1995). The literary critics are intensively studying the numerous authors and their works in order to highlight and issue a canon of literature, which serves as a guide and a basis for acquiring knowledge and intellectual development. In today's world, the canon has the function of a measuring device that questions the authenticity and literariness of a literary work. Questions of literary valuation and canon formation, however, have only come to light in literary studies since the 1950s. In his essay *Literaturgeschichte als Provokation der Literaturwissenschaft (Literary History as a Provocation*

of Literary Studies), the Romance *scholar* Hans Robert Jauß stated that the previous canon of literature cannot claim validity: "For the quality and rank of a literary work derive neither from its biographical or historical conditions of origin nor solely from its place in the sequential relationship of the development of the genre, but from the elusive criteria of effect, reception and post-fame" (Jauß, 1970). Marcel Reich-Ranicki is considered Germany's most important literary critic. He has been called the pope of literature. He edited a fifty-volume collection of German literature entitled 'The Canon' from 2002 to 2006 (Ranicki, 2003). He was Germany's best known and most influential literary critic. His literary insights play a seminal role for young Germanists. His literary canon contains the power to give many students and researchers the sense of their studies. He triggered the current canon debate with his "**Noah's Ark of Books**" and an article in the ZEIT. In the ZEIT he published his reading list, which was highly criticized and is still an explosive topic. Reich-Ranicki's list includes the renowned novel *Effi Briest* by Theodor Fontane, which deals with the life of a woman, her divorce, and her social exile as a woman. The attempt of this article is to discuss the role of one of the most read books *Effi Briest* by Theodor Fontane in the German canon.

II.   FONTANE AND HIS MASTERPIECE

Theodor Fontane was a German writer, journalist and critic who was born in Neuruppin on 30 December 1819. He is considered one of the main representatives of realism. Poetic realism is a literary movement from 1848 to the end of the 19th century. The works are dedicated to the social conditions in which a man finds himself. They become the central subject of the representation, and the authors focus only on the middle class and its economic conditions (Becker, 2003). Fontane is considered the first master of modern realistic fiction in Germany. He began his literary career in 1848 as a journalist and spent several years in England as a correspondent for two Prussian newspapers. In this position he wrote several books about English life, including A Summer in London (1854) and Beyond the Tweed (1860). In several of his novels Fontane deals with the problem of the role of women in domestic life; L'Adultera (1882); Die beim Ehebruch ertappte Frau), Irrungen, Wirrungen (1888), Frau Jenny Treibel (1893), and Effi Briest (1895) are among his best works. Effi Briest, in particular, is noted for its excellent characterization and skillful portrayal of the milieu of Fontane's native Brandenburg. Other major works include Der Stechlin (1899), distinguished by its charming style, and Schach von Wuthenow (1883); A Man of Honour), in which he depicts the foibles of the Prussian upper class. He died in Berlin on September 20, 1898. Theodor Fontane is today an author who is received throughout Europe. In most literatures into which texts by Fontane have been translated, Effi Briest holds a dominant position in the body of work: it is almost always the first, the best known, the most popular, and the most popular of all translations (Neuhaus, 2019). There are few languages where there is no translation of the novel at all. On this point, it is worth taking a look at the work.

Effi Briest is a sweeping work of poetic realism that appeared in six installments in the German Rundschau between October 1894 and March 1895 before being published as a book in 1896. The story revolves around a seventeen-year-old girl, *Effi, who* is married to Baron von Instetten for his good reputation. Readers experience Effi as a dynamic character who can endure anything but boredom. She is a soul who loves freedom and fun. After their marriage, the two move to Kessin, a small seaside town and Baron's home. On the carriage ride, Baron tells Effi about the Chinese haunting. Shortly after, Effi experiences the Chinese haunting herself and could not cope with it. Fontane writes in his letter to Josef Viktor Widmann on November 19, 1895, that the Chinaman was "a pivotal point for the whole story." As in this point, when Effi was restless, Baron despises Effi's anxiety and feelings and often leaves her alone because of his business trip. He was traveling a lot and could not understand Effi's anxiety and depth of feeling. Lacking Baron's lack of support and love, Effi cherishes the unsettling feelings. She ruminates on her husband's unkindness and indifference, that he didn't care if Effi was restless, terrified, or sleepless. Gradually, Effi no longer finds her husband a lover. She feels him more as "a man of character, position, and good manners." Shortly after this, the third character emerges, Major Crampas, a man who is well known in the town because of his notorious character. Major Crampas lures Effi by his tricks and the two begin a secret affair, giving Effi the spark of her life. She feels more and more free, relaxed and interested in these adventures. When Baron gets a job in Berlin, the two move to Berlin, which also brings the affair to an end. Effi and Baron find their way in Berlin and enjoy their life there. One day, however, Baron accidentally discovers Major Crampas's letters and learns of the secret love affair between his wife Effi and Major Crampas that he could never have suspected. Feeling betrayed, dishonored, and disappointed, he encourages Major Crampas to fight a duel. At the time, the duel was considered to be the only way to regain his honor and social status. In the duel, Major falls and dies. Baron wins and realizes his honor and social status in society again. However, he leaves his wife Effi and takes away his child. This allows the abandonment of Effi to be seen, as she now has no one to turn to and has to live alone in meager circumstances because the society including her parents have turned their backs on her. She cannot bear the

loneliness and this excruciating pain for long and suffers from a fatal disease. Death comes as a redemption for Effi. On her last days, she experiences a bit of joy by moving to her home and staying with her parents. On these days, she admits that everything that has happened is owed to no one. Baron and Major Crampas are not to blamed. It is also evident from Effi's words that she did not love Major. He irritates her because he was brave, feisty, confident, and willing to take risks. She confesses that her husband was an honorable man and liked her a lot but she could not see this at that time. The novel ends with the sentence said by the father Briest "that is a wide field" when the mother Briest confronts him with the suspicion of having married Effi too young. The phrase points to the father's helplessness and his inability to contemplate because this is too complex for his understanding. The phrase runs like a thread through the story and has entered the German language. It is often quoted to communicate exactly these intentions.

The tragic end of Effi can be associated with the widely discussed role of women around the 19th century. According to Helmut Scheuer, Fontane wants Effi to be seen as a victim, thus emphasizing the social component of her fate (Scheuer, 2008). The role of women in society was often addressed. This trend is described by Elke Frederiksen in *Die Frauenfrage in Deutschland* as follows: "The situation of women, which had been accepted for thousands of years, first became a critically formulated "women's question" in the German Empire, and by the end of the 19th century it had increasingly become a decisive factor in social life (Frederiksen, 1994). One can perceive the circumstances of Effi with the commentary of Wolfgang Matz (2015). Matz in his book *The Art of Adultery* emphasizes; "An unfaithful husband still remains a husband, but an unfaithful wife remains nothing at all" (Wolfgang, 2015). This can also be seen as an important feature of the downfall of Effi. The beginning of Effi's love affair can be seen as a step into empty space, which is her own fault. She is a victim of her indomitable urges and must pay the debt for the rest of her painful lonely life.

The novel can also be identified with *Madame Bovary* by Gustave Flaubert to a certain extent because both protagonists, be it Effi, or Emma despised the surrounding society and made up their minds to go their own way. In *Madame Bovary*, the protagonists, like Effi, has a husband whom she does not particularly love. Effi and Emma suffer from the same problem: attractive young women stuck in provincial European towns, married to boring husbands, to whom Paris and Berlin offer a glimpse of a different life. Dancing, dinner parties, coquetry, perfume, department stores, boulevards, billet-doux... they enjoy it all until a cad comes along, the seductive but

unprincipled lover who sweeps them away. These affairs have disastrous consequences. Unlike Effi, Emma commits suicide because she could not stop themselves, whereas Effi dies but of an illness. However, one can infer that the cause of her death is her unhappiness over her lost life. What is strange in the two novels is that a woman's desire to go her own way leads to her downfall and is followed by her banishment from society and her death. The portrayal of free urges play a significant role in the novel Effi Briest, as these urges cause her pain, in that her marriage fails when her husband finds out about her affair with Major Crampas. She is neglected and despised by her husband and society and has to alienate herself from both. His husband "Baron" bears responsibility for the care of the child and the child is brought up without maternal care, as a result of which the child has no mother-daughter bond and no compassion for her mother. Accordingly, Effi feels absolutely nothing and feels inner emptiness.

Effi Briest has been adapted many times. The adaptations are *Der Schritt vom Wege* (1938/39) by Gustaf Gründgens, *Rosen im Herbst* (1955) by Rudolf Jugert, *Effi Briest (*1968/69) by Wolfgang Luderer, *Fontane Effi Briest (*1972-1974) by Rainer Werner Fassbinder and *Effi Briest* (2007-2009) by Hermine Huntgeburth. The latest film adaptation is by Hermine Huntgeburth, which premiered at the Berlinale (IFF) on February 9, 2009 and subsequently appeared in cinemas across Germany. "This latest film adaptation also begins with Effi as a "daughter of the air," but Hermine Huntgeburth tells Fontane's novel as a 'coming-of-age' story, because it is primarily about Effi growing from a pubescent girl into an independent and mature woman. It is thus a kind of emancipation narrative that includes sexual liberation but does not allow it to become central " (Neuhaus, 2019). The film stands out particularly as an emancipation story, the story of a young woman discovering her passion, her sexuality and her individuality. The love scene between Crampas and Effi is the indication of Effi becoming aware of her individuality. Thanks to the explosive unusual themes such as the Chinese haunting, self-discovery or the failure of marriage and its consequences in a woman's life, Fontane's work has retained its relevance to the present day, thus proving to be a classic. The story enjoys ever-increasing popularity and this is the reason that it is widely received and belongs to the canon of German literature.

III. CONCLUSION

Thanks to controversial themes such as self-discovery or the failure of marriage and its consequences in a woman's life, Fontane's work has retained its relevance to the present day, thus proving to be a classic. The story enjoys ever-increasing popularity and this is the reason that it is widely received and belongs to the canon of German

literature. The work is quite important in today's society since it questions the role of women throughout history. Effi represents women, who are the victim of society and the only crime they commit is to follow the instinct and step out of their conventional role. Effi Briest is more than 100 years old but is still quite relevant and carries an important message to accept women as a part of society regardless of their preferences and decisions.

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A Research Study on the Needs and Concerns of the Orihinal Na Magbabasket ng Nueva Ecija (Omne)

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Abstract— The study aims at identifying the needs and concerns of Orihinal na Magbabasket ng Nueva Ecija (OMNE) located in the municipality of Bongabon, province of Nueva Ecija. OMNE happens to be one of the beneficiaries of the Graduate School – Business Administration Program of the Nueva Ecija University of Science and Technology Extension Program. This has also the support of the Department of Trade and Industry and the Local Government Unit of Bongabon. OMNE's concentration is basket production made of rattan. Other by-products include home decors and handicrafts and other made-to-order items such as plant and wine receptacles. Rattan products are desired for its many uses, aesthetic appeal, and for its being environment friendly. It has also a demand in the international market. This has provided jobs and income for the Bongabon residents. Although this has been operating for decades now, its market potential has not been harnessed. The situation should be addressed as opportunities abound for this industry to involve a wider participation of the community in realizing a sustainable economic development for the betterment of the people's lives. Findings further revealed that OMNE faces issues such as weak workplace culture and lack of clear organizational structure; lack of product promotions and marketing, and seldom uses social media; limited market outlets; too small a space for production; outdated tools; difficulty sourcing raw materials; few skilled manpower; restricted knowledge on bookkeeping, product design included; inadequate capital and high cost of production.

Keywords— Business Administration Program, Nueva Ecija University, Local Government Unit.

I. INTRODUCTION

A craft or trade is a pastime or an occupation that requires particular skills and knowledge of skilled work. In a historical sense, particularly the Middle Ages and earlier, the term is usually applied to people occupied in small-scale production of goods, or their maintenance, for example by tinkers. The traditional term craftsman is nowadays often replaced by artisan and by craftsperson (craftspeople).

The households of craftsmen were not as self-sufficient as those of people engaged in agricultural work and therefore had to rely on the exchange of goods. Some crafts, especially in areas such as pottery, woodworking, and the various stages of textile production, could be practiced on a part-time basis by those also working in agriculture, and often formed part of village life.

Almost every family in the Philippines owns one or more handicraft products like baskets, brooms, feather

dusters, bamboo sofa set, cabinets, and other furniture. Accessories like earrings, bracelets, necklaces, and other clothing apparel which young people today are fond of wearing are also made from native products like beads, shells, seeds, and others. This is a clear indication that our handicraft industry is enjoying the patronage of Filipinos nationwide.

Philippines is blessed with rich natural resources that are scattered throughout its 7,107 islands. These God-given natural wonders are the sources of people's food, shelter, and other basic needs. After some time, people acquired many skills that enabled them to tinker with nature. They used the raw materials from trees, plants, and other natural resources that are very abundant and turned them into simple, yet useful tools or instruments.

Today, many Filipinos are engaged in handicraft businesses. Handicraft-making has become a means of livelihood for them, especially now that many handicraft owners are exporting their products to Japan, United States, Canada, Australia, Hong Kong, Singapore, and other countries around the world.

Despite this, Filipino craftsmen have indigenously overcome scarcity and increasing prices of raw materials by constantly producing new designs for their products. Over the years, Philippine handicrafts have evolved through innovative changes in designs reinforced by exciting choices and combination of indigenous materials. There is, however, still ample room for improvement, particularly in remote upland communities with little access to market information, brokering services, capital, and technologies for value addition. [2]

Orihinal na Magbabasket ng Nueva Ecija (OMNE) was established and registered in 2006. At the start, the members found it hard to market their rattan baskets within the local community as native products are less recognized and appreciated. It was even difficult for them to get the attention and assistance of the government.

It was then when the Local Government Unit (LGU) of Bongabon designated the female head of OMNE as the focal person of Kababaihan of which basket weaving was their project. This move spurred their appeal to the community for support. Government agencies like the Department of Agriculture, Department of Labor and Employment, Department of Social and Welfare Development and the Department of Trade Industry also started assisting them in technical and marketing aspects of the business operation.

They were then invited to join various Trade Fairs like DTI's Likha ng Central Luzon and other local fairs to showcase and market their products. By good chance, their local markets started to expand.

The DTI is continuously assisting OMNE in innovating the designs of rattan products so as to keep up with the modern economy and to sustain the competitiveness of native products. They were also given machines such as Rattan Splitters to increase their productivity and competitiveness.

Owing to the profit from selling baskets, OMNE was able to build a small production/weaving area, not to mention that of members were able to give education to their children having a regular income from weaving.

Though, OMNE is benefitting from its basket production business, still there are rooms for improvements to level up their business operation. With this, the researchers decided to study OMNE to determine other needs and concerns identify the needed interventions to improve their business operation.

II. OBJECTIVES OF THE STUDY

This study titled **Orihinal na Magbabasket ng Nueva Ecija (OMNE): A Research Study about its Needs and Concerns** aims to answer the following questions:

1. Describe the profile of OMNE be described in terms of:

    1.1 Year established

    1.2 Form of business organization

    1.3 Plant location

    1.4 Number of members

    1.5 Products offered

    1.6 Asset size as of 2020

2. Describe the aspects of business operations be described in terms of:

    2.1 Management

    2.2 Marketing

    2.3 Technical/Operation

    2.4 Finance?

3. Describe the needs and concerns of OMNE in terms of the business aspects of operations?

4. Propose an intervention to address the needs and concerns to improve OMNE's business operations.

III. RESEARCH METHODOLOGY

This study used the descriptive method. Descriptive type of research aims to accurately and systematically describe a population, situation or phenomenon. It can answer what, where, when and how questions, but not why questions.

A descriptive research design can use a wide variety of research methods to investigate one or more variables. Unlike in experimental research, the researcher does not control or manipulate any of the variables, but only observes and measures them.

The researcher used survey and interview in gathering the data. A researcher-made questionnaire and interview guide were prepared. The instruments were finalized after consultation with experts and the Adviser.

IV.   RESULTS AND DISCUSSION

1. Profile

1.1   Year established

OMNE was established in 2006, thus it has been in the business for more than a decade and is still operating.

1.2   Form of Business

OMNE is an association. This is the best set up at the time of its inception since this involved pooling of talents and resources among its neighbors who want to earn living.

1.3   Plant Location

The business is located at **Barangay Calaanan** in **Bongabon, Nueva Ecija**.

1.4   Number of Members

OMNE has more than 25 members who are regular workers. They earn per piece rate. Under this set up of production where bod specialization is distributed is more efficient.

1.5   Products

OMNE produces baskets and home decors since 2006. The products are manually prepared. They are made of rattan.

1.6   Asset Size as of 2020

As of 2020, OMNE has an estimated asset size of Php 300,000. This includes cash and its cash equivalents, finished products, work in process, stocks in trade, raw materials, among others. Compared to other (cottage industries), the amount disclosed is relatively small.

2.   Aspects of business operation

2.1   Management

The respondent or the manager of OMNE is 50 years old, female. She is married and an elementary level graduate. It can be noted that in business the level of one's educational attainment may not be a requirement. Skill, opportunity and determination to earn could be the predisposing factor for OMNE's formation. It was observed that she decides everything as regard its operation. Following this practice, it can have a setback in the organization because collective decision is supposedly the structure of an association.

Currently, there are more than 10 regular workers on a per piece rate and 15 are on-call workers or they are contracted whenever there are big orders. They must at least be a member of the association. This kind of work sometimes requires skills, and often there is a shortage for this specialized jobs. Residents tend to seek employment in the city.

OMNE adopts the line type of organizational structure.

2.2   Marketing

Customers of OMNE are diversified because the product has demand not only in the Philippines, but also abroad. OMNE solely relies on trade fairs and orders from traders or middlemen who put their money in this undertaking with the purpose, of course, of earning profit.

OMNE has not maximized its exposure in the social media. There could be many reasons why, however limited as it may seem, opportunities may be lost at this point.

2.3   Technical/Operation

Production of OMNE is continuous at any time of the year. It par stocks raw materials to sustain the orders. Lean months are during rainy season, but production seldom stops. The owner hinted that there would come a time that raw materials could become scarce as depletion of the rattan vine in the forest is faster than what the manufacturers need because this is the only source of livelihood of the suppliers.

The building is owned by the proponent. Production is rather small to accommodate 10 workers. Some parts of the works are contracted especially those which can be done at home. This arrangement can be ideal only if certain job order does not need supervision.

The vehicle used to deliver the product is rented. This adds up to cost loaded to the final price of the product. It can be noted that despite the more than a decade of doing business, they should have earmarked a part of their savings to acquire one because this is an investment.

The pricing method used by OMNE is cost-based pricing. The researchers argued this is the safest way to price a product that a certain percentage is added on against the cost of production. So that costs associated in producing the item should be efficient and effective to realize still the desired profit. This is in consideration to

the price competitors are charging for the same product or item.

2.4 Financial

The current revolving capital of OMNE is estimated between Php 40,000 – Php 50,000 as disclosed by the owner. Assessing the present financial position of OMNE may indicate also equivalency of capital against its current production i.e., amount of orders. A larger amount of money when big orders come in can already distort their financial position.

Annual gross sales of OMNE ranges from Php 300,000 to Php 400,000 while net income are estimated to be between Php 100,001 – Php 200,000. Operationally, based on the findings of this study, it can be inferred that return on investment of OMNE is by standard fair, however close scrutiny by the researchers on the financial condition of OMNE may call for proper accounting management to ensure its sustainability.

3. Needs and Concerns of OMNE

- **Management**

It was observed that OMNE has **weak workplace culture**. There was actually lack of direction as to the attainment of its goals and objectives. It may just be because of the simplicity of organization structure where the head or owner decides for the association, while there should have been collective decision based on the participation of its members.

- **Marketing**

Lack of promotional activities can lose sight of opportunities to expand and maximize its full potential to give employment and income to its residents.

- **Technical/Operation**

Lack of space may not be conducive for this kind of business. Outdated tools and limited supply of raw materials can be a real threat.

- **Finance**

Inadequate capital and continuing high cost of production can shrink the desired profit which may not be ideal at all.

V. SUMMARY AND CONCLUSION

OMNE is formed as Association which started its operation in 2006. Products are rattan-based that include baskets and ornaments for local and international demands. It currently employs 25 workers who also happen to be members also. OMNE's operation can be categorized as small-scale industry with minimal capitalization, but is liquid enough to sustain its daily operations.

Decision lies only in one person. There is a limited effort to market the product and relies solely on made-to-orders. Seldom do they use online platforms popular nowadays, hence limited market. Production area not commensurate to the amount and bulk of transaction, and tools being used are the traditional ones. Although capital may be enough for OMNE's current needs, limited option for higher financial needs is expected.

Proposed interventions to address the needs and concerns of ONME

- **Management**
  - ➢ The manager may conduct orientation to workers and cultivate strong worker relationship. This will produce highly engaged and motivated workers.
  - ➢ Create a more functional organizational structure. A well-defined organizational structure will serve as guide to workers about their functions, duties and responsibilities, as well as the manager.

- **Marketing**
  - ➢ Use of social media is encouraged. Use this platform to promote products.
  - ➢ Joining in the trade fairs is encouraged;
  - ➢ Contact resellers; and
  - ➢ Consider hiring a marketing personnel. This increases the chance of maximizing OMNE's profit.

- **Technical/Operation**
  - ➢ Rent a space or contract work to third party (worker by doing parts or whole at home instead)
  - ➢ Upgrade tools to standardize output and make work more efficient.
  - ➢ Look for other suppliers of raw materials needed for its production to ensure sustainability.
  - ➢ Hire households and out-of-school youth for additional workers

- **Financial**
  - ➢ Raise capital by borrowing from banks or other financial institutions
  - ➢ Enhance financial literacy (bookkeeping, pricing, costing). Ask assistance from SUCs in particular for these needs.

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BISU-Clarin 2018 BLEPT Passers' Rating

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Abstract—Passing the Licensure Examination for Teachers (LET) is the barometer of quality education offered by Teacher Education Institutions (TEI's) in the country. In response to the call for academic excellence, this study analyzed the results of the 2018 performance in the Board Licensure Examination for Professional Teachers (BLEPT) of Bachelor of Secondary Education (BSEd) both in Mathematics and Technology and Livelihood Education (TLE) and Bachelor of Elementary Education (BEEd) graduates of Bohol Island State University Clarin Campus. With this, the study determines the difference among the three courses in the BLEPT examination that could serve as basis for enhancing program strategies for better BLEPT results. Descriptive statistics and correlational tests were employed in the study. Results showed that BSED Math performed better among the other two curricular programs, followed by BSED TLE while BEED lagged behind. However, findings showed that the secondary level found the general education easy than the professional education but BSED TLE has to improve their performance in their field of specialization. Furthermore, BEED found general education and professional education difficult since none of these components got the passing rating. Hence, to increase LET or BLEPT performance, there's a need to consider curriculum review and reform of the program for the development of intervention programs most especially focusing in the Elementary level.

Keywords—College of Teacher Education, Gen Ed, Prof Ed, Field of Specialization.

I. INTRODUCTION

The Board Licensure Examination for Professional Teachers (BLEPT) is a board examination conducted by the Professional Regulation Commission (PRC) to all teacher aspirants. This is usually conducted twice a year and is commonly known as Licensure Examination for Teachers (LET). The scope for secondary level includes three subject areas namely professional education- 40%, major subjects- 40% and general education-20%. Likewise, for the elementary level, the scope only include two subject areas namely, professional education- 60%, and general education- 40% (Puertos, 2015).

The recent results were out last December 7, 2018 for elementary and secondary levels in 52 working days after the examination last September 30, 2018. The PRC announced that 18,409 elementary teachers out of 90,750 examinees (20.29%) and 60,803 secondary teachers out of 126,582 examinees (48.03%) successfully passed the examinations in at least 25 testing centers in the country. Further, it was announced that 18,409 elementary teachers, 17,200 are first timers and 1,290 are repeaters. For the secondary teachers, 52,453 passers are first timers and 8,350 are repeaters.

The high percentage gap of 79.71% for elementary teachers and 51.97% for secondary teachers pose a scenario that the said examination is difficult to the examinees. Aside from that, this questioned to what areas in the examination the examinees found it very challenging.

With the problem cited above, the researchers wanted to determine what areas in the BLEPT examination of the three courses, namely: BSED Mathematics, BSED-TLE, and BEED were the most challenging among the examinees who are also graduates of BISU Clarin. The results will surely imply to what curriculum improvement

the campus has to undertake especially for its future BLEPT takers.

Objectives

This study generally aims to determine the difference among the three courses (BSED- Mathematics, BSED-TLE, and BEED) in the 2018 BLEPT Examination. This study specifically aims to:

1. Know the significant difference among the three areas
    1.1 General Education,
    1.2 Professional Education,
    1.3 TLE and Math major (field of specialization).
2. Determine the difference among the three courses in the BLEPT examination.

II. METHODOLOGY

The study used descriptive survey to gather needed information. This was conducted at Bohol Island State University Clarin Campus particularly the College of Teacher Education BSED-Mathematics, BSED – Technology and Livelihood Education and BEEd. BLEPT passers from TLE are 17, Math is 22, and BEEd is 20. A total of fifty-nine BLEPT passers were the respondents of the study. Data mining of the scores or rating were utilized by asking personally the respondents. Some other means like chat, text, message, or calls is plausible in order to get the desired data. The data are analyzed using Microsoft excel.

III. RESULTS AND DISCUSSION

The tables below showed the difference among the three areas (General Education, Prof. Education, and major field of specialization) in the BLEPT examination of the BSEd Math and TLE examinees.

Table 1.1 Difference of Gen Ed, Prof Ed, and Major in TLE Examinees (n=17)

VARIABLES	MEAN	STATISTICS	DF	TV	CV	RESULTS	DECISION
GEN. ED.	87.47	ANOVA	(2, 42)	5.15	27.66	Significant	Reject Null
PROF. ED.	80.87						
MAJOR FIELD	77.87						

LET examinees in TLE (Table 1.1) revealed that the examinees performed better in the General Education than their field of specialization with a mean scores of 87.47 in the General Education, 80.87 in the Professional Education and 77.87 on their field or major. This contradicts in the findings that was found in the study of Antiojo (2017) in the Licensure Exam for Teachers which revealed that LET takers in BSED TLE recorded highest in the general education, followed by professional subjects while lowest

in the major subject area. It can be gleaned that TLE BLEPT takers found the test items are very easy in the general education, average on professional education yet difficult items are in their major subjects.

Table 1.2 Difference of Gen Ed, Prof Ed, and Major in Math Examinees (n=17)

VARIABLES	MEAN	STATISTICS	DF	TV	CV	RESULTS	DECISION
GEN. ED.	84.90	ANOVA	(2, 57)	3.14	14.37	Significant	Reject Null
PROF. ED.	80.20						
MAJOR FIELD	87.65						

Examinees in the BSED-Math (Table 1.2) perform better on their field of specialization than the other fields wherein the examinees got 87.65 weighted mean in the Field of Specialization, 84. 90 in the General Education, and 80.20 in Professional Education. This result is contrary to the findings in the study of Laganao (2017) on College of Teacher Education Graduates Licensure Examination for Teachers Performance which revealed that BSED Math performed well in general education subjects than compared to professional education and field of specialization. This finding indicates that Math LET takers found the test items very easy in their field of specialization, moderate in general education and fair in professional education.

Table 1.3 Difference of Gen Ed, Prof Ed, and Major in BEED Examinees (n=20)

VARIABLES	MEAN	STATISTICS	DF	TV	CV	RESULTS	DECISION
GEN. ED.	72.83	t-test	84	2.210	1.671	Not significant	Accept Null
PROF. ED.	78.48						

Examinees in the BEED (Table 1.3) during the LET examination performed equally low in both fields, the General Education and the Professional Education with a mean score of 72.83 and 78.48 respectively. Divergent to this result is the study of Pascua and Navalta, 2011 with a better performance of their graduates in both components compared to other courses combined in the Secondary level counterparts. In this result, it can be gleaned that BISU Clarin BEED takers found it difficult in the two components of the examination.

Table 2. Difference among the three courses (BSED-math, BSED TLE, BEED)

VARIABLES	DF	TV	CV	RESULT	DECISION
PROF. ED, GEN. ED, & MAJOR	30	43.773	81.684	Significant	Reject Null

Table 2 revealed that there is significant difference among different fields of examinations such as Prof. Ed, Gen. Ed, and major field of the TLE and Mathematics major examinees and the BEED group of which the mathematics group excel on their field of specialization with a cumulative value 81.684 greater than the tabular value of 43.773. Hence, the decision is to reject the null hypothesis. This result is contradicting to the study of Puertos (2015) on Performance on the Licensure Examination for Teachers among Liceo de Cagayan University Graduates

which revealed that LDCU graduates (BEED and BSED Math/TLE), in the last four years was low in general education, moderate in major subjects and high in professional education. It becomes unparalleled because this study showed that BISU Clarin LET takers in BSED performed better in general education but not in professional education and field of specialization while BSED Math major got an excellent performance amongst the three curricular programs. This means that BSED Math performs better followed by BSED TLE then least performing is BEED.

IV. CONCLUSION AND RECOMMENDATION

Among the three programs, BSED-Mathematics showed best performance in all areas with high percentage rating. Whereas, BEED and BSED-TLE examiners showed difficulty in both general education and professional education categories of the exam. Indeed, College of Teacher Education excels more in the Math curricular program and needs to further enhance performance of BEED and BSED-TLE.

The results of the study can be good inputs for curriculum review and reform of the program and for the development of intervention programs to improve the performance of the graduates in the LET especially in the Elementary level. The College of Teacher Education in this campus should also continue to seek professional development ventures like benchmarking from LET performing institutions, choose the right faculty to teach a course, secure the validity and/or reliability of instructional materials and assessment tools with LET competencies, strictly implement the admission and retention policy, and assess regularly the efficacy of the course audit in all areas for the improvement of teaching competence and professional preparations. It is likewise recommended to study the predictors of LET Performance in the future researches.

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A Model of Technique Training for Passing and Shooting Based on Biomechanics Studies in Futsal for High School/ Vocational High School Students

(Development Studies at equivalent high schools in Boyolali)

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Abstract— The present research focus on producing a model of basic technique skills training for passing and shooting futsal based on biomechanics studies for high school/vocational high school students. The research method used is research and development (R&D). The types of data in this research are qualitative and quantitative data. While the data collection techniques using interview instruments and questionnaires. The data analysis technique used in developing the futsal passing and shooting training media model based on biomechanical studies is a percentage descriptive analysis technique.

The results showed a significant improvement. The results of the biomechanics-based passing and shooting technique were as follows: the experimental group increased by 33% to 48% and the control group 16% to 43%. Based on the results of calculating the difference in the increase in scores after the final test was carried out, it showed that the difference in scores was greater for the group that was given the treatment of the training model developed by the researcher. From these results, it can be concluded that the use of a passing and shooting technique training model based on biomechanics studies in futsal for high school-vocational high school students is declared effective and feasible to be used as a futsal training medium.

Keywords— Training Media, Basic Technique Skills of Passing and Shooting, Research Development, Biomechanics.

I. INTRODUCTION

Futsal is a team sport that is played by two opposing teams, with five players in each team. The goal of futsal is to put the ball into the opponent's goal as much as possible, and defend the goal itself so as not to concede the ball.Badaru (2017) futsal was first known in Uruguay with the term *"five to five"*.Based on international terminology, the word futsal is a combination of the Spanish *"futbolsala"* and the Portuguese *"Futebol de salao"*. So the word when translated means indoor football.

Along with the times, futsal sports games have become more practical because they can be played both

indoors and outdoors. Almost the same as football, futsal is a sport that is identical with the feet as the main skill in the game.In addition, the characteristics of futsal and football are that they both require dominant skill techniques using the feet, both have the position of goalkeeper as a goalkeeper, both use tactics and strategies. Furthermore, both use the ball as the main tool in the game, but the ball in the futsal game is smaller than the size of the ball in the football.

The development of futsal in Indonesia is accelerated. Futsal began to enter Indonesia in 2000. Then futsal began to develop along with the emergence of futsal schools or futsal clubs in Indonesia.Futsal sports in

Indonesia are currently managed professionally; this can be seen from the establishment of the National Futsal Board and the existence of Indonesian futsal leagues. In addition, Indonesia also has a national futsal team that has participated in international futsal competitions.The Indonesian national futsal team won its first title at the 2010 AFF Futsal Championship in Vietnam.

The success of the Indonesian futsal team has motivated the young generation of Indonesia to be able to excel as futsal players. The spirit of the young generation is accompanied and supported by a special futsal competition or championship for students.One of the most popular championships is the Indonesian Student Futsal League. This Competition motivates students to focus on achieving achievements in the futsal sport. To achieve maximum performance in a competition, a team and athletes/players must carry out programmed, systematic, and massive training. The training process also needs to be balanced with science and technology; this is so that the training can run effectively and efficiently.

At the student level, the futsal training process can be followed through extracurricular programs at their respective schools. Extracurricular is a forum for coaching and training that aims to improve the skills of students in order to obtain achievements at the student level, both in academic and non-academic fields (sports and arts). Extracurricular programs in schools also need to be managed professionally. It aims to obtain good results and achievement targets.

There are several factors that need to be considered in achieving a maximum performance.Subarjah (2008) mentions factors that need to be considered in the preparation of achievement coaching programs, including 1) obvious coaching goals, 2) systematic training programs, 3) appropriate training materials and methods and evaluations to measure the success of the coaching process, 4) the characteristics of athletes being fostered include physical and psychological, 5) the ability of the trainer, 6) facilities and infrastructure or facilities, and 7) the condition of the coaching environment.

In addition, physical, technical, and tactical factors also need to be owned by athletes or futsal players. Mastery of technique, need a training process that starts from the most basic level.In the basic training phase, students/players need to master some basic techniques of playing futsal. The basic skills of playing futsal techniques are the key in the game, a team that has players with good futsal individual skills or technical abilities will certainly make the team play better.Lhaksana (2012) futsal technique is not much different from football. The following are some basic techniques in the game of futsal:

(1) basic techniques of passing, basic techniques of holding the ball (control), basic techniques of dribbling, basic techniques of shooting the ball, basic techniques of heading the ball and goal keeper skills.Futsal games rely heavily on the high technical abilities of athletes/players. Individual technical abilities combined collectively will result in a game based on tactics and strategy. The pattern of play in futsal is more or more dominant with short passing techniques, because the size of a short futsal field is very difficult and sprints or long dribbles and passes are rarely done. Besides short passes, ball shooting skills are also very important and dominant in futsal games. Therefore, passing and shooting techniques need to be trained properly.

Mastery of futsal techniques requires a programmed, systematic, and routine training process, based on observations made by the author at SMA N 1 Boyolali. The training process in the extracurricular program has limitations regarding training time.The time schedule for extracurricular training cannot be carried out optimally, this is due to the time given or school policies that are not in accordance with the training needs that should be carried out routinely and systematically.Time constraints can affect the results of the program that has been prepared by the trainer. The training process cannot run optimally, without the assistance of the trainer. Students find it difficult to develop the skills of basic futsal techniques. The trainer is very instrumental in giving instructions, giving examples, and evaluating the techniques being trained.In order for the training program that has been prepared to run well, students need to take part in exercises outside the extracurricular schedule. This can be a solution in improving students' basic technical skills in playing futsal. In addition, to support an effective and efficient training process, extracurricular programs need to have supporting facilities and infrastructure.because the training infrastructure is not maximized and not yet standardized, it can affect the process of learners in mastering the basic techniques of futsal. Facilities such as training media can be a solution for trainers and athletes to make the training process run effectively and efficiently.

Based on observations at SMA Negeri 1 Boyolali, researchers found the problem that face-to-face limitations greatly affect the process of learners in mastering the basic techniques of futsal.Without face-to-face contact, the trainer/teacher cannot give instructions and give examples of the materials to be trained.In addition, the trainer cannot evaluate the mistakes made by students. To overcome these problems, a practical futsal basic technique training media is needed for creative, effective, and fun activities.Certainly, the media needed is in accordance

with the needs in the field. Based on the needs analysis, the media needed is a model of basic Futsal passing and shooting techniques based on biomechanics studies. Training media is expected to be an alternative to improve student or player achievement and training results.

II.   RESEARCH METHODOLOGY

This research is Research and Development. According toBorg and Gall (1983), "educational research and development (R & D) is a process used to develop and validate educational production".This research focus on producing a model of basic technique skills training for passing and shooting futsal based on biomechanics studies for high school/vocational high school students.The research process was carried out in several stages, namely the preliminary study of potential and problems, the data collection stage, the product design stage, the design validation stage, the design revision stage, the product trial stage, the product revision stage, the usage trial stage, the product revision stage, and mass products.

The types of data in this research are quantitative and qualitative. Quantitative data was obtained from the questionnaire assessment, while qualitative data was obtained from the results of expert interviews and preliminary studies. Sources of data are researchers, futsal coaches, futsal practitioners, media experts, biomechanics experts, and futsal athletes.In addition, the data source comes from the research sample, namely high school and vocational school students in Boyolali, totaling 35 students.Data collection techniques in this research used interview techniques, observation, and a value scale questionnaire. Sugiyono (2015) data collection is the first step that aims to obtain data. The data collection instruments used in this study were interviews and score scale questionnaires.The interviews used an unstructured technique, namely interviews conducted freely. The purpose of the interview was to obtain initial data, information on needs analysis, and information on problems in the field. Meanwhile, quantitative data were obtained from a value scale questionnaire. The value scale questionnaire aims to obtain an expert's assessment of the developed media.The data analysis technique in this study used descriptive qualitative and quantitative descriptive data analysis techniques. The descriptive analysis is used to analyze the data by describing the data that has been collected as it is without intending to make conclusions that apply to the public or generalizations.Descriptive data analysis was used to analyze data derived from interviews and observations. Meanwhile, quantitative descriptive data analysis was obtained from the results of a value scale questionnaire.

III.   RESULT AND DISCUSSION

The results of the preliminary research found that 46% of respondents stated that they needed training media for passing and shooting techniques in futsal, 43% of respondents said they needed mechanics-based training media, 1% of respondents did not need training media, while 10% did not understand the training media.Based on the results of the preliminary study, it can be concluded that athletes and coaches need a model of passing and shooting technique training based on biomechanics studies. Furthermore, researchers develop training media products according to the stages that have been planned. The product of the futsal technique training model for passing and shooting skills based on biomechanical studies developed is packaged in a video. The training model in the form of a video is divided into 3 slides, namely passing techniques, shooting techniques, and mechanics studies.The first slide showed the technique of passing using both the inner leg, the back of the foot, and the outer leg. There are 4 stages in passing techniques. First, it displays the prefix, namely the distance from the square, the angle, body position, view, and others to make it easier for players to make a prefix in passing. Second, the swing technique where the feet, hand swing, body position, view, and angle to make it easier for players to pass.Third, the pedestal technique, which displays the position of the pedestal, body position, angle at the knee, and eyesight when passing to make it easier for players to pass. Fourth, showing impact, this is displaying foot contact, ball impact, body position, angle, and eye view. The second slide showed shooting techniques using the inside of the foot, the instep, and the tip of the foot.There are 4 shooting techniques. First, it displays the prefix, namely the square off distance, angle, body position, view, and others to make it easier for players to make a prefix in shooting the ball towards the goal.Second, the swing technique where the legs, arm swing, body position, view, and angle make it easier for players to shoot. Third, the pedestal technique, which displays the position of the pedestal, body position, angle at the knee, and eye view when shooting to make it easier for players to shoot.Fourth, displaying impact, namely displaying foot contact, ball contact, body position, angle, and eye view. The third slide showed the mechanics of the muscles that contract in passing and shooting movements and it showed the angles in every movement of the passing and shooting technique starting from the start, swing, support and hitting.

IV.   CONCLUSIONS

Based on the results of the rating scale questionnaire from material experts, media, and futsal practitioners, and based

on the results of small-scale, large-scale, and effectiveness tests, the results obtained that the final expert assessment results obtained with a percentage of 76.43% declared feasible.The small group test result obtained is 71%, the large group result is 72.08% so that it can be declared a feasible product, and the product effectiveness test results are declared effective and efficient to be used as a model of futsal passing and shooting technique skills training based on biomechanics studies.

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Language Choice and the Construction of Forest Ecology: Lessons from the Mau Forest Restoration Debate in Kenya

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Abstract— Forest cover in sub-Saharan Africa declined by nearly 10 per cent between 2000 and 2010. Of this loss, 75 per cent was caused by the conversion of forest to human settlement and agriculture largely for food production to serve rapidly growing domestic food demand. Focusing on Kenya, this study examines the political leaders' utterances during the Mau Forest restoration debate in Kenya. Language and environment are closely connected with one another as the existence of a language is influenced by the surrounding natural environment where the language is exploited. Using Critical Discourse Analysis, the study explores the lexical choices of these leaders with a view to establish to what extent their linguistic choices have influenced Mau Forest conservation in Kenya and how local communities have reacted to these dynamics. The findings have indicated a controversial debate for and against forest conservation in Kenya. Some leaders have urged the Kenyan Government to raise public awareness on the dangers of environmental degradation besides taking action against those responsible for environmental degradation whereas others have advocated for human settlement in the forest tower arguing from a humanistic point of view. The findings also indicated that the political leaders' choice of words, lexical items and utterances may not necessarily indicate their political beliefs and attitudes towards environmental Conservation. But because they want to consolidate their political power base and increase political control and support, they use double standard language, and say what people want to hear and in the end the environment continues to be endangered. Therefore, a conclusion is drawn that deforestation is a complex issue whose solutions lie primarily outside the forest itself and that it should be tackled with suitable policies on crucial issues such as land, agriculture, infrastructure and indigenous peoples.

Keywords— Lexical choices, Mau Forest, Environmental Conservation, Kenya

I. INTRODUCTION

The question of the Mau Forest restoration keeps recurring in the Kenya political scene and is one of the key topics in the current political discourse in the country. The Mau complex is Kenya's largest water tower, spreading over four hundred thousand hectares, thereby making it Kenya's largest chosen canopy ecosystem (Ministry of Environment, 2010; Nema 2008). It is the single most important water catchment in Rift valley and Western Kenya. This is in view of the fact that it is the source of all major rivers that form tributaries from Lake Turkana in the North, to Lake Natron in the south and Kenyans most population Lake Victoria basin (Ministry of environment,

2010). The Mau Forest complex regulates water flow, controls flooding, regulates ground water recharge and most importantly mitigates climate change by storing carbon (Ministry of environment, 2010, Nema, 2008). Therefore, the forest is globally important for mitigating climate change. In spite of its national, regional and global importance, many areas of the forest have been depleted and degraded in the past few decades (Ministry of Environment, 2010). As a result, the Government and its development partners embarked on a programme to rehabilitate the forest (Ministry of Environment. 2010). Despite such efforts, some political leaders from Rift valley come out and campaigned against the forest

rehabilitation programme. This programme has featured prominently in political campaigns during electioneering periods since 2002 to date. In the meantime, large tracts of the forest have been cleared and turned into farmland (Ministry of environment, 2010). Consequently, several linguists (Lyons, 1985) have conducted numerous studies on the relationship between language and environment. In addition, Muhlhausler (2003:59) asserts that language is born from nature; therefore, the implementation of language studies is always closely related to the environment where the language is used. In this view, this paper highlights how the lexical choices of political leaders have influenced Mau Forest conservation in Kenya and how local communities have reacted to these dynamics.

The world's forests provide valuable contributions to people but continue to be threatened by agricultural expansion and other land uses. According to Geist, Lambin, (2001), deforestation is the outcome of different and simultaneous dynamics where the political system has played a pivotal role. Geist, Lambin, (2001) further observe that all the typical proximate causes of deforestation – namely agriculture, wood extraction and infrastructure – have been at work in the Mau Forest and all these drivers were deeply influenced by political factors. Natural resources are part of the political struggle, being at the same time a means and an end in the relations of powers between the stakeholders (Stefania, Bini, &Adrien Lindon et Guido Trivellini (2018)). In this regard, Mwenda and Tangri, (2005:449-450) states that the link between natural resources and political issues is crucial in many African States where "politically-mediated access to public resources has been a key mechanism for purchasing allegiance and maintaining support for African rulers". From this perspective, Bratton, van de Walle, (1994) asserts that the control over natural resources becomes a strategic element within the neopatrimonial dynamics that characterize African States.

UNEP 2010 reports indicated that Kenya's forest cover stood at two percent instead of the globally recommended minimum of 10 percent. UNEP and other environment agencies warned that unless this minimum forest cover was attained, the country risked catastrophic ecological disasters. Climate change and global warming are challenges facing the world today. These problems are exacerbated by the fast disappearance of forest cover in the world. Some world leaders have called upon the government to take a stand against climate change and take action against those responsible for environmental degradation because of their boundless thirst for money (The Guardian, 2015). The degradation of the forest is embedded in the desire to make money (Maathai,

2003,2009). This is otherwise referred to as economic opportunism. Economic opportunism is anchored on the belief that human beings should utilize every opportunity available to exploit the resource available in the environment for optimum economic gain. This is also referred to as arithroprocentrism (Alexander & Stibbe, 2014).

Dealing with environmental issues involves making choices at personal, national or global levels (Kristen and Barbra, 2000). That is, the viewpoint and individual (especially political leader) takes can change the way the public think about environmental issues. Such a view point can fall into any of the following three options: development, conservation or preservation (Kristen & Barbra, 2000). Development entails exploiting and depleting the environment for economic gains, while conservation entails maintaining the environment the way it is without human interference. In this view therefore, in this paper, we argue that what the political leaders say in regard to forest conservation will either develop, or conserve and preserve the forest. Their voices are very crucial in matters of forest conservation. That is, the lexical choices the political leaders make during their public addresses serve to signal underlying beliefs and attitude towards forest conservation. Political leaders' lexical choices would therefore signal group values and norms and may also inform such groups' actions and decisions. It is therefore, necessary to study political leaders' lexical choices so as to understand their implications for forest conservation.

Degazettement of forest reserves and widespread encroachment has led to the destruction of over one hundred thousand hectares since the year 2000 (Ministry of environment, 2010). The effect of the Mau Forest degradation has been felt in Kenya: shrinking arable land, erratic weather pattern, flooding drought and resurgence of past (Maathai, 2003, 2009: Ministry of environment, 2010). Further, the Government initiated a move in 2010 to evict forest dwellers from the Mau complex so as to allow for rehabilitation of the depleted sections of the forest. Despite these efforts, over two thousand households returned to the forest by 2015. In response, the Government initiated another eviction programme in 2018, targeting over four thousand households that had encroached on the forest areas again. This move triggered a series of political campaigns against the eviction exercise, with politicians claiming that such a move was meant to oppress their communities for political reasons. It is arguable that these viewpoints could have implications for the public's perceptions about forest conservation. It is on these grounds that this paper sought to analyse the political leaders' utterances and establish to what extent

their lexical choices have influenced Mau Forest conservation in Kenya and how local communities have reacted to these political discourses. Therefore, the question of who will save the Mau Complex from degradation remains unanswered. Consequently. There is need for studies to complement the efforts of the government environmentalist and other stakeholders in trying to fix the Mau Forest restoration issue so as to avert an environmental disaster.

II.　　THE MAU FOREST COMPLEX: SOCIO-ENVIRONMENTAL CONTEXT

The Mau Forest is the largest nearly-continuous montane indigenous forest in East Africa as well as the most extended natural water tower in Kenya. The forest complex is part of the upper water catchment area of the twelve main rivers of West Kenya that flow into the lakes Victoria, Turkana, Natron, Baringo and Nakuru (Ministry of Environment, 2010). The Kenyan Forest protected areas are divided into National Parks, managed by the Kenya Wildlife Service. The Mau Complex is composed of 22 blocks – all but one of them (the Maasai Mau) declared forest reserves – located along a North-South axis of 150 km at an altitude of between 1200m and 3000m. The Mau Forest plays an important role in the agricultural, tourism and energy sectors. The climatic conditions of the area adjacent to the forest have supported the development of the cultivation of tea, one of the main national agricultural products. Maasai Mara National Reserve and Lake Nakuru National Park, two famous tourist destinations, take advantage of the rivers that pass through them and that have their sources in the Mau Forest. Finally, Kenya generates more than 44% of its energy from water and around the Mau Complex several hydro-electric power stations are operational (Ministry of Environment, 2010).

Nowadays, the forest is managed by the State through the Kenyan Forest Service (KFS). The forest was declared a Crown Land in the 1930s, and then gazetted as a Forest Reserve twenty years later. Mau Complex has been subjected to drastic deforestation since the colonial era and especially in the fifteen years before the promulgation of the Forest Act (2005). The region of the Mau Forest was and still is an area inhabited by various ethnic groups. The Ogiek, an indigenous hunter-gatherer group, are considered the historical forest dwellers of Mau (and Mt. Elgon) forests; they are currently estimated around 40,000 individuals in the whole country. Ogiek had strong and frequent relationships with the Maasai and the Kalenjin people, with whom they now share some linguistic traits. The so-called Kalenjin tribe consists of many subgroups (i.e., the Nandi, Tugen, Keyyo, Marakwet, Sabaot, Pokot,

Terik) including the Kipsigis, who are the most numerous in Mau. Finally, the Kikuyu, who arrived in the region because of the British settlers' dispossessions of land, and after independence acquired a relevant political position in the area (Droz, 1998).

III.　　POLITICS, ETHNICITY AND FOREST MANAGEMENT

The Mau Forest tower has been a field of political struggle for so many years. This complex tower represents the ancestral land of the Ogiek tribe (Sang, 2001). Their traditional livelihood was based on wildlife hunting, beekeeping and gathering of food and medicines from the forest, although since 1930s-1940s they started to farm (Kimaiyo Towett, 2004). Until the establishment of the colonial government, the forest land was communally held by several lineages, whose members maintained frequent relationships of exchange and marriage with the neighbouring Maasai and Kipsigis tribes. The arrival of the British settlers was a cornerstone in Ogiek history. They started to be evicted from the forest (1911, 1926, 1932), their land was declared Crown Land (1930s) or allocated to white settlers or other tribes (in Nakuru, Naivasha, Mau Narok); finally, their identity was not recognized, with repeated attempts to assimilate them into the largest ethnic groups, such as Maasai or Kalenjin. First under the colonial rule, later under the independent government, they were marginalized and discriminated against because of their low number and irrelevant political power (Sang, 2001). After three decades of peace, a new phase in the socio-environmental conflict began in 1977. In this year, the national authorities moved against the Ogiek in Tinet (South West Mau Forest), arresting members of the community, destroying their houses and accusing them of being illegal squatters. This course of action, constitutes the background for the forthcoming settlement schemes on excised forest land.

The local community reacted to these initiatives and filed various claims against the government in national and international courts. The last judgement in order of time came out in 2017 from the African Court on Human and Peoples' Rights who recognized the Ogiek as an indigenous population and therein stated that "they [the Ogiek] have the right to occupy their ancestral lands, as well as use and enjoy the said lands" (African Court on Human and Peoples' Rights, 2017, 37). This historical linkage with the forest, together with the presence of a considerable number of Ogiek people in the area surrounding the forest, places this indigenous group in a pivotal position in forest management. The Forest Act (2005) prescribed the development of Participatory Forest

Management Plans (PFMPs) for each portion of forest through the action of Community Forest Associations (CFAs) (GoK, 2005). Considering that the forest also has a high potential for tourism, new itineraries were developed, members of the Ogiek communities were trained to guide tourists and a new eco-lodge was built in Mariashoni, on the outskirts of the forest. In Koibatek, the CFA was involved in initiatives of reforestation, developing tree nurseries that supply seedlings to the KFS, the County and the schools.

IV.   LANGUAGE, POLITICAL DISCOURSE AND ENVIRONMENT

Kristen and Barbra (2000) argue that there are a number of voices which have revolutionized the world in terms of environmental awareness. These include the voices of John Muir (American writer), Marjory Douglas (American journalist), and Wangari Maathai (Kenyan Biologist and politician). These individuals' speeches and writings on conserving the environment for future generations raised awareness among governments and influenced policies on conserving the environment in different parts of the world. Nature and conservation are a very important part of modern politics. More often than not, connections between language and conservation are hidden and can only be seen by the erudite eye. Most studies on political discourse have focused on the power of the politicians' voices in influencing masses to form opinions and attitudes towards political viewpoints. There is need therefore, to shift focus to other emerging issues such as the politics of climate change and global warming. Linguists should, therefore, use their knowledge and expertise to reveal the hidden connections between language and conservation for social action. In so doing, the linguists will go as long way in educating the people and informing policy makers on the interrelationship between language and forest conservation. This is because of the understanding that political discourse plays a big role in influencing and informing the public's attitude towards forest conservation. Political discourse is a method of decision making (Johnson & Johnson, 2000). It is about which viewpoints politicians would like their hearers to adopt so as to solve societal issues. This is, political discourse is the formal exchange of reasonable views as to which of several alternative courses of action should be taken to solve societal problems (Johnson & Johnson, 2000).

Political discourse is concerned with how language can be used to manipulate thought (Leeuwen & Wodak, 1999). Politicians, more often than not seem to want to hide the negative within particular formulations such that the public may not see truth (Van Dijk, 1998). What a political leader says about the environment can change the way the public view environmental issues (Kristen & Barbra, 2000, Maathai, 2010). The social impact of language is just powerful. This is because language can be used to lead and mislead and can also be used to distort reality, to hurt others and to shape our perception of the world. Additionally, politicians use language to make their hearers zealots on behalf of the programmes they espouse, consequently making them form opinions favourable to their predetermined ends.

Scholars have interrogated the subject of the environment from different perspectives for instance, from the viewpoint of religion, the issue of environment and its preservation is as old as mankind. According to the bible, after God created Adam and Eve, He put them in the garden of Eden (Genesis 1). God gave Adam the task of naming every plant and animal. Adam was also tasked to lend the garden (Genesis 2). This means that the connection between language and the environment dates back to the beginning of creation. Man was placed at the centre of the environmental conservation course from the time of creation for his own good and that of the other creatures.

The subject of environmental conservation has also caught the attention of linguists, hence the emerging of the sub-discipline of language known as Eco linguistics. This sub-field concerns itself with the interrelationship between language and the environment. Dividing this connection between language and the environment will make the public and policy makers make informed decisions when dealing with environmental conservation issues of the common good of all. The point of most work in ecolinguistics in Kenya is the sustainability of the ecosystem, including human life, especially that of posterity. That is ecolinguistics committed to helping human kind transcend anthropocentrism that marks man's relationship with other species (Alexander & Stibbe, 2014). Anthropocentrism allows humans to view themselves as the centre of the universe. That is, man is under obligation to do anything in the environment to benefit himself, regardless of the harm it causes other species. Ecolinguistics is thus geared towards relationships which sustain life (Fill & Muhlhausler 2001; Alexander & Stibbe, 2014). That us the language speakers use, the type of sentences they construct and the lexical choices they make can be analysed to reveal how they perceive environmental issues (Halliday, 1992; Alexander & Stibbe, 2014). This implies that language can shape the way humans perceive and construct the physical environment (Fill & Muhlhausler, 2001). Such perceptions and constructions are revealed through lexicalization.

Ecolinguistics analyses language to reveal what communities say about the environment and judges these stories according to ecosophy (ecological philosophy). Further, ecolinguistics contributes to be search for new stories about the environment (Stibbe, 2015). This is because ecological but also, moral introspection of anthropocentric activities (Naess, 2008), anthropocentrism is about concern for human at the expense of the other credurs in the environment. That is, as long as humans benefits, there should be no worry about the environment (Stibbe, 2015). However, ecosophy (ecological philosophy) hold that the environment should be protected from man's destructive activities. This is referred to ecocentrism. That is, the environment has a right to live, just like humans. Therefore, man should respect this right and save the environment from destruction (Alexander & Stibbe, 2015). The field of environment conservation requires collaborative effort of experts from diverse fields (Vaccaro & Beltran, 2013). It is our informed view that linguists should also claim their position in responding to the environmental problems facing the world today for the common good of all. The mentality that environmentalism is anti-development needs to be changed (Maathai, 2009, 2010). Kenyan forests have fallen victims to deforestation activities disguised as development by cartels linked to milking and charcoal making. (Maathai, 2009). Despite manifestation such as rising temptations, flooding and drying rivers, political leaders and stakeholders the milling and charcoal business continues to deny the fact that human activities are linked to the degradation of forests (Maathai, 2009) by so doing, Kenyans are slowly killing themselves (Maathai, 2003) because of the love of money. The fact that Kenya is a signatory to many of the intentional climate change conventions and has presentation in global climate change conferences indicates that the government knows what to do in terms of environmental conservation (Maathai, 2009).

V.   METHODOLOGY

This study takes a qualitative approach in the analysis of political discourse on the Mau Forest conservation issue. This study focuses on the description and critical analysis of the political leaders' language use during the 2010-2014 Mau Forest restoration debate. This study interrogates the political leaders' choice of words, language features, and implications for Forest conservation in the country. Above all, this study critically analyses how the political leaders linguistically defined and constructed Forest conservation, the attitudes, and ideologies underpinning the political discourse on the Mau Forest conservation. A total of ten (10) speeches were sampled

for analysis. The speeches were accessed from the live political meetings, internet and the YouTube. These included speeches by political party leaders, presidential candidates, and members of parliament made during the 2010-2014 Mau Forest restoration debate. The audio-recorded speeches were transcribed, translated into English where appropriate, coded and analysed using the Critical Discourse analysis framework. This was done with a view to tease out the lexical items which bring out the voices, the attitudes and the feelings of both the speakers and the community. Some sample speeches were also recorded and aired by media houses during prime-time news. The data analysis, explanation and interpretation was guided by Norman Fairclough's and Ruth Wolak's (1997) Critical Discourse Analysis (CDA) framework. CDA therefore helped the researchers in tracing the underlying attitudes from the lexical choices manifest in political discourse on forest conservation. CDA also helped in the analysis of the connotations of the words and phrases the political leaders used during the forest conservation debate. Connotation often carries an evaluative element, making it negative or positive. The use of particular words and phrases within the context of Mau Forest restoration debate would imbue these items with hidden meanings which would in turn provide cultural and ideological information. Data was presented as transcripts or excerpts of political utterances.

VI.   LEXICAL CHOICES AND FOREST CONSERVATION

The lexical choices political leaders made during the Mau Forest restoration debate serve to indicate their support for forest exploitation for economic gain, regardless of the harm caused on the environment. The following examples illustrate this.

Example 1

I have retired but that doesn't mean that I shut up! An outsider or even leaders from outside come to dictate what people of the Rift Valley should do- Are there no men and leaders in the Rift Valley? Members of parliament are not the only leaders. It is mandatory to consult the people even on the Mau issue. Can't you sit and deliberate on how people will be moved out of the forest, where they will be resettled! You push people in the name of the water catchment areas- and you shout eviction! Eviction! You xxxx you push people, are people rats and cats?

Forests are burning all over. Trees. are being felled like xxx and they keep on shouting Mau! Mau! Mau!

Example 1 above implies that the speaker prefers economic exploitation to forest conservation. That is, the speaker acknowledges that the Mau Forest is being degraded at a very high rate but insists that there must be consensus on how those occupying the forest areas could be moved and resettled elsewhere. The speaker's assertions: *'Forests are burning all over'* and *'Trees are being felled'* are indicative of the rapid degradation of the forest due to human activities. In this way, instead of calling for the speedy eviction of settlers from the forest, the speaker expresses his opposition to the forest conservation programme, an act of economic opportunism. In this context, using the us/them strategy (Van Dijk, 1998), the speaker in example 1 above accuses those calling for the eviction of people from the Mau Forest of meddling with the affairs of the locals: *'An outsider or even leaders from outside come to dictate what people of the Rift Valley should do- Are there no men and leaders in the Rift Valley?'*.

In this case, by referring to his opponents as outsiders or leaders from outside, the speaker depicts them as not being entitled to make policies regarding the conservation of the forest that falls within the Rift Valley region. The speaker insisted that the forest settlers had to be given alternative settlement first before being told to move out of the forest. For him, being given more time meant more destruction of the Mau Forest. By allowing settlers to continue staying in the forest, however, meant more destruction to the forest, hence, the speaker's implied support for the continued occupation of the Mau Forest by settlers for material gain. Similar sentiments are expressed in example 2 below.

Example 2

We are not opposing anyone and if there is someone who is opposed to the protection of the Mau Forest, that person must be insane. We agreed that those in the Mau Forest –should be resettled elsewhere- and those with title deeds – should be compensated before they leave to pave way for the planting of trees in the forest. We do not deny it- charcoal burning and felling of trees is going on… Because forests are important, human life is equally important. Those citizens in the Mau Forest have not refused to relocate. They can only move out after being shown where they will be relocated to and resettled.

But telling us that a deadline has been set for the people to be evicted by force-we will never let it happen.

Example 2 suggests that economic exploitation blamed for forest destruction, is ongoing in the Mau Forest. The speaker in the extract above acknowledges that felling of trees and making of charcoal are still rampant in the Mau Forest: '*We do not deny it- charcoal burning and felling of trees is going on'*, hence, the settlers' role in promoting economic/material exploitation of the Mau Forest. Although the speaker above says that they (he and his supporters) are not opposed to the conservation of the Mau Forest, his insistence on the forest settlers being compensated before moving out of the Mau Forest proves otherwise. The speaker further states that he will never let the government evict the settlers before being compensated: '*But telling us that a deadline has been set for the people to be evicted forcefully-we will never let it happen'*. This is an act of double- speak (Achieng, 2007).

That is, the speaker appears to be supporting the need to conserve the Mau Forest but at the same time opposes the eviction of the Mau settlers before they are compensated. As such, the speaker also emphasizes the issue of compensation and resettlement of the Mau settlers despite the ongoing destruction of the Mau Forest. This shows that material gain is prioritized over forest conservation. The speaker above further says that he will oppose the eviction of the people until they are compensated or given alternative settlement. According to the speaker, human settlement is more important than forest conservation. Sample 3 further indicates resistance to forest eviction.

Example 3

On the Mau issue, we warn our members of parliament not to betray our people. What is important as far as Mau Forest is concerned is for our people to be compensated!

If forests are important-then human life is equally more important. Those Kenyans in the Mau Forest have not refused to leave.

But they will only leave when they will be shown where they will resettle and rebuild their homes.

Example 3 indicates the speakers' emphasis on compensation instead of conservation. The speakers insist that their people (ethnic members) will only leave the forest after being compensated or resettled elsewhere: *They will only leave when they will be shown where they will resettle and rebuild their homes'*. Their insistence on

compensation implies that they are in favour of economic exploitation of the forest. That is, as long as the people have not been compensated, they will continue to occupy the forest, hence its continued degradation.

The speakers in example 3 above use words with positive connotations to refer to the people in the forest. The use of the words *'Kenyans'*, *'citizens'* and *'our people'* above serve to portray the people in the Mau Forest positively. The speaker identifies himself with this group by invoking *'our people'*; thereby suggesting that he shares the same values and beliefs with this group. The use of the term *'our people'* is meant to make the Mau settlers feel good and cared for by the speaker, thus promoting his ability to gain public support and following. This understanding coheres with Achieng' (2007) who holds that political discourse is characterized by double-speak. That is, the speakers mentioned above are aware of the dangers of forest occupation but openly declare their opposition to the eviction of settlers from the forest. This is, most likely, due to the fact that they stand to lose the grassroots political support of the masses, who are mostly the victims of forest evictions.

As a consequence, the forest conservation programme is sacrificed at the altar of political gain. The use of words such as *'compensate'*, *'resettle'* and *'relocate'* in the excerpts above are indicative of the speakers' preference for the economic exploitation of forests, as opposed to their conservation. The use of *'we'* together with expressions such as *'will never let it happen'* and *'not to betray our people'* above suggests that taking economic advantage of the Mau Forest supersedes forest conservation. This said otherwise entails playing politics with the Mau Forest issue, despite the danger that the ongoing human activities in the forest pose to the natives of the Rift Valley and others downstream. In this case, the speakers may be opposed to the conservation of the Mau Forest, because this is the general stance being held by the political leaders of the Rift Valley region as illustrated in the use of the pronoun, *We*. This observation agrees with Masime and Oesterdiekhofff (2010) that most politicians follow their political leaders' positions on salient national issues.

This means that the aforesaid leaders could be expressing their opposition to the forest conservation programme probably to sound politically correct. It is also important to note that the speakers in the samples above ignore to mention all those responsible for the felling of trees and making of charcoal. That is, they acknowledge that there is rampant felling of trees in the Mau Forest coupled with large scale charcoal burning, yet they seem reluctant to name those responsible for the same.

The speakers in the sample extracts, therefore, use passive constructions, which makes it possible for them to avoid mentioning those felling trees and burning charcoal in the Mau Forest: *'charcoal burning and felling of trees is going on'* and *'forests are burning everywhere…all over…. trees are being felled like…We do not deny it- charcoal burning and felling of trees is going on'*. Although the speakers are aware that the people occupying the forest are causing damage, they avoid mentioning them. This is most likely informed by the politicians' awareness that the Mau settlers do not want to leave the forest, hence their careful use of language, so as to please the public and consequently gain political mileage.

From the perspective of Halliday's (1985, 1994) concept of SFG that sees language as a system that serves different functions, the use of passive sentences above indicates the speaker's non-committal stance towards the forest conservation issue. The passive sentences used above (*charcoal burning and felling of trees is going on'* and *'forests are burning everywhere…all over…. trees are being felled like…We do not deny it- charcoal burning and felling of trees is going on*) omit the subjects responsible for the burning of the forest and felling of trees. This implies that the speakers are consciously avoiding to mention those responsible for the destruction of the Mau Forest.

According to Halliday (1994), what an individual feels based on his experiences of the world is reflected in the kind of sentences he/she constructs as well as what his/her choice of words foregrounds or backgrounds. The use of agentless sentences (passive) highlighted above implies the speaker's stance towards the subject. By avoiding to mention those responsible for the destruction of the forest, the speakers above show that forest conservation is not of prominence to them. The use of the pronoun *we* also signals the political leaders' position that conservation of forests is not a priority to them as a community (the use of *we/our people is illustrative of this voice*), and that what is key is compensation (economic exploitation). Their insistence on compensation before the settlers move out of the forest is indicative of their privileging of economic opportunism at the expense of conservation.

In other words, the felling of trees and burning of charcoal will go on until their people are compensated or relocated: *We do not deny it- charcoal burning and felling of trees is going on'*. These views are in tandem with the sentiments of Pope Francis, the Catholic Church leader and former US President, that there is urgent need to take action against those responsible for environmental degradation because of selfish and boundless thirst for

money. The leaders stressed that unless governments and world leaders take a stand against climate change, these individuals will destroy the earth through environmental degradation. Sample 4 below is illustrative of the view that exploitation of the forest for economic gain is preferred more than conservation of the same forest.

Example 4

> *I will also take care and observe forest conservation procedures- But when trees compete with a child, a mother- an old woman- my priorities are very right on that one! I will have to take care of the human being first; child, mother and then I can take care of my trees.*

Example 4 indicates the speaker's stance towards forest conservation. The speaker, thus, asserts that when faced with conflicting interests between forest conservation and economic exploitation, he will prioritize the latter over the former *(when trees compete with a child, a mother- an old woman- my priorities are very right on that one! I will have to take care of the human being first)*. Mother, child and old woman fall into the marginalized groups which need protection. This is what Kristen & Barbra (2000) call the making of choices in as far as dealing with environmental issues is concerned. What is more, the making of choices can be at personal, national or global level. The speaker in the example above makes a personal choice; by choosing development and not conservation. Notice, however, that the choices an individual makes can change the way people think about environmental issues. The speaker's use of the possessive form (singular personal pronoun) 'my' implies that he views the forest as a personal property and not a common heritage of the people of Kenya: '*I will have to take care of the human being first; child, mother and then I can take care of my trees*'.

Therefore, from the perspective of Fairclough's (1995) concept of hegemony, he has the power and authority to choose what he feels to be right at any given time, in regard to the forest. Notice however, that allowing people to continue occupying the forest will lead to further degradation of the forest. This viewpoint can influence the way others think about the Mau Forest conservation issue, hence accepting the speaker's view that the economic exploitation of the forest is more important than conservation. The following sample 6 further illustrates the act of how politicians' double-speak and are dishonest.

Example 5

> *The politicians in the Rift Valley, who obviously whose communities are the ones greatly benefited from this part of the Mau – are the ones who are putting-pushing the government to compensate because they want their people to be compensated. But I want to remind us that in Enosupukia, Kikuyus were evacuated by force and we remember people even died.*

> *And I remember president Kibaki when he went to see-these displaced people in Maela. Nobody said these people should be compensated!*

> *Everybody said nobody should be sitting –on a watershed area. And I remember that Minister Ntimama was extremely vocal-about these people needing to be evacuated.*

> *So, I think we are not genuine, we are not honest. I am not defending – much- whoever allocated the people in Enosupukia, but surely, if we removed people from Enosupukia in the name of protecting the watershed area, shouldn't we remove people from the other side of the forest in the name of protecting the same forested area?*

> *Because as the population increases, the situation will only get worse- if we do not reverse the destruction processes- that we've been engaged in. if we destroy nature, nature will destroy us. Please, let's preserve our forests.*

> *Some individuals are saying that our people cannot leave before they are compensated. Our people – but aren't all the citizens of Kenya your people?*

The speaker in example 5 above laments the degradation of the Mau Forest. He/she argues that the political leaders, who are natives of the Rift Valley, are protecting members of their ethnic communities: '*are the ones who are putting-pushing the government to compensate because they want their people to be compensated*'. The speaker asserts that the politicians are concerned with compensation more than conservation. The speaker, however, acknowledges that the people of Rift Valley have been engaged in destructive practices in the Mau Forest, yet the political leaders are protecting them by insisting that Mau settlers could not leave the forest before they are compensated. The leaders, therefore, prefer monetary gains to environmental conservation. This, in the researchers' view, is ill informed because the leaders will not protect the people when nature strikes back: '*if we destroy nature, nature will destroy us*. Example 5 also

indicates the politicians' double-speak: '*if we removed people from Enosupukia in the name of protecting the watershed area, shouldn't we remove people from the other side of the forest in the name of protecting the same forested area?'.* The speaker here claims that the same politicians, defending those in the Mau Forest were the same ones that urged the government to evict members of other communities from the forest. The aforesaid politicians, therefore, want members of their ethnic community to benefit fully from the forest, in spite of the dangers the human activities are most likely going to cause.

Example 6

> *On the Mau issue, I will publicly announce the names of all those who own land in the forest so that the citizens get to know them. I have obtained a list from the ministry of lands of all those who were fraudulently allocated land in the Mau Forest. These individuals own many hectares- some one thousand, others two thousand and even five thousand hectares in the Mau Forest. For those who bought land from fraudsters who had encroached on the Mau Forest, we will find a way of resettling them elsewhere*

Example 6 implies that the Mau Forest occupation is regarded as a money–making enterprise. The speaker in the extract above asserts that there are individuals who own thousands of hectares of land in the Mau Forest: '*These individuals own many hectares- some one thousand, others two thousand and even five thousand hectares in the Mau Forest',* thereby suggesting that the people prefer economic exploitation to forest conservation. The revelation that he had obtained a list of the people allocated land in the forest from the Ministry of Lands (government) implies that the policy makers themselves prefer economic exploitation to forest conservation. It is ironical, however, that the people who are supposed to protect the forest are the ones being accused of allocating individuals land in the forest area that ought to be conserved.

Notably, the speaker's claim above that the Ministry of Lands was in possession of a list of those that had encroached onto the Mau Forest indicates that economic exploitation of the Mau Forest is given preference over its conservation. These assertions agree with the head of Catholic Church, Pope Francis's claim that there are individuals who are out to destroy the environment due to their selfish and boundless desire for money. The Pope thus, called for governments and world leaders to stop these individuals before they completely destroy the earth through environmental degradation.

Giving economic exploitation preference is dangerous, because what politicians say sets the agenda for discussions among the public (Ralph & Stanyer, 2007). That is, these discussions or public debates on forest conservation go a long way in shaping people's opinions on different issues, forest conservation included. Political leaders are part of the elites who control public discourses (Fairclough 2001), besides playing a role in the reproduction of dominant knowledge and ideologies in the society (Van Dijk, 2000). The public discourse of the elites (e.g., politicians, teachers, journalists) is, therefore, the primary source of shared ethnic prejudices and ideologies (Van Dijk, 1993). Therefore, the politicians' ideology of economic exploitation of the Mau Forest will characterize the people of Rift Valley's perceptions of the Mau Forest conservation programme.

VII. CONCLUSION

Political discourse uses language to conceal the harm human activities cause on the environment. Political leaders choose specific words that covertly indicate they prefer forest exploitation for economic gain to conservation. The political leaders seem to care more about economic gain for themselves and their supporters (ethnic communities) in total disregard of the harm human activities cause on the environment and attendant consequences. There is need for linguists to use their expertise in languages to enable the public to see the horrors of environmental degradation common fledged as development. The public will thus make informed decision and take appropriate action feared towards saving the Mau Forest for posterity.

The findings indicated that the Political leaders' choice of words, lexical items and utterances may not necessarily indicate their political beliefs and attitudes towards environmental Conservation. But because they want to consolidate their political power base and increase political control and support, they use double standard language, and say what people want to hear and in the end the environment continuous to be endangered. The reasoning is that during such an electioneering period (2010-2014) most political leaders do not really mean what they say. The motive behind their utterances and choice of words is mostly to get more votes and to consolidate political support from the locals. Hence, they disregard environmental conservation and endanger the Mau Forest in order to achieve their political interests. On the other hand, in as much as most leaders' utterances were against the Mau Forest conservation, there were some whose

choice of words supported forest conservation. The processes analyzed show the importance of the political dimension in deforestation and forest degradation processes: the government has played a pivotal role in the three sectors and the forest has been used as a strategic asset in the political struggle on a national scale.

The political leaders' lexical choices indicate that the political class prefers forest exploitation for economic gain to forest conservation. The political leaders perceive the Mau Forest as a resource for their followers to use to enrich themselves, despite the harm this causes the environment. Although development is desirable and money is good, destroying forests in the name of making money is courting disaster. This is because nature, though generous, is unforgiving once destroyed.

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Critique of Religious Heresies in *PK*

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Abstract— The main objective of this research is to critique over religious heresies in Raj Kumar Harsni's PK.AS an alien character PK, who questions over religious discourse. pk is a covered of ideas about a stranger in the city who ask question that no one has asked before. They are innocent questions, but they bring about catastrophic answers. As a main character pk become ideological gaze of Tapasvi Ji (Shukla). So called great religious man like Tapasvicreates the religious assumption as a discourse and through this discourse he imposes his self-interest upon these common people. In long run these practices hegemonies the common people and these people practice artificial ideologies as if these are natural. But PK's question over these artificial ideologies.Pk's childlike innocence, his Bhojpuri accent to the character of pk but it is works here as a technology of self which he success to defy the religious heresies.

Keywords— Heresies, Hegemonies, technology of self, assumptions, discourse.

The present research analyses the religion heresies in Hirani's PK. Religious assumption as a discourse where people in the position of power make different religious rule and declare these rules for all common people in the name of God and religion. In PK the title character PK challenges some of the oldest religious discourse through the medium of innocence questions which defy the religious discourse of the society. In the film PK people like Tapasvi warn Jaggus father (ParikshetSahani) that her Muslim Lover would betray her. Tapasvi himself presents as of God man and warns other people on the name of the religious false ideology. Tapasvi creates his own favorable working committee to impose their self-interest over other common people. He creates religious discourse to exploit the common people. Then, these common people become habitual and eventually they are hegemonies. When power comes in the fold of PK and jaggu, they defy religious discourse.

Film PK however moves around the futuristic social development model demand by PK, alien who subscribes to no religious faith but honors the original interest of major faith such as Hinduism, Buddhism, Christianity and Islam and social philosophies of great thinkers, but all these faiths and philosophies have been distorted and over shadowed by misrepresentation and miss handling of the self-appointment and over jealous leader religious leader and their blind followers. This film reflects opened with so many religious disparities.

The film starts off with PK (Amir Khan), an alien landing on earth in the desert of Rajasthan to study about human beings and life on earth, arriving naked on earth PK has a rough start on the planet when his talking remote that helps him send signals to go back to his spaceship, gets stolen. He how has to find the remote to stolen contact his spaceship and till then survive on earth on his own unaware of human mannerisms, language or life in general on earth, PK finds it difficult to adjust. However, fate brings him in touch with Bhairav Singh (SanjayaDatt) who becomes his dear friend and helps him with life on earth. But destiny takes PK to Delhi. On start a whirl wind story of a stranger in the unknown city of Delhi asking questions that despite their innocence hold a valuable and deep meaning.

PK challenges some of the oldest religious discourse that ruling common class people on earth. PK directly questions the belief system that discursively created to reach God. This short of similar idea can be

found in Rajeshwar Devekot's Journey's End Powan had said:

> Allah is one, the Brahama is one each individual creates his own Allah his own Brahama only the prospective of man keeps changing one-man pay homage to several Allah. The number of Allah has out stripped the numbers of human population. Allah creates his vast world. But each individual here blithely goes on creating Allah himself. (123)

Here, artificial God making culture has created problems in human society, where have to face so many disparities. Such disparities are questioned by PK. At the same time protagonist character, PK and Powan questioned over individual different perception regarding same God. *PK* is as much a philosophy as a film; it takes the 'stand alien', them, but tells the tale equally from the lovely alien's eyes evoking the beautiful story. The little prince as from his human narrator's startling with alien's falsehood humans' weaves around faith. When PK decided to pray for his remote but he has confusion about it, he thought "whom to pray and how to pray?" this situation shows his ideological confusion:

> Drawing up on Althusser's concept of ISA (ideological state apparatus, every social rule, custom, language and families are the agency of state through these agencies state rules over common people, but sometime these state agencies break the natural desire of people. Because of religious discourse common people are compelling to live under the shadow of religious ideology. They are facing difficulties in their lives. Similarly, *PK* critiques over expression of so-called God man. As a dominant dialogue PK has said: Achha! Achha!! Achha!!! (*PK* 0:01-0:25). Here, expression of same word with different body language creates different meaning. The so-called great people like Tapasvijee uses the same word in multiple ways. As per their demand they use same word differently with the different body expression. They use these types of ambiguous language and expression to cheat and exploit the common people.

In this way, PK blurs the hierarchical relations between the people. Some of prominent people regard themselves as godman and they take other common man as only follower of Godman. So called Godman creates their selfish religious ideologies and suppress the general people. These sorts of selfish religious ideologies questioned by PK hear: "How many stars are in the sky? Have you ever tried in count? It will look at least sixty-thousand-year jest to count the stars in our galaxy. But

how many such galaxies do we have? Scientists say it is more life to billion more" (*Pk* 1:5-14:43). Therefore, it is logical that beyond the stars in the universe. There is planet where there is human like us are staying like us, they might look to the moon and mars to find any hour. It is possible that they also try to find us here.

Here, a spacecraft landed on earth to know about the human being and their social behavior. He does not know our language; religion and he does not have any friends here. He feels alone and helpless. The theft was taken the remote control of spacecraft. He unable to go back to his house without this remote. He thought about just one thing "how can I go home?" (*Pk* 23:5-1:43), this shows uncertainty further life is running and I go behind its new path all new turns to go somewhere away. In course of time, he came contact with helpful friend (Jaggu) and he got the proper chances to express his desires and experiences. His real experience about social life helps to disprove the dominant religious assumption. He questions over them. Ultimately, he defines such religious discourse and makes free to blind supporter of religion.

In this sense, to challenge all false social practices and establish our own heart dreams, we should have self-commitment. As PK said:"I will find a stranger touched my heart, make me smile and cry sorry but I raised my hand first after that you can do" (43).This effort is individual, in this regard, self-impulse, self-commitment and self-determination can help anyone to accomplish his goals. Pk's goal is to deify false religious assumptions of the society.

Religious assumptions are the classification of human being in two distinguishable groups that are based on different religious norms, values and perception etc. religion is defined focusing on God gifted traits and its connection to social characteristics. It encompasses the assumption, beliefs, attitudes, behaviors and practices that define people on regious division. Thus, religious assumption is the belief system and they are discriminative in its practice. In religious practice one internalizes the belief system of superior group to adjust him in religious community. Later, the effect of internalization becomes a stigma that causes the crisis of identity. The blind supporters of religious belief in the PK internalizes the Godman's norms so they become stigmatized and fails to get real identity.

PK challenges some old religious discourse through the medium of innocence questions which defy to the religious discourse of the society. The film starts off with PK (Amir Khan), an alien landing on earth, in the desert of Rajasthan, to study about human beings and life on earth arriving naked on earth, Pk has a rough start on

the planet when his tracking remote that helps him send signals back to his spaceship, and gets stolen to survive on earth on his own unaware or human mannerisms, religion language or life in general on earth, PK finds it difficult to adjust. However, fate bring him in touch with Bhariravesingh(Sanjay Dutt) and jagatjanani (Anuska Sharma) who teams up with them on his journey. In the process searching his remote, he heard the name of God from common people then he starts to search God to fulfill his missing remote. Actually, his lost remote motivates his to defy religious bad practices, while he was searching his remote, He found different perceptions in different religion, likewise, perception of Christianity is different from Muslims. So, PK challenges these oldest religious discourses that are ruling life of people on earth, PK not directly questioning God, but instead question the belief system that discursively crested to reach God. Hence, PK takes God as self-defense. Pk speaks by pointing at stickers on his face "jistarah deewarpe bhagwan ka fotu lagatehaina, ki koi mute nahi us tarahhumne ye bhagwan ka fotu chipaliys ki kono peetenani (*Pk*50:5-1:43) (just like people put stickers of God on walls so that no one urinates. I have put sticker so that no one hits me" (*pk* 08:00-36:34). Here, this the strategies of Pk helps to analyses situation critically.

Regarding PK dialogue God is nothing but only sources of self-defense, it is one of the perceptions, likewise in Hindu philosophy, the nature of ultimate truth has been described astruth, satyam, beauty, sundram and goodness, shivam. Are these the characteristics of God? These are not the characteristics of God. Rather, they are our experience of God. They do not belong to the divine as such; they are our perceptions. The divine by itself is unknowable. Either it is every quality or no quality at all. But as the human mind is constituted, it can experience the divine through three windows: we have the glimpse either through beauty or through truth or through goodness. These three dimensions belong to the human mind. They are our limitations. The frame is given by us; the divine itself is frameless. It is like this. We can see the sky through the window. The window looks like a frame around the sky but the sky itself has no frame around it. It is infinite only the window gives it a frame. In the same way beauty, truth and goodness are the windows through which we can glance into the divine. Beauty is worshipped everywhere, even in Hindu dominated kingdom in the world. People believe in satyam (truth), shivam (goodness) and sundaram (beauty). They have one of the principals aims of life "Tamaso Ma Jyotirgamaya" (lead me from darkness to light). Light is bright and beautiful, where as darkness is ignorance. It is appropriate to quote here:

"O Brahman, lead us from the unreal to the real."

" Lead us from darkness to light.

Lead us from death to immortality (2-3)

Human personality is divided into three layers. If intellect is predominant, then the divine takes the shape of truth. The intellectual approach creates the window of truth, the frame of truth if the mind is emotional, if one comes to reality net through the head but through the heart then the divine becomes beauty. The poetic quality is given by us. It is only the frame. The intellect gives it the frame of truth; emotion gives it the frame of beauty. And if the predominant then the frame becomes goodness. SoBidyapati writes:

> In Hindu kingdoms three terms for divine. Bhakti yoga means the way of devotion and it is for the emotional type God is seen as beauty. dhyana yoga is the way of gaining knowledge which is seen as truth. And Karma yoga is the way of action God is goodness. (161)

The very word 'God' comes from the word good. This word has the greatest influence because most of humanity is predominantly active not intellectual or emotional. This does not mean that there is no intellect or emotion, but they are not predominant factor very few are intellectual and very few are emotional. The majority of humanity is predominant action. Through this action God become "the good". But the opposite pole must too, so if god is perceived as the good then the Devil will be perceived as the bad. The active mind will perceive the devil as bad; the emotional mind will perceive the devil as the ugly; and the intellectual mind will perceive the devil as the untrue, the illusory, and the false. If human mind hunted by devil, then he searches God. Similarly, PK argues: "jodargaya o mandirgaya"(*pk*34:00-38:40) (the one who gets scared, goes to temple). So, God and devil mind of the human being is just a perception.

These three characteristics truth, goodness, and beauty are human categories framed around the divine, which is in itself, frameless. They are not qualities of the divine as such. If the human mind can perceive the divine through any fourth dimensions, then this fourth dimension will also become a quality of the divine. It does not mean that divine is not good. It's only saying that this goodness is a quality that is chosen by us and seen by us. If man did not exist in the world then the divine would not be good, the divine would not be beautiful, the divine would not be true. Divinity would exist all the same, but these qualities, which are chosen by us, would not be there. These are just human perceptions and qualities as well.

In the film, PK the character PK falls in traps because of different religious perceptions. In one context, PK expresses condolence to having white cloth women, she is a widow, there at the same time he again expresses his sorrowful condolence another woman who was having white clothes but she becomes anger with PK because she is christen. White cloth is taken as symbol of happy marital life. Thus, same white cloth meaning is created differently in Hindu and Christian society. So, the thing is same but perception about that same object is different. In the name of saving their own God, they create their own cultural symbol and meaning for it. PK says: "apneapnebhagwankirakshakarna band karo, warna is gola me insaannahi bas jootsrehejayege" (stop safe-guarding your own gods, otherwise this planet will on have shoes and not people pointing out at the shoe left behind after BhaironSibgh's death).

In one shot of film PK, the main character PK tries to worship Allha (Khuda) with wine but Muslim people chase him because his actions is against their religious assumption. Drinking wine is strictly forbidden in Muslim law but worshipping with wine is taken as positive act if Christianity. So, here PK's intention towards God becomes failure because of sacramental difference in religious practice. Similarly, Juggu wants to protest against such religious bad practices outwardly but inner psychology of Juggu deeply rooted with religious Archetype. In this regard, archetypal criticism of Carl G. Jung is quite useful here, what we call Jungian criticism of literature depends radically from psychoanalytic criticism. Jung's emphasis is not on the individual unconscious, but on what we call the "collective unconscious" shared by all individual in all culture, religion, which he regards as the repository of "racial memories" and of primordial images and patterns of experience that he calls archetypes" (260). Further, In Jung's view:Carl Gustav Jung shows the relationship between art and psychology in his essay" On the relation of analytical psychology to poetry". Though he is the disciple of Sigmund Freud, he goes against Freud. For Freud's theory began excessively reductive, monolithic and purely a pathological one. For Jung work of art is not the expression of Psychic disease. In his essay, he speaks about collective unconscious and shows the differences between personal unconscious and collective unconscious.

In Jung's view, archetypes are inherited ideas, images and symbols. They are also the racial, religious memories and they function as energy for artistic creation. They exist in collective unconscious. In his own words, "primordial image or archetype is a figure-be it a demon, God, human being or a process that constantly recurs in

the course of history and appears wherever creative fantasy is freely expressed."

Therefore, it is a mythological figure when we examine these images closely. We find that they give from to countless typical experiences of our ancestors. He divides archetypes as persona, anima/animas/shadow and self: Persona is a mask. Human beings play different roles in their life and those roles reflect in literary art and even in their daily life. Similarly, in the film a main character Juggu's personality and her behavior reflect the Religious Archetypes", which are collective memories. Animus is female quality and animus is male quality and these qualities exist in every community. Shadow is negative force that control's organizing principle of psyche. The major task of self is to give cohesion to our thinking and behavior. It also gives direction and purpose to life. So in the context of main character likeJuggu and PK, Juggu's quality is taken as Animus (female quality), PK's quality is animus (male quality). So, hereJuggu's quality works as female collective consciousness whereas PK's quality works as "Male collective unconsciousness." In this way, there is huge difference can be found in juggmi's and PK's quality regarding religious perception.

For Jung, collective unconscious is the feeling shared by all the individuals of a community. It is the storehouse of social memories. It is the collection of inherited psychic residue (small part) accumulated since the beginning of human race. It is an echo of the sum of experiences to all human beings. The collective unconscious functions through archetypes.

Similarly, Juggha's psychology is deeply rooted with collective unconscious of Hindu religion that shred by her ancestors because of such religious assumptions. She is compelled to believe in dogmatic predictions of Tapsvi Zee about her relation with Pakistani lover, Sharparaj.

In contrast to personal unconscious, which is a relatively thin layer immediately below the threshold of consciousness, the collective unconscious shows no tendency to become conscious under normal conditions nor can it be brought back to recollection by any analytic technique since it was never forgotten. In this sense, collective unconscious is deeply rooted in the rooted in the psyche of people which cannot be crashed. So, it gets reflected in people's behavior.

Regarding creative force, Jung opines that there are two different modes of creation introverted and extraverted. The introverted attitudes are characterized by the subjects' assertion of his conscious intentions and aims against the demand of the object whereas the extraverted attitudes are characterized by the object of subordination group's demands which the object makes upon him.

Therefore, we can conclude that the introverted mode of creation not affected by external world, but extraverted mode is affected by external factors, so the writer loses personality and cannot control the art.

In the film PK, the main character PK and Juggu are influenced by their own internal factors. According to their different socio-religious background, they perform their different behaviors regarding religion and religious assumption. In this regard, internal factors regulate the personality of an individual, therefore by using the ironic mode of a story telling, pk highlights the insular nature of the communal violence that has always made the living of independent individual despicable in the society. Similarly in the PK, communal religion discourse used by Tapasvizee makes the peoples identity insecure.

Discourage can be taken as a medium for understanding society and responding to it. As the means of communication and communicates the ideas to the society similarities in PK, Tapasvizee uses religion as a discourse, through which he communicates his self-interest with the common people. These all religious, cultural discourses are being exposed through different movies of Hirani.

Every film written by Rajkumar Hirani has dialogues that give certain message.the representative dialogue like 'ALL IS WELL", "chemical Locha' Jaddukijappi', PK too has a dialogue, PK first dialogues is 'PK hai kaya', PK second dialogues is Amir Khan has put some sticker on his cheeks and taking it as a self-defense. The second dialogue is Anushka Sharma asks a question to Amir Khan that "KarteKya Ho", then Amir Khan said 'I am astronaut', Amir khan's another dialogue "achha" is fourth dialogues of PK movie. PK movie dialogue is Bhojpuri language. Similarly, dialogue of PK reflects the powerful below to existing religion and religious leaders. The dialogue in surface level seems to be simple but when we analyze these dialogues in deeper levels that it carries the deep philosophical questions, through which critical interpretation of religion and religious ideology is possible.

DISCUSION: Photo gallery of *PK*:

PK's wide eyed

Battery recharge dance
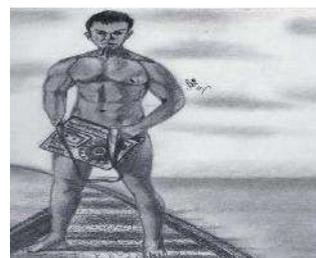
PK: official teaser

The above capture photo gallery carries the philosophical meaning. In the picture, Amir Khan's wide eyed, alien identity, a pan-chomping Chaplin from outré space, Battery Recharge dance, these from all photo gallery prove PK as changing motive. Similarly, PK as a philosopher who question over existing religious dialogues. Religious, leader crease discourages based on abstract entity that society belies as 'God but the Marxist opposite as "bourgeoisie concept", being opposite to each other they create two opposite ideas about the abstract and material thing presenting negative image of opposite get their existence. In the field of religion, there are various religious people who are Hindus create Hindu discourse, which contrast with Muslim and Christian discourse. In that situation, PK tries his best to make these all-divers ideologies in one.In the foundation of religious criticisms Marx has said that "Man makes religion, religion does not make man" (23). Religion is indeed the self-consciousness and self-esteem of man who has either not yet won through to himself or was already lost himself again. But man is the world of man-state, society this state and this society produce religion, which is an invested consciousness of the world, because they are interested world. Religion is the general theory. This world, it's encyclopedic compendium, it's spiritual point of view. Enthusiasm, its moral sanction, its solemn complement, and its universal basis of consolation and justification. It is the fantastic realization of the human essence. Science the human essence has not acquired any true reality. Thus, PK's critical question over existing religious ideologies play vital to make religious practices as real practice in the society. These all practices are guided by discourse.

Discourse is a mode of language involving the subject to speak, write or communicating with some purposes. It is directed or addressed to the object to listen, read or understand so that subject will be able to make the supposed action to fulfilled from the object. Similarly in the film, tapasvi zee argues that religious is ultimate source of hope to common people. Here tapasvi uses religion as discourse through which he hegemonies the common people and takes them in his own favor. So his religious speech, works here as a rhetorictips more the attention of the common people like wise decorated room well furniture and embellished rostrum these all thing are nothing but only illusionary creations.

Religious discourse constructs the subjectivity of the people. It refers to the ideas that provides the speaking position to the individual. Thus, Religious discourse becomes a speaking subject. The subject is within the religious structure 'Foucault is aware that, the subject position is not new, it is pre-existence in the discourse and every individual tries to adjust tin the pre-existence subject position (57). Similarly in the film religion works as discourse in which common people like PK, Juggu, Sarparaj want to create their own subjectivity but their subjectivity is not new, it is pre-existence in religious discourse. These religious discourses can defy through different individual techniques like self-stylization, self-motivation.

In the film, the technology of self is clearly reflected in PK's character. Mirani has given a insight into the character of Pk played but Amir Khan through the first dialogue promo form the film. While the posters and the teaser trailer raised everyone's expectation and generated a lot of Curiosity, Mirani released the first dialogue promo, revealing why Amir Khan character in the film is called PK. The second promo begin with the novice journalist Juggu asking Amir Khan want his name is. An innocent reply from Amir sets thing straight. With his child like man veneers and immature question, irritate people ask him if he's drunk. 'PK hai kaya is only question that everyone asks Amir. So here Amir's Bhojpuri accent with alien identity is works as technology of self.

Regarding the concept of Technique of the self ,Foucault maintained that:The technologies of the self-permit individual to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, through conduct and way of being so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection or immorality.The "technologies of self" in which Foucault introduced concept like self-fashioning, self-stylization, self-care, self-mastery and care of self. All these arguments suggest the logic that and individual man gain agency through the

individual style of working. These are some ways in which an individual can be free even within the discourse of the society, asking innocence question, wearing yellow helmet, chewing pan. These all are self-stylization of PK. So, PK challenges so called great man like tapasvize and existing religious discourse through the medium of his own self style.

PK represents the structure agency problem. Regarding structure agency, Giddiness argues: Structuration theory centers on the way agents produce and reproduce social structure through their own actions regularized human activities is not both in to being by individual actors as such, but is having been constituted as a man or a women by gendered expectation and practices, having learned to be a father or mother, we then act in accordance with those rules reproducing them again.

The above quote analyzes the structure agency problem structure provides the venue, time, resources and opportunities to the individual and individual performance. In structuration theory, there is direct relation between the people's action and structure. Similarly in PK religious works can be taken as structure, it provides religious norms effect on people daily life, but at the same time, PK's self-style directly affects the existing religious assumptions. So the religious discourse and PK's agency mutually influence each other. Therefore, and individual can show the agency because of human rationality. Human rationality provides ethic, self-fashioning and then an innovation and change is possible because of the self-fashioning.

Similarly, PK critiques over expression of language. He argues that a word" Achha" signifies different meaning. Here, word is same but expression of body language is different. The same word "Acha' sometime refers to the symbol of argument but at the sometime, a bit long stress over same word 9Achha) shows the meaning of disagreement.

In this regard, "use and meaning of every word depend on the social context" (Maedovell 8). The meaning of a single statement or gesture does not match with meaning of different class, people institute and context in a society. There is not ultimate meaning and does not mean it over the period of time. Single word like 'Achha' has various meaning as society has various institutions, classes and context. Meaning given by one institution does not have same meaning over the period of time.

Concerning the meaning of religious discourse in PK, every so-called religious leader creates discourse and calls it proper and sanctifies of among the groups. So society has institution with certain ideologies that limit the activities and thought of common people. The created

religious discourse is part of ideology and helps the ideology in proper way. It finds certain stereo types that is there are fixed ideal about what member of a particular religious group of people are like and are to do. Religion, which Karl Marx called "the opiate of the mass" is a ideology that helps to keep the faithful poor satisfied with their lot in life" (Marx 59). The question of God's existence is not eh fundamental issue for Marxist analysis, rather, what human being do in God's name-organized religion is the focus. For example, in the film, PK question over organized religion assumption and it's organizer like Tapasri zee. That's way park captures the fears and falsehoods human wave around faith. When PK decided to pray for his remote his be wildered about who to and how to pray PK features brave scene-money in confusion at a church, god-man doing out tortuous advice and strong line including a Muslim girl."Itnachotanahisaktahamarakhuda, ki use hamare school Jaanepeaitraaz ho" (80), capturing the faith wiped in to hate

Likewise, consumerism is an ideology that say " I'm god as what I bye" (60). Thus, it simultaneously fulfills two ideological purpose: It creates illusion that I can be "as a god as" the wealthy if I can purchase what they purchase, on the other hand purchasing act makes profit to the wealthy who manufacture and sell the consumer products. Similarly in PK religion works as consumer ideology. In this system the common people think that "the more they donate money on the name of god, the more they gain bless from God, but on the other hand religious leaders are gaining profit from donation of common people. Hence, religion can take as consumeristic ideology, which creates profit and loss at the same time.Similarly, statues of God and Goodness work as a commodity in PK, which has use values, exchanging values and sign exchange values. If common people like Juggu's father takesself-satisfactionfrom the statues of god, it has use values. If common people sell in the market to earn profit it has exchange value and if they leave the same statue of God on their coffee table to impress their relatives, it has sign exchange value. Thus, a commodity " values lies not in what it can do (use values) but in the money or other commodities from which it can be traded (exchange value)"(62). That's why a statue of God and Goddess become a commodity, only when it has exchange value or sign-exchange value.

Likewise, commodity centric character of Tapasri zee contrast with an alien's character of Amir Khan. Tapasri zee makes his relation with people on the basis of profit and loss, whereas PK makes relation with people without considering economic profit. Thus, commodity centric men make their own advancement financially or socially.

"The ideology once imposed for long produces hegemony" (Gramchi-27). The subject began internalize the ideas or ruling class and gets hegemonies. So here hegemony function as "cementing block or give and products unity"(Gramchizs7). "A subject internalizes the multiple ideologies at the same time" (Barher30), Therefore we are hegemonies by multiple discourse as a result unity been fragmented. Similarly, in PK common people internalize multiple ideologies at the same time. For example, they internalize religious ideology. These all-multiple ideologies make confuse them and ultimately their unity is fragmented and at the same time they become the victim of so-called great people like Tapasvi zee.

The relationship of dominant class to religious discourse, ideology, knowledge and truth behavior see in the society are their product, values and norms are their product, values and norms they develop are the strategy to circulate their authority. Discipline is the limit the activities and behavior which help to practice ideology and power. Social leader are the units to control and influence the will of dominant class. The so-called great man develops the ideological gaze to keep observed loyal towards their assumptions. In this regard, ideological gaze of social observe helps to generate and justify the act of observation PK, the protagonist of the film PK is under serenity of dominant group. But PK blurs these ideological gazes through the medium of innocence tricky questions.

CONCLUSION

Human beings are rational animals with consciousness. Human beings have the desire to use rationality according to the wish. People first wish to fulfill the basic necessity. Fulfillment of basic necessities paves way to other desires. The desire that an individual harbors may not be rational to the society where one live in. For the time immemorial, people lived in community. They have formed the system and practiced it as the code of conduct to run the society something, for this purpose they coined religion, civilization and discipline that hinder the free practice of individual's desire. Conceptual and practical development of the terms 'mortality', 'religious ethic' and discipline' in the social mechanism formed the discourse. Formed discourse normalizes the activities and behaviors to every individual in the society. Normalized behaviors and activities are accepted in the society as natural. The ideology is believed to have been true because of it exercise in the society. It has been exercised and believed to be true during this era. In this process, some of the activities and behaviors to be true during this era. In this process, some of the activities and behaviors are forbidden as some of the activities and behaviors are

admitted and normalized. Socially powerful groups create the discourse, normalize it and start judgements on the basic of discourse that has turned to the ideology. Discourse holders hold the power and create ideology they wish and exercise it in the society. People cannot see the direct exercise of power because it is exercised developing the concept of morality and discipline. Normalized behaviors fall under disciplined and others under disciplined. Those who disobey and try to create the alternative discourse to fulfill their will and desire are under the scrutiny and their activities and behaviors turn to be immoral and under disciplined. In this situation the character is controlled by ISA (ideological state apparatus) or 'RSA' (Repressive state apparatus).The central character of PK becomes ideological gaze of Tapasviji (Shukia). So called great religious man like Tapasviji creates the religious assumption as discourse and through this discourse imposes their self-interest upon these common people. The long run practices of these religious discourse hegemonies the common people and they practice these artificial ideologies as natural. For example, in the film PK, people like Tapasviji warns Juggus father (Parikshetsahani) that her Muslim lover would betray her. Juggus father believes over Tapasviji's prediction blindly. The other common people in the film blindly supporting the religious ideologies shared by Tapasvi. The false religious assumptions practiced by common people seem to be too natural because of repetition. Repetition of any practice's hegemonies the common people and then they take it as if natural. But, PK questions over religious discourse. PK is a covered of ideas about a stranger in the city, who asks questions that no one has asked before. They are innocent questions, but they bring about catastrophic answer. People who are forced to reappraise their world. PK's childlike innocence, his Bhojpuri accent and his love for 'Paan' not only adds layers to the character of PK but it is works here as technology of self through which he succeeds to defy the religious heresies. Further research questions that all the time religious heresies challenge social being or social being themselves would be responsible for it

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Technology Needs Assessment for New Normal Education in Public Elementary School in Clarin, Bohol

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Abstract— Technology needs assessment is essential part in providing quality education. It aims to identify the existing problems and provides appropriate intervention through giving information. This study aims to assess the technology needs of the public elementary school of Clarin, Bohol for the new normal teaching and learning. The researchers used adopted questionnaires as a tool in assessing the technology needs assessment. The questionnaire was divided into three parts: part 1 deals with assessing their skills level in using technologies and integration of new tools for new normal in teaching; part 2 for the perception towards the challenges in using the technologies; and part 3 deals with assessing the professional development of the teachers. The collected data were analyzed by using descriptive statistics, mean, and standard deviation. The interpretation was also used in the content analysis. It was found out that the level of skills assessment in using technology by the teachers was average level and beginner level for the overall competency in integrating computer technologies. Moreover, slow internet connection, lack of computers, inadequate software to use, and limited time to practice were also identified as the major obstacle. Lastly, adapting the use of technologies for instructional purposes for the new normal education slightly influences the teacher's professional development. Thus, an appropriate action plan must be undertaken to enhance the teaching and address these needs.

Keywords— assessment, needs assessment, new normal, technology integration

I.   INTRODUCTION

With the integration of technology, there has been increasing growth in education for the past years. The educators can have the opportunities to learn and adapt it to their current practice. However, the technology integration varies between the educators due to numerous reasons. Recently, the emergence of COVID-19 continues to spread to this day throughout the world. Many institutions have established their protocols, plans, and procedures to respond to the crisis. It significantly affects the lifestyle, economy, and especially in the educational sectors. Hence, the Department of Education is trying to address this concern amid the pandemic, looking for a way to continue to educate the young minds of the learners. As a result, the 'new normal' for education has finally been implemented. In response to this situation, educators are required to adapt to new transitions in education. There is a sudden shift from face-to-face learning interaction to online flexible learning is a thing unprepared. This transition has brought a great challenge for educators.

The use of new technology for new normal education could not be implemented effectively in an instant, it requires proper training and assessment to adopt the

technology. The sudden changes have forced teachers to master technology and explore ways to integrate it into their craft to maintain still or be better in delivering quality instruction to every learner. This transition to the new normal, from the four corners of the classroom to the borders of virtual reality, every learning institution needs to study how successful online learning is in providing quality education and outcomes-based education to students [4]. These problems have led the researchers to assess the technology needs for new normal in education in teaching and learning for the public elementary teachers in Clarin. This study could be a great benefit to the respondents for the enhancement program that would be proposed based on the study's findings.

Technology assessment is often referred to as a form of policy research. It examines the short and long consequences of the use of technology [1]. Technology needs assessment aims to provide the policymakers with information and insights on the policy alternatives. The role of needs assessment is to provide information in making data-driven and responsive recommendations in solving the problem or improving the performance [17].

There is a need to conduct an assessment before implementing any educational intervention. Conducting needs assessment is the first step in setting the goals and making strategic plans. Needs assessment is defined as a formal process in determining the gaps between the current output and desired output [2]. At the same time, the term "need" defines the gap between current output and desired output. The term assessment is often associated with the word analysis; hence they are both different. Needs assessment is used to identify the gap between the current output and desired output, while the analysis is the investigation of the factors which cause the existence of the said gap [8]. Hence, needs assessment and analysis are both required in developing the educational intervention. The goal of assessment needs is twofold: (1) ascertain existing capabilities and (2) determine the gap that exists [4]. With these goals, the needs assessment is essential in identifying the main problems and providing appropriate intervention through information [3].

There are five steps in conducting a technology needs assessment [13]. Determining the purposes based on initiators is the first step. These include identifying the performance problems, introducing the new stuff such as technologies, policies and software, and the mandates. Identifying the sources is the next step. There are numerous things to identify the sources, such as determining the needed information, the location, the constraint in getting the data, and the people involved. Selecting the best tools and techniques is the next step. These tools can be observing the employee's performance,

interviewing, facilitating groups, examining the records and outcomes, and surveying through questionnaires [18]. The next step is to conduct the assessment in stages. This means that it is not necessary to conduct the assessment at once. It is wiser to conduct stages of assessment. Lastly, use the findings for decision-making [13].

The study shows the importance of needs assessment in identifying the educator's technology needs, acquiring desired hardware and software, and ongoing professional growth [15]. The rapid training of the teachers to the different technologies and software due to the COVID pandemic has been a challenge. Research validates the lack of training and time were identified as common barriers in online education. Most educators prefer workshops as a mode of training for their learning needs [3]. There were also issues faced by the students in online learning. To overcome these issues, studies reveal that it is important to engage the students in collaborative activities in their online learning [14].

The result of technology needs assessment has been implemented in various institutions for the past years. This was conducted to improve the quality of education and student outcome. Research studies show that needs assessments highlight the current needs of the learning facilities and resources in the school [5]. Thus, an action plan must be crafted to address these needs specifically on the student's development and services, school environment, and professional development [6].

In addition, technology integration training has been identified as the key to the technology adoption process [9]. There is a growing interest in the integration of technology in the teaching and learning of students. Various trainings and workshops have been conducted to develop in-service teacher training processes that will strengthen the integration of technology in the classroom. But many factors affect this integration. The direct and indirect effects of teachers' characteristics and perceptions of environmental factors do not correlate with the integration of technology in the classroom. Studies reveal that teachers who received technology-related training tend to have a higher level of technology integration than those who did not undergo any professional development [10]. However, the lack of experience in using the technology in the integration into their teaching has led the educators to avoid the usage of technology entirely [11]. Research findings show that teachers' perception of the use of technology is a factor that affects technology integration. This means that if the teachers have a positive belief in using the technology, the teachers are more likely to adopt the use of technology and apply it effectively [12].

The teachers' roles in shaping the minds of learners during the covid pandemic become more complex. The teachers today are expected to become technology-oriented, more co-operators, collaborators, open-minded, critical independent professionals, and facilitators who will help students analyze the quality of new sources and how to learn in a digital environment [20]. The importance of teachers' digital literacy showed that modern education requires teachers who develop their knowledge, skills, and digital literacy [19]. Teachers can help students create, locate, and communicate digital content ethically and adequately with the mentioned literacy.

The above literature reviews highlight the importance of technology needs assessment and the several barriers affecting the teacher technology adoption process. Thus, this paper aims to identify the current needs in Bonbon Elementary school in teaching and learning during the COVID pandemic. Moreover, an action plan should be proposed to address the identified needs of the school.

The study's main objective is to assess the needs of technology for the new normal in teaching and learning for the public elementary school teachers of Bonbon Elementary School in the academic year 2020-2021. This study will be a great help for the teachers since the result of this study will serve as the basis for conducting workshops and training.

II.   OBJECTIVES OF THE STUDY

The study's main objective is to assess the needs of technology for the new normal in teaching and learning for the public elementary school teachers at Bonbon Elementary School in the academic year 2020-2021. This study will be a great help for the teachers since the result of this study will serve as the basis for conducting workshops and training.

Specifically, the study sought to answer the following questions in terms of:

1. What is the level of self-assessed skills of the teachers in using different tools of technologies for the new normal in teaching and learning?
2. What is the level of the teacher's professional development in using technologies?
3. What are the challenges faced by the teachers in using technologies?

III.   METHODOLOGIES

The researchers utilized the quantitative research method. Quantitative research is a type of educational research in which the researchers decide what to study, ask specific and narrow questions, collect quantifiable data from participants, analyze data gathered using statistics, and conducts the inquiry in an unbiased, objective manner [7]. The researchers utilized this type of method to describe the perceptions of the elementary school teacher and their technology tools needed for the synchronous and asynchronous kind of learning.

This study was conducted in the identified elementary school of Clarin District, namely Bonbon Elementary School. The researchers included all the teachers at Bonbon Elementary School in determining and assessing the school's technology needs. No sampling method will be used since the respondents will be all public teachers at Bonbon Elementary School. Furthermore, the researchers chose Bonbon Elementary School as the environment of the study because the results of this study will be used as the basis for the conduct of workshops and training to enhance their skills and their familiarity with the new tools to be used for the new normal in teaching.

The researchers adopted the questionnaire developed by Erin N. O'Reilly (2016) in his study 'Developing Technology Needs Assessments for Educational Programs: An Analysis of Eight Key Indicators' at the University of Illinois at Urbana-Champaign, USA as a tool in assessing the technology needs [16]. This study aims to develop a survey questionnaire for technology assessment need in an education setting.

The questionnaire for elementary school teachers has three parts. Part 1 will deal with assessing their skills level in using technologies and the integration of new tools for new normal in teaching. It has rating scales of unfamiliar (1), beginner (2), average (3), advanced (4), and expert (5).

Part II will ask their perception of the challenges they have faced in using technology. The respondents will decide if they are an obstacle (1), minor obstacle (2), and major obstacle (3). While part III deals with the professional development of elementary school teachers. It has a rating scale of no influence (1), slight influence (2), moderate influence (3), and strong influence (4).

IV.   RESULTS AND DISCUSSIONS

This section presents the results, analysis, and interpretation of gathered data on the technology needs assessment at Bonbon Elementary School. Likert scale was used to measure the level of assessment skills of the respondents. It has rating scales of unfamiliar (1), beginner (2), average (3), advanced (4), and expert (5).

Table 1: Skills Assessment in Using Technologies

Statements	SD	M	DR
I have no experience with computer technologies.	0.49	2.88	Average
I am able to perform basic functions in a limited number of computer applications. I still require help on a regular basis.	0.53	2.82	Average
I have general competency in a number of computer applications.	0.51	2.41	Beginner
I have acquired the ability to competently use a broad spectrum of computer technologies	0.51	2.41	Beginner
I am extremely proficient in using a wide variety of computer technologies	0.51	2.41	Beginner
Word processing software (e.g., Microsoft Office)	0.43	2.94	Average
Email software (e.g., Microsoft Outlook, Gmail)	0.47	2.71	Average
Presentation software (e.g., Microsoft PowerPoint)	0.47	2.71	Average
TV Monitor/computer	0.49	2.88	Average
Projector/laptop	0.49	2.88	Average
Multimedia (audio/video) use	0.47	2.71	Average
I am aware that technology exists, but do not use it frequently – perhaps I'm even avoiding it. I am anxious about the prospect of using computer technology.	0.35	3.00	Average
I am currently trying to learn the basics. I am beginning to understand the process of using technology and can think of specific tasks in which it might be useful. I am sometimes frustrated using computers and I lack confidence when using them.	0.43	2.94	Average
I am gaining a sense of self - confidence in using the computer for specific tasks. I am starting to feel comfortable	0.50	3.00	Average
using the computer technology			
I think about the computer as an instructional tool to help me and I am no longer concerned about it as technology. I can use many different applications.	0.70	2.88	Average
I can apply what I know about technology in the classroom. I am able to use it as an instructional aid and have integrated my knowledge into the curriculum	0.56	2.94	Average

Table 1 shows the result of the skills assessment of elementary teachers in Bonbon Elementary School using computer technologies and integrating new tools for a new normal mode of teaching. It was shown on the result that the majority of the teachers have an average experience in using and integrating the different technologies that will be used for the new normal mode of teaching. Most of them have an average experience using computer technologies such as word processing software, email software, presentation software. They also have average skills in using tv monitor/computer, projector, and other multimedia software. Moreover, most of the teachers have beginner skills in general competency in utilizing computer applications and using various computer technologies.

Table 2: Perception towards the Challenges in Using Technologies

Statement	SD	Mean	DR
Lack of computers in the classroom	0.61	2.35	Major Obstacle
Students do not all have equal access to computers at home	0.60	3.00	Major Obstacle
The overall technology skills (e.g., AV recording) of students in my class vary so widely that it's too difficult to manage technology integration	0.33	2.88	Major Obstacle
My students lack the necessary English language skills to use computers efficiently	0.51	2.47	Major Obstacle
Professional development prepares me to use technology in the classroom, but I do not have enough time to practice	0.39	2.18	Major Obstacle

Insufficient or inadequate software on classroom or laptop computers.	0.51	2.47	Major Obstacle
Internet is too slow or drops connection	0.49	2.65	Major Obstacle

Table 2 shows the results of the teacher's perception of the challenges in using technologies. It was found out that the teachers have unanimously rated the lack of computers in the classroom as one of the major obstacles in the new normal in teaching and learning education. Moreover, most of the students do not have equal access to computers at home; they lack technology skills and English language skills to use computers are also identified as major obstacle. Most of the teachers rated that they didn't have enough time to practice using different technologies as one of the major obstacles. Lastly, poor internet connection was also identified as major obstacle.

Table 3: Professional Development

Statement	SD	Mean	DR
Managing my computer desktop (opening programs, printing, etc.)	0.83	3.06	Moderate Influence
Learning to utilize network services efficiently (email, saving to the server, finding files, etc.)	0.70	2.88	Moderate Influence
Learning about research sources on the internet	0.56	2.94	Moderate Influence
Integrating technology into my classroom activities	0.80	2.59	Moderate Influence
Learning specific applications/software.	0.70	2.65	Moderate Influence
Learning to integrate technology for homework assignments	0.72	2.47	Slight Influence
Learning how to create videos of students for assessment/evaluation	0.62	2.41	Slight Influence
Learning to create multimedia (e.g., video editing and formatting) for instructional use	0.72	2.53	Moderate Influence

Table 3.0 shows the result of teachers' professional development with the use of technologies. Most of the respondents unanimously rated as moderately influence such as managing the computer desktop (3.06), utilizing

the network services efficiently (2.88), learning on research resources on the internet (2.94), integrating technologies (2.59), learning specific applications/software (2.65), and learning to create multimedia (2.53). At the same time, the statements on learning to integrate technology for homework assignments (2.47) and learning how to create videos of students for assessment/evaluation (2.41) as slight influence on their professional development.

V. CONCLUSION

Based on the finding, the following conclusions were drawn:

1. Most of the teachers has an average skill in using different software such as word processing, email software, presentation software, projector/laptop, and multimedia software. Moreover, the teachers have beginner skills in terms of the overall competency in integrating computer technologies.
2. Most of the challenges were considered as major obstacles such as slow internet connection, lack of computers, inadequate software, students don't have equal access of the internet, lack of English skills for the students, and limited time to practice for the newly introduced technologies for the new normal education.
3. Integrating and adapting the use of technologies for instructional purposes for the new normal education have a slight influence on the teacher's professional development.

VI. RECOMMENDATION

To utilize the findings of the study, the researchers recommended the following:

1. Conduct intensive seminars and workshops related to integrating and using the different technologies/software in teaching and learning for new normal education and encourage the teachers to attend the said activities.
2. The teachers may encourage to use the ICT facilities provided by their schools or to purchase ICT for their own benefit.
3. Acquisition of WIFI hotspot to solve the problem of slow internet connection.
4. Acquisition of additional computers/laptops and projectors.
5. For future studies, researchers may investigate the effects of integration of ICT for this new normal education.

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Strategy for Preparation of Indonesian Language Teaching Materials for Distance Learning at SMK Negeri 1 Salatiga

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Abstract—Teaching materials are prepared as a reference and guideline by the teacher, as well as a reflection of the teacher's evaluation which is highly effective in observing the quality of learning in the classroom. This study aims to describe how the strategy of preparing Indonesian language teaching materials in distance learning at SMK Negeri 1 Salatiga. This research uses descriptive qualitative research. The research design used is a case study. The data and sources of this research are data on strategies for preparing Indonesian language teaching materials in distance learning.The data source comes from the Indonesian language teacher at SMK Negeri 1 Salatiga. Data collection techniques in this study include observation, interviews, and documentation. The data validity technique uses source triangulation. The data analysis technique uses the Milles and Huberman interactive model. The results obtained in this study are strategies in compiling teaching materials in distance learning, including:(1) identifying learning problems, (2) analyzing student character, (3) analyzing assignments (4) formulating indicators, (5) compiling learning materials, (6) formulating learning strategies, (7) choosing appropriate learning resources, (8) compiling assessment instruments, (9) compiling formative and summative evaluations, (10) conducting supporting services, (11) revising learning tools

Keywords—strategies, teaching materials, Indonesian, distance learning.

I. INTRODUCTION

Teaching material is a tool that is systematically arranged which has a function as a reference and guide by the teacher in conveying the material or basic competencies being taught. As stated by (Heinich, R., 2002) teaching materials are learning tools that must be arranged systematically and contain competencies to be achieved or mastered by students, so that later they can provide knowledge to students.Because the existence of teaching materials can build students' confidence and belief in learning the material being taught. Therefore, it is necessary to design and develop teaching materials with strategies that are adapted to the environmental community around students(Grellet, 2010) and (Prastowo, 2017).

Teaching materials become a mirror of teacher evaluation that is highly effective in observing the quality of learning in the classroom. These qualities can be known

through student learning outcomes (Richard, J. C., & Redanandya,2002). Another function of teaching materials for teachers is to facilitate educators in reflecting, evaluating, and developing materials. Thus, the material presented to students can be in accordance with good learning targets(Hamalik, 2019).

The benefits of teaching materials in Indonesian language learning aim to improve students' language skills as well as a means of instilling dictative values (Saleh, 2015). According to the Ministry of Education and Culture (in Saleh, 2015) states that, there are several important objectives in the preparation of teaching materials 1) provide teaching materials that are in accordance with the demands of the curriculum by considering the needs of students, namely teaching materials that are in accordance with the characteristics and background or social environment of students, 2) assist students in obtaining

alternative teaching materials in addition to textbooks which are sometimes difficult to obtain, and 3) make it easier for teachers to carry out learning. Indonesian language teaching materials. Based on the statement above, essentially the principle of good learning is to increase competence, expand students' knowledge, shape attitudes or character, hone skills, and provide learning experiences(Suwandi, 2018).

The case of the Covid-19 pandemic that hit Indonesia had a significant impact on various sectors, one of which was in the education sector. Nevertheless, the learning process must continue to run well, namely the teacher can continue to carry out his obligations as educators while students get their rights to learn. Therefore, the learning process that was previously carried out face-to-face has transformed into distance learning or online learning. Distance learning is an indirect learning activity, the learning of which utilizes various learning resources through information technology, communication, and other media(Herliandry, 2020). This learning relies on media (text, hypertext, graphics, audio, animation, and video) and written, visual, or spoken human products that can be accessed in an integrated manner through multimedia and computers(Lamy, M. N., & Hampel, 2007).

The teaching and learning process continues even though the students are at home. As stated in the Decree of the Minister of Education and Culture of the Republic of Indonesia about Circular Letter Number 4 of 2020 concerning the Implementation of Education Policies in the Emergency Period for the Spread of Covid-19. Various initiatives were carried out to ensure that learning activities continued even in the absence of face-to-face sessions(Baety, Dwinda Nur dan Munandar, 2021); (Asmuni, 2020); and (Dewi, 2020).

In distance learning, adjustments are needed including: learning methods, learning media, learning techniques, and teaching materials used in distance learning. In the current distance learning process, books and teaching materials are an important source of information to increase knowledge and motivation to learn(Sya'diyah, 2021). For a teacher, innovative strategies are needed in preparing teaching materials and utilizing the right technology, so that the information provided to students can be absorbed properly and maximally (Fazilla, 2020). Therefore, teachers must have the ability to help students to keep learning, and have in-depth proficiency in the material they are studying(Hammond, 1997).

The criteria for good teaching materials can be classified as follows: (1) good teaching materials have appeal and increase interest for students who use them. (2)

Provide motivation to students who use it. (3) Contains illustrations that are attractive to those who use them. (4) consider linguistic or linguistic aspects. (5) Closely related to other lessons. (6) Can stimulate, stimulate the personal activities of students. (7) Avoiding vague and unusual concepts so as not to confuse students. (8) Having a clear and firm point of view or point of view so that in the end it becomes the point of view of loyal users. (9) Provide stabilization, emphasis on the values of students. (10) Good teaching materials should be able to appreciate the personal differences of the students who use them. (Greene dan Petty in (Guntur Tarigan, 1986)).

Many studies related to the preparation of Indonesian teaching materials have been carried out, one of which is (Arif, 2018). The research found several important procedures that must be carried out by educators in the preparation of teaching materials, including: (1) it is necessary to pay attention to content standards and graduate competency standards, syllabus, semester programs, and learning implementation plans; (2) the need to identify the types of learning materials; (3) the teacher must map the materials taught to students; (4) Determining the form of presentation of teaching materials; (5) The teacher prepares the structure (framework) for the presentation of teaching materials that will later be taught; (6) Looking for references from various sources; (7) making draft teaching materials; (8) making revisions or editing of teaching materials; (9) conducting trials of teaching materials; and the last (10) revising and writing the final (finalization).

Another study conducted by Wikanengsih et al (2019) stated that in compiling teaching materials, it must be based on theories relevant to communication competencies, namely by paying attention to the development of linguistic, sociolinguistic, discourse, and communication strategies competencies. In the perspective of preparing Indonesian teaching materials, constructivism, whole language, communicative, integrative, and contextual perspectives can be used. Based on the five perspectives, it is supported by language skills.

Based on the explanation above, the researcher wants to describe how the strategy for preparing Indonesian language teaching materials in distance learning at SMK Negeri 1 Salatiga is. SMK Negeri 1 Salatiga is a leading state vocational high school. Researchers have obtained initial data that during the pandemic the Indonesian language teachers at the school had prepared creative and innovative teaching materials.In addition, the teacher has adapted to the situation and conditions in the field, namely by making learning innovation breakthroughs such as the use of learning media such as: *Microsoft Teams, Google Classroom,* etc.

as a support for learning activities during the pandemic. The teaching materials used by teachers are also considered to be relatively varied by adjusting each material in each of their basic competencies.

II. METHOD

This study uses a qualitative descriptive method, in which this study explores the problems that exist around the community by involving various important efforts, such as asking questions and procedures, collecting data specifically from participants, analyzing data inductively, and interpreting the meaning of the data (J. W Creswell, 2019). The strategy of this research is a case study with the place of research at SMK Negeri 1 Salatiga. Case studies are empirical approaches to investigate phenomena in depth which include inquiry, logic, data collection techniques, and specific data analysis approaches(Yin, 2018:46). The data used in this study is a strategy for preparing Indonesian language teaching materials by teachers in distance learning. Sources of data were obtained from Indonesian language teachers at SMK Negeri 1 Salatiga. Data collection techniques were carried out by observation, interviews, and documentation. The data validity technique uses source triangulation. The data analysis technique uses the Milles and Huberman interactive model.

III. RESULT AND DISCUSSION

Teaching materials are a set of materials that are systematically arranged and used to carry out learning activities in the classroom (Dick, 2009). Several strategies for preparing teaching materials can be used as the basis for teachers in compiling distance learning. Strategies for preparing teaching materials according to Kemp et al (1994) include: 1) identification of learning problems; 2) conducting an analysis of the characteristics of students; 3) analyzing the task; 4) formulating indicators of the material being taught; 5) preparing learning materials; 6) choosing a learning strategy; 7) determine the right learning media; 8) preparing assessment instruments; 9) identifying the willingness of learning resources; 10) paying attention to supporting services; 11) compiling assessments (formative and summative) in teaching materials; 12) revising the teaching materials that have been developed.

1. Identification of Learning Problem

Identifying problems, the gap between the objectives in the applicable curriculum and the facts that occur in the field is very much needed in compiling a teaching material. As stated by one of the

Indonesian language teachers in the following data excerpt.

> *Before we arrange teaching materials, we usually discuss together with the school's Indonesian Language Subject Teacher Conference first. Usually we discuss any obstacles, then what needs we need. We happen to be taking shelter (teaching) in a vocational school, so we need to adjust it to SMK. (Indonesian teacher class XI, 8/9/ 2021).*

> *We also need to adapt today' learning. We are also having online learning. So, when we give the material, of course we adjust it to the current conditions. We adjust to the conditions of the emergency curriculum. In the emergency 2013 curriculum, the teacher can figure out the basic competencies (KD) content to be studied. (Indonesian teacher class XII 4/ 8/ 2021).*

The identification of learning problems has been carried out by the teacher by conducting needs analyzes that will be included in the teaching materials. Teachers actualize through school Subject Teacher Conference activities during the preparation of teaching materials. In their activities, the teacher analyzes the applicable curriculum.In addition, the teacher also analyzes the syllabus and basic competencies that will be taught to students. Considering that learning is done online, the teacher provides alternatives and solutions in conveying basic competencies.

The context of the social environment is also especially important to be considered by the teacher in the preparation of teaching materials. Because, the meaning of a teaching material is very influential on the natural, social, and cultural conditions of students. In other words, the content of the material in the teaching materials is more familiar to the students, the more students understand what the teacher is saying, and vice versa, the dreamier it is, the more difficult it is for students to understand what is conveyed by the teacher in compiling learning in a teacher's vocational school must be able to be relevant or related to the student's area of expertise. For example, students majoring in culinary arts learn about procedural texts, then the teacher must be able to present materials related to culinary arts.

2. Analysis of Student Characteristics

Knowing the characteristics of students which include characteristics, abilities, and experiences both individually and in groups. Characteristic analysis is also related to the minimum competency standards or

qualifications owned by students. As stated by one of the Indonesian language teachers in the interview, the following is an excerpt of the data:

> It is even especially important that we study (analyze) the characteristics of students when compiling teaching materials. Considering that it has been almost 2 years we have studied virtually, so the analysis of student characteristics is not optimal. We usually see from the assignments that students collect. from there we can know the student's shortcomings (Indonesian teacher class XI, 8/9/ 2021)

The learning experience is closely related to how, what about, in what way, and from which learning sources, and in what context students can learn. The experience of students is not only to find out how far the student is learning, but also how skilled and grow certain attitudes that are relevant to the events they are learning.

In the preparation of teaching materials during the Covid-19 pandemic, the teacher adapts to the experiences of students. Teachers usually insert materials related to the topic or issue of Covid-19. In this regard, students have gained experience related to information that has been heard or read. Based on this, students can live and experience themselves, so that the teaching materials learned are more meaningful.

Indonesian language teachers conduct analysis activities on student characteristics, one of which is by giving assignments. In the teacher's task, the teacher conveys the phenomena that are happening currently. Based on the tasks collected, the teacher evaluates the tasks given, then from there the teacher can find out the strengths and weaknesses of each student. In addition, the teacher can find out the obstacles. For example, there are students who are diligent in doing assignments and there are also students who are often late for assignments.

3. Analysis of Assignment

Assignment analysis is a procedure for detailing the content of subjects in the form of an outline to master the content of the study material or learn skills that include cognitive skills, psychomotor skills, and social skills. The purpose of task analysis in teaching materials is to figure out a teaching content, analyze concepts, analyze information processing, and procedural analysis to facilitate understanding and proficiency in learning tasks and learning objectives as outlined in the lesson plan and student worksheets, as stated in the following interview data excerpt.

> When compiling teaching materials, we also analyze the content in them. In addition to do the analysis, we select the information that we will include (present) in the learning material. We check first, whether the material that we will use later is possible or not or there is something that needs to be fixed. Then whether it is relevant to the core competence (KI) and basic competence (KD) that we designed or not. We need to pay attention to that too. (Indonesian teacher class XII, 4/ 8/ 2021).

> Assignments that we use in teaching materials, of course, we adjust to the abilities of students. For example, children majoring in marketing and accounting in our office are not evenly matched. Different. That's an example. Then like the content in it (teaching materials) we also pay close attention to: assignment instructions, structured assignments, projects, portfolios. (Indonesian teacher class XI, 8/9/2021).

Based on the data above, the teacher has conducted an analysis of the organization of teaching materials. A teaching material should be a meaningful unit. Therefore, the presentation must be systematic or sequential. Good teaching materials certainly have structured elements, including: introduction, content and closing.

The introduction section begins with general information, such as general goals to be achieved after studying the material being taught, how to use teaching materials, and how to work on practice assignments or questions. The next step deals with content. At this step, selecting the material, presenting the material, and using language and legibility as the content of the book.In the selection of materials, the teacher has made innovations by using interesting materials. The last step is closing the teacher using exercises or summative tests as a comprehensive picture of students' abilities (cognitive, psychomotor, and affective).

4. Formulating Indicators

Designing learning activities, frameworks in evaluating student learning outcomes and student guidance in learning. One thing that a teacher can do is formulate indicators in teaching materials. The activity of formulating indicators of achievement of the competencies taught is one of the important competencies carried out by a teacher. Indicator of competency achievement, one of the means to figure out focus and accuracy in learning activities.

Good teaching materials must contain indicators of competency achievement. This is because indicators of competency achievement become a benchmark for the success of students in mastering a basic competency being studied. As stated by one of the Indonesian language teachers at SMK Negeri 1 Salatiga.

> *When we compose teaching materials, we write down indicators of competency achievement in them. What's the reason? Later when students or users of teaching materials can understand what indicators we will achieve (Indonesian teacher class XI ,8/ 9/ 2021).*

> *Today's example we study the explanatory text of KD 4.3. construct information in the explanatory text. Of course, there are indicators achieved by students. We also put it on the teaching materials, so that later students understand (Indonesian teacher class XII ,4/ 8/ 2021).*

Based on the interview excerpt above that in the preparation of teaching materials the teacher pays attention to indicators of competency achievement. The teacher also socializes the indicators both when giving the material and writing it down on the jar materials prepared by the teacher. Competency achievement indicators are formulated based on Basic Competencies. In its use the teacher uses language that is short, clear, and effective, so that later it can be understood by users of teaching materials.The language used does not contain multiple meanings. The indicators compiled by the teacher use operational verbs that are easy to measure. It is no less important to pay attention to the characteristics of Indonesian subjects, the potential of students, and the contextual environment of the school.

5. Preparing Learning Materials

The ability to compile and determine learning materials for the content of teaching materials is a crucial point for a teacher in learning activities. The preparation of the material is closely related to the syllabus and basic competencies because they are interrelated. Because the designed teaching materials include planning, projecting what will be conveyed to students. In the preparation of the material being taught, it is necessary to pay attention to the order of the contents of the subject based on the prerequisite knowledge, familiarity, difficulty, interest and student development. as the results of the data obtained from the following interviews.

> *When we compose teaching materials, we use a lot of references, either from books from the*

> *Ministry of Education and Culture or from other handbooks, modules. We also adjust vocational materials (vocational competence areas). For example, procedural material, we make material related to majors (Indonesian teacher class XII, 4/ 8/ 2021.*

> *In the preparation of teaching materials, we adjust them to the competency areas in this school (SMK Negeri 1 Salatiga). Incidentally, we are a vocational school, like it or not, we must follow (relevant) vocational material (cooking, beauty, office accounting, marketing, and fashion). If I, I am in the culinary department, then my material is adjusted to the culinary arts (Indonesian teacher class XI, 8/ 9/ 2021).*

Based on the results of the interviews above, it shows that the teacher has prepared the subject matter, namely by showing valuable information, knowledge, skills, or values that are arranged in such a way as to make it easier for students to understand the material being taught.

The teacher has also conducted a study of the teaching materials. Because teaching materials are the main object of analysis after indicator analysis. Therefore, the subject matter becomes the most important reference in the preparation of teaching materials. In this way, the learning objectives are achieved optimally.

6. Learning Strategies

Choose teaching and learning strategies that are in accordance with the objectives.

> *Of course, when compiling teaching materials there are strategies that we use. Each of the materials has a variety of strategies. It is just a matter of what material we will teach (Indonesian teacher class XII, 4/ 8/ 2021).*

> *Of course, we use strategies in which we put the strategy into the teaching materials that we compile. If each material we use a relatively varied strategy. Even when we deliver in each KD (Basic Competence) we use a different strategy (Indonesian teacher class XI 8/ 9/ 2021).*

In composing of teaching materials, the teacher has used a strategy. The strategy itself is the chosen way to deliver learning material, so that later it can be easily understood by students. In relation to the composing of teaching materials, teachers have used strategies to make it easier for learning activities, considering that at this time learning is carried out online, there are obstacles faced by educators, both

technical and non-technical. Therefore, the methods used by the teacher can facilitate the transformation of knowledge to students.

7. Selection of Learning Resources

The purpose of this step is to select media or learning resources according to the demands of the learning objectives. The success of learning is highly dependent on the use of the selected learning resources and media.

In the selection of learning resources, we usually look for on the internet such as: Google, YouTube, Socmed (social media). We also get learning resources from books, such as teacher's books, then there are handbooks. We use many sources. Anyway, what we have, we use (Indonesian teacher class XII, 4/8/2021 and Indonesian teacher class XI, 8/ 9/ 2021).

Based on the excerpt above, the teacher has selected and reviewed the learning resources. In selecting learning resources, the teacher pays attention to several aspects, including: availability, suitability, and convenience. On the aspect of the willingness of teachers to try to provide learning resources that are practical, economical, so that they are extremely easy to provide. For example, teachers provide learning resources from the internet, because the internet is rich in available information. On the other hand, students also use smartphones a lot and internet assistance packages are also available from the Ministry of Education and Culture during distance learning.

The teacher also provides learning resources that are in accordance with the learning objectives. In this case the teacher chooses the competencies to be achieved by students. Furthermore, the aspect of convenience, educators have tried to use learning resources that are easy to use and extremely easy to provide.

8. Assessment Instruments

Develop assessment instruments to assess learning outcomes based on specific learning objectives that have been formulated so that the criteria used are benchmark reference assessments.

Assessment instruments on teaching materials include assessment of attitudes, knowledge, and skills. In the teaching materials there are assignments for evaluation. Of course, we provide assessment instruments that are in accordance with the current 2013 curriculum (Indonesian

teacher class XII, 4/8/2021 and Indonesian teacher class XI, 8/ 9/ 2021).

In the preparation of teaching materials, the teacher composes an assessment instrument which includes attitude assessment, knowledge assessment, and skills assessment. The function of the assessment instrument is as a benchmark or reference in evaluating learning.

Aspects of assessment designed by teachers are adapted to the 2013 curriculum with the aim of strengthening students' competencies from the affective, cognitive, and psychomotor aspects. The assessment instrument prepared by the teacher is also structured to measure students' abilities. In addition, the teacher also adjusts the material being taught.

9. Support Service

In the preparation of teaching materials, the teacher is very attentive to the availability of budget, facilities, materials, equipment, the ability of staff, teachers, and learning designers. In compiling teaching materials, usually the school holds IHT (In House Training) activities to the teacher council. Usually, these activities are held at the beginning of the new semester.

These activities facilitate teachers in developing competencies. One of the activities is usually the preparation of creative teaching materials. Especially during the current pandemic, In House Training activities are especially important, because they equip teachers to be professional, innovative, and creative in carrying out learning activities. Especially when preparing creative and interesting teaching materials.

10. Formative and Summative Evaluation

Formative assessment is an assessment with the aim of evaluating the extent to which students' ability to understand the material that has been delivered. This assessment is carried out after each unit of the learning process is completed to provide information to the teacher or development team how well the program is achieving its goals. While the summative assessment is an assessment used to assess the extent to which the instructional objectives have been achieved at the end of the learning program.

In the teaching materials prepared by the teacher there are assignments or questions that must be finished and discussed by students. In this case the Indonesian language teacher at SMK Negeri 1 Salatiga has given structured assignments, so that they can be controlled properly. The existence of these tasks as an evaluation of the learning that has been

done. Next, the teacher has also provided summative evaluations at the end of the learning program. it is important for teachers to conduct such evaluations, especially at this time learning that is only done virtually can be used as material for evaluation and development of the arrangement of teaching materials.

11. Revising Learning Tools

Evaluate and improve learning tools that are developed continuously at every step of its development.

We always evaluate and develop the teaching materials we have used. However, for revisions, we do not all make revisions. Maybe if we need to revise, we will make revisions, but if we do not need, we also do not revise (Teacher of Indonesian class XII, 4/ 8/ 2021).

Especially from me, often updating the materials.With the aim of students getting new information. Moreover, we are being hit by the Covid-19 pandemic, we also take materials or materials related to Covid-19 and Indonesian Language Teachers (class XI, 8/ 9/ 2021).

In relation to the preparation of teaching materials, teachers make innovations that are adapted to the current situation.As the excerpt above, when the teacher presents the text as the content of the teaching material the teacher takes the topic of the material related to the pandemic problem. This is a form of innovation carried out by teachers by updating the teaching materials they have prepared.

IV.   CONCLUSION

Teaching materials have a key role in learning activities. In addition to functioning to facilitate teachers in teaching, teaching materials are used as references and learning guidelines. Based on the discussion above, it can be concluded that Indonesian language teachers in distance learning have made a breakthrough which is actualized through strategies in preparing teaching materials including:(1) identifying learning problems, (2) analyzing student character, (3) analyzing assignments (4) formulating indicators, (5) compiling learning materials, (6) formulating learning strategies, (7) choosing appropriate learning resources, (8) compiling assessment instruments, (9) compiling formative and summative evaluations, (10) conducting support services, (11) revising learning tools.

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Application of the Scientific Approach in Studying Review Texts at SMAN 1 Mirit during the Covid-19 Pandemic

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Abstract—*The scientific approach is a learning approach with the scientific method. This study aims to describe the application of a scientific approach in learning review texts at SMAN 1 Mirit during the Covid-19 pandemic. The learning process is carried out online using Google Classroom media. This type of research is descriptive qualitative research with a case study research strategy. Data collection techniques are carried out by documentation studies, observations, and interviews. The data analysis technique used interactive techniques consisting of data collection, data reduction, data presentation, and data verification. The results of this study are (1) the Indonesian language teacher in class XI has carried out learning planning with a scientific approach, (2) the Indonesian teacher in class XI has carried out the steps of a scientific approach including observing, asking questions, gathering information, reasoning, and communicating but in the implementation not running optimally, (3) Indonesian language teachers in class XI use authentic assessment in assessing the competence of knowledge, skills, and attitudes, during the assessment process the teacher has used scoring guidelines that are adjusted to the competencies to be assessed.*

Keywords—*Scientific approach, reviews, Indonesian, Google Classroom, Covid-19*

I. INTRODUCTION

The world of education is experiencing new challenges in the learning process due to the corona virus that has attacked the entire world, including Indonesia. This virus caused a pandemic which then affected the education sector. The Covid-19 pandemic requires schools to change their learning system from what was originally direct learning to online learning(Onyema et al., 2020:110). Online learning is learning that is carried out remotely by utilizing technology as a learning media(Dhawan, 2020:6). Distance learning is carried out as an alternative for learning, so that teaching and learning activities in schools do not stop. This is in line with the statement of(Febrianto et al., 2020:235)which states that online learning makes it easier for students to get learning material even though it is hindered by distance limitations.

The application of distance learning should still refer to the provisions of the 2013 curriculum which focuses on active learning using a scientific approach. This is based on Minister of Education and Culture Regulation No. 65 of 2013 related to Process Standards, the scientific approach is used as the main approach that is strengthened by discovery learning, research-based learning (inquiry learning), problem-based learning, and project-based learning.

(Aronson, 2007: 235)explains the scientific approach as a method used to reveal a phenomenon through observation and serves as a means of solving problems. The steps in the scientific approach are carried out in five steps, namely finding facts or information by observing, asking questions, gathering information, reasoning, and communicating(Daryanto, 2014:59). The use of a scientific approach in the learning process can stimulate student activity to gain understanding through observation activities first to processing the information obtained..

The change in the learning system from face-to-face learning to online learning raises various problems(Grammes,2020:5). This is because online learning is an activity that is rarely or never carried out at all. Changes in learning patterns in students are one of the things that are often found and observed. The first time the implementation of online learning received good enthusiasm from students because students considered learning is at home.

However, along with the development of the corona virus which is increasingly threatening, distance learning causes saturation in students. The boredom arises due to monotonous student activities without any interaction with the teacher or other friends. This is in line with(Setyorini, 2020:98)which states that distance learning creates obstacles that become challenges for students because there is a decrease in communication and socialization between students and teachers.

In addition, the impact of learning in the network raises problems experienced by teachers. The teacher carries out online learning using technology media, but in the learning, process the teacher does not use the steps of the scientific approach recommended in the 2013 curriculum.The results of a survey conducted by Indonesian Child Protection Commission (KPAI) and Federation of Indonesian Teachers' Unions (FSGI) 73.9% of respondents admit that the implementation of online learning is not able to create interaction between students and teachers, these results reveal that teachers during distance learning teachers only give and ask for the results of the assignments given (Umar & Mochamad Nursalim, 2020:606). The research shows that online learning that is carried out does not stimulate student activity, in other words the teacher does not apply a scientific approach during the learning process.

The 2013 curriculum recommends the application of a scientific approach to all subjects including Indonesian language lessons. In learning Indonesian, students are directed to be able to communicate properly and correctly and develop language and literary skills through aspects of listening, reading, speaking, and writing. In addition, learning Indonesian is a text-based learning that requires students to be active in developing cognitive skills and psychomotor skills(Mahsun, 2014:95). Therefore, the scientific approach is an approach that can be applied in text-based Indonesian language learning because it stimulates student activity in the learning process.

Based on this explanation, this study aims to determine the application of a scientific approach in learning Indonesian in review text material at SMAN 1 Mirit class XI through *Google Classroom* media in distance learning. The

procedure for applying the scientific approach is carried out by knowing the planning, implementation, and assessment of learning Indonesian language review material through *Google Classroom*.

II.   METHOD

This research is descriptive qualitative research with a case study research strategy. A case study is a research strategy used to study and uncover a complex phenomenon. The case study used is a fixed case study because the problem has been determined beforehand(Sutopo, 2006:111). Data collection techniques were carried out by documentation, observation, and interviews. The data analysis technique uses the interactive analysis technique of Miles and Huberman(Miles, et al., 2014:19). The interactive technique is carried out with four activities, namely data collection, data reduction, data presentation, and data verification.

III.   RESULT AND DISCUSSION

The results of this study describe the planning, implementation, and assessment of the application of the scientific approach in learning review texts through *Google Classroom* media.

Learning Planning with a Scientific Approach

Based on the results of the study of documentation and interviews with Indonesian language teachers in class XI SMAN 1 Mirit, it was stated that the teacher had prepared a learning plan with a scientific approach as stated in the RPP (Lesson Plan). The preparation of the RPP was carried out together with the Indonesian language MGMP (Subject Teacher Conference) of Kebumen Regency.This is in line with Minister of Education and Culture Regulation No. 81A of 2013 concerning curriculum implementation which explains that the preparation of RPP can be done by the teacher independently or it can also be done together with the Subject Teacher Conference. In addition, during the pandemic the lesson plans used by Indonesian language teachers at SMAN 1 Mirit used the latest lesson plans format. The basis for the preparation of the RPP with the latest format is based on the Circular Letter of the Minister of Education and Culture Number 14 of 2019 which contains an explanation of the preparation of the RPP with the principles of being effective, efficient, and student-oriented.

The process of preparing the lesson plans begins with reviewing the syllabus and then determining core competencies and basic competencies. The contents of the Indonesian language teacher's lesson plan at SMAN 1 Mirit only contain core components consisting of learning

objectives, learning steps, and learning assessments. In addition, in the Indonesian language teacher's lesson plans in class XI SMAN 1 Mirit there are material attachments and evaluation attachments that are used as assessment guidelines.The contents of the lesson plans have been adapted to the material being taught and the learning media used, namely review text material and Google Classroom media. However, the lesson plan does not explain in full the steps of learning using a scientific approach.

Implementation of Learning with a Scientific Approach

The implementation of scientific approach learning in online learning on review text material is carried out using *Google Classroom* media. The learning implementation activities consist of preliminary activities, core activities, and closing activities. Preliminary activities are activities used to create an effective beginning of learning. Based on the results of observations and interviews, the preliminary activity carried out by Indonesian language teachers during distance learning using *Google Classroom* media was to ask students' readiness to learn.The teacher prepares the learning process in *Google Classroom* media and opens the lesson with greetings. In addition, during this pandemic, teachers always remind students to continue to apply health protocols and motivate students to keep their enthusiasm for learning. In the introductory activity, the teacher reminds students to fill out the attendance list via the link provided. Next, the teacher reviews the previous material and gives an apperception about the material to be taught.

The core learning activities play a significant role in achieving the learning objectives that have been determined. This is because learning with a scientific approach is carried out in the core activities. The core activities of the scientific approach are carried out with steps starting from observing, asking, gathering information, reasoning, and communicating. The Indonesian language teacher for class XI SMAN 1 Mirit has implemented steps of a scientific approach in review text material through *Google Classroom* media.

The observing step is a process to observe the information provided by the teacher. At this step, the observation process has been going well.Based on the results of observations and interviews, Indonesian teachers always provide text or voice recordings for students to observe. The Indonesian teacher provides material that is sent through *Google Classroom* for students to observe. Then the teacher gives time for students to observe the material provided in the form of text, images, or sound recordings. This is in line with Minister of Education and Culture Regulation Number 81A of 2013 concerning curriculum

implementation which states that observing activities function to facilitate teachers to provide opportunities for students to make observations through viewing, listening, and reading activities.

The questioning step, in this step the teacher provides the opportunity to ask questions about the information that has been seen, heard, or read. However, based on the observation results of learning review texts using a scientific approach through *Google Classroom*, students did not ask at all. The Indonesian teacher has stimulated students to ask questions by asking some questions, but students are not active in asking questions.Therefore, so that the questioning process continues, the teacher asks questions about the material being studied. The Indonesian teacher for class XI explained that during this online learning, students did not seem enthusiastic in learning. The teacher is exceedingly difficult to make students actively ask questions. Thus, the process of asking questions in learning with a scientific approach through Google Classroom was not carried out properly.

The step of gathering information is the third stage in the scientific approach. In this step, students seek information from various sources about the material being studied. Based on the results of observations and interviews, Indonesian language teachers provide learning materials not only with textbooks, but also with modules, texts from the internet, and voice recordings.This shows that students not only collect information through textbooks but also other media. In addition, based on interviews with students, information gathering activities were carried out well because students used the internet to search for the material being taught.

The reasoning stage is the process of processing information that has previously been collected. Based on the results of observations and interviews with the Indonesian teacher class XI, in the reasoning step the teacher invites students to jointly conclude the learning material.The conclusion is the result of processing information obtained when collecting information through various sources. However, at this step it does not work well. This is because sometimes teachers do not stimulate students to conclude learning outcomes.

The communicating step is a step that provides opportunities for students to convey the results of the material being studied. The process of communicating is the process of delivering results in the form of writing, oral, diagrams, charts, pictures, or other media(Hosnan, 2014:39). In distance learning, communication activities are limited. Based on the results of learning observations, communicating activities are carried out by students by uploading the results of student work in *Google*

Classroom. In addition, communicating is also carried out by students by answering questions from the teacher when learning.

Based on this explanation, it can be concluded that learning with a scientific approach carried out through *Google Classroom* has not been carried out properly. This is because the implementation of distance learning is something new, so good planning and design of learning processing is needed. In line with(Karman, 2021:15)stated that the implementation of the scientific approach during the pandemic was not carried out properly due to the lack of mastery of technology and teacher experience in designing distance learning..

The closing activity is the end of the learning series. In this activity the teacher gives assignments to students and reminds them to do assignments. Closing activities in distance learning are not much carried out. This is because the allocation of learning time in the network is extremely limited. Based on observations and interviews, the closing activities carried out by Indonesian language teachers only concluded the material, distributed assignments, reminded assignments, and closed the learning activities with greetings.

Learning Assessment with Scientific Approach

Assessment is the final part after planning and implementing learning. Assessment is one part of the curriculum that is indispensable because assessment becomes a tool to measure learning achievement(Subheesh & Sethy, 2020:1). Based on the results of observations and interviews with Indonesian class XI teachers, in learning review texts with a scientific approach through *Google Classroom*, there are three ways of assessment carried out by teachers. The three assessments include knowledge competence, skill competence, and attitude competence.The knowledge competency assessment system is carried out with a written test. Skill competency assessment is carried out by performance, while attitude competence is carried out by observation during the learning process.

The three assessment methods are in accordance with the authentic assessment in the Minister of Education and Culture Regulation No. 23 of 2016 concerning Educational Assessment Standards. The reason Indonesian teachers only use these three methods in the assessment is due to the limitations of distance learning.In the assessment process, the teacher has used scoring guidelines even though the scoring guidelines used are simpler than the scoring guidelines during face-to-face learning. In addition, in distance learning, students' cognitive, psychomotor, and affective abilities are difficult to

measure. This is due to the lack of enthusiasm of students in learning.

IV.   CONCLUSION

Based on the results of this study, it can be concluded that the Indonesian language teacher in class XI of SMAN 1 Mirit has planned to study review texts with a scientific approach through *Google Classroom* media. The planning activities carried out by the teacher are in accordance with the provisions. However, in the lesson plan there is no elaboration of the steps of a scientific approach. In the implementation of review text learning with a scientific approach through *Google Classroom*, Indonesian language teachers have implemented scientific approach steps.However, the implementation of 5M activities (observing, questioning, gathering information, reasoning, communicating) has not been carried out properly. This is because of the limitations of teachers in distance learning. The assessment of review text learning with a scientific approach has used an authentic assessment that is in accordance with the provisions in the assessment of competence, knowledge, skills, and attitudes.

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Millennium Challenges and Transformation of Natural Principles in Blake Morrison's *And When Did You Last See Your Father*? : A critical Approach

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Abstract— *The main concern of this scientific paper isto make a thorough studyof unavoidablejuggernauts that torment English people, but balance the worldin the autobiographical and contemporary novel of Blake Morrison's And When did you last See Your Father?. In the course of the implementation, I, through a rigorous demonstration, indicate the trial that human beings must face through some conversions and current endeavous.Moreover, I display the impacts of technologies on human beings' state of mind in the twentieth century.To acquire those outcomes, I have applied to ourinvestigation Narrative Fiction, New Historicism and Critical Discourse Studies theories.*

Keywords— *Life ; Family; Principles;Change; Technologies.*

Résumé— *L'objectif principal de ce travail de recherche est de faireune étude approfondie sur la force irrésistible et inévitable qui tourment les anglais, mais qui équilible la vie dans le roman autobibliographique et contemporain de Blake Morrison qui s'intitule:And Whendidyou last SeeYourFather?.Dans l'exécution de cette étude, nous, àtravres une demonstration rigoureuseavons indiqué que les êtres humains font face à des situations dans certaines conditions trouvent les voies de sorties ou de se tirer d'affaires. En outre, nous avons exposé les impacts de la technologie et contraintes sociales sur l'état d'âme les êtres humains au vingtième siècle. Pour obtenir ces resultats, nous avons appliquéau cours nos investigations des theories telles que la Narration de Fiction, la Nouvelle Historicisme et Etudes sur Critique du Discours.*

Mots Clés— *Life, Famille, Principes, Transformation, Technologies.*

I.   INTRODUCTION

In his work entitled *Exploring social life*, James M. Henslin claimed:

> All of us, at least to some degree, want to understand social life. If nothing else, we want to understand why people react to us as they do. We may want to know why some boast and tell lies,

whereas others will undergo personal hardship to tell the truth.[1]

To some extent his statement means that social flaws like civil rights, gender discrimination, lack of education, covetousness can be considered as consequences of the non-respect or ignorance of natural principles. Because around the world there are natural and non-natural principles or standars that people must respect. Among the natural ones, there are some that peoplelike timeuse

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[1]James M. Henslin, *Exploring Social Life*, USA: Pearson,2004, p. 1

without distinction or add as additional resources because they want at all cost improve themselves.They even advocate the modification of what is legal to unreasonable.

In the light of those social issues, Blake Morrison wrote fictional novels related to social concerns and among those novels there is one that unveils and even reflects the twenties century life through the characters of this novel titled *And When Did You Last See Your Father?*In the respect of the century's social changes, this novel of Blake, through its characters depicts social shortcoming, unpleasing consequence of the lack of education marked by humiliation.In fact, *And When Did You Last See Your Father?* written in the twentieth century is about the issues that we encounter in the United Kingdom country and even around the world. People who are old but act as a very young one, those who are retired refuse to accept the administration decision by limiting their movement. People suffer of century's disease but live with animals and die after spending few days in painful conditions. In short Blake Morrison makes his audience live in live with him throughout the characters the novel *And When Did You Last See Your Father?* what our communities has become in the twentieth century in the matter of education, social change and obligation through security and excessive ambition.

The main objective of this paper is to highlight how the new technology through its giant means has impacted on men attitude toward women, animals under the twentieth heavy social burden. In social terms, our research paper unveils what British communities has become today in terms of dignity, trusworthy and sacrilege. In otherwords this is about how British people could despite their social burden rethinking significantly the promotion of the conservation the good mores, culture, children's education, the main members of the new British nuclear family, and then women empowerment. In order to deliver the set objective, this paper considers the qualitative method research to carry out a critical investigation, interpretation and criticism of Blake Morrison 's novel against the backdrop of three basic critical discourse studies theory - New Historicism and Narrative Fiction: Contemporary poetics.In terms of outline, we, first of all deal with the theoretical perspective and secondlybased on critical analysis we make the account of the official components of the British family. The third section bof this research paper is related to the drifts of while as natural thing in Blake's fiction and finally the last point has been concentrated on the ethics appraisal and the British people in Blake's fiction.

II.   THEORETICAL PERSPECTIVE

In term of theoretical framework and through our tweaking, many theories have been listed to scan the understudy topic. However, the squeamishness of Blake's novel and the tenet of designing research work are two closed elements that conduct to the implementation of this paper.

First of all, we apply to *And when did you last see your father?*critical discourse studies theory for two reasons. The very first one is about type of the novel that we deal with. It is an autobiography novel or memoir in which Blake writes about himself and his family's concerned. Yet, self-presentation is one of the important section of critical discourse[2] studies and throughout this theory,most speakers begin their speech with a self-presentation that tends to focus ontheir various social identities. In addition, "Memoir" comes from the French word for *memory*. It's a literary genre of in which the author writes about his or her memories, usually going back to childhood[3]. So, the study process of the novel under study combines two important literary elements such as memoire and self-presentation which refer respectively to cognitive and first singular pronoun that are part of implementation of the book itself. For instance, through Critical discourse study, there are cognitive structures that are divided into three parts as followed memory or mind, mental models and Social cognition.[4]Van Dijk[5](2014)'s theory completesGreenblatt (1982)'s new historicism in the matter of century ideology and era's implication of this research's enactment.

In fact, new historicism and human beings reactions, behaviours, disease and death depend on the period. The ins and outs of the findings based on this topic are hang on the issues of past and the present day. New historicism, is a literary theory which purposes to cognise or understand intellectual past through literature, and literature through its social context.

The type of Blake's novel, the generation of the writer and the attendance of the narrator himself in the book *And when did you last see your father?* entitle me the use of Narrative Fiction: Contemporary poetics. According to ShlomithRimmon-Kenan

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[2]http://www.discourses.org/OldArticles/Critical%20Discourse%20Studies.pdf on September 10th ,2020 at 17: 50
[3]https://literaryterms.net/memoir/ on September 10th ,2020 at 17: 54
[4]http://www.discourses.org/OldArticles/Critical%20Discourse%20Studies.pdf on September 10th ,2020 at 16: 15
[5]https://benjamins.com/catalog/z.184.79dij on September 10th ,2020 at 12: 54

In the third book of Plato's Republic Socrates posits a distinction between two ways of rendering speech: *diegesis* and *mimesis*. The characteristic feature of diegesis is that the poet himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking (1963, p.638). In mimesis, on the other hand, the poet tries to create the illustration that is not he who speaks.[6]

So, in terms of contemporary literary aspects and while allowing for the narrator presents himself and other, it seems compulsory to use Narrative Fiction: Contemporary poeticsin order to be well understood through my scientific paper. While allowing for all of the details related to the nature of the era throughout the century's stakes of the issue the novel understudy and its writer himself, to sum up, my investigation on Blake' s *And when did you last see your father?*rests on three literary theories.

III.   EXTENSION OF BRITISH FAMILY AND POPULATION

As a matter of fact, the issue of companions and Blake's concept about people suit living conditions in the twentieth century and unveil the rebuilding of the British first social institution. According to the *Webster's Beginning Dictionary,* the word companion came from Latin that means "camrade". "Camrades can be brought as a people who share bread or eat together"[7]. Suppose that in Blake's family is a normal one as the others around the world and takes also British community realities into account, so there are members like children, mother and father and then there is no active actor as member of the family who can behave as human being, bring feeling and deserve care. Unfortunately, Blake declared: "Dog brought out sentimentalist to him."[8] In the light of this kind of union of compassion and while interpreting the quotation "Gunner and Terry lasted all my childhood, and after their died my father did without dogs for a while, in homage"[9], Unbelievably, by allowing for the highlight points related

to love, friendship and sympathy, Blake's family has undergone slight transformation in the matter of number of members and feeling for others.I guess from this attitude of Blake's father that consist of taking care and feeling sympathy to animal that there is an additional member of the British family in Blake's fiction who is the dogs during the twentieth centrury. A dog is an animal that is often kept as pet or used to guard or hunt things. In British community during the twentieth century, dog is love and cannot be separated from people.This dog plays multiple and multiforme roles in British people's life through Blake Morrison's fiction. It even interests in the narrator and he goes so far saying "I reckon to win on the security question, pointing out as ungleefully as possible that Nikki had been in the house when it was burgled". In the matter of security challenge, the narrator pinpoints a contemporary concern which is related to the stealing. Today, the question still exists because we need an uncorrupted guard who can secure out offices and living and even goods and places. Even the policy makers advocate to the governments the use of dog's services to control their ports and airports so that to check drugs and other fraudulent goods .

The issue of security and household keeping become more and more important and then English people live with natural watcher. Man as watchman can be corrupted or can demand the involvement of many other investmentsand additional anxieties, peoplecan even be corrupted. The use person as watchman prevents British people from having an official private life in terms of work-life balance and freedom.Blake,despite his misunderstanding through some his grievances with his father to a certain extent, as a safety precaution invites the readers to make natural trail by adopting not only people in order to make peace in their living environment but also involve dogs in terms of security preservation.

The actors involving into the British householders over pass four types, Blake justifies such a thing by saying:

> Sandra was Pat'spredecessor, the maid before. She 'd come from a broken home in Scotland in1963. I was thirteen. She was nineteen. My sister had just gone away to boarding-school. We were alone a lot, sharing the same teenage stuff -Titbits? Top of the Pops. She was young for her age after the traumas back home, and my father had felt protective, treated her as a

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[6]ShlomithRimmon-Kenan, *Narrative Fiction: Contemporary poetics,* p.106

[7]*Webster's Beginning Dictionary*, P. 137

[8]Blake Morrison, *And When Did You Last See Your Father* ?, p. 36

[9]9Blake Morrison, *And When Did You Last See Your Father* ?, p.35

daughter as much as an employee.[10]

For social fairness and be on the alert in the matter of precaution of contingency, the above statement of Blake rises three main points as followed: social collaboration, parenthood and household management. The issue of companion and parenthood cannot be denied. Because Sandra had been brought on the purpose to second Blake who became alone and the second one is about the assistance to people who is in dangerous situation and deserve care. But here Blake's fiction shows the love and Britishness   hospitality since his father treated her as his own girl. Blake's father and like other British people, despite the fact that they limit the number of the birth and have just two children by avoiding social expenditures, they increase the number of the mouth to feed by bringing adoptedpeople as well as householder as employee. They even increase consciently the additional food of the dog which eats too much meat as meal and adopted girl as well. Arthur, Blake's as a retire one and despite his social burden increases his household expenditure in matter of mouth feeding, tightening of security of his living place without regard to his outcome in terms of salary or pension.

The audience of Blake and the worldwide generation need to feed themselves of the latest news and also know everything related to British family's stakes and how kind British people are. The novel of Blake reveals that there are more than three components of British family and its residents. It indicates the role of each one of them so that satisfy British people needs.

IV.   DRIFTS OF WHILE IN BLAKE'S FICTION

N'DeTanoDjaha in his article titled "LA MISE EN RECIT DU RÉEL   A DRY WHITE SEASPON D'ANDRE BRINK" claimed that the issue of time indisputably revealed the structure of tale. Everything that had been happened at a given time, on a time and for a time[11]. In the light of my subject matter et while allowing for the contests imposed to the people of new generation, the time that Djaha talks about is different from what Blake is dealing with in his fiction despite the fact that he deals with fiction.   Then, time has another part of definition which is not taken into account by N'DeTanoDjaha since through Blake's fiction's time,there

is a multiple and multiform of questions regarding   issue time in this novel written by the concerned person.

The state of being a parent, family leading and the concerns of morarility are worrying in Blake's fiction.The nature of the family and the wellbeing of its members vary widely from culture to culture and continent to continent around the world. In some societies, family members tend to stay in close proximity to their kins. Yet the narrator claimed: "My father has always love fast car and motor-racing has a strong British following just now, which is why we are stuck in this country lane with hundreds of other cars"[12]. Then, there are issues concerning time, material good in terms of means of transport, the family good living conditions and public space usage. Arthur is fun of motor-racing because he was considered as a saver of time and he did not like waiting in queue.[13]First of all, people are savers of something are dictators since they make every endeavour to save his interest throughout their covetousness. In the novel understudy,it said: "He is used to patients waiting in queues to see him." So the narrator explains what the Britishpeople become in the twentieth century in the matter of time and how across the while they make interest and profit. This means that Arthur, Blake's father makes profit of his time and make other called weak abuse of its because patients are sick people and at normal while they shall deserve a quickly care and assistance. Arthur is a dictator in the matter time saving. As "he is not used to waiting in queues himself."[14] To extent, the protagonist Arthur is implementing what the real British people undergo in the twentieth century since one person get two or more jobs and have to achieve his or her task a day. In those conditions their save time

Through the time efficiency, the novel of Blake depicts the women discrimination and empowerment of men in the matter of decision taking process. The narrator stated: "A queue, to him means a man being denied the right to be where he wants to be at a time of his own choosing, which is at the front, now[15]. Allowing for this claiming, for Arthur, woman has no right in the matter of time and man is free to where he wants to be at any time. Time efficiency has been the source of misunderstanding between Angel his wife, the mother of Blake and Arthur as his father, a doctor at hospital. Arthur as a time saver of while he is considered as a great dictator by using time as his own slave and act if he was God and can be omnipresent and omnipotent.Because of Arthur despises

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[10]Blake Morrison, *And When Did You Last See Your Father* ?, p.180

[11]N'De Tano DHAHA, "LA MISE EN RECIT DU RÉEL   A DRY WHITE SEASPON D'ANDRE BRINK",*Multifontaines,* V3, Janvier 2016, PP33-48.

[12]Blake Morrison, *And When Did You Last See Your Father* ?, p. 9

[13]Ibid, p.13

[14]Ibid, p. 9

[15]Ibid, p. 9

her wife and imposed his decision regarding time saving. "Benjamin Franklin was America's scientist, inventor, politician, philanthropist and business man. He is best known as the only Founding Father who signed all three documents that freed America from Britain" [16]. In the light of this claiming related toBenjamin Franklin, the author of "time is money", Arthur as character of Blake's novel tries to implement this business man's ideology in British literaturein terms oftime efficiency. In this way, allowing for the background of Benjamin Franklin, Blake pinpoints in his fiction the importance of time and suggests to the new generation the new plan of time management. Arthur not only determines the notion of time through his feeling and desire but uses it as his own and makes of it a fiddle.

On the assumption that "time is money" lacks of additional and useful details.In fact, the squabble between the Arthur, Blake, his son because of time seems sound and even emphasises on the lack of details about time in British socio-economical contract.Time has created a lot of damages to Blake's parents to some extent. To begin with, time is a natural thing and no one can handle all in all its trend since the context is not clarified in the matter of road security, and even in natural disaster like diseases and health.First, in the light of the novel understudy title, *When did you last see your father*, of Blake Morrison and as far as Blake's father's habit is concerned, there are two elemental principles that caraterise Blake's father, the nature of time that is male and the kind of means of transport used to be on the focus of time or to the respect time keeping. For Blake's father, in the family, man must respect all thing concerning time. Reason why Blake emphasises on the argument between father and his mother who says why does he do this, why he cannot wait like everyone else[17].Arthur, the father of Blake does not respect suggestions or advise made by his belove because of time. He also maltreats his children because of while. The narrator is complaining by stating that his sister and he were scrunched together as usual[18]. Through the title the novel the word "when" evoke time, the narrator claimed:"All those years of helping others with their golf club or pub dining-room extensions- projects quietly resented by my mother because time given to others was time denied to the family."[19] Whereas the main characters Blake and his father most of the time emphasise on time, so in the accordance of the topic understudy, time in Mr. Morrison's novel is the unbreakable core in the socio-

economical contract of the British people. When we deny something, we state that it is not true. So, one of the elements related to British family contract breaching is time, people of Britain are abide by respecting time-keeping. Blake's uses the way the characters of his novel apprehend time to show his audience that the British socio-economical contract is based on time efficiency and justifies that the native of the United States of America, Benjamin Franklin's assumption that says that time is money lack of additional and capital information related to the British family. Blake's fiction reveals that the notion of time management is from the homeland of English people and the one the United State of America is a fake one.

V.   ETHICS APPRAISAL AND THE BRITISH PEOPLE IN BLAKE'S FICTION

The twentieth century's days, due to its social changes or shifts and its men's obligations throughout their permanent juggernaut in people life, there are tail-fin that most of the time do not necessarily depend on them since *a hungry man is an angry man*. So, regarding the relationship between son and father, Blake has made some statements that deserve comments and analysis. If not, how can we understand "God Almighty, Arthur, why do you have to do this? Why can't you wait like everyone else? What if we meet something coming the other way? Now my sister and I do the same, hide ourselves below the seat"[20]. This claiming of the narrator, first of all proves that Arthur despites his wife and children'sgrievances and becausehe even has no consideration to them. This way of behaving witnesses silent war between father and other member of the familyand sounds the behavour of selfishness or narcissism. Secondly Arthur is a selfish man and his behavour of dictatorship prevent him from listening to the members of his family.

The selfish people are like a plague that compromises the remain ones regarding authoritarian because dictatorship, self-governing, self-importance, self-defense and so on. Accordingly,all possible vices come. That is why Blake said: "I' m happy to pay the difference[21]". Here Blake says indirectly what his father is, a corruptible one.Unfortunately, the steward is warming and had refused any briberies or anything corruptiblematerial things or corruption from Blake's father 's side regarding offence by just advising Arthur that henceforth check the colour his ticked and then took the right entrance.[22]Considering the kinds of statement of *And When Did You Last See Your Father?*, the writer sounds

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[16]http://www.benjamin-franklin-history.org/benjamin-franklin/ on Saturday, 30th, 2021 at 9 AM

[17]Blake Morrison, *And When Did You Last See Your Father* ?, p.11

[18]Ibid, p.10

[19]Ibid, p.44

[20]Ibid, p. 11

[21]Ibid, p. 12

[22]Ibidp. 13

evocative to some extent and it is compulsory regarding the role played by literature in today's life to measure morality's degree in Blake's fiction. It is possible to corrupt other administrative persons rather than this steward. However Blake's father is a corrupted one and even   advocated to his citizens since charity begins at home. That is why at the twilight of Blake's childhood he has undergone the side effect of his father's bad behavour and his social juggernaut. Blake has been humbled and claimed: "My childhood was a web of little scams and triumphs."[23] Here, Blake talks of the highlights of his life with his father. Most of the time, father has never used the right way to find solutions to his anxieties or disquiets. This statement of his own son Blake is the official source that proves that his father is a crook man and uses all ways to intimidate people. Arthur as character, is like a plague in British society since he tends to contaminate the trustworthy ones and starting from his own son. Blake himself tells the by protecting a little bit his daddy's personality and emphasises that his father had failed only once[24]. Blake is also a liar as his father because "little triumphs" is opposite to "failed only once". Blake is right by being so because as son he must receive the education from his father and implement it in his life.

The novel of Mr. Morrison portrays the flaws of the twentieth century's people custom or behavour on the four lands of isles. This experience of life should be an example to right the attitude of the current ones because if the life is plenty of scams and swindlers the new generation can perish. The tangible example in Blake's fiction is the back of Sandra who had been maid of Arthur. "She 'd married the boyfriend but the marriage hadn't lasted-only the son had, grown up now. Sandra stayed close to my parents[25]". Sandra's marriage does not last for two reasons. Because of her covetousness since her husband, Jeff[26] was a carpenter and does have means to support her and their child but also her teenagerhood had been compromised through sexual underground of long time.

> We went on having sex for six months, a year still she found a proper boyfriend and left. It was usually on Friday evening during term-time, when no one else was in the house, though we took our chances when we could.We'd be up in her bedroom, under the open widow, listen for the sound of my

parents' car coming up the drive, the door slamming in the yard or the key in the front door.[27]

In the light of the novel understudy and allowing for one of the keyword life ethics, the people of Blake have no good education as regard Spinoza in *MémoRéférencesDictionnaire de Philosophie*: ethics is a science that studies modes existence according to good and bad (my own translation)[28]. Following this definition of Spinoza, Blake's characters way of life is not a good one. Blake's behavour has been jeopardized by the one of his own father afterward compromised the one of maid of his father, Sandra, who has been for long secret girl friend of Blake himself, who is now complaint of his father' behavour.All in all, it is extremely regrettable that the words like scam, prostitution, lie, dictatorship, discrimination, selfishness, covetousness undermine the world built by Blake's fiction. At little difference, this is the way the member of the British community behaved in the twentieth cenyury.

VI.   CONCLUSION

Blake's fiction has through his characters focused on time that is as the progression of events from the past to the present into the future. In the process, the action of the charachers shows that no one can not maintain time. Basically, time is a natural thing and free gift from God and despite our state of mind, our concerns or emergency we can not make it stop since it is demension of reality use to describe event. Here, its saving, apart from its drawback like corruption, accident, has created marital conflict and even discrepancy between man and woman. Blake Morrison's fictional novel is one of the vivid one that unveil what sons cannot tell face to face to their fathers or daddies. Because sons must respect their parents in order to receive God blessing as it is mentioned in the holy Bible.*And When Did You Last See Your Father*?reveals social shortcoming in the matter of ethical issues and shows the different consequences through its characters that humiliation is the reward of bad education or dictatorship. In this light it clearly shows which kind of world is going to built and emphasises mainly of the British community through fiction. In Black fiction we have time to discover the sacrilege concerning people dignity. We also have time to know the consequences of covetousness in the matter of time saving, and money saving. We agree and have been confirmed that like father

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[23]Blake Morrison, *And When Did You Last See Your Father*?, p. 14.
[24]Ibid, p. 14.
[25]Ibid,p. 180.
[26]Ibid, p. 182.

[27]Ibid, p. 184.
[28] Jacqueline Russ, *Mémo Références Dictionnaire de Philosophie*, P.97.

like son, and we must pay attention to all we undertake in matter.

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A Unique Three-sided Linguistic Study to Identify Writing Errors in English: A Case Study from S.H.H.J.B. Polytechnic College, Chandwad, Nashik, (Maharashtra, India)

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Abstract— Most of the students from the state of Maharashtra, India, completed their school education through regional language, particularly in Marathi. But the further higher education in faculties of Science etc. is entirely in English. The researcher is a lecturer in English who noticed that students from the Marathi medium find it a little difficult to cope up with these studies in English. They commit certain mistakes while writing in English. The researcher, a lecturer in English, noticed that the students of the First-year Computer Technology branch in the S.H.H.J.B. Polytechnic College commit much less or more errors in different types of assigned written work. So, the researcher decided to study this to find out in what type of written work they commit less or more errors and why and to suggest remedies to overcome this. This study is unique because the researcher did not find such a three-sided study anywhere. So, the researcher selected a sample population of forty-five students from the branch and gave them three tasks of different types of writing works i.e. 1) free writing, 2) guided writing and 3) dictation. The number of types of mistakes committed by them in these writings is classified, analysed , and studied in this work. The findings of this research can be helpful to the teachers as well as to the students to decide the direction of their efforts to minimize the writing errors.

Keywords— Free writing, grammatical errors, guided writing, Linguistic Study, mechanical errors, syntactic errors.

I. INTRODUCTION

In this modern age, we can't deny the importance of writing in English. English has become an inevitable and compulsory subject in the school curriculum. English is taught as a second language in Maharashtra. In the Education System of India, the learners are evaluated mainly by their written work in English. So, English writing skill must be studied and practiced as a part of their curriculum. Students who learn English as a second language realize it tough to talk and write in it. Thus, the researcher's intention during this study is to research those grammatical errors to seek out the explanations why the scholars commit such errors and to counsel some remedies to attenuate them. The researcher has classified all the errors committed by the students under different linguistic categories and analysed them in detail to find out the reasons responsible for these errors. Mainly, the researcher found that 'English writing skills' faces several challenges like social as well as cognitive reasons, negative attitude towards English as a second language, lack of motivation etc. Students also lack the knowledge of the basic rules and structural patterns which they must know to write in the target (second) language, cultural distance and traditional sentence patterns between their mother tongue and the target language also differ much and is not properly dealt

with at the school level. Another major hurdle that the II students face is the lack of sufficient time to practice writing in the classroom teach under the teacher's guidance to clarify their doubts. Teachers hardly have the time in the classroom to allow the students to practice writing to the extent it is required to make them able to write satisfactorily good English. And because writing is a skill and like any other skill, being fluent in it also requires plenty of practice. Other than the lack of ample practice, there are also many other factors influencing this skill. The researcher has tried to find those factors out and suggest remedies in this research to overcome them.

1.1. Approaches to Errors

The language analysts believe that the poor command on English makes the students discouraged in their academic career if they are not treated effectively. Hence, there are a lot of studies done on error analysis. S.P.Corder (Pit Corder) has described many prominent ideas in his article "The Significance of Learners' Errors." As per his views, the usefulness and importance of the study of errors are manifold. From such a study a teacher can know the level of his students in that subject. Studying the pattern and types of errors, the researcher knows the technics, concepts, and tricks the students use to learn the language. Such a study can even help the students to minimize the mistakes and improve their level in the language concerned.

David Crystal (Crystal, 2003, P.165) has also depicted the importance of studying errors in detail. He says that by means of the study of errors, one can recognize and categorize the errors and can even deeply study the various forms used by the second language learners that are not in accordance with the present grammatical system and accredits of that language.

M. Keshavarz (Keshavarz, 1999 P. 168) says that the study of errors is nothing but the methods and technics used by either a teacher or a researcher for collecting writing samples of the students and finding out and categorize the errors committed in them. After deep study only it can be decided how serious and what types of the errors are. He says from such a study the probable causes of committing the mistakes can also be guessed to a large extent.

Johnson even accepts and gives utmost importance to the study of errors. He says that this is the most efficient way of knowing and explaining the nature of the errors committed by the students learning a new language This is experimental research. It is analytic and deductive. The researcher has conducted three sample writing tests to collect the primary data –

1.1.1 A Free Writing Test (The subject Topic was given at Random at the eleventh hour)

1.1.2 A guided writing test (The subject Topic was suggested one day before the test for preparation) and

1.1.3 A Dictation Test (A passage was dictated at the eleventh hour but from their studied lesson).

The reason for conducting the above tests will be explained later at the proper place.

For this task, the researcher selected the 45 students of 'The First Year Computer Technology Branch'. For the first sample writing, the researcher conducted a free writing test on the topic 'My School'.

For the second writing test, the researcher used the guided or prepared topic 'My First Day in S.H.H.J.B. Polytechnic' For dictation, a passage from their studied lesson 'Shiva's Blessings' was dictated.

All the three sample writings were analyzed separately and then compared and contrasted to see the similarities and differences in the errors the students committed in them.

The main aim of the researcher is to find out the reasons why they commit these errors while writing in English learned as a second language and suggest remedies to develop their writing skill to a reasonably satisfactory level. Here, the researcher has paid attention to the influence and interference of their first language by categorizing the errors in two main domains: - a. Interlingua Transfer and b.Intralingua Transfer.

This research will be beneficial to the teachers and learners of English as a second language to find a more realistic attitude towards errors.

II. METHODOLOGY

This research was conducted at S.H.H.J.B. Polytechnic College, Chandwad with a sample population of 45 students. The researcher conducted the first writing test on the topic 'My School'. Students were allowed to write the essay freely and to edit it to minimize grammatical mistakes. Then the remaining two writing tests 'Guided Writing' and 'Dictation' were also conducted on the same population. All the sample papers were checked for grammatical, syntactic, semantic, morphological, lexical, and spelling errors. All the errors of the three sample writings were compared and contrasted to find out the similarities and differences among them. The main purpose of the research is to identify the errors, categorize them, and analyze the obtained data to examine the reasons why the students commit these errors intending to develop

their writing skills. For this study, the researcher used the single group method.

III.   DATA ANALYSIS

Table 1 and Table 2 along with their graphical representation shown in chart 1 and chart 2 are used for this data analysis.

Expecting the single group method useful for validation of the study of the triangular or three-sided data obtained from the three sample writings, the researcher has used this method for this study. For the analysis of the data, the researcher has prepared two tables.- Table 1 shows the various task-wise errors committed by the students. The 'Total' column at the end of every row shows the number of total errors of that particular type committed in all three tasks. The task1, Task2, and Task3 columns, show the number of errors of that particular type committed in those particular tasks respectively. The three % columns at the right of every Task column show the percent ratio of the errors of that particular type committed in that task to:

a) all the total errors of all types committed in that particular task (shown in the 'Total' row at the bottom of the table)

b)all the total errors of that particular type committed in all the three tasks together (shown at the end of the particular row in the 'Total column')

c) the total of all types of errors committed in all the tasks in that particular category given in the rightmost column.

The last 'Total' row in table 1 shows i) the total number of errors committed by the sample population group in the respective tasks ii) their percentage to the total errors of all types committed in all three tasks together. This table shows all types of errors and their numbers as described above. However, it is not so easy and useful even to compare all the errors separately and to come to any conclusion. But looking at the nature of the errors it can be noticed that for the purpose of comparison the errors can be categorized in some main groups or categories. It will make the study and comparison of the errors a bit easy. The errors in details of a particular type can be referred to only when it is absolutely necessary for some type of deep study. Hence, the researcher has categorized the errors into five main categories named:

i.Grammatical,

ii.Syntactic,

iii.Semantic,

iv.Lexical and

v. Mechanical errors.

Table 2 shows the category-wise analyses of the errors. The respective rows in this table show the category-wise number of errors committed in the respective tasks and the % columns next to the task columns show the percentage of that category errors in that particular task to i) the total number of errors committed in all the categories in that task only and ii) to the total number of errors committed in that category in all the three tasks together. The last 'Total' row shows the total number of errors committed in the respective tasks and their percentage to the total number of errors committed in all the categories in all the tasks together. This table makes the overall study and comparison of the errors a bit easy.

Considering the data in 'Table1-Task 1'column, we can easily conclude that the sample group has committed just a negligible number of errors about prepositions, singular/plural, adjectives, possessive case, word order, and literal translation i.e. 4, 2, 1, 1, 3 and 4 respectively which are 0 % rounded up of the total errors committed in Task1 i.e.802. Errors committed about articles, pronoun and lexical errors are just 1 %   each rounded up of the Total Errors of Task 1. Considerable errors in task1 are committed in verb tenses, unnecessary insertion, sentence structure, punctuation, spelling, and capitalization i.e. 24, 21, 293, 96, 237, and 93 respectively which are 3%, 3%,and 37%, 12%, 30%, and 12% rounded up of Total Errors of Task 1. This shows that the maximum errors in this task are committed about sentence construction (293). In the same way % of errors of any particular type to the Total Errors of that Type Committed in All the Tasks and % to the Total Errors committed in Category1.Total of errors committed in that particular category in which the respective type of error falls can be seen from the concerned column

 of Table1 for the comparative study if needed.

 3.1Category-wise Analysis

For easy comparison and analysis of the errors, this Table2 is very handy and useful. For any deep study, the details of each category etc. can be obtained from Table 1.

From this table we find that considerably more errors in task1 are committed in the Grammatical, syntactic, and mechanical categories of errors, i.e. 64, 296, and 426 respectively i.e. 8%, 37% and 53% respectively of the Total Errors of Task 1 committed in task1.

In the same way in task2 considerable errors are committed in the Grammatical, syntactic and mechanical categories: 33, 126, and 427 errors respectively i.e. 6%, 21% ,and 72% respectively of Total Errors of Task 1 committed in task2.

In task3 even the considerable errors are committed in Grammatical, syntactic and mechanical categories of errors: 99, 25, and 1716 respectively i.e. 5%, 1%, and 93% respectively of the Total Errors of Task 1 committed in task3.

3.2.The Table 2 shows that:

i.In all three tasks only the Grammatical, Syntactic and mechanical errors are committed prominently.

ii.33% of all the Grammatical errors committed in all three tasks are committed in task1.

iii. 17% of all the Grammatical errors committed in all three tasks are committed in task2. And

iv.51% of all the Grammatical errors committed in all three tasks are committed in task3.

This means that:

a. The maximum grammatical errors 51% are committed in task3 i.e. dictation.

b. But the maximum syntactic category errors 66% (296) are committed in task1 (free writing).

c. Whereas the maximum mechanical errors 93% (1716) are committed in task3 i.e. dictation.

d.In all the three tasks excessively large number of errors are committed in the Mechanical category in comparison with the errors committed in all the other categories in the respective tasks.

e.The maximum Syntactic, Semantic, and Lexical errors are committed in task 1 only: 296, 4, 12 respectively in comparison with task2 errors: 126, 0,4 respectively and task3 errors:25, 0, 0 respectively.

f. Mechanical errors committed nearly equal in task1 and task2: 426, 427 respectively.

g.The total number of errors committed in task1, task2, and task3 are 802, 590 and 1840 respectively i.e. 25%, 18%, and 57% of the total errors committed in all the tasks (3232).

Table 1: Comparison of Errors Committed by the Students in Three Types of Writing Tasks in English

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Sr. No. of Error Type	Type of Errors	Total Errors of the Particular Type Committed in Task 1	% to Total Errors Committed in Task 1	% to Total of Errors of this Type committed in all the Tasks	% to Total of Errors Committed in This Category	Total Errors of the Particular Type Committed in Task 2	% to Total Errors Committed in Task 2	% to Total of Errors of this Type Committed in all the Tasks	% to Total of Errors Committed in This Category	Total Errors of the Particular Type Committed in Task 3	% to Total Errors Committed in Task 3	Tasks	% to Total of Errors Committed in This Category	T0tal No. of Errors Committed in The Category	Category No.	Category of Errors	Total No. of Errors Committed in The Category
1	**Verb Tenses**	**24**	3	56	12	**9**	2	21	5	**1 0**	2	23	5	**43**	**1**	**Grammatica**	196
2	**Prepositions**	**4**	0	33	2	**7**	1	58	4	**1**	0	8	1	**12**		„	
3	**Articles**	**5**	1	16	3	**1**	0	3	1	**26**	4	81	13	**32**		„	
4	**Singular/Plural**	**2**	0	40	1	**2**	0	40	1	**1**	0	20	1	**5**		„	
5	**Adjectives**	**1**	0	50	1	**1**	0	50	1	**0**	0	0	0	**2**		„	
6	**Possessive Case**	**1**	0	100	1	**0**	0	0	0	**0**	0	0	0	**1**		„	
7	**Unnecessary insertions**	**21**	3	30	11	**3**	1	4	2	**47**	8	66	24	**71**		„	

8	Pronouns	6	1	20	3	**10**	2	33	5	**14**	2	47	7	**30**		,,	
9	Sentence Structure	293	37	66	66	**126**	21	28	28	**25**	4	6	6	**444**	2	Syntactic	457
10	Word Order	3	0	100	1	**0**	0	0	0	**0**	0	0	0	**3**		,,	
11	Lexical Errors	12	1	75	75	**4**	1	25	25	**0**	0	0	0	**16**	3	Lexical	3
12	Literal Translation	4	0	100	100	**0**	0	0	0	**0**	0	0	0	**4**	4	Semantic	16
13	Punctuation	96	12	29	4	**57**	10	17	2	**182**	31	54	7	**335**	5	Mechanical	5569
14	Spelling	237	30	13	9	**244**	41	13	9	**1404**	238	74		**1885**		,,	
15	Capitalization	93	12	27	4	**126**	21	36	5	**130**	22	37		**349**		,,	
	Total:-	802		25		**580**		18		**1840**		57		**3232**			

Task 1:- 'My School'

Task 2:- 'My First Day in S.H.H.J.B.Polytechnic'

Task 3:- 'Shiva's Blessings'

   (Free Writing)   (Guided Writing)   (Dictation)

Table 2: Category wise Analysis of Total Errors

1	2	3	4	5	6	7	8	9	10	11	12
Category Number	Category	Total Errors Committed in Task 1	% to Total Errors Committed in all categories in Task 1	% to Total Errors of the Particular Category Type Committed in all the Tasks	Total Errors Committed in Task 2	% to Total Errors Committed in all categories in Task 2	% to Total Errors of the Particular Category Type Committed in all the Tasks	Total Errors Committed in Task 3	% to Total Errors Committed in all categories in Task 3	% to Total Errors of the Particular Category Type Committed in all the Tasks	T0tal of the Total Errors of the Particular Category Committed in Task 1, Task 2 and Task 3
1	Grammatical Errors	64	8	33	33	6	17	99	5	51	**196**
2	Syntactic Errors	296	37	66	126	21	18	25	1	6	**447**
3	Semantic Errors	4	0	100	0	0	0	0	0	0	**4**
4	Lexical Errors	12	1	75	4	1	25	0	0	0	**16**
5	Mechanical Errors	426	53	17	427	72	17	1716	93	67	**2569**
	Total of Errors Committed in the Particular Task in all Categories :	**80**		**25%**	**580**		**18%**	**1840**		**57%**	**3232** **(Grand Total of all the the Errors Committed in all the Tasks and all the Categories)**
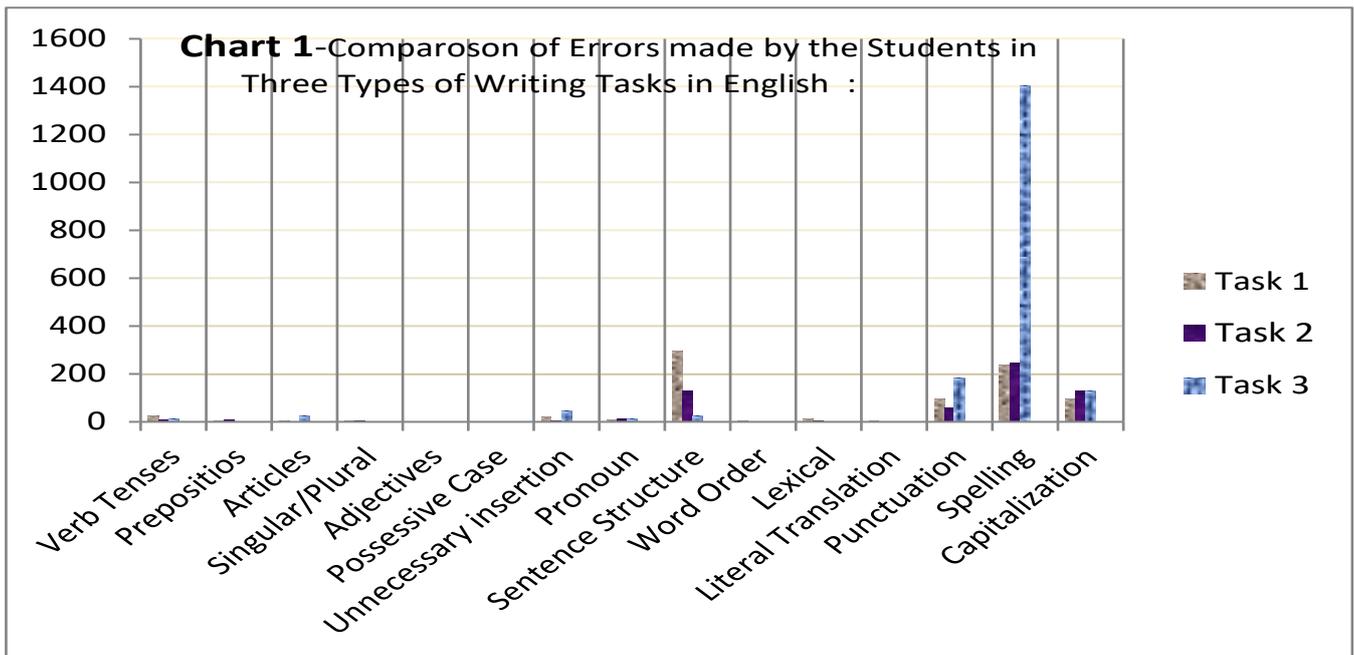
Comparison of errors made by the students in three types of writing task in English
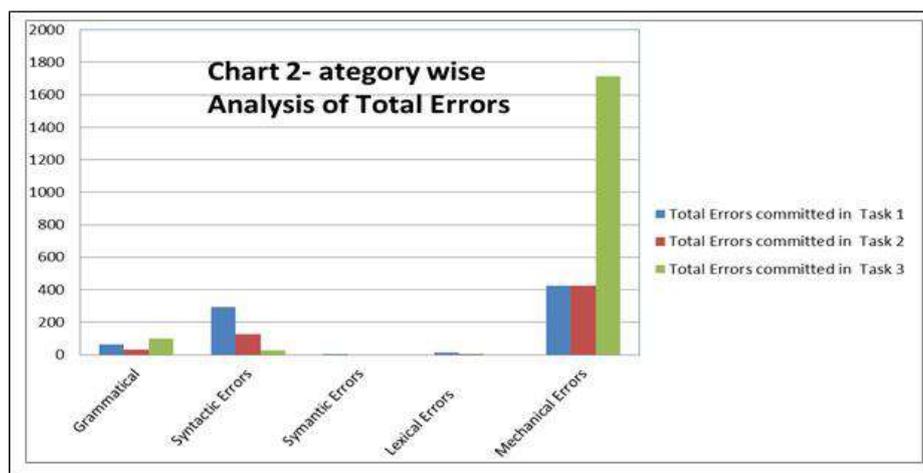
IV.   CAUSES OF DEVIATION OF ERRORS IN VARIOUS TASKS (RESEARCHER'S INTERPRETATIONS)

4.1 In Task1 (Free Writing) the students were free to use or express their ideas in their own words. They had full freedom to describe the topic in the words known to them. In the other way we can say that while describing the topic if they found the appropriate word difficult to spell etc., they could replace the word with some easier word they knew. There was the same thing in respect of sentence construction etc. e.g. if they found it difficult to use a particular type of sentence pattern, they could change the sentence pattern and describe the same theme using another known sentence patterns.

But the only constraint in this was that they were given the topic at the eleventh hour ,and so they had the given limited time to do all this. Consequently, they might have compromised at least partly to use the above freedom fully to their satisfaction in order to meet the time limit. Hence, a bit more errors they might have committed in this task1.

4.2   In task2, the students were having all the freedom like task1. But the major and main difference between task1 and task2 was that the topic of task 2 was given to the students one day before. It means that they had ample time to prepare the topic as to what words or sentence patterns etc. they would use to minimize the errors

 In all the tasks, the Grammatical, Syntactic,

and mechanical errors are committed prominently.

The reasons for these may be as follows:

4.3 Impact of mother tongue

A Grammatical category is a group of errors about prepositions ,articles, infinitives, pronouns,

reported speech, etc. But the tradition or rules of using these items in their mother tongue may differ

with the second language "English" they have to deal with. For example, let's have an example of using prepositions. In their mother tongue 'Marathi', the preposition used to denote possessive case is used after the noun/pronoun having possession or being the owner of something followed by the object (another noun) being possessed. But in English, the position of the two nouns before and after the preposition is altered. e.g. the Marathi 'Majhya shaleche naw' should be 'The name of my school' or 'My school's name' in English. But mostly a Marathi student writes it on the tune of Marathi 'My school name' in which the preposition /'s showing possession is completely omitted. This is wrong and an error is produced items in their mother tongue may differ with the second language "English" they have to deal with.

etc. That is why they commit comparatively fewer errors in this task, though here also they have to meet the given time limit. In this task, the only benefit they had was the extra time limit to think about how they would meet the challenge of minimizing the errors.

4.4 In task3, dictation, there were more restrictions about the freedom they had in task1 and task2. The students had no freedom to use another word or sentence pattern etc. in lieu of any word etc. they found difficult. On the contrary, they had to write the same word they were dictated. In the same way, though the sentences they were dictated were from the lesson they had already studied, they were not able to change or replace the 'hard to spell' words, etc. thought the dictated matter or sentences having been studied were known to them, they had not come out from their inside, from their own thoughts. That is why they committed the highest number of errors in this task.

4.5 The Syntactic Category is a group of errors about the construction of sentences. Many times, the structure of the sentences in their mother tongue and the target language 'English as a second-level language' differs considerably from each other. As a sample, let's see an example of reported speech. In their mother tongue Marathi, the sentence 'To mhanala, "Mi aata abhyas karit aahe." is reported as "To mhanala ki mi aata abhyas karit aahe." But a sentence in English carrying the same meaning 'He said, "I am studying now." is reported as 'He said that he was studying then."' This shows that while reporting in Marathi, the reported verb of the subordinate clause (karit

aahe), its subject (mi),and the adverb of time (aata) are not changed anymore. But in English in the Indirect narration, the reported verb of the subordinate clause (am studying), its subject (I), and the adverb of time (now) are changed to 'was studying, 'he' and 'then' respectively according to the 'Gender' and 'Tense' of the subject and verb of the principal clause.

In many other ways also the sentence constructions in Marathi and English differ from each other in many aspects.

V.   OTHER REASONS

5.1   A mechanical group is a group of errors about punctuation, spelling, and capitalization etc. This is the group in which **the largest number of errors (2569)** is committed in all three tasks together. Out of them also an **extremely large number of errors (1885)** are committed in spelling only. This is an alarming situation, and it must be invested in deep. The researcher thinks that the major reasons for this are likely to be the following:- i)   The rules of formation are very often confused while suffixing s, es, ies, ves to the singular nouns and replacing some letters with I, v, etc. (e.g. boy – boys, baby – babies, wife – wives, shelf – shelves.

5.1.1   Rules regarding the formation of comparative degree, gerund or present participles, etc. by suffixing 'er', 'ing', etc. are often violated by the students due to their irregular uses - omitting , replacing some letters, etc. (e.g. fast – faster but big – bigger, help – helping but stop – stopping, write – writing but lie- lying)

Many other factors other than these are also responsible for this.

5.1.2   Lack of ample practice in the classroom: Due time-bound syllabus and course completing factors, sufficient practice as required for proper fixation of the rules and construction patterns, etc. cannot be given in many situations.

5.1.3   Lack of required preceding knowledge: While teaching the students English, teachers are sometimes being forced to use methods intended primarily to improve their performance in the examination rather than to enhance their understanding of the subject so that the school, college can have good results. Hence, sometimes the teacher has to teach to the test. But for such teaching the required preceding knowledge of the student is mandatory to be updated. This means at this level of the polytechnic students their knowledge of English taught up to the high school level must be up to date to a reasonable extent. But unfortunately, in most cases especially in rural areas, this is not true.

5.1.4　So, the students lack the required primary knowledge of 'Kinds of nouns', knowledge of 'singular & plural numbers of nouns, preliminary knowledge of 'Consonants and Vowels.' etc. along with the grammatical rules. That is why they commit a considerably large number of mechanical errors.

VI.　CONCLUSION

From the above analysis, the researcher concluded that:

6.1　Semantic and Lexical errors are committed by the students as good as negligible. The selected population group committed an extremely large number of Grammatical, Syntactic, and mechanical category errors and among them also the maximum errors are related to mechanical errors particularly about spelling. This is true for all three major categories and all three types of tasks.

6.2　Table2 shows, the maximum grammatical (51% rounded up and mechanical errors (93%) rounded up are committed in task3 (dictation). But the maximum syntactic errors of 37 % rounded up are committed in task1 (Free writing). The minimum Grammatical errors 17% rounded up are committed in Task2 (Guided writing) but the least Grammatical errors 6% rounded up are committed in Task3 (dictation) and the minimum errors in mechanical errors 17% rounded up are committed in Task1 (Free writing).

6.3　Out of the total errors (3232) committed in all the three tasks 25% (802) errors are committed in task1 (free writing), 18% (590) are committed in task2 (guided writing) and 57% (1840) are committed in task3 (dictation). This means the least errors are committed in Task2 and the maximum errors are committed in task3 (dictation).

6.4　Aim of the Research: - It is a fact that students learning English as a Second Language commit various errors when writing in it. A lot of studies and researches are done on this. But the main aim of this research is to find out whether the same group commits similar errors in various types of writing modes like 'Free Writing', 'Guided

Writing' and 'Dictation' or not and why?

6.5　Researcher's findings

From the above discussion and analysis of the data in Table1 and Table2 the researcher found out that the same group (sample population) does not commit similar errors in various types of writing modes like 'Free Writing', 'Guided Writing', and 'Dictation'.

6.6.　Remedies suggested by the researcher

To overcome the impact of 'Mother Tongue', the following measures can be taken:

6.6.1　Special classes, seminars, webinars etc. should be arranged to clear their concepts discussed in 'Impact of Mother Tongue' -1 and 2

6.6.2　As we know that out of the basic skills of language–learning viz. listening, speaking, reading, writing, and communication, listening is the most important and useful tool to learn a language. Hence, to enhance the ability of the students to use correct constructions and sentences, they should be provided as much as possible 'English Listening and Speaking Environment'.

6.6.3　In any way the students should be made to listen to English News Bulletins on the TV for a maximum possible time.

6.6.4　Useful electronics and computer technology can be used for this. Various exercises can be given to the students for practice. Their answers can be checked and processed electronically by useful computer programming to evaluate their successive performance.

6.6.5　For improvement of spelling etc. mechanical errors elaborate self-contained computer programs can be developed and used. This can save and minimize the time and extra workload of the teacher and can be effectively beneficial to the students.

6.6.6　This study shows that excessive errors are committed In Task3- Dictation. Practically this can affect their future career even. Hence, special efforts should be taken to improve this ability.

6.7. Limitations of the Research

This research was undertaken to study and evaluate the present status of the sample group of students of this Polytechnic College and to find out their weak and strong points in order to plan further possible plan to enhance their performance in English.

So the researcher does not claim that the findings of this research can be taken for granted

for any group of students. The findings of different sample groups may vary from the findings of this research. But even then the researcher hopes that this research will be helpful to a great extent to any researcher to plan similar or further research for any sample group.

6.7.1 Explanation

This is the first and experimental research of the researcher. Hence, the researcher

wants to explain here that the tables and charts show that the number of mechanical errors, especially pertaining to spelling errors seems to be abnormal. The spikes in the charts show that there might have been some mistake in evaluating the Tasks. But it is not so. The representation of the errors is shown as it was found actually. No rounding up of tempering with the number of errors was allowed to make the graph look nearly lucid.

On the contrary, the spike in the graph shows that the particular sample group of students (being from the rural area and poor educational background) is extremely poor in mechanical aspects of English like spelling. And there is an ultimate need to exercise necessary remedial plans on them to enhance their performance in this topic.

6.8.Further Works Recommended

To help particularly to F.Y. Diploma Students, preparing a list of words used in their current learning texts etc. should be prepared. These limited words should be analyzed and categorized according to the applicable spelling rules etc. and various appropriate exercises etc. be used to make them master the spellings of these words. The students shall master the spellings of these limited words easily and overcome their inferiority complex and automatically according to the Law of Deduction shall learn many more words to spell correctly. This can build their confidence and overcome the spelling problem.

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Mahesh Dattani's Seven Steps Around the Fire: Breaking the Stereotypes

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Abstract— Seven Steps Around the Fire is one of the most widely read of Mahesh Dattani 's dramas which depicts the miserable plight of neglected and marginalized eunuchs through the research work and enquiry of Uma Rao who is the daughter of the Vice Chancellor and wife of Chief Superintendent of police, Suresh Rao when she happens to meet other eunuchs Anarkali and Champa. Except the two occasions of child birth and wedding, the eunuchs are looked down upon due to their inferior gender.They are not welcome.The drama is about the murder mystery of Kamala, a eunuch, who is mercilessly burnt to death by the powerful minister Mr Sharma just because she dared to love and marry his son Subbu.Through this drama, Dattani has tried to break the stereotypes regarding the hijaras in our society.Hijaras are human beings like us; they have equal rights to be respected like us and they have also equal right to get married and to be parents.

Keywords— Stereotypes, marginalization, subaltern.

Although dramas were written in abundance between 1831 and 2007,we had hardly a few dramatists of mark. Beginning with Krishna Mohan Banerjee and journeying through Madhusudan Dutt, Harindranath Chattopadhyaya ,G.V.Desani Asif Currimbhoy and Manjula Padmanabhan, the Indian English drama had not taken roots in our soil; it had no tradition to fall back on except a few dramatists who got only limited success such as Asif Currimbhoy and Nissim Ezekiel. Girish Karnad was a successful playwright ,but he wrote originally in Kannada and later transcreated into English. Moreover, he turned to Indian Myths and epics for themes. Badal Sircar wrote in Bengali and Vijay Tendulkar wrote in Marathi. At this juncture, it was Mahesh Dattani who rose as a star dramatist to illuminate Indian theatre with his revolutionary themes and dramatic technique.

Mahesh Dattani ranks as one of the most appealing dramatists of the contemporary Indian drama by virtue of his universality and approachability to the every possible heart of Indian readers. Drifted towards his dream of writing a type of drama having Indianness in its soul and sentimentality, he became a successful playwright, actor ,director and filmmaker. He was impressed by the popular Gujarati plays he saw during his childhood in Bangalore. He found that the translations of dramas into English language did not do the justice to the original thought and passion , so he felt the urge to write in English instead of his mother tongue Gujarati. He devoted himself to the task of indianizing the theatre in English language full time and the result was his marvellous plays. In Dattani's views, theatre has the power of capturing the attention of modern viewers and readers more powerfully than other forms. Talking about the role of theatre in an interview to *The Hindu*, he says, "The question ought to be dead, not theatre. The fact is that theatre is around, despite more easily accessible mediums of entertainment like television and cinema. People still take that effort to set aside time for theatre; so it means that there is something unique that it offers, which they can not get anywhere else. It forces its audience to suspend disbelief, to be imaginative, to be an active spectator and that's wonderful."1

Through the medium of theatre, Dattani has tried to address wide range of issues concerning contemporary Indian society and this is the charishma about him. His plays

throb with the sentiments and passions which his predecessors lack. The wide range of modern themes covered by his plays include gender identity, communal tension, religious fundamentalism, homosexuality ,human relationship and queer themes. His plays cater to the taste of every class of audience. R.K. Dhawan writes about him, "Dattani's plays have universal appeal.They can be staged anywhere in the world; they would draw full attention of the audience. Dattani moulds his subject in such a way that it is both topical as also has a wider appeal.His plays speak across linguistic and cultural barriers."2 He deals with the problem of subordination in terms of caste ,religion, gender and class. In other words, his plays are concerned with the subalterns who were forced to remain silent against oppression and injustice. Leela Gandhi defines the subaltern in this way, "Subaltern studies defined itself as an attempt to allow the people finally to speak within the jealous pages of elitist historiography and in so doing , to speak for or to sound the muted voice of truly oppressed."3 His plays have contemporaneity. Preeti Zachariah writes, "His plays,mostly set in urban, middle-class India,are soul searching,dark narratives that manage to rip apart the superficial placidity of humdrum living,exposing a core that seethes with fractured emotions,tumultuous thoughts and unanswered questions."4

Mahesh Dattani is known for uplifting the cause of the neglected and marginalised section of the society. He wrote a number of significant plays published collectively in two volumes-*Collected Plays* (2000) and *Collected Plays* Vol. II (2005).His noteworthy plays are *Tara ,Bravely Fought the Queen, Where There's a Will, Final Solutions, On a Muggy Night in Mumbai,Do the Needful,Dance Like a Man and Seven Steps around the Fire etc.*

Seven Steps Around the Fire was first broadcasted by BBC Radio 4 on 9 Jan, 1999 under the title "*Seven Circles Aaround the Fire*" It was first performed in theatre on 10 July 2004. It portrays the miserable plight of the transgenders or hijaras in Indian society . Dattani's interest in the queer themes of homosexuality and transgenders has made this play most attractive and radical.

In this play,Mahesh Dattani dares to speak for the hijaras who have hardly been voiced by other dramatists. The eunuchs are discriminated and treated as minority. Male and female sex are in the mainstream of life but the transgenders have still to attain the status quo. They have to bear social ostracism, isolation and contempt. Through this drama ,The dramatist has given voice to the throes and pangs of the third gender. Dattani has given a symbolical and significant title to the play ."Seven Steps Around the Fire" is a suggestive phrase connoting the concept of the holy bond of marriage which is accomplished through the seven steps around the

fire. In Indian society, one of the marriage rituals is called 'Saptapadi' in which the bride groom and bride complete seven rounds of the holy fire and take seven oaths to keep their marital bond strong. In the drama, Kamala ,one of the hijaras is denied this ritual and not allowed to be united in the marriage bond with Subbu, the son of an influential political minister Mr Sharma. The whole plot of the drama revolves round the murder mystery of the victimized hijara, Kamla ,who was so beautiful that Subbu, the son of minister, wished to marry her.

The whole truth about the murder of a hijara, Kamala and the miserable plight of hijara community is brought about by Uma, daughter of Vice Chancellor of Bangalore University and wife of Chief Superintendent Suresh Rao. As a research scholar of Sociology, she uncovers the facts about hijara community. She informs Anarkali about her research, "I am doing my paper on class and gender related violence." (Dattani,12)The purpose of her case study was to show the position of hijaras in our society.She explores the Indian popular myths and history about the origin of hijara and gender based power implications. She says,

"The term hijara, of course, is of Urdu origin,a combination of Hindi,Persian and Arabic,literally meaning 'neither male nor female'.Another legend traces their ancestory to the Ramayana."(Dattani,10)

She finds that some males did not go back and followed Lord Ram to the forest. Shri Ram was so pleased with their devotion that he blessed them. She also observes that the two events in the main stream of Hindu culture are supposed to be incomplete without their presence- birth and marriage.

The dramatist exposes the double standard adopted in Indian society through his protagonist Uma. The ritual of marriage is allowed only for male and female sex categories; it is unacceptable and even a heinous crime for the hijara. Uma thinks, "The two events in mainstream Hindu culture where their presence is acceptable—marriage and birth—ironically are the very same privileges denied to them by man and nature." (Dattani,11) Here , the dramatist becomes radical and breaks the stereotypes of heterosexual marriage. He seems to say that even hijara can opt the ritual of marriage. Bijay Kumar Das also writes that, "Dattani is questioning the age old belief of marriage being based on heterosexual relationship."5 The only sin which Kamala committed was her desire for involving in seven steps around the fire, that is, marriage. This unacceptable desire for marriage by a hijra caused her cruel and pitiless murder. Uma notices the irony in our Indian society that hijras are treated as ominous on the occasion of marriage;they sing songs and give blessings on the occasion of birth and marriage but they themselves are denied these rituals. A hijara can not become a wife, mother, father or husband.

The dramatist pleads for them on humanistic grounds. Uma says, "Perceived as the lowest of the low,they yearn for family and love."(Dattani,11)The love affair of Kamala and Subbu and their secret marriage in some remote temple burned the Minister Mr Sharma into fire. Mr Sharma could not accept it; so he arranged to have Kamala burned to death.

Besides Kamala, we meet other hijaras such as Anarkali and Champa. Anarkali is oppressed because of being a hijara. She is arrested for the murder of Kamala only on suspicious grounds. The fact is that everybody knows the murderer,but the police traps Anarkali to protect the actual criminal because he is the powerful person. Innocent Anarkali is arrested though she did not murder.She is abused by policemen and beaten by other prisoners while the viewers only scream with pleasure.This is absolutely disgusting.

It is noticeable that the subaltern hijaras are silenced to the extent that they can not express the reality.Anarkali says , "They will kill me also if I tell the truth.If I don't tell the truth,I will die in jail." (Dattani,14) The dramatist shows how the murder of Kamla has terrified other hijaras that they cannot reveal the truth and cannot get justice to the dead soul. Nobody wants to talk on the topic of a hijara's murder mystery. They are forced to curb their desires and their pangs. When Uma visits Anarkali and make enquiries about Kamara's death ,she hardly tells anything. On persistent request, Anarkali reveales the situation. Champa suspects Uma to be a police and does not want to tell her anything Champa says that she cannot speak. When she wants to speak, nobody listens. At the end of the play,Uma concludes, "They have no voice." (Dattani,42) It was very strange that the murder of Kamala was not reported in the newspaper. The Police made no arrest.

Through the characters like Suresh Rao , Munuswamy and Mr Sharma, the dramatist depicts the prevailing stereotypes and notions of Indian society about the transgender. The hijras are called "dogs", "castrated degenerate men".(Dattani,10) They are addressed using the pronoun 'it'.Nobody has compassion for them .Suresh Rao advises Uma not to have sympathy with the hijara community. He says, "Look,it is one thing that I am allowing you to go through these cases for your thesis,but don't feel any compassion for them.They will take advantage…Keep your soft heart for me." (Dattani,10) Hijaras live in their own world .They have sisters, daughters in their own gender. Anarkali says,

"One hijra less in this world does not matter to your husband." (Dattani,35)

Champa treated Kamla as a daughter and Anarkali treated her as her sister. Uma realises the bond of love among the hijaras.The eunuchs live in their own world because they are segregated from the society.

In conclusion,we can say that the dramatist wants his viewers and readers to think about the injustice society have been doing to these marginalized people. He wants to bring the eunuchs into the main stream of life. He pleads that marriage and birth rights should be allowed to the hijara community also .They should also be entitled to love, relationship and family on humanistic grounds. Here, Mahesh Dattani becomes a radical thinker and breaks the stereotypes of Indian society in matters of marriage and birth.

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Colonial Consciousness in Jhumpa Lahiri's 'The Third and Final Continent'

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Abstract— Colonialism has become a matter of past but its dominance is starkly evident in the lives of once colonized. The region and the people who were colonized; still carries the submissive notion like 'west better than east', 'high and low', 'superior and inferior'. On surface it seems that the phase of 'decolonization' has brought an end to colonialism. Indeed, it has provided a physical liberation but the psyche of the once colonized and their coming generations are still colonized.

Keywords— Colonialism, Post colonialism, Colonial Consciousness.

In the works of Jhumpa, there is a kind of shift or to be more precise, there is always a kind of drifting away from the homeland. Characters in the novels or short stories have always shown moving away psychologically as well as physically from the land of their origin. In order to seek better opportunities and a secure future, Jhumpa has repeatedly shown her characters moving toward west. Through this drift, the psychological landscape of the Indian immigrants becomes apparent. It speaks about the illusion within which Indians are trapped. And the illusion is that if east wants to prosper then it has to seek the mercy of the west. Throughout her novels and short stories, we do not find a single character holding a high position, hired for a reputed job or running a decent business within the boundaries of India rather we witness the characters possessing the same in America.

In the short story *The Third and Final Continent*, right in the beginning, the writer has shown a band of aspiring Indian Bengali bachelors struggling to educate themselves in London. She has clearly presented them as poor from India who cannot even afford a decent accommodation. The narrator of the story exactly stated the adverse living conditions and the dream of young Indians to realize and live their ambitions in the west. The narrator said,

I lived in north London, in Finsbury Park, in a house occupied entirely by penniless Bengali bachelors like myself, at least a dozen and sometimes more, all struggling to educate and establish ourselves abroad.

Lois Tyson in *Critical Theory Today* (2015) wrote,

Because their technology was more highly advanced, the colonizers believed that their whole culture was more highly advanced, and they ignored or swept aside the religions, customs, and codes of behavior of the peoples they subjugated…colonizers saw themselves at the centre of the world; the colonized at the margins. (419)

This story also shows that Indian psyche is filled with the notions like west is superior in all the aspects of human life. The instances of the west being authoritative and to some extent dominant could be traced in the character of American landlady. We can sense this right from the first conversation between the narrator and the landlady. She was direct and strictly authoritative in her selected few sentences while the narrator seemed to appear small, meek and docile. Humility and politeness was completely missed from the speech and tone of the lady. For example, she straight away asked, "Who is speaking?"

(176), "Harvard or Tech?" (177). On the contrary, the narrator used, "Yes, good afternoon, madame… I beg your pardon…Yes, madame." (177) Even on the first meeting between the two shows the commanding nature of the lady and the narrator as a submissive follower. The bossy lady showed no hesitation while ordering her guest to lock the main door and instructed him to do the same every time he enters the house. Another example: the lady was not contented to listen the narrator admitting the historical achievement attained by American astronauts as they became the first people from the entire human race who landed over moon. She insisted him to say splendid. "Say 'splendid'!…Say 'splendid'! the woman bellowed once again… Splendid, I murmured." (179, 180). This meeting and conversation between American landlady and the Indian narrator somehow opens a tiny passage to analyze the meeting from a master-slave point of view.

There is a wide difference in the cultural aspects of east and west. Life is more individualistic and practical in the west; where emotions have little or no room. Whereas in case of East, it's not only the sentiments for relatives or people with little acquaintance but the emotions can be felt even for the streets which are often crossed, the market place which is regularly visited, the neighbors with whom smiles and greetings are exchanged. People in the east have the tendency to establish a kind of a link or a connection with what so ever they come across. This 'connecting factor' of the east can probably be considered as the reason for their successful development and easy assimilation in the west.

The similar connection can be observed in the story. The narrator adopted the son like duties toward the landlady who was hundred years old. He felt happy to warm the soup for her in the evening; he was worried for her when she retired to her lonely room or when left alone in the house where nobody was there to attend upon her requirements. He was concerned and worried about the mishaps that the old lady could meet during his absence. Despite the fact that he was just a renter, he felt responsible for her well-being. Many a times, he also gets feared imagining receiving the blame for if the lady meets some unwanted accident. He made sure to check her before sinking into his bed. "At time I came downstairs before going to sleep, to make sure she was sitting upright on the bench, or was safe in her bedroom." (189)

The character of the landlady and her daughter, Helen, is in sheer contrast with that of the narrator. There was a complete absence of a real 'caring daughter' in Helen. She appeared more like a nurse who would visit on fixed days of the week to do the formal needful. It seems to be irresponsible on the part of Helen to leave her hundred years old mother all alone in the house. When the

mother shouted for Helen from downstairs, the narrator immediately felt to rush to her as fast as he could because he imagined her losing the balance and falling down on the floor waiting for an instant aid. But opposite to the narrator, Helen was perfectly relaxed and seemed to be in no rush. Examples for the care free attitude of Helen are shown through the repeated lines like,

"…Helen, who seemed to be in no hurry…" (185)

Unlike the narrator, Helen never feared for what could happen to her mother in the absence of an attendant. "Helen didn't seem worried." (188)

The nature of the landlady was also dry and it won't be imprecise to call her rude or devoid of feelings. The narrator was not her son but living in the same house, though as a boarder, he felt responsible for her. It was out of sympathy that he never minded to spend little time sitting by her side. The worries and concerns that should be present in Helen, they were visible in the narrator. In spite of all this, for the landlady, the narrator was nothing more than a boarder, a man who is to pay the rent on every Friday. The narrator felt little hurt on the landlady's total indifference during his de-boarding the house.

The last thing, she asked me to do was hand her the cane propped against the table, so that she could walk to the door and lock it behind me. "Good-bye, then," she said, and retreated back into the house. I did not expect any display of emotion, but I was disappointed all the same. I was only a boarder, a man who paid her a bit of money and passed in and out of her home for six weeks. (191)

Immigrants have not only proved themselves professionally but have left their good impression on the society in America. Culture plays a crucial role in the making of an individual's nature and personality. Indian culture is full of moral aspects like respect towards elder, dutifulness, humility and politeness. These factors form a very important part of Indians which they can never rid off, no matter where they migrate, no matter which culture they abide to; the shadow of their original culture follows them where ever they go and live. This is an ironical fact that in the stories; the characters try to escape from Indian identity for which they are appreciated and try to imitate the west probably because in their mindset they have fixed an ideal image of west which is superior and far higher than their very own.

In *The Third and Final Continent* we come across the instances which appreciate Indian virtues. Apart from the quality of being very humble and polite, the narrator was very punctual as well. He arrived to meet the landlady right on the time of appointment and therefore the lady

could not restrict herself from commenting, "You're punctual! the woman proclaimed." (178) The story also brings up the quality of high adaptability in Indian immigrants. From the description about the landlady; it appears that she was a difficult lady to live with. But the narrator did live with her as a boarder and also gained a little praise for himself. Helen said, "Some of the boys run screaming. But I think she likes you. You're the first boarder she's ever referred to as a gentleman." (185) The modesty in Indian women and the decency that is reflected through their nature also bagged the praise from the old lady. Here, narrator's wife can be contrasted with landlady's daughter. The landlady found it inappropriate of Helen to put knee length outfits. On the contrary she appreciated narrator's wife, Mala, after observing her for a couple of moments. The feeling of 'being less or secondary' is again apparent in the narrator as he was doubtful of the old lady's statement; he thought she'll disapprove of certain things in Mala.

> I wondered if Mrs. Croft had seen a woman in a sari, with a dot painted on her forehead and bracelets stacked on her wrists. I wondered what she could object to. I wondered if she could see the red dye still vivid on Mala's feet, all but obscured by the bottom edge of her sari. At last Mrs. Croft declared, with the equal measures of disbelief and delight I knew well: She is a perfect lady! (195)

In the work of Jhumpa Lahiri, the presence of colonial consciousness is strongly visible. The master – slave connection in case of American landlady and the narrator, clearly manifests the high and low culture; where high culture represented the West and low culture indicates towards the East.

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Suppressed Sexuality in Gendered Institutions: A Re-examination of Amitav Ghosh's *Ibis* Trilogy

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Abstract— *Socializing factors like, schools, parents, peer groups, and legal forces etc. all of them combine together to alienate women from fulfilling their own sexual desires and transform their sexual appetites into a subdued residue. The double standard of sexual morality forbade certain sexual activities for women while permitting the same actions for men. Women themselves know very well that they are not permitted by society to express their sexual feelings or even to enjoy sex in many contexts. Amitav Ghosh explores this double standard of sexual morality in his novels.He stresses on the need to deconstruct the cultural construct of sexual morality, which prohibited certain sexual behaviours for women while approving the same behaviours for men. Through an exploration of mainly Ghosh's The River of Smoke, Sea of Poppies and Flood of Fire I have shown that the political purposes of men have often been rested on restraining women from enjoying satisfying sexual pleasure. Sexuality is not at all as restricted or as palpable as most of us believe. I have also argued in this paper that the restriction on human sexual activity to the lone task of producing babies is not at all a natural requirement, but it is the outcome of a very precise cultural construction.*

Keywords— *Hedonism, Morality, Religion, Sexuality, Suppression.*

Sexuality is a term, which is used to talk about how we perceive our bodies and how we understand our relationships. It is an issue in which social values are often translated into legal norms.Countless women grew up and lived their lives with far less sexual pleasure than they would have enjoyed in the absence of such social and legal norms. It forced women into a state of sexual repression, where they are unable to express their own sexuality. According to psychoanalyst M. J. Sherfey, the sex drive of the human female is naturally and innately stronger than that of the male, and it posed a powerfully destabilizing threat to the possibility of patriarchal social order. So, for civilized society to develop, it was allegedly necessary or at least helpful for female sexuality to be suppressed. Socializing factors like, schools, parents, peer groups, and legal forces etc. all of them combine to alienate women from fulfilling their own sexual desires and transform their sexual appetites into a subdued residue. The double

standard of sexual morality forbade certain sexual activities for women while permitting the same actions for men. Women themselves know very well that they are not permitted by society to express their sexual feelings or even to enjoy sex in many contexts. As a result of this, men have also to suffer, at least indirectly, insofar as they have been deprived of the pleasures coming from having partners who enjoy sex too. A very large numbers of people worked together to suppress female sexuality; but that does not mean to imply that they were consciously or deliberately conspiring against women. Rather, we can say, that they may have come to participate in these processes without full consciousness of what they were doing, simply because of situational forces and self-interest they were impelled to act in ways that contributed in bringing female sexuality under restrictive control.

The political aims of men have often been depended on resisting women from having gratifying sexual pleasure.

According to David M. Buss, the main advantage men derive by suppressing female sexuality is an improvement in certainty about paternity. A man never wants another man to get his wife pregnant. Men definitely want to pass on their genes, and as we know, a woman can have only about one offspring per year, men feel the need to guard their female partners to prevent other men impregnating them. Convincing women to relinquish sexual desire could be a helpful strategy. There are other opinions too. Such as, if a woman lacks desire it will be less likely that she would have sex with others, and thus, her male partner can be relatively more confident that any children she bears will be his own. It will stabilize the property rights and the property will be passed on to legitimate heirs.

Thus, "the ruthless subjugation of female sexuality" (Sherfey 119) became necessary. This analysis was found in other feminist texts too. Reasonably, our patriarchal society decided that "if women are insatiable creatures, their sexuality would, of course, require external constraints, or sexual chaos would reign" (Faunce & Phillips-Yonas 86). According to some feminists, "In prehistoric human societies, the powerful sex drive of women created havoc—not to mention making the men feel insecure—and therefore societies instituted restrictions on female sexuality to bring it more in line with male sexuality" (Hyde & De Lamater 360). They also add to this thought that these are "the restrictions on female sexuality that persist to the present day" (360); "the sexual regulation of women …. is one of the foundations upon which the state rests" (140) and is "an essential feature of patriarchal power" (140).

Religion has a big role to play in suppressing female sexuality, insofar as religious traditions have generally advocated sexual restraint. Undoubtedly, many women have felt guilt about enjoying sexual pleasures, and religious faith was always there to provide one such source of guilt. Religion has always been dominated by men, and nearly all major religious figures in world history have been male. Thus, religion can be regarded as a male form of dominance. The Hindu religion from immemorial imprinted in the hearts and minds of the pious Hindu women that women should obey her husband, undergo suffering and should be chaste. According to Manu (Doniger 147-148), the great Indian sage, women should not be allowed to do any work independently either inside the house or outside the house. In the childhood she needs to be under the control of her father and brothers and after marriage she is under the control of her husband.Christian religion, like all other religions in the world, exerted a restraining influence on female sexuality. Christian doctrines and sermons encourage sexual restraint and virtue.According to Tannahill, Christianity was far more

hostile to women enjoying sexual pleasure than any other religion of the time when it first took its form. It was intolerant to many sexual practices that were tolerated by other religions of the time, like masturbation and homosexuality. Further, there are other evidence that shows the importance of religion in restraining female sexuality. Women who follow religious teachings strictly feel more guilt than other women about many sexual activities, and they act in ways suggesting sexual repression.

The world of classical Greece and Rome is where the Western civilization mainly derived its moral values from. That is to say, that among other things, that many of the present attitudes (like sexual attitudes) are rooted in a far distant past. Though this basic approach was shared by all ancient cultures, yet the precise definition of sexual orthodoxy or heresy depended, of course, on their specific religious dogmas. But there is one thing that we should consider, that the ancient Mediterranean cultures were, on the whole, rather tolerant in sexual matters. For example, in case of classical Greece sex was seen as an essential life force, and therefore, all sexual desires were accepted as something good. So, various gods and goddesses of beauty, fertility, and sexual passion were worshipped in temples or on special occasions. It was believed by the Greeks that virtually all of their gods led passionate and varied sex lives. Therefore it was considered proper for mortals to follow this divine path. The Greeks were not at all concerned about sexual abstinence; even their language did not even have any special word for "chastity." Actually, they engage very much in the pursuit of sexual pleasures in all its manifestations. They practised hedonism. Ethical hedonism is said to have been started by Aristippus[1]of Cyrene, a student of Socrates. According to him pleasure is the highest good. Anyway, the hedonism of ancient Greece was not at all an advice for limitless lust and self-indulgence. Rather, it can be said, that it was a passionate enjoyment of life, a cheerful appreciation of the human body and especially of its sexual activities. Pleasure went hand in hand with reason in complete harmony. Their body never had to be punished or starved only for the sake of the soul. As the Greeks did not imagine a very clear concept of a life after death, they were very much free to live every moment on this earth to the fullest.

As we know Greece was a patriarchal society, and the ideal of beauty was male during its golden age. Although it was a norm for men to marry and raise a family, they were not very much romantically involved with their female mates. Men were passionately involved in romantic homosexual relationships before and outside of marriage. Their sentiments were supported in their religion. It is believed, that Gods like Zeus and Apollo and demigods like

Hercules have fallen in love with beautiful and handsome young men. There is no doubt that for most of the Greeks these heavenly models were a continuous source of inspiration. Though the evidence about female homosexuality in the ancient Greek world is limited, yet two poets, Sappho and Alcman, have been interpreted as writing about female homosexual desire. The myth of the Amazons[2] has also been interpreted as referring to female homosexual activities. In medieval Europe, the Christian Church took a stricter view of same-sex relations between women. The Old French legal treatise *Li livres de jostice et deplet* (1260) is the earliest reference to legal punishment for lesbianism. Thus, our ancientGreek and Roman societies did not try to supress lesbian sexual activities or we can say, homosexuality in general, the way medieval Western societies tried to do so.There is no doubt that even in modern times homosexual behaviour has been severely and often brutally suppressed in many societies around the world. As we know, lesbian activity is an important form of female sexuality, and psychoanalysis can serve as an important tool for proper understanding of cultural suppression of female sexuality. According to Freud homosexuality is 'an arrest of sexual development'. His main discussion of female homosexuality was the 1920 paper "The Psychogenesis of a Case of Homosexuality in aWoman," which described his analysis of a young woman who had entered therapy because her parents were concerned that she was a lesbian. Her father hoped that psychoanalysis would cure her lesbianism. Few years later, Simone de Beauvoir explained the discourse of psychoanalysis in *The Second Sex* (1980 [1949]). She devoted an entire chapter to her distrust of "The Psychoanalytic Point of View" (Beauvoir 1980, 73–85). Beauvoir denounces Freud's idea that there is but one, masculine, libido and no feminine libido with "its own original nature" (Beauvoir 1989). Freud, in her view, takes for granted what he needs to account for, namely the value placed on virility. Beauvoir rejects Freud's ideas for not taking into consideration the social origins of masculine and paternal power and privilege and considers his theory inadequate to account for woman's otherness. If women envy men, she argues, it is because of the social power and privilege they enjoy, and not because of anatomical superiority. According to her "Nearly all girls have lesbian tendencies; these tendencies are barely distinguishable from narcissistic delights: in the other, it is the sweetness of her own skin, the form of her own curves, that each of them covets; and vice versa, implicit in her self-adoration is the cult of femininity in general….Homosexuality can be a way for woman to flee her condition or a way to assume it…Woman is an existent who is asked to make herself object; as subject she has an aggressive sensuality that does

not find satisfaction in the masculine body: from this are born the conflicts her eroticism must overcome. The system is considered normal that, delivering her as prey to a male, restores her sovereignty by putting a baby in her arms: but this "naturalism" is determined by a more or less well understood social interest." (Beauvoir 1980, 481).

"Ghosh's roots are in journalism and academic writing-investigation and analysis, arevelation of subterranean connections and patterns- but first and foremost, and overriding all the many ideas that inform his work are the stories, the Dickensian proliferation of characters whose lives engage us and who take us to some richly imagined places and times" (John C. Hawley).His characters emerge out of history, and become a window for us to see and understand the society they belong to, the exploitation they are subjected to, and the factors that define who they are. In his *Ibis* trilogy he not only presents women characters from different social or racial background but also points out issues of their sexuality.

Sexuality has been an important theme in many of Ghosh's novels; and the most interesting aspect one can find in his novels is, undoubtedly, a reflection of how various cultures view sexuality. Amitav Ghosh's main female character Deeti, in *Sea Of Poppies*, is an example of how societal forces have deprived most women of their natural capacity to enjoy intimate gratifications. She was tricked into marrying Hukam Sing, an impotent man, by her own brother. On her first night she realized, "It was useless, she knew, to be seized by regret now, on the very night when her fate had been wedded to his: it was as if the shade of Saturn had passed over her face, to remind her of her destiny. Quietly, so as not to rouse him from his trance, she reached under her veil to wipe her eyes" (SOP 34). It did not take her long to come to the conclusion that, "he could never be a husband to her, in the full sense, either because his injury had rendered him incapable, or because opium had removed the inclination" (SOP 36).

In the phallocentric society of the early nineteenth century, Deeti had no way out of this sexless marriage, and had to remain his wife as long as he lived. Ghosh very tactfully presented before us how women's sexuality could be regulated, exchanged, and otherwise used for male benefit. Deeti was married to Hukam Sing solely for the sake of producing children. As her mother-in-law clearly stated, "One day, while massaging Deeti's belly, she said: And after we've delivered this one, we must make sure there are more- many, many more" (SOP 37). But as Hukam Singh was impotent, Deeti was drugged and raped by her brother-in-law on her first night, with the help of other in-laws as is revealed in the course of the novel. She was objectified, and the intention of her in-laws was to use her as a child-

producing machine. The role that religion plays in suppressing female sexuality found an important place in Ghosh's Ibis trilogy. As we know, religions are mostly male dominated; and Christian religion like other religions on earth served as a restraining influence on female sexuality. Christian doctrines and sermons encourage sexual restraint and virtue. Mrs. Burnham's speech clearly indicates this view 'I must ask you to remember, Mr. Reid that ours is a Christian house and we do expect a certain modesty, in all things…' (FOF 38). Some normal human sexual activities are seen as 'disease' in Christianity, and these teachings are internalized by women like Mrs. Burnham, who then teaches it to others, as she writes in her letter to Mr. Reid, 'Afterwarsd Dr Allgood was kind enough to lend me another book: Mr Sylvester Graham's Lecture to Young Men on Chastity. You will find it enclosed herewith…Dr Allgood assures me that if any remedy for your Condition could be said to exist then this book is it' (FOF 119). And this so serious 'Condition' of Mr Reid is only a very normal self-satisfying sexual behaviour. Thus, Christianity has an important role to play in restricting sexuality.

But not only Christianity, Ghosh has shown other religions too playing the same role of restricting female sexuality, even to a greater extent. Taramony, the wife of Baboo Nob Kissin's uncle, was a young widow 'for her late husband had married her only for six years before, in a final effort to beget an heir' (SOP 161). Baboo Nob Kissin felt 'That his aunt wasm a woman of uncommon charm and comeliness' and 'now, rattling and rolling towardsBrindavan, in a succession of boats and carriages, the boy's defence crumbled.' It was very normal for them to get attracted towards each other. But their religion taught them to restrain their sexual behaviour. As Taramony explained to him, 'You will be my Krishna and I will be your Radha…. And you will live with me without touching me, without knowing my body' (SOP 162).Ghosh gave us example of another woman, belonging to another religion, totally different from the above mentioned two religions. She is Shireen Modi, who felt guilt about her second marriage. Through her Ghosh has shown that religious women feel guiltier than other women about many sexual activities, and that they act in ways suggesting sexual repression. Shireen Modi confesses to Freddie, 'And I will probably never again be able to enter a Fire Temple: that will be the hardest part' (FOF 523). Thus, religious faith has always provided a source of guilt to women about their own sexuality.

Lesbian activity is an important form of female sexuality. Ghosh in *Flood of Fire* shows examples of lesbian encounters. Mrs. Burnham has lesbian yearnings for Paulette, but she can reveal them only in secrecy, as such behaviours are severely condemned by society.She revealed her intentions to Zachary, 'I held you responsible for confounding my plans forPaulette. If not for you, I thought, she would have taken my advice and married MrKendalbushe, after which she and I would have been able to share many a happy goozle. I blame you for dashing my hopes' (FOF 224). Ghosh in *River of Smoke* has also shown that not only women but men also suffer because of society's intolerance to homosexuality.Robin is one such character who can hardly express his sexual orientation while he was in his homeland, but Canto provides him with better opportunities; there he finds 'a friend' Mr King. Thus, Ghosh tried to project the idea that in places where multiple cultures meet and society's restrictions become loose people are freer to express their different sexual orientations. And it is true for both the sexes.

CONCLUSION

Thus, Ghosh's exploration of double standard of sexual morality in his novels becomes very much apparent to us. He showed us the way and the necessity to deconstruct the cultural construct of sexual morality. It contrives to restrain certain sexual behaviours for women while favouring the exactly same behaviours for men. Through a thorough investigation of his *The River of Smoke*, *Sea of Poppies* and *Flood of Fire,* we are able to understand how the political ambition of men have often been lied on preventive women from experiencing satisfying sexual gratification. In an environment, where multiple cultures meet, women feel freer to express their true selves. The above research helped us to comprehend the whole process.

NOTES

1. For more see *Encyclopaedia of Religion and Ethics*. 6 vols. 567.
2. For more see- Downing, Christine (1994). "Lesbian Mythology". *Historical Reflections*. 20 (2): 176.

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Political Participation through Inclusiveness: An Exploration of Politics of Ethnic-Discrimination in Nigeria

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Abstract— Political participation is characterized by ethnic-discrimination in Nigeria. Electoral processes and nomination of candidates at election often laced with ethnicity and discrimination. Selection of candidates for political offices usually follows politics of ethnicity. The constitutional provision which ensures equity often suspended whenever candidates were presented for electoral offices. This study examines causes of ethnic consideration as the basis for political participation. This study argues that recognition of every community member would enhance qualitative political participation in Nigeria. Recognition Theory, a social justice theoretical framework, was used in this study to explain concepts such as discrimination, ethnicity and participatory politics, and their centrality to democratic values in Nigeria. The theory provides explanation for the inequalities in political participation such as inaccessibility, disassociation, discrimination, prejudice and non-participation. Qualitative method of data collection was adopted in this study. Unstructured interview guide was designed to collect data from one hundred and twenty-five participants. The participants were selected from the capital of States selected for this study such as Benin, Suleja, Ilorin, Owerri, Ikeja and Osogbo. This paper found that voting patterns were influenced by factors such as ethnicity, favoritism, godfather, bribery and others. It was also found that candidates' choice for elections is determined by godfather, ethnicity, age, religion rather that a ten-year residency dictated by the constitution. It was concluded that inclusiveness without discrimination such as ethnicity, region, godfather, state of origin and gender could galvanize equal political participation. This paper finally concluded that political participation though inclusiveness can reduce politics of ethnic-discrimination in Nigeria.

Keywords— ethnicity, politics, participation, recognition, equity, godfather, discrimination.

I. INTRODUCTION

Nigeria is a multi-ethnic country with over 250 ethnic groups (Mustapha, 2006). The major ethnic groups are the Yoruba in the Southwest, the Hausa in the North, and the Igbo in the Southeast (Mustapha, 2005). At independence, the granting of citizenship rights was enshrined in the constitution. Citizenship rights were matched with the preservation of ethnicity, which predicated on paternity (Oyewo & Olaoba, 1993). Ethnicity plays a major role in the political participation of non-indigenes in Nigeria. Political discrimination against non-indigenes is well

pronounced in various regions of the country. Most often ethnicity has led to political conflict between the indigenes and non-indigenes. The effects of ethnic politics have become a threat to fledgling democracy in Nigeria. This study therefore sets to examine causes of ethnic consideration as the basis of political participation. This study argues that recognition of every community member would enhance qualitative political participation in Nigeria. In this study, discrimination as a concept is adopted to examine ethnic based politics processes. This study therefore, designs to support inclusive political

participation base on nationalism, achievement, patriotism and altruism. To examine historical antecedent of ethnic-based politics in Nigeria. To identify how ethnicity affects political participation in Nigeria and to suggest ways by which inclusiveness could enhance political participation in Nigeria.

In this study, I conceptualized ethnic politics as a non-recognition of generalized others during political processes. I also used Recognition Theory as analytical tool to explain why generalized community member's participation is expedient to democratic development. Recognition Theory posits that self-realisation is possible through intersubjective recognition (Taylor, 1994). Intersubjective recognition confers legitimate rights on individuals who have claims to social and political benefits (Honneth, 2001). Fraser (2003) says that participatory parity should be the first step toward equality. It is when the individual is recognized as equal partner that he / she could participate equally in social and political affairs (Fraser, 1997). Therefore, Recognition Theory is adopted in this study to explain inequalities in political participation in Nigeria such as inaccessibility, disassociation, discrimination, prejudice and non-participation. This study attempts to answer the following research questions: What factor determines political participation in Nigeria? How ethnicity is used to determine political participation in Nigeria? Which forms of discrimination undermines political participation in Nigeria? And what can be done to enhance equal political inclusiveness in Nigeria?

This paper is divided into sections and subsections. Section one provides introduction. Section two discusses context. Section three explains recognition and participatory politics. Section four examines qualitative method while section five discusses findings. The last section provides the conclusion. Therefore, this paper sets to conclude that political participation though inclusiveness can reduce politics of ethnic-discrimination in Nigeria.

Context

Nigeria became a British colony as a result of the scramble and partition of Africa at a conference which took place in Berlin in 1885. The country was divided into the Southern protectorate, the Northern protectorate and the Lagos colony by the British between 1862 and 1885 (Hamzat, 2012). On January 1, 1901 Nigeria officially became a British colony (Chatterjee, 1986). According to Robinson, (1961), the protectorates and the Lagos colony were three distinct administrative areas before the amalgamation. The colony of Lagos and the southern protectorate were joined together in 1906. General Lord Laggard amalgamated the Southern protectorate, the Northern protectorate and the

Lagos colony for administrative purposes. The amalgamation of the protectorates and the Lagos colony took place in 1914 (Falola and Heaton, 2008). The amalgamation of the protectorates gave birth to a geographical expression called Nigeria. There are over two hundred and fifty ethnic tribes in Nigeria. The three major tribes are: Yoruba, Igbo and Hausa/Fulani (Everyculture.com, 2007). The three major ethnic groups have dominated the socio-political landscape of the country since the colonial era. It was Governor Arthur Richard that introduced regionalism to Nigeria by creating three regions in 1946, namely: the Western, the Eastern and the Northern region. The three regions are dominated by the three major ethnic groups. The Niger Delta region was part of the old Eastern region with exception of Ondo, Edo and Delta State (Sagay, 2004). Mwakikagile (2001) notes that before independence in 1960, a federation of three regions had evolved. According to Jekayinfa (2002) ethnic tension began in Nigeria during the colonial era when one ethnic group was favoured over others. This is reflected in the struggle for socio-political economic development among the various ethnic groups. Ethnicity has become a major problem in Nigeria and has adversely affected issues concerning the development of the country. Arguably, and given what has happened historically, the three hegemonic groups Yoruba and Hausa are usually united to conspire when it comes to the issues concerning power sharing. They usually pay "lip-service" to the inclusion of other region (Okolo, 2008).

Nigeria became independent on October 1st, 1960, as a federation of three regions, and later became a federal republic in 1963. In 1963, a military coup ushered in a military regime with the creation of an additional region, the Mid-western region (World Leader, 2003). The three regions were divided further into twelve States by the Military Government of General Yakubu Gowon (Davies, Danmole & Taiwo, 1995). By 1976, General Murtala Mohammed divided Nigeria further into nineteen States (Egbosiuba, 2012). The number of States in the country were increased to twenty-one in 1987 by General Ibrahim Badamosi Babangida regime, and later increased to thirty States by the same administration in 1991 (Falola, 1999). The three major ethnic groups had a fair share of the newly created States. It was General Sani Abacha that further divided the country into thirty-six States and categorised them into six geo-political regions, namely: Southwest, Southeast, Southsouth, Northeast, Northwest and North-Central (Ojukwu & Nwaorgu, 2013).

Recognition and Participatory Politics

Recognition Theory, a social justice theoretical framework, is used in this study to explain concepts such as

discrimination, ethnicity and participatory politics, and their centrality to democratic culture in Nigeria. The theory provides explanation for the inequalities in political participation such as inaccessibility, disassociation, discrimination, prejudice and non-participation. Participatory politics seeks to explain recognition of peoples' right to freedom of choice, right to vote, right to be voted for, and ensuring distribution of political offices among members of the community without ethnic bias and prejudice. Also, participatory democracy provides recognition for citizens because mechanism such as freedom is explicitly and primarily carried out by the state.

Hegel works sparked the interest of contemporary understanding of recognition more than his predecessors, such as Johann Fichte in his foundations of Natural Rights. Fichte produced a thoroughly *intersubjective* ontology of humans and demonstrated that freedom and self-understanding are dependent upon recognition (Dyde, 2001). Following this conception, Hegel in his work on Phenomenology of Spirit says 'Self-consciousness' exists in itself and for itself, in that, and by the fact that it exists for itself for another self-consciousness: that is to say, it is only by being acknowledged or "recognised" (Dyde, 2001). Self-esteem, including one's sense of freedom and sense of self-realisation, is not an issue of self-analysis (McQueen, 2011). Rather, understanding oneself requires the recognition of another.

The idea of recognition developed further in Hegel's works on the Elements of the Philosophy Rights' (Dyde, 2001). According to McQueen (2011) recognition becomes contingent on social and practical accomplishment. It is an *intersubjectively* mediated achievement, which is never simply given or guaranteed, but always dependent upon equal relations with others (McQueen, 2011). This co-dependency results in mutual relations of recognition, which are the condition for understanding oneself as a genuinely free being, albeit one that acknowledges, and thus adjusts itself, to the freedom of others (McQueen, 2011). As a result, the self-consciousness acknowledges them as mutually recognising one another. Hegel characterises this mutuality, which cannot be coerced but rather has to be freely given and received as being at home in the other (McQueen, 2011; Dyde, 2001). It is through the *intersubjective* recognition of our freedom that rights are actualised. Rights are not instruments of freedom; rather they are the concrete expression of it. Hegel says recognition is the mechanism by which our social existence is generated (Stern, 2002). Just recognition is best explained by what Hegel called "*intersubjective* recognition".

Recognition Theory advances from atomistic to *intersubjective*, mechanical and dialogical understandings between individuals because people's identity is shaped precisely through interaction with others in society. And it is through our feelings of self-worth, self-respect and self-esteem that we are positively recognised for whom we are (McQueen, 2011). The contemporary understanding of recognition theory started with Charles Taylor's essay titled ''Multiculturalism and the Politics of Recognition'', which was first published in 1992 (Taylor, Gutmann & Taylor, 1994). In his essay, Taylor argues that recognition can be deployed to address issues generated by identity (Morrison, 2011; Andersen & Siim, 2004). It is a reciprocal relation where citizens see themselves as equal with legitimate claims to recognition (McQueen, 2011).

Political theories of recognition attempt to reconfigure the concept of rights in terms of due or withheld recognition. Margalit (2001:12) defines ''recognition as an act of intellectual apprehension, a form of identification, and the act of acknowledging or respecting another being, such as when we 'recognise' someone's status, achievements or rights.'' Recognition requires that we authorise someone to confer recognition. Similarly, one can gain authority and responsibility by asking others for recognition (Margalit, 2001). Consequently, one has authority only if one is genuinely recognised by others. Reciprocity and mutuality are necessary conditions of appropriate recognition (McQueen, 2011). There are two ways by which we can categorise recognition.

1. Individual recognition, which Taylor, Gutmann & Taylor (1994) refer to as *intersubjective recognition*. Honneth (1992) also called it a theory of identity and self-esteem. I call it a primary level of gender recognition in this study because it forms the basis for the recognition of women.

2. Group recognition is referred to as status parity participation; it is also known as participatory parity (Fraser (1997:12). I call this a secondary level of gender recognition.

The two categorisations complement each other. Community recognition by others is essential to the development of self-consciousness and identity. Without a community sense of identity and self-esteem, it will be difficult to achieve (Morrison, 2011). Taylor's analysis of recognition is related to identity formation and sense of self. They define identity as a means by which individuals understand who they are, and their fundamental characteristics as human beings (1992). We owe our integrity as people to receiving the approval or recognition

of others (Taylor, 1992). When we are insulted or degraded in some way, we are denied recognition, and our positive understanding of our self is deflated (McQueen, 2011). When we are denied recognition, or are "not recognised," we suffer an injury in relation to our identity, and it can be a form of oppression, imposing someone in a false, distorted, and reduced mode of being (Taylor, Gutmann & Taylor, 1994:25).

The idea of equal recognition by Taylor (Taylor, Gutmann & Taylor, 1994:26) is dualistic and he uses this insight to explain a politics of equal recognition. He identifies two different ways of equal recognition. He called the first one a politics of equal dignity, or a politics of universalism. The second proposition is the politics of difference. Taylor's argument on equal recognition finds a place in the universalistic value of fundamental human rights. He recognises (1) the politics of equal dignity or a universalistic politics, which move towards equalisation of all rights and entitlement and, (2) the politics of difference in which the uniqueness of each individual or group is recognised (Taylor, 1992). According to Taylor (1992), one consequence of this politics of difference is that certain rights will be assigned to specific groups but not others. Taylor refers to this idea of uniqueness as the idea of authenticity. It is instructive to understand if recognition could serve group interests, the impact of "nonrecognition" on individual interests, and the consequences of group "nonrecognition" on individuals, and vice-versa. McQueen (2011) argues that Taylor gives little consideration for a group as an object of recognition but his general emphasis is on individual rights and recognition. Drawn from the work of Hegel, he emphasises how recognition can be achieved through inter-subjective identity.

Recognition theorists have identified two forms of recognition, namely: (1) generative (objective); and, (2) responsive (subjective). A generative form of recognition focuses on the ways in which recognition produces or generates reasons for actions or self-understandings (Laitinen, 2002:6). A responsive form of recognition focuses on the ways in which recognition acknowledges pre-existing features of a person (Markell, 2000). Demand for recognition is a response-model which is produced and justified through pre-existing characteristics of a person. With the generative-model, it is the act of recognition itself, which confers those characteristics onto a person through their being recognised as such (Appiah, 1994: 149). The former is a case of a person "knowing" while the latter is a case of a person "making" (Laitinen, 2002; Markell, 2000; McQueen, 2011).

The *intersubjective* recognition analysis continues in the

work of Axel Honneth (1995), on *The Struggle for Recognition: the Grammar of Social Conflicts*. Honneth identified three forms of recognition: love, rights, and solidarity. These forms of recognition are *intersubjectively* mediated. The argument is if an individual is shown love, respect and self-esteem by others, then they can acquire the self-confidence, self-respect and self-esteem necessary for self-realisation (Honneth, 1992). For Honneth, justice or well-being of a society is proportionate to its ability to secure conditions of mutual recognition. This is started with personal identity-formation, and later, individual self-realisation. Honneth(1995) believes that 'a sufficiently differentiated theory of recognition' can deal with matters of justice. Honneth states that the three levels of interaction (love, rights, and solidarity) are associated with these patterns of recognition (Honneth, 1995: 92; also Honneth, 2007: 129-142). Love refers to how our basic physical and emotional needs are met by the significant others, such as close friends, family and lovers (Honneth, 1992:194). When we have these, we have a basic self-confidence, and vice versa. Rights refer to the moral responsibility that develops through our moral relations with others (Honneth, 1992:194). An individual learns to see him / herself from the perspective of his / her partner through interaction as a bearer of equal rights (Honneth, 1992:195). The denial of rights through social and political injustice can threaten one's sense of being a fully active, equal and respected member of society (McQueen, 2011). Lastly, Honneth (1995) says that solidarity includes our traits and abilities. He says that it is essential for developing our self-esteem and how we become 'individualised', for it is precisely our personal traits and abilities that define our personal difference. Further, Honneth adds that it is only due to the cumulative acquisition of basic self-confidence, of self-respect, and of self-esteem that a person can come to see himself or herself, unconditionally, as both an autonomous and an individualised being and to identify with his or her goals and desires (Ibid:169). According to Honneth, the denial of recognition provides the motivational and justificatory basis for social struggles (1992:170). Honneth's self-realisation claims are significantly more restricted than justice claims precisely because they are based on a more "historically specific horizons value" (Fraser& Honneth,2003; 2000; 1997).

Intersubjective recognition is useful to political participation in different ways: first, to determine individual participation is necessary in politics; second, to know what kinds of involvement necessary for individual in politics (elective or appointment); third, to categorise the individuals that requires identity; and lastly, to explain how equal participation can be achieved. One major

criticism against *intersubjective* recognition, however, is that it cannot accommodate group. The principle of self-realisation reduces rights to a mere micro phenomenon which cannot accommodate and explain macro discrimination experienced by a group. Applying this principle to democracy, *intersubjective* recognition seems to be incapable of explaining ethnic participation because the basic aim of participatory politics is the general satisfaction of a group. The next theory of recognition is participatory paradigm. The paradigm provides explanation for the recognition of both individual and group in electoral processes.

Participatory parity*,* Fraser's theory is founded on a different principle of recognition called 'parity of participation', according to which "justice requires social arrangements that permit all to participate as peers in social life (Fraser& Honneth, 2003)." Fraser (1997) identifies three principles of recognition. The first principle refers to what she calls the 'status order' of society. The principle advocates the removal of existing status forms of inequalities which act as a block to parity of participation. The second principle refers to what she calls the 'economic structure of society'. Economic order is provided if the society have the resources they need to actualize recognition. The third principle is 'representation'. The principle promotes how political decisions and political boundaries could facilitate recognition (Fraser, 2003). The reason why the third dimension was introduced to recognition theory by Fraser is that there are ranges of cases of injustice which cannot be successfully addressed within a recognition framework (Fraser & Honneth, 2007:3).

Generally, based on Fraser's principles of justice, it can be argued that recognition is obtained if members of the society possess the status, resources and voice needed to be equal in socio-political and economic arrangements (Fraser, 2007:4). Fraser's major preoccupation is whether recognition theory would be able to accommodate equal political rights. Fraser (2007) projects that recognition theory should take care of cultural injustice. According to her, the recognition paradigm seems to tilt towards redistribution injustice, which is rooted in the construction of participatory parity. McQueen (2011) identifies recognition with social status, and provides a notion of "parity participation". In effect, recognition is required in order to guarantee that all members of society have an equal participation in social life. For example, political inclusions is possible under the conditions highlighted by Fraser, which include social order, economic order and representation.

Examining Recognition Theory as a whole, there are gaps in connection between institutionalised norms and political pariticipation. Recognition theories have to tackle institutionalised culture simultaneously with political participation. Fraser's analysis of recognition and equality is criticized by Young as a false dualism that does not reflect reality. He argues that rather than acting counter to participation, a politics of recognition serves as a means of economic and social equality (Young, 1990). Recognition theories fail to discuss the processes of institutionalisation and internalisation of the norms which discourage participatory parity, which can lead to non-recognition. The theory also does not attempt to deconstruct institutionalised culture which informs non-recognition of peoples' rights. It treats participatory parity as an automatic Social Action Theory (Morrison, 2011). Recognition theory has also been accused of using stereotypical descriptions of marginalised group, such as subordinate, underclass, pitied, subaltern, etc. However, recognition propositions, as related to post-liberal multiculturalism have been identified with the Western culture, to promote human values within a democratic culture. It has given voices to ethnic groups across the world to seek attention to discrimination against democratic participation in other parts of the world.

II.   METHOD

This section of the paper is divided into various subsections such as location, participants, data collection and data analysis.

Location

There are six geo-political regions with thirty-six states in Nigeria. Critical case sampling method was used to select six states where the data for this study was collected, namely: Edo; Abuja; Kwara; Imo; Osun; and Lagos. Data collection took a month in the selected study areas.

Participants

Purposive method of sampling was used to select one hundred and twenty-five participants among non-indigenes, indigenes, and political actors. The participants were selected from the capital of the states selected for this study, except Abuja the nation capital territory, that is: Edo (Benin); Abuja (Suleja); Kwara (Ilorin); Imo (Owerri); Osun (Osogbo); and Lagos (Ikeja). The followings were distribution of participants:

Fig.1: Distribution of Participants

Participants	Locations						Total
	Benin	Suleja	Ilorin	Owerri	Ikeja	Osogbo	
Indigenes	9	9	9	5	9	6	47
Non-indigenes	5	5	9	9	4	4	36
Political Actors	6	8	8	6	8	6	42
Total	20	22	26	20	21	16	**125**

Source: Fieldwork 2020

Data collection

Extensive literature review on political discrimination, inequality, identity, indigenes and non-indigenes, citizenship, indigenous law and political participation was carried out. I sought the consent of participants in the three selected regions where the study was carried out. Qualitative method of data collection was adopted in this study. Unstructured interview guide was designed to collect data from one hundred and twenty-five participants. The interview guide contained questions on political processes such as selection of candidate for election, voting pattern, participation, exclusion and inclusion. I made attempts not to ask emotionally laden questions that could inflate political tension in the areas selected for this study. I gave information sheet and consent form to the participants before data collection. The data collected was stored safely in my laptop and pass-worded. Also, collected data was saved in the data storage of email account designated for this study

Data Analysis

Qualitative method of data analysis was adopted. Themes were generated for codding processes. The following themes were generated from literature review and fieldwork: selection of candidate for election; voting pattern; participation; exclusion; and inclusion. The coded data was fed into NVIVO for descriptive and analytical explanations.

Findings

Explanations on findings flowed from coded analysis that was earlier subjected to NVIVO. Findings were based on the following themes: selection of candidate for election; voting pattern; participation; exclusion; and inclusion.

Selection

Selection of candidate for elections did not base on the dictates of the constitution. It was based purely on sentiment and discrimination. The participants in this study identified yardsticks for selecting participants in the

election such as ethnicity, paternity and godfathers. The Constitution of the Federal Republic of Nigeria stipulates that an individual can be voted for if he / she had spent at least 10 years in a particular community or region. The dictate of the constitution is different from the peoples' practice. A non-indigene interviewed in Suleja said:

> I have a nasty political experience here. I was allowed to participate in politics but I was not allowed to take part as a party representative into an elective office. The reason is simple; I am not an indigene of Suleja. I am from an Igbo but I was born in this great city.

His response resonated with another participant interviewed in Osogbo on ethnicity and political participation.

> Let me say the obvious, I am from the north, Kebbi State precisely, I was denied the opportunity of representing this community at the local level. We are majority in ''Sabo'' here but the fact that I am not a ''Yoruba'' robbed me the opportunity of representing this community.

Similar concerns were expressed by a non-indigene participant in Owerri. She said she was married to an Igbo man for over twenty-five years but she was not allowed to participate in elective office.

> I know that I have political sagacity. The entire community here knows this. But, you will be surprised, the community never allowed me to contest for an elective post. Usual words from our political party was that ''it is a pity; you are not from here. You can only be an elected officer if you're a naturally born into this community''.

Responses from participants in Lagos State quit different. Equal participation was allowed among indigenes and non-indigenes. The reason could be as a result of the fact that the status of Lagos State is different from other states selected for this study. Lagos State was the Federal Capital

of Nigeria. The city is cosmopolitan in nature. It accommodates other ethnic groups in the country. A political actor that was interviewed in Lagos State responded:

> We allow equal political participation here in Lagos State. We don't discriminate here. We follow due process in Lagos. Constitution dictates what, how and why select a participant for an elective office. Do you know that Igbo indigenes had represented this city at the House of Assembly even, two or three of them had represented Lagos State the federal constituency? We place competency upon ethnicity in Lagos State.

From the above, it was found that selection of candidates for elective posts was based on prejudice such as ethnicity, age, paternity, and other sentiments. It was also discovered in this section, that a community- Lagos State put competence ahead of primordial sentiments.

Voting Patterns

The reflection of voting patterns was explored in this subsection; it was tilted towards ethnicity. Participants revealed that the national politics is colored with ethnicity. Ethnicity determines who to be voted for. The said that differences between national and local politics were dictated by ethnicity, godfather and patronage. At the local level, participants revealed that pattern of voting follows ''highest bidder'' arrangement. If you have chunk of money to distribute to electorates, they will cast their votes to you. However, some of the participants also revealed that family linage and place of birth also determined voting pattern at the local level. A political actor interviewed in Owerri said:

> My people voted for me because I am their own. They trust me and I have confidence in them. My opponent could not even win a polling unit. Our people alleged that he was not part of them. Though he has spent up to twenty years in this community.

Another participant in Osogbo said that there were no guiding principles in the local and national politics. He revealed that votes went to the highest bidder. According to him:

> I don't think people considered development and future of this community. Votes usually go for those that can give money. The irony of the whole arrangements is that politicians distribute money at every election. For example, if you collected #4000 ($10) during the election, you will wait for another year before you can get another #4000

($10). This explains poverty and lack of political culture.

Performance as a determinant of voting patterns was discussed by some participants. The participants in Lagos State revealed that they don't consider ethnicity or place of birth before you were voted for. The said that their choice of candidates and patterns of voting are dictated by performance and ability to deliver.

> I know that politic with ethnicity played a major role in people's political interactions in the country. I want you to know one thing Lagos is different. We don't play politics because of ethnicity. Everyone is allowed to vote and voted for. What we usually considered in Lagos State is your ability to contribute meaningfully, I say it again, meaningfully to the development of this state.

Another participant interviewed in Ikeja said that apart from performance, strong community base determines whether you are going to win in an election or not. They said that the choice of candidate depends on acceptability among the community member. He explained this in terms of number of political office holders elected and appointed into various positions at wards, local government and state levels. He said:

> My friend, we are politically sophisticated in Lagos State. We don't care about your place of birth. Our concern is what you can offer. As I speak, we have non-indigenes as unit heads, ward councilors, members of house of Assembly, Members of House of Representatives. In total we have over 20 political appointees and political office holders' non-indigenes representing Lagos State at different levels.

Participants interviewed in Owerri explained how monetary inducement played uncanny role in political participation. They said that choice of candidates for political offices does not follow democratic ethos. It is usually follow heavy bribery and' heavy bag'. Candidates usually bribe electorates and election umpires to compromise election results. They even explained how security officers collaborated with politicians to thwart electoral processes. An indigene of Owerri who participated in the in-depth interview lamented:

> Selection is better than election in this state. Our electoral processes are far away from democratic processes. If you can bribe your way, people will vote for you. The most difficult aspect of our electoral processes is selection of a candidate to vie for elective posts. If you are not an aborigine, nobody will select you.

Five interviewees, that is, one indigene, one political actor, three non-indigenes emphasized that political processes in Suleja are based on discrimination. They said that voting patterns akin to sentiment. It will be difficult for one to be nominated for an elective office, if the person is not an indigene. They also revealed that if you not a Muslim or a true born of Suleja aborigine, no one will nominate you as a candidate. Non-indigenes are only allowed to vote. But the voting pattern in Suleja remain the same. It must follow the pattern agreed upon by the indigenous people. A political actor interviewed in Suleja retorted:

> It is dangerous to vote according to one's consciousness here. If one likes his / her life. He / she has to follow the voting pattern of the community. Political participation on the basis of equality ends at registration.

In this section, the researcher came up with voting patterns as reported by the participants in selected locations. They revealed that voting patterns were influenced by factors such as ethnicity, favoritism, godfather, bribery and others. I noticed that It was only in Lagos State that politics seems participatory and follows democratic principles. Everybody was carried along, politics is based on what individual can offer in terms of development and progress.

Recognition

Non-indigenes suffered non-recognition in scheme of things in the areas where the study was carried out. Non-indigenes were not recognized in political arrangements. Participants in the selected areas lamented how they were sidelined and threated like outside in the realm of politics. Participants said they have been living together and contribute immensely to the community. They argued that instead of recognition; they have been facing frustration, abandon, neglect and maginalisation. Anti-political participations tendencies had resulted mostly into non-participatory nature of politics in some areas selected for this study. Some participants, especially in Owerri and Suleja lamented that religion and ethnic identity as related to individual name(s) were ascribed to their non-inclusion as political flag-bearer nominees. They revealed that their host community only needed them to swell their numbers for political gains. A non-indigene who participated in the interview in Suleja lamented over non-inclusion and discrimination:

> People don't see us as part of them. I was born in Suleja. I schooled here and I don't know other place as home except Suleja. The irony of it is that I cannot contest for an elective office here. They will ask me to go to my father's state / community.

A female participant looked as political participation from gender perspectives. She said that she was not recognized as part of them in this community. They usually referred her to a place of origin when it comes to political office sharing. She said:

> Imagine, I relocated to this community after marriage. I am a women leader. We worked together for our candidate to emerge. Sharing of political office was based on state of origin. My party supposed to give me a political office. It was painful to hear that I cannot take up political office because I am not from this community.

In this subsection, non-indigenes suffered non recognition politically. The recognition was based on sentiment such as place of birth, gender and avarice.

III.   EXCLUSION AND INCLUSION

Participatory democracy has to do with inclusion. Most of the participants in this study lamented that they were excluded from scheme of political arrangement. The reasons put forward by the participants including ethnicity, religion and godfathers. The participants who were female exposed the gendering of political participation. The female participants said that society sees female politician as outcasts and they usually discriminated against. A non-indigene in Owerri who is a female lamented:

> The reason for my exclusion from holding a political office has to do with my place of origin. It was because I only married here. I was born in other region to non-indigene.

A political office holder in Ikeja viewed it from competition angle. He said:

> Each region, state and zone has competent people to hold political offices. My thinking is that available political offices should be shared among indigenes before non-indigenes could be considered. The non-indigenes have their state, region and zone. They should go back to their places to contest and hold political office.

A participant in Suleja, who has been living in the area for over twenty years explained exclusion from religion point of view. He lamented that he was not allowed to contest elections because he belief is different from most party members in that area. He retorted:

> Why some party members depended on religious belief to determine one's political fate. I don't have to hide my faith. I belief in traditional worship. I prefer worship the god of thunder (sango). Our party members fear traditional gods than the foreign God (Christianity and Islam).

Another participant in Owerri, provided a similar view on exclusion from holding political office on the basis of religion. He pointed out:

> Naturally, people will not vote for you if you have a different religious view. It amounts to waste of time and resources to contest if you have a different religious affiliation from the locals.

Some participants examined political exclusion and inclusion based on godfathers' influences. They explained that it was a man-knows-man arrangement. Participants lamented that the bane of political participation today in Nigeria is the influence of godfathers. They said that partisanship has robbed the country of competent leaders. Until the nation is placed on specification rather than diffusion, achievement rather than ascription before it can be moved forward. A non- indigene interviewed in Osogbo stated:

> Political participation has to do with godfathers supporting you. If you don't have someone to stand for you, it will be difficult to get the party's nod. You must have a political god-father that you must report to on getting to the office before your party can allow you to vie for a political office.

An indigene of Owerri revealed another dimension to political participation. He opened up a discussion that has no scientific basis. According to him, many politicians used diabolic means to get party nomination and enter into unholy agreement with godfathers. He said:

> Can you imagine you may be asked to join occultism and swear an oath for you to be selected and become a party flag bearer? If you are not ready to do these, your party will not nominate you. I have to be frank with you, I was taken to a shrine and swear before I was given a ticket.

Inclusion is very important and central to my discussion in this paper. Participants in this study looked as upholding of the Constitution as a major tool that can ensure political participation. They revealed that constitution recognizes individual rights but political players failed to follow the dictate of the Constitution. A political actor in Ikeja when responding to a question on political inclusion, he said:

> I believe the country can move forward socially, economically and politically if the political players uphold the constitution dictates. We need to uphold the ten years on living a particular location to encourage political participation.

Participants suggested that names identified with religion affiliation should be derecognized such as James, Mohamed, Isaac, Jabir and host of others. Participants also suggested that ethnicity, age, place of origin should be de-

emphasized in any national interaction. An indigene who is living Ilorin responded:

> We all know the factors that are dividing us. These factors also encouraged non-inclusion in politics such as discrimination based on state of origin, ethnicity and age. We need to drop all these divisive tendencies, if we want to move forward politically.

I asked questions on what could bring political inclusiveness. Participants identified the following such as removal of ethnicity, religion division and obliteration of godfathers. Participants stated that political inclusiveness can be promoted based on recognition and constitutionalism. Participants opined that it will be difficult to have equal political participation, inclusiveness and probity until political players follow the dictates of the constitution.

IV. CONCLUSION

This study was set out to examine political participation among Nigerians on equal basis. It looks at factors that could bring political inclusiveness through in-depth interviews across Nigeria. Participants in this study were drawn from segments of the society such as indigenes, non-indigenes and political actors. As noted above, non-recognition formed the basis of political discrimination in Nigeria. This paper used Recognition Theory to explain reasons why some people excluded from political participation in Nigeria. Politics of recognition denominates modern day politics (Taylor, 1992). It was discovered in this study that ethnic conflict is a common feature political affair in the country. In this study, it was also observed that political marginalisation and power struggles have polarized political development. Most times, lack of focus and direction dominated politics. Participants in this study felt that government and political players were to blame because they benefitted from divisions. The participant revealed that politics of divide-and-rule exacerbated ethnic-discrimination in politics.

In this study, however, the evil of inequality and political discrimination were identified among other factors such as ethnicity, paternity and godfathers. These factors formed the bases for selection of candidate for elections. Some aspects of national life that were related to politics of ethnic discrimination also affected political participation. This paper, therefore, concluded that voting patterns as reported by participants in selected locations influenced by factors such as ethnicity, favoritism, godfather, bribery and others. Candidate choice for elections is determined largely by godfather, ethnicity, age, religion rather that a ten-year residency dictated by the Constitution. Therefore,

inclusiveness without discrimination such as ethnicity, region, godfather, state of origin and gender may galvanize equal political participation. This paper finally concluded that political participation though inclusiveness can reduce politics of ethnic-discrimination in Nigeria.

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The Ills of Colonial and Post-independent Kenya as Reflected in Imbuga's Betrayal in the City

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Abstract— This study is a qualitative analysis of the problems of Kenyans after independence. The researcher highlighted all kinds of evils faced by the mass population such as political betrayal and revenge, social injustice, corruption, nepotism, privilege and dictatorship to name a few. The researcher critically analyses the play "Betrayal in the City", and came up with possible solutions to overcome the ills listed above like unity, forgiveness and reconciliation in order to build a peaceful nation. The researcher had not only suggested truth, forgiveness and reconciliation as a key towards unity and sustainable peace building among people but also the relevance of the study to the society has been put in the readers' hands.

Keywords— Betrayal, Kenya, independence, socio-political issues

I. INTRODUCTION

Francis IMBUGA's *Betrayal in the City* is a focus to our study. It examines the problems of independence and freedom in post-independent Kenya where a great number of people feel that their future is either blank or bleak. They want to stress that at last their socio-political situation in colonial era was better than that they are living. This is found in the words of Mosese, one of the characters in the play. "*It was better while we waited. Now we have nothing to look forward to. We have killed our past and are busy killing our future.*" (Imbuga, 1976, p.31). Our literary study, "*The Ills of Colonial and Post-Independent Kenya as Reflected in Imbuga's Betrayal in the City*", will analyze and highlight all the evils characterized post-independent Kenyan political regime such as injustice, corruption, nepotism, betrayal, revenge, dictatorship and continuous killings of the innocent. It is in this context that the researcher will investigate the relevance of themes related to the evils above for the Kenyan community and even beyond and also find out how forgiveness and reconciliation is the cornerstone of national unity and sustainable peace building.

Statement of the problem

Like many other African committed playwrights, Imbugadepicts how post-independent African leaders plunged their citizens into human suffering such as betrayal, revenge and violence which caused death in some circumstances. Imbuga and other African writers focus on the burning issues such as the abuse of power which produces various consequences namely betrayal and revenge among black people, oppression, social inequalities, injustice and many other evils. For this reason, lack of responsibility creates two opposite sides: the oppressed group constituted by the ruled masses characterized by fear and lack of freedom of expression. Then, the oppressor composed of a small class of elites now in power characterized by dictatorship. As such, this study discusses different themes which reflect the ills of both colonial and post independent Kenyan community. The researcher highlights how politicians in post-independent Kenya play a great role in creating conflicts among citizens; thus, the socio-political issues reflected in Imbuga's *Betrayal in the city.*

Study questions and objectives

This study analyses the socio-political issues reflected in Betrayal in the City. The researcher wants to find out answers to the following questions related with the evils

that characterized post-independent Kenya. 1) Why do post-independent political leaders betray their fellow citizens? 2) What are the causes of all the ills faced by post-independent Kenyan society? 3) Is forgiveness and reconciliation between betrayers and betrayed possible in such context? 4) What is the relevance of Betrayal in the City to the African community? Inline with these questions, the study is guided by the following objectives:1) To explain how post-independent political leaders are the main promoters of the Africans' misery. 2) To find out the messages conveyed throughout this study. 3) To investigate the relevance of themes related to the ills of post-independent Kenya for the Kenyan community and even beyond. 4) To prove how forgiveness and reconciliation are the cornerstone of national unity and sustainable peace building.

Significance of the study

In consideration with both my domain of study and interest in worldwide literature in general and Kenyan literature in particular, the researcher found it important to direct his research on Francis Imbuga`s play "*Betrayal in the City*". For a lecturer of literature in English, it is a fine literary work to study. In addition, this play portrays issues that Africans should keep in mind, for it is a part of our history. Among many other facts that captivated my attention is the way Imbuga as a playwright tries to suggest solutions to these problems especially reconciliation and forgiveness. However, it is well known that African society has known a lot of history as far as colonialism is concerned. For this reason, different African communities are still suffering from the ills of the past such as oppression, nepotism, corruption, betrayal, revenge etc. People kill others for no reason. So, this study will urge people specifically East African Community members and others who will read this research study to be aware of the extent of those problems so that they devise strategies to address them. Imbuga`s Betrayal in the City can also be a good example to Rwandans who experienced the unpleasant events of 1994 genocide against Tutsi. Readers, Rwandans specifically, will draw from it how Imbuga tries to solve current issues through the channel of reconciliation and forgiveness.

II.   LITERATURE REVIEW

Imbuga is one of the prominent African playwrights whose interest lies in African political situation after colonialism. Many African countries, including Kenya, experienced various evils which prevented people from enjoying the fruits of independence they had fought for many years ago. That is why the themes of betrayal, revenge, injustice, corruption, favoritism, nepotism, violence and dictatorship

to name few are more developed in his Betrayal in the City, a play which attracts the researcher's attention in this study. The Macquarie Dictionary (1991) lists a number of different, though closely related, meanings of the term "betray" including to deliver up to an enemy, to be disloyal or unfaithful, to deceive or mislead, to reveal secrets, to seduce and desert, and to disappoint the hopes or expectations of another. The term "betray" also means to give up treacherously a person or thing to enemy; be disloyal to; lead astray; reveal treacherously or involuntarily(Harper,1968). Macmillan English Dictionary for Advanced Learners (2002) defines it as follows: "If you betray your country, or you betray someone who needs your support, you deliberately do something that harms them or helps their opponents." Someone who betrays others is commonly called a traitor or betrayer. Boveri (1971) in her De la Trahison au XXè siècle has defined a betrayer in these terms:

> *Un individu est un traître à nos yeux lorsqu'il nous donne l'impression d'être un ami, un disciple, un démocrate, un nationaliste, un citoyen fidèle, un compagnon de lutte, un soldat discipliné, un membre d'une secte et que, en réalité, ses pensées et ses actions vont dans le sens contraire : qu'il dénonce l'ami, renie le prophète, œuvre contre le chef idéologique, nuit à la démocratie, à la nation, soutient l'ennemi de l'Etat, se convertit à une autre foi (p.103).*

> *Someone is a betrayer for us when he gives the impression of being a friend, a disciple, a democrat, a nationalist, a loyal citizen, a comrade in wrestling, a disciplined soldier, a member of a sect and that, in reality, his/her thoughts and actions are the other way round, that is, they denounce their friend, deny the prophet, act against the ideology, democracy and the nation, support the enemy of the State, and convert to another faith. (Translation is mine.)*

Considering this definition, one may say that it turns around the idea that a betrayer gives an impression of being an angel while he is the opposite. Consequently, once a person discovers that he/she has been betrayed, a hatred feeling rises and very often generates into violent conflict according to the level of betrayal and this may lead to revenge. The theme of treachery and betrayal has figured in many works of literature. In Chinua Achebe's *A Man of the People*, we have a situation in which politicians

betray the mass of the people for their own selfish material ends. Here, with the author's connivance, we take a moral stand against him. InNgugi(1973), betrayal takes a psychological and more complex stature. Mugo's betrayal of Kihika is by no means a clear cut case in which we take a stand against him. Indeed, in him we see betrayal as a human weakness with which we fully sympathize,Gecau (1973). In this context,Ngugi is another important African writer who cannot be left behind. In Weep Not Child he criticizes some Africans for betraying their fellow neighbors during colonial era. Jacobo plays the role of traitor in colonial Kenyan community. He betrayed Ngotho, Njoroge's father, the main character in the novel.Along the same lines, Ngugi (1964) displays different characters whose main concern is betrayal. First of all, when Gikonyo was imprisoned, Mumbi, his wife was ultimately forced to sleep with Karanja who had been appointed village chief by the colonial power through collaboration. In this regard, instead of enjoying the fruits of independence they had fought for many years ago, Africans were deceived and disillusioned by a small group of educated elites who betrayed the mass population and did not put much consideration to the development of their countries. They were only interested in their own benefits instead of establishing strong political institutions and economic development policy.According to Wilson (2001, p.162), revenge applies to the unchecked violent acts of individuals and armed gangs motivated by the desire for vengeance with no element of proportionality. Verdier (1980, p.15) argues:

> *Notre conception moderne occidentale de la vengeance la réduit à une simple réaction individuelle, plus ou moins spontanée, à une offense, suscitée par la pulsion, le besoin ou le désir à infliger un mal, une souffrance à celui qui nous a causé un tort. Our Western modern conception of vengeance reduces it to an individual simple reaction at least spontaneous, to an offense, aroused by the impulse, the need or the desire to inflict pain, suffering on someone who wronged us*(Translation is mine).

According to Sykes (1982), Vengeance is defined as a punishment inflicted or retribution exacted for wrong to oneself or to person etc. whose cause one supports. Vengeance refers to a language and an emotion of reciprocal punishment and suffering of the offender as compensation for wrongdoing or perceived harm (Wilson: 2001, p.162). Why do people revenge? This is a question many people ask themselves trying to find out some causes of revenge within society.Steinmetz cited in Verdier (1980,

p.16) providespsychologicalexplanation of vengeance: On se venger parce qu'on a du plaisir à infliger de la douleur—il proposait une interprétation religieuse : La vengeance serait un effet du culte des morts, les proches doivent venger le mort parce que son esprit crie vengeance. We take revenge because we have pleasure to inflict pain—he proposed a religious interpretation: revenge would be cult of the dead; relatives must avenge the dead person for his spirit cries for vengeance (Translation is mine). Within the same source, Verdier (1980, p.117) points out another reason that can provoke a person's revenge. He writes: Pour clorer la liste des offenses susceptibles de provoquer la vengeance, il faut encore mentionner celles qui ressortissent du verbe—l'insulte et la malédiction. […] Un homme digne de ce nom n'accepte pas une insulte. To come to an end of the list of susceptible insults to provoke revenge, it is also better to mention those which come out the word—insult and malediction. […] A person worthy of the name does not accept insult. What motivates betrayed individuals to take vengeance on their betrayers? This is another question which cannot be left behind without an answer. Clearly, one important motive is that revenge helps even the score between the two parties. In this sense, revenge and guilt are functionally similar in that both help to share the pain—causing one's betrayer to suffer.According to Nietzsche (as cited in Wilson, 2001, p.159), revenge is a kind of respect and dignity. He recognizes its universality and undeniable force and argues that it cannot be suppressed without consequences. He also asserts that the emphasis on mercy in the Judeo-Christian tradition was a veiled reaction to the repressed desire for revenge. The Holy Bible tried to moderate the allowed damage in order to avoid a vendetta or series of violent acts that could spiral out of control—instead of vengeance, there would be a simple equality of suffering. This is found in the Old Testament as follows: "But if there is serious injury, you are to take life for life, eye for eye, tooth for tooth, hand for hand, foot for foot, burn for burn, wound for wound, and bruise for bruise. (Exodus 21:23-25.) Referring to Roman Scripture, some Christians say that only God has the moral act to exact revenge: "Do not take revenge, my friends, but leave room for God's wrath, for it is written: "It is mine to avenge; I will repay," says the Lord. (Romans: 12:19.) Hugo (as cited in Verdier1980, p.36) shares the sameviewswith the above assertion: Se venger est de l'individu, punir est de Dieu. La société est entre deux. Le châtiment est au-dessus d'elle, la vengeance au-dessous : Rien de si grand et de si petit ne lui sied. Elle ne doit pas « punir pour se venger. » Elle doit corriger pour améliorer. To revenge is for individual, to punish is for God. The society is between the two. The punishment is

upon it, the vengeance underneath. The society mustn't "punish for revenge." It must correct in order to improve. (Translation is mine.) As it has been said above, revenge is not a reliable solution to betrayal or other kinds of violence for it breaks the unity among individuals and communities. For this Reason, Gamois one of the societies that include revenge as response to aggression: D'une part, au niveau individuel, la vengeance est conçue comme une faute grave envers les forces surnaturelles. D'autre part, si la société Gamo exclut la vengeance comme réponse à une agression, ce n'est pas seulement pour des 14 raisons éthiques, c'est surtout une menace pour l'unité de la société politique,Verdier (1980, p.213). On one hand, on the individual level, revenge is conceived as a serious fault towards supernatural forces. On the other hand, if the Gamo society excludes revenge as response to aggression, this is not only for ethical reasons; it is particularly that revenge is considered as a threat for unity of political society. (Translation is mine.) Within the same line of ideas, revenge is not the right answer again to those who have wronged us for revenge causes you to act blindly through anger, rather than through reason. It is based on the principle of eye for an eye, but this principle is not always a clever theory to live by. Therefore, it is also difficult to know exactly what kind of punishment is enough to make justice. For instance imagine if someone kills your wife, then you go and kill his wife too. However, you work and he does not. So, his children starve because their mother who used to buy them food is dead. And then the children are innocent. Is it justice? Here, people never know how their reactions will affect the life of others. Another example which illustrates the consequences of revenge is when everybody retaliated when they felt someone had done them wrong. The world would be chaotic, because making mistakes is part of human nature. We all make mistakes, and many times those mistakes hurt other people. Today there are killings all over the world and people are proud to say they would make someone pay if they did them wrong. And that is why the world is so chaotic today. Consequently, different writers highlight various effects of revenge as far as different situations are concerned. Verdier (1980, p.163) argues: « La vengeance qu'exige la coutume me parait en effet conçue comme subordonnée à la justice et proche à l'idée de réparation pénale, c'est-à-dire du rétablissement d'un équilibre qui permettra la reprise des échanges sociaux pacifiques. Certes, la violence initiale peut engendrer une haine, un ressentiment ou une rancune ouvrant la porte à une vengeance psychologique qui sera apparemment une pure réaction passionnelle, allant jusqu'au sadisme vis-à-vis des prisonniers de guerre par exemple ». The revenge that custom requires seems to me in fact conceived as a subordinate to justice and close to the idea of penal reparation, that is, restoration of balance which permits pacific social exchange to be resumed. Indeed, the initial violence can give rise to a hatred, a resentment, or a grudge opening the door to psychological revenge that will be apparently a pure passionate reaction, coming up to sadism vis à vis prisoners of war for example. (Translation is mine). According to Wilson (2001), the acts of revenge would cause people to continue thinking about the transgressor whom they have punished, which would prolong their hedonic reactions to the transgression rather than shorten them. Thus, he continues saying that people punish others, in part, to repair their negative mood and to provide psychological closure to the precipitating event, but that act of punishment yields precisely the opposite outcome. Viljoen (as cited in Bronkhorst, 1995, p.67) is of the opinion that God is the appropriate judge; he switches from English to Afrikaans in order to say something very close to his heart: "God is die finale wraaknemer. Dit is nou die tydommekaaraan to neem." ["God is the final avenger. This is now the time to accept each other."] However, after seeing that revenge is not the appropriate solution to betrayal, this brings us to ask ourselves if forgiveness can work in this context. According to the electronic source http://www.psychcentral.com/lib/2007, the term forgiveness means letting go of the need for revenge and releasing negative thoughts of bitterness and resentment. Moreover, forgiveness is not forgetting or pretending it didn't happen. It did happen and we need to retain the lesson learned without holding onto the pain. Furthermore, considering this definition, we can see that forgiveness is deep in the human heart. And here people should know the reality of God's forgiveness for without it, their lives can be locked up in guilt and anger. We should learn how to forgive even though we sometimes face the challenge of extending this forgiveness to those who have betrayed us. To this point of view, MacGinnis (1979, pp.156-157) states: The forgiving person is sometimes caricatured as weak and spineless, but just the opposite is true. One must be strong to forgive, for forgiveness is a very positive force. […]Just as bitterness produces more bitterness in others, so love begets love. Thank God for those dynamic, creative people who, when wronged, refuse to compound the amount of hate in the world. Instead of returning the blow, they forgive. Forgiving also helps to recall how generously we have been forgiven by God by referring to His prayer: "Father, forgive us our trespasses as we forgive those who trespass against us." According to this prayer, if we never sin we do not have to forgive but if we sin we have to do so for it helps us to reflect on how much God has forgiven us, and it makes our own little grudges against others seem rather

petty. Thus, one may say that forgiveness may be considered simply in terms of the person forgiven and in terms of relationships between the forgiver and the person forgiven. To some context, it may be granted without any expectation of restorative justice and without any response on the part of the offender. In practical terms, it may be necessary for the offender to offer some form of acknowledgement, apology or even just ask for forgiveness, in order for the wronged person to believe himself able to forgive. In addition, another important solution over betrayal and revenge is that of unity and reconciliation. According to Macquarie English Dictionary (2002), reconciliation means a new and friendly relationship with someone you argued with or fought with. Whereas unity is a situation in which a group of people or countries work together for a particular purpose. Referring to this definition, one can say that apart from forgiveness, unity and reconciliation can serve as strong solutions to overcome conflict, betrayal and revenge. Therefore, they can be considered as the basis for durable peace, security, human rights, and development. Tutu (as cited in Wilson, 2001, p.120) introduces forgiveness and reconciliation as a way to a peaceful and healing process: Forgiveness is not conditional upon the wrongdoer expressing remorse or asking for forgiveness, but is a duty incumbent upon all victims. There are no unforgivable perpetrators, no person who cannot be redeemed and this redemption also "liberates the victim."[…]any expression of a desire for revenge by victims would seem out of place. Virtues of forgiveness and reconciliation were so loudly and loudly applauded, that emotions of vengeance, hatred and bitterness were rendered unacceptable, an ugly intrusion of a peaceful, healing process. Intentionally, truth and reconciliation are steadily becoming more important issues. Reconciliation is as relevant for the international community as for the nation itself. One of the most shocking features of international politics is that some governments have never been held responsible for mass-scale killings, even though the same government remained in power long afterwards. However, central to the process of reconciliation, and indeed to all work for human rights, stands the need to establish the truth. Without truth no justice can be done, no mediation can bring results, and compensation measures lack real meaning. It is also said that no true reconciliation is possible unless there has at the very least been the chance to bring the worst offenders to justice,Bronkhorst (1995, pp.145, 152). Truth, then, the recognition and acknowledgement help to provide the basis for a workable political community; it will help to provide it with legitimacy and durability. Truth is only useful to reconciliation in some ways and: "unless it is joined to a form of justice other than punishment, the

recognition of truth is likely to breed outrage in victims and fear in beneficiaries," Christie (2000, p.180). Any genuine reconciliation is not possible without the telling of the truth and without the public acknowledgement of that truth: There can hardly be reconciliation without an acknowledgement of the wrongs being done to the victims of human rights violations, without the nation as a whole participating in the healing process… it is fallacy to believe that reconciliation can be built on the basis of collective amnesia, Christie (2000, p.164). Justice is another relevant point that needs discussion in this study. Macmillan English Dictionary for Advanced Learners (2007, p.820) defines justice as treatment of people that is fair and morally right. Most importantly, a world that is socially just would be one in which people are treated fairly—everybody deserving and receiving an equal slice of the cake. Mahatma Gandhi (as cited in Ryan, 2015, p.115), said: "I have no right to more than I need when my brother/sister has less than they need." However, people, in this post-independent corrupt society, lacked social justice. It would be difficult for us not to notice where social justice is missing in today's world. Social injustice is one of the most striking evils in Post-independent Kenya. Ryan (2015, p.116) puts it that social injustice is where people in our society do not receive equal access to resources and opportunities, such as a home or an education. Moreover, in this study, not only have betrayal, revenge and social injustice as the major evils in Betrayal in the City been paid attention to but also other elements have been given room by various critics. Awoonor (as cited in Muzerwa, 2006) claimed that after the departure of white colonialists, the black elites rushed to occupy the places vacated by the colonizers. Their primary interest was to enrich themselves to the detriment of the whole population. As a result, the population continues to undergo harsh living conditions as they did during the colonial period. As a matter of fact, politicians played a significant role in the suffering of the people in Ghana and in Africa in general. In addition, the desire of power and property led these African elites to corruption, nepotism and dictatorship which hindered the development of the country. A good example is Achebe's A Man of the People and Imbuga's Betrayal in the City. However, in *Betrayal in the City* (1987:47),Imbuga articulates this same mentality of "eat and eat" philosophy through Tumbo i.e. stomach, who says that a man eats where he works. For Bayart, this partly leads to the hilarious subtitle for his work, "Politics of the Belly". It is an approach to the post-colonial African States in which any actor, worthy of the name tries to get a mouthful, (Bayart, 1993, p.90). In A Grain of Wheat (1967) Ngugi highlights corruption through security institutions as one the evils that hindered the development of the Kenyans

after independence. Nepotism is another kind of corruption initiated by post-independent African leaders. Wikipedia, the free encyclopedia defines nepotism as favoritism granted to relatives. Ssenyonga (2012, p.362) posits that nepotism is favoritism shown to relatives or friends especially by giving them jobs. Besides corruption and nepotism committed by most of post-independent African countries, dictatorship is also one of the ills which characterized post-colonial era. A dictatorship is a government headed by a dictator. The term "dictatorship" means a government in which absolute power is concentrated in the hands of a dictator, and sometimes his cronies, (Ryan, 2015, p.24).

III. THEORETICAL FRAMEWORK

This study is framed on various literary theories such as nationalism, neo-colonialism, capitalism and post-colonialism. By highlighting and analyzing deeply the ills of colonial and post independent Kenya, the researcher has given an overview on each of the above theories by demonstrating how they fit for this study whereby the study of themes and characters are in one way or another interconnected elements in a literary analysis. Nkrumah (1965) states that the results of neo-colonialism is that foreign capital is used for the exploitation rather than for the development of the less developed parts of the world. He goes on saying that investment under neo-colonialism increases rather than decreases the gap between the rich and the poor countries of the world. In his neo-colonialism theory, Nkrumah also declares that economic unity to be effective must be accompanied by political unity as the two go hand in hand. This theory best fits for the socio-political situation in post-independent Kenya whereby the Boss of Kafira is doing his best to please the Head of State on the visiting occasion. Moreover, the study shows how political weakness hampers the economic growth of the country. This is proven by capitalism theory which favors the greatest possible profits for minority group of people ignoring the others especially lower social class. The last but one, one cannot understand the ills of post-independent Kenya without putting into account the nationalism theory. Cambridge Online Dictionary defines "nationalism" as the desire for and the attempt to achieve political independence for your country or nation. With reference to the definition, the researcher chose the nationalism theory to help him analyze critically all evils arising in Kenya after getting independence in 1963. People who fought for independence were ignored, disappointed and disillusioned. Ogungbsan (1978, p.6) says that the African politicians who took over the reins of governance from the white colonialists are corrupt, selfish and worse than the

colonial masters. African writers and people discovered too late that "the ruling elite was more interested in considering its own dominance and in monopolizing the continent's natural resources than in improving the abject condition of the common people." Finally, post-colonialism has been defined as a theory which encapsulates the totality of practices which characterize post-colonial African societies from the emergence of colonialism to the present day. Eduard Said, the father of post-colonialism theory, believes that the consequences of colonialism are still persisting in the form of Chaos, coups, corruption, civil wars and bloodshed, which permeates many ex-colonies (Hamadi, 2014). This theory together with other theories discussed briefly above complete one another and have facilitated the researcher to analyze Imbuga's*Betrayal in the City* as far as themes and characters in relation with the ills of post-independent Kenya are concerned.

IV. METHODOLOGY

The purpose of the researcher was to deal with the ills of colonial and post-independent Kenya. The study based on document analysis. The data were obtained from both primary and secondary sources. The primary source is the play under the study, *Betrayal in the City* by Francis Imbuga. The secondary sources are other documents in relation with the ills of colonial and post independent Africa. Takinginto account the type of this study, both sociological and historical approaches have been very useful in the interpretation of Imbuga's Betrayal in the City. These approaches were focused on for their reliable intervention in analyzing socio-political issues of any given society because literature cannot be disconnected from society and it consists of life experience of the people in the society. Ogundele (as cited in Bazimaziki, 2016) posits that literature is more or less equated with history. So this study also focuses on historical events of colonial and post-independent Kenya. In addition, this is a literary study. As cited in Bazimaziki (2016), Professor Jenkins Rob in his Literary Analysis as a Scientific Method claims that the scientific method in literary studies broadly consists of three main steps such as observe, hypothesize and experiment. I also agreed with him and resorted to method for these three steps are very relevant in this type of literary analysis. He explains that a poem or a work of art can be interpreted simply by applying the scientific method as defined above. Besides, psychological approach especially its specific area of thematic approach was also put into consideration as far as thorough analysis of themes and characters are concerned. Thus**,**the researcher used qualitative analysis to analyze the data. Quotations and

passages were extracted from primary and secondary sources and were commented on analytically. Quotations from primary source were directly or indirectly supplemented by information from secondary sources. Data were analyzed basing on post-colonialism, neo-colonialism, nationalism, and capitalism theories.

V.   DISCUSSION

Imbuga is among the greatest African playwrights who tried to highlight sociopolitical problems of Africans from colonial to post-colonial African society in general and Kenyan community in particular. This playwright played an important role in post-independent Kenya where he portrays the evils of political leaders and the suffering of the mass through his play, "*Betrayal in the City*".This study discusses and analyzes critically the ills of post-independent Kenyan community with the accession of Kenya to independence. People had the idea that there would be change in socio-political organization. After the independence, the masses were still undermined as in the colonial period. This was due to the black rulers who were more interested in making a lot of property instead of improving life conditions of their citizens as promised. For many people, it was better while they waited for nothing changed since they have got independence. In this section, the researcher analyzes the ills of post-independence like political betrayal, corruption, nepotism, privilege, illiteracy and so forth. Revenge inflicted by both oppressors and oppressed was not also left out. He also reveals how the ruling class ill-treats the mass which results in revenge and betrayal. In the same line of ideas, the researcher develops the theme of lack of trust among Kenyan citizens as well. These ones do not trust their government officials for the reasons highlighted above. As a solution, the researcher has highlighted how Imbuga suggests unity and reconciliation as a strong foundation of a better future where there would not be betrayal, revenge, and oppression any more. The discussion begins with politicians in portraying betrayal. After getting independence, Kenyan elites ruled the country. People were expecting to see changes in their life as far as different domains are concerned. Therefore, the failure of independence is regarded as the sign that the elites have failed to prove their competence and common-sense as leaders. Apart from betraying the promises they made during the struggle, post-independence leaders are accused of creating a standard of living out of proportion and marginal to the community. Obiechina(as cited in Mukama,1999, p.29) displays this incompetence of leaders and exploitation of their positions: The government had committed itself to bring about greater equality, yet it was

the government officials themselves who were far above the masses in education, income, social status and political power; hence the officials would be the first to suffer losses from any leveling reforms they might institute. This conflict of interest proved difficult, if not impossible to resolve. However, the incompetence of Kenyan leaders played a great role to portray the theme of betrayal. Imbuga portrays this through the Boss of Kafira. This one fails several times to solve political and social betrayal. He is supposed to maintain order and protect people's rights but he is not. In this regard, Mulili, one of the Boss's counselors directed many accusations against Kabito to the Boss. Yet, the latter failed to solve this problem carefully and commanded the guilt's death. (Imbuga: pp.62-63). Apart from incompetence of the Boss to make decisions and judge reasonably various cases reported by his fellow leaders, one may consider betrayal as a dominant feature in the above passage. Moreover, political betrayal may be found all along the play.Jere: What did they charge you with? Weeping in public? Mosese: No. Being in possession of an illegal drug.One kilogramme of opium. When they searched my car, they sure enough found the drug. I laughed. I had heard similar stories, but I never thought it would ever happen to me. The man who planted it on me was called Nicodemus (p.29). Taking into consideration this quotation, we can see how Nicodemus, one of the government officials betrays Mosese, a University lecturer. Here, leaders are supposed to be the ones to uproot the problems that people are suffering from. But now, they are at the top to betray them. In addition, Mulili, a soldier and appointed official in the entertainment committee also betrayed Jere his fellow soldier due to the disagreement about letting Doga and Nina go on or not with funeral ceremonies of their son, Adika shot while participating in the students' demonstrations. As a result, Jere was jailed (pp.21-22). Tumbo, a government official also betrayed his fellow citizens. He knew well what they wanted when they were fighting for freedom. But now he does not want to stand up and show the truth to the Boss of Kafira whereby he even warns Jusper not to tell the nude of truth in his entertaining play. He wants him only to praise the government by including the word progress and achievement. Jusper: Absurd. It is the only way to safely get the truth across. Only a few things are in black and white; the rest in darkness. Tumbo: Just the kind of play we need for the great day. A play that will outline our achievements in black and white and ignore the dark side of the picture. Do you think you can write one for that purpose? Tumbo: Go get the new rehearsal schedule, and remember: one faulty step, and your university studies could come to an abrupt end. Already you have lost more than a year. Jusper: I don't mind losing another if that is

what it means to stand for truth and justice. Tumbo: If you knew what has happened to one of us on the committee, I am sure you would postpone your eagerness to stand by truth and justice (pp.51, 65). Finally, at the end of the play, we see how Mulili develops the theme of betrayal to the point that he even betrays the Boss, his own cousin. This is strange. This happened when prisoners were asked to perform a play in the intension of welcoming the Head of State.Jusper: You waste time, pin him down. I said, pin him down. Alright, let me do it. Squad, attention! Aim, one, two, three, two, one tututututu!!!!!!!!!! Squad at ease! To (Mulili) Hey, sergeant! Why so sad, eeh? He your cousin or something?Mulili: Oh, no, no, is never! … Jere: I will show you why. Mulili, come towards me. (Mulili obeys). This man is your cousin. Mulili: He is only distant cousin, that is all. Jere: Give me one reason why he should not be killed. Mulili: No reason. You can kill. Jere: Do you agree that he should be got rid of? Mulili: Kabisa! One, he take everything in his hand. Two, he spoil the economic of Kafira. Three, he rule too long. Change is like rest. Four, he kill Kabito. Boss: Am I hearing right? Mulili? (toJere) Shoot me. Spare me this betrayal. Shoot me (pp.75-76)! In this regard, revenge was also considered as a major evilthat characterized Kenyans during and after independence. According to Macmillan English Dictionary for Advanced Learners (2007,p.1274) revenge is defined as something that you do to hurt or punish someone because they have hurt you or someone else. However, this act of revenge may involve different parties be it victims or victimizers. That is why hereunder I have discussed the oppressor's revenge and oppressed revenge as major elements in the play.On one hand, let us start with oppressor's revenge. According to Wikipedia, the free encyclopedia, oppression derives from the concept of being weighted down, and is often depicted as such. Social oppression has in recent times been an epiphenomenon of various types of social dysfunction, whereby discrimination against an identified group is stimulated, encouraged and reinforced by way of promoting antagonism towards the other. The term itself is derived, in a direct experiential sense, from the sensation of being pushed or lifted up by a greatly superior force. Oppression is the exercise of authority or power in a burdensome, cruel, or unjust manner. It can also be defined as an act or instance of oppressing, the state of being oppressed, and the feeling of being heavily burdened, mentally or physically, by trouble, adverse conditions, and anxiety. Here the theme of oppression is portrayed through the character of the Boss of Kafira who represents the group of elites described as oppressors and ill-treating the group of small people. This leads to the theme of revenge inflicted to the latter group. When the mass population as represented by students from Kafira University tried to complain against the bad governance of the ruling class through demonstration, the government sent soldiers to arrest them. Consequently, one of the demonstrators, Adika, was killed. We hear this from Doga, his father: "[…] People say there were many of them all marching in the same manner. Suddenly, the shooting broke out. People fled in all directions, but my son's lonely body lay in the middle of the street. Only four bullets were fired that day. Adika has four bullet wounds in his chest" (p.10). Besides, when Jusper was found to be guilty of murdering the sub-chief's brother, Boss of Kafira sent soldiers to kill his parents in revenge for his brother (p.25). In the story, people are meant to keep quiet and watch things happen in the way dictatorial leaders wish. However, many people have been arrested for political reasons. Here the target is those who dare to speak on behalf of change. For instance, Mosese was arrested for having spoken his mind when politicians tried to turn the funeral ceremonies into a political issue (p.29). Jere is another character arrested for letting Adika's parents go on with burial ceremonies while it was not allowed. So, this is also taken as an act of revenge since Mulili has been a promoter to Jere's imprisonment as a response to his attempt to shoot him during the dispute about burial ceremonies. Jere: Get out of my sight! (aims a pistol at him).Mulili: (hands up) Alright, I am sorrowful. I honest doesn't know it will affect you. Jere: Get out of my sight now! (Mulili begins to walk off. Jere shoots as Mulili dives off stage).Mulili: Hey you, what you thinks you do?! You shall pays for it! Jere: Go shoot your mouth wherever you will. … Jere: My friend, why… Askari: Next time you call me your friend, you will lose a tooth. What makes me think I am a better man than you!? Do you think I live off answering such foolish questions? You are inside, I am out; now if that doesn't make sense to you, something else will (pp.20-21). Not only is arrest considered as a kind of revenge to those people who are against the political regime but also some of them have been killed. The instance is that of Kabito, one of the government officials murdered due to Mulili's betrayal (p.65). This is taken as revenge for the Boss decided his killing after hearing accusations from Mulili and seeing that Kabito, as one of his fellow leaders was really against him. On the other hand, victims also inflicted revenge. Normally, it is well known that a person or thing that suffers harm or death is victim. According to Webster's Revised Unbridged Dictionary (1998), victim is defined as one that is subjected to oppression, hardship, or mistreatment—a frequent victim of political attacks. Regarding this definition, one may say that many people suffer from political attacks specifically when there is socio-political misunderstanding. This has been the case in

most of African countries during colonial and post-colonial era. Imbuga portrays the theme of victimhood in post-independent Kenya and shows how victims tried to take revenge to their victimizers. Jusper is the one whose brother was killed while Kafira University students were in demonstrations protesting against the government policy of hiring many expatriates while some of the citizens were able to perform the same tasks. As an act of his anger, he murdered the sub-chief's brother, (pp.16-17). Here, the author uses Jusper as an example of the mass who have been victims of their own ideas for change. They have suffered from oppression, hardship and mistreatment in many ways. However, to show that they are not happy of their way of living and of what was happening— torture, murder and arrest, they resort to the vengeance. In addition, Jusper continues his ideas of revenge where he said that he would never have rest with the death of his entire family on his mind. He continued insulting the ruling class saying that those brutes had murdered his parents in exchange for his release and had given him good treatment knowing well that he had had nothing else to lean on except his student status. And he went on saying that he would get his revenge someday, even if it meant going it alone, (p.37). Finally, the revenge Jusper is talking about in the above quotation is fulfilled towards the end of the story where he shot Mulili due to all bad things he had done to them in particular and to the society in general. This event happened when they were practicing the play for the final rehearsal. Remember that this play would be acted by prisoners. As one of the actors supposed to play the chief of staff was not well, so, the Boss decided to intervene and took the role of the chief of staff. As guns were some of the tools needed for the play performance and these prisoners were short of them, the Boss commanded his guards to hand over their guns. That moment, Jere and Mosese led by Jusper made a Coup d'Etat where Mulili, the cousin and close adviser of the Boss was condemned to death.Mosese: Jusper, stop where you are. Jusper: Give it to me! (Boss hands over the gun to Jusper. The latter stares at the weapon unbelievingly. Slowly he turns and surveys the people with his eyes. Finally, the eyes are fixed on Mulili. Now Jusper stands at attention.) Squad, attention! Aim! (He aims.) Mulili: (indicating Boss). Not me. It him! Jusper: Fire! (He shoots and Mulili's body slowly falls; now Jusper turns and surveys the people with his eyes once more). I did it for all of you people (p.77). the researcher also gives much attention the theme of corruption. According to Longman Group (1978, p.145), corruption which derives from the verb "to corrupt" means using one's power in order to get advantages for oneself. However, a person may be said to be corrupt when he/she uses his/her power in a dishonest,

illegal or immoral way in order to get undeserved advantages. In fact, when corrupt people are found to be many in a society, the latter is qualified as a corrupt society. Moreover, most of government officials are channels of corruption. Kabito is corrupting university officers to get milk supply tender in vain because this tender was given to Mulili due to the Boss of Kafira, his cousin. This is revealed through the conversation betweenNicodemo and Kabito himself.Nicodemo: Did you get the potato? Kabito: What potato? Nicodemo: The university potato. Did your tender go through? Kabito: Don't remind me of things I would sooner forget. I sent the whole of last night being nice to people, only to lose the tender this morning (Imbuga: 1976, p.54).Furthermore, Privilege and favoritism have been characterized as indicators of corrupt society after independence.Ssenyonga (2012, p.360) defines favoritism as unfair generous treatment of one person. However, favoritism and privilege are two terms used interchangeably in that Macmillan English Dictionary defines the latter as a special benefit that is available only to a particular person or group. So, privilege is a type of corruption as well as favoritism. Below is the passage where the writer suggests the idea that the Boss is a corrupt man. He offers many privileges to Mulili, his cousin and due to these privileges he is forced to corrupt a University authority for the case of Mulili's tender using his power. Tumbo: Tender, did you say? Mulili: Yes, my tender for supply of milk to university. They gives it to unknown small man. So this morning, I says okay, we see if university authority know who man be head and neck of Kafira. So I wakes up, I go to my cousin to explanation him. Tumbo: You are sure you were with Boss? Mulili: One God! I tells him, he take a automatic direct telephone wire to university manager. Good, listen me. What happen to Mr. Mulili tender for supply milk? What? You knows who speaking? It is me, me Boss himself, no bloody vice-deputy. Yes, alright cancel now. Tender Mulili's (Imbuga, 1976, pp.56-57). The Boss of Kafira also uses his political power and government property to give Mulili, his cousin, many acres of land and cattle after his retirement from the army as a reward to his services of the nation. This is considered as favoritism because it is not done for everybody.Tumbo: The worst of the advisors is that cousin of his, Mulili. Regina: I understand he has been given a large farm for his services to the nation. Tumbo: It's true. That's why he retired from the army. He now calls himself a farmer (Imbuga: 1976, pp.47-48). Within the same line of ideas, most of government officials in Kafira are not interested in the national development or the development of the people but they are rather busy with the size of their income generation. Embezzlement and robbery of the government

resources and budget are their main concern. This is justified by the discussion they had altogether about the size of potato during the sessions preparing the Head of State visit. Nicodemo: Yes, what size of potato per hour? Tumbo: You will be paid per day, not per hour. Nicodemo: How many working days do you think…? Kabito: Of course it will be necessary for us to meet every day until the visitor arrives. In fact, I think it will be necessary for us to meet after the visit for the purpose of review. Nicodemo: And remember also Mr. Chairman that the potato you get will be directly proportional to the potato we get (Imbuga: 1976, p.56). Finally, Tumbo is described as a good example of a corrupt man. Apart from being nepotic, he also misuses the government money for play competition for his own profits. This kind of embezzlement is not good for a trustworthy leader. Tumbo: Good. Now of the six hundred pounds that was to finance the competition, I give one third to the two of you. The other two thirds will be used to put the records straight. But remember all this is in strict confidence. Your prize money will be sent to you as soon as the results of the completion are made public. Regina: I still feel that… Tumbo: Jusper, tell your cousin that we are here for only a season (Imbuga: 1976, p.52). For nepotism,Ssenyonga (2012, p.362), defines it as favoritism shown to relatives or friends especially by giving them jobs. Nowadays, nepotism is common accusations not only among government officials but also private sector. This happens when a relative of powerful figure gets a job without qualification. In *Betrayal in the City*, the Boss of Kafira shows nepotism by giving job to Mulili, his cousin. He also puts him in an entertainment committee in order to report all inconveniences to him on time. Boss: Come on, get on with it. Mulili: Boss, you are cousin and I tells you this. Things have spoil. Don't trust anybody, not even me. Boss: You talk straight or go back to the meeting. I put you on the committee for obvious reasons and I expect you to report directly to me if something should seem to be going wrong. What is the matter? (Imbuga: 1976, p.61). In fact, all acts of evils displayed by Mulili in the play it is because he is an eye and ear to the Boss of Kafira. And remember he is his cousin. Mulili is also overconfident to tell everyone about the future promises from his cousin now in power. He expresses this in these words: My future depend on this. If I keep law and order, a big farmer I become when I retired. Boss promise me that and you know…I be his eye and his ear here. I say no ceremony Imbuga (1976, p.18). Moreover, Tumbo is once again a character in the play displaying all forms of corruption such as privilege, favoritism and nepotism as a kind of corruption. When it was time to select a play intended to be performed on the visiting day of the head of Kafira, Tumbo declared

Regina's cousin, Jusper, the winner without competition. That is nepotism. Why? The idea behind is that Tumbo likes Regina and her cousin, Jusper is given this privilege due to the friendship. Consequently, what is noticed here is that this kind of privilege promotes betrayal in such a way Tumbo betrayed many people who may have participated in the play-writing competition and probably won it (Imbuga: pp.47,51). Afterwards, illiteracy in this work of art is more frequent here and there. That is the case of Mulili who is assigned different responsibilities in the government being unqualified because of nepotism and favoritism. Being illiterate is justified by his command of English all along the play. Let us for instance analyze one of his words. Who do they thinks they are not to co-operate? We pays for their fees, we pays for their luxury food, we give them all necessary, who are they? We should can force them to acting (Imbuga: 1976, p.59). Nevertheless he should simply say: *Who do they think they are not to co-operate? We pay for their fees, we pay for their luxury food, we give them all necessary. Who are they? We should force them to act.* In addition, illiteracy and incompetency go hand in hand. Mulili is incompetent. Instead of performing well his duties he is preoccupied by gossip, betrayal and revenge. During entertainment committee, some government officials who are now in the committee suspect his ineptitude. Nicodemo: I understand that Tumbo was forced to have him on the committee for security reasons. Kabito: As far as I am concerned, Mulili is an army drop-out and a second-rate farmer. What does he know about entertaining an important visitor? This is not an agricultural show. If he doesn't get me first, I will get him. Nicodemo: Report the matter to Boss first. Kabito: Are you new here? You should know that to report Mulili is to dig your own grave (Imbuga: 1976, p.54-55). In addition, Tumbo is incompetent, too. He is unable to proofread the play and make sure what it is all about. He puts all the trust in Jusper, a student who was once expelled from university because of his radical ideas. The latter was not happy with the government for hiring a big number of expatriates ignoring their own people. Tumbo: You know, I have not had the chance to go through the script. Jusper: But then you have been busy. Tumbo: That is no excuse. If he should ask for the story of the play, I will point at you and say, "Your Excellency, the author of the play is better qualified to give that information." I trust you will face him and answer that question with precision (Imbuga: 1976, p.67-68). And eventually, tumbo is probably illiterate and does not have enough intellectual capacity to run different responsibilities in the government. He said it somewhere in the play that he has sold his scholarship because his family was poor to mean he does not have university skills as a high government official. He

does not value the importance of education. Jusper: I suppose it's as much as you drank off the pocket money you got during your university days. Tumbo: (a bit embarrassed) Actually, I … well, I was never there really, but … I mean … I qualified alright but my family was so poor that I decided to sell the scholarship. … Tumbo: I had to work, but I don't regret it. Education no longer matters these days (Imbuga: 1976, pp. 44-45). Regarding loss of trust, people do not trust their leaders. Longman Dictionary of Contemporary English (1995) defines trust as a strong belief in the honesty, goodness etc. of someone or something. Contrary to this definition, when you are betrayed by someone, it is likely that you will not easily trust them anymore. Trust is fragile and can be lost instantly. Even a long-earned trust may be eroded and then suddenly lost. For instance, Christ has trusted Judas, one of the twelve apostles. But Judas betrayed Christ by selling him to his enemy. However, the trust Christ and Judas's fellow apostles had in him was lost, (Luke 22:3-6; 47-48). People in Kafira are also hopeless and disillusioned. They are disappointed by their fellow elites who do not fulfill the promise of freedom and independence. Mosese is an example of this hopelessness. He does not trust the government. He said: "It was better while we waited. Now we have nothing to look forward to. We have killed our past and are busy killing our future." (Imbuga: 1976, p.32). In addition, Doga, Jusper's and Adika's father does not trust the government. He lost hope. He says: "Hope? I am surprised that you still talk hope. Nina, we buried hope the day Adika was gunned down. Come, let us not waste any more time. Get me soil (Imbuga: 1976, p.8). Doga's loss of trust towards the government is revealed when his son Adika was killed in the students' demonstration. He was talking to his wife, Nina about the incident and rituals performance. She wanted to report the matter to the sub-chief but Doga refuses because he does not trust him. Nina: It would be wrong for us to sit on this evil. We cannot outwit our ancestors. Let us do what is expected of us. Let us send word to the sub-chief and… Doga: The sub-chief! Who is the sub-chief? A mouse does not share a bowl with a cat. Nina: It is the noise he makes that I fear. Doga: The sub-chief! Who is the sub-chief? Have you ever so soon forgotten the rumour that now bears the same weight as a noble truth? Nina, when dry thunder tears the sky before our eyes, do we forget the storm of yesterday? Women!! Women will never think beyond the beds upon which they hide for the night, the sub-chief! Did he not come from that same stomach that mothered Chagaga? Imbuga (1976, p. 9). Still Regina is disillusioned and she loses hope of future life. She is afraid of what is coming next since people who try to raise their voices for the voiceless are killed and others jailed for nothing. She is

now pessimistic. Jusper: It doesn't matter what the masses think if they have no voice. That is why Adika had to go. That is why Mosese and Jere are in because they tried to provide voices for the masses. They are all strong men. Regina: What is strength in a world such as ours? What did they stand to gain by shouting louder than the rest? Nothing. They simply put a lock to their past. (Imbuga: 1976, p.39). Similarly, dictatorship is another kind of evil suffered by Africans in general and Kenyans in particular. Dictatorship is normally a type of government where absolute sovereignty is allotted to an individual or a small clique. The Boss of Kafira has the total power but he misuses this power to rule the people. He is a dictator in all possible manners. Instead of protecting the people he is the one who destroys them. Let us take an example of these students of Kafira University who are protesting against the way the government is hiring expatriates. The government uses violent forces to stop the students' riots where Adika is shot. In fact, the Boss does not even need to take any resolution about the students' complaints. He rather increases the number of expatriates as a sign of his dictatorship and terrorism. Boss: In a way, it was very sad. They should have known my arms are long. My eyes see far, and my ears are the sharpest on the continent. Am I wrong?Tumbo: (still nervous) Yes, sir. Boss: Wrong? Tumbo: Who, you sir? No! Never! Boss: No one who shouts at me ever get what they want. You saw what happened the last time, didn't you? Jusper: Yes, Your Excellency. Boss: Because they shouted against the appointments, five of which were my own personal appointments, I deliberately sent in an order for three hundred more expatriate personnel, just to put them in their place (Imbuga: 1976, pp.70-71). Within the same line of ideas, the government sends soldiers to stop the shaving ceremony for Adika. Doga and Nina, his parents quarrel with them which causes their death later. These soldiers are now violating human rights. Finally, the Boss is a true dictator and his regime is characterized by violence and killings of innocent people. His dictatorship is everywhere in the play. The Boss also uses dictatorship to intimidate the university to give tender to Mulili (Imbuga: 1976, p.57). Mulili betrays Kabito to the Boss. He accuses him false accusations. When the Boss hears all this he commands Mulili to put an end on his life. Mulili: I can't know. But I suspect Kabito. Boss: When a man plays with fire, he gets burned. He will serve as an example to others that may have hot mouths like him. Mulili: I look at him and said to myself: "This man is fit to go mental." Boss: Go get him. Take two guards with you and bring him to me. No, wait a minute. I shall not set my eyes upon him. Mulili! (Imbuga: 1976, p. 63). Similarly, the above ills go hand in hand with social injustice. Although it is a

complex idea that is difficult to define, in general social justice could be seen as the fair distribution of resources, advantages, assets and benefits among all members of society (Ryan: 2015, p.115). Where there is lack of social justice it is said to be social injustice. However, it would be difficult not to notice where social justice is missing in today's world. Ryan (2015) defines social injustice as where people in our society do not receive equal access to resources and opportunities, such as a home or education. After the independence, Kenyan society has suffered social injustice. The readers who read this research study will see that some people's needs are not met, while others have more than enough. For instance, true Kenyans do not have equal access to job opportunities and other rights like Adika's parents who are denied to perform shaving ceremony for their son (Imbuga; 1976, p.18). People are unable to participate fully in society so they become voiceless and their problems do not go away. In addition, those who have do not speak up for those who have not. A good example is that of Tumbo and other government officials who know quite well that people are not happy at all. But instead of doing advocacy for the voiceless they only defend their own interests. They do not want any socio-political change in Kafira. They do not want to lose bread. Tumbo: there are opportunities, but they don't come on a plate. Jusper: The opportunities you talk of can only be described as potential and you know how everlasting these potentialities can be. Tumbo: You students talk too much. This country needs men of action. If I have depended on empty talk when I came back from abroad two years ago, I would not be owning this block and that other one. You were born alone, and when you die, you will die alone. Why then do you want to ruin your chances by pretending to talk for others? We are here for a season. That is what you students don't understand. You won't be a student forever, you know. Learn to fight for yourself and then when your presence is felt, you can risk shouting for others (Imbuga: 1976, p. 45). Simply put, people who claim for social justice are treated badly in the society. We see Mosese who tried to speak his mind is now in jail. Jere is also in prison because of standing for the truth and justice. Kabito is another character in the play who got fatal accident after quarreling with Mulili, a betrayer. Finally, these students of Kafira University were claiming for social rights and justice in their country during the manifestation. But as a result, one student was gunned. So, each and one in this society is claiming for socio-political change.Other way round, no one can ever live without wronging. No one is perfect in this world full of many evils. That is why some strategies—forgiveness, unity and reconciliation are to be taken in order to have peace of heart. According to Macmillan English Dictionary (2002),

reconciliation means a new and friendly relationship with someone you argued with or fought with. Whereas unity is a situation in which a group of people or countries work together for a particular purpose. Referring to this definition, one can say that apart from forgiveness, unity and reconciliation can serve as strong solutions to overcome conflict, betrayal, revenge and any other kinds of social injustice. Therefore, they can be considered as the basis for durable peace, security, human rights, and development. Tutu (as cited in Wilson, 2001, p.120) introduces forgiveness and reconciliation as a way to a peaceful and healing process: Forgiveness is not conditional upon the wrongdoer expressing remorse or asking for forgiveness, but is a duty incumbent upon all victims. There are no unforgivable perpetrators, no person who cannot be redeemed and this redemption also "liberates the victim."[…]any expression of a desire for revenge by victims would seem out of place. Virtues of forgiveness and reconciliation were so loudly and loudly applauded, that emotions of vengeance, hatred and bitterness were rendered unacceptable, an ugly intrusion of a peaceful, healing process. According to His Excellency Mgr. Desmond Tutu, forgiveness is a strong weapon for heartbroken healing. In *Betrayal in the City*, in the beginning Mosese does not want to forgive the government who have jailed him for no reason and sent soldiers to beat her innocent sister. But in the end he changes his mind. He discovers the goodness of forgiveness and promise to forgive. Mosese: Buying my release by acting in front of a visiting head of state would be to betray our cause. Why do people sit and watch in silence as the disease spreads deep inside? I will never forgive them. They watched in silence as soldiers beat up my innocent sister, forcing her to give evidence against me. Jere: Mosese, are you sick? Mosese: Yes, that is why I am accepting the post. No, I will forgive but I will always remember that I forgave them (Imbuga: 1976, pp.32, 34). With regard to truth and reconciliation, intentionally, these two are steadily becoming more important issues. Reconciliation is as relevant for the international community as for the nation itself. One of the most shocking features of international politics is that some governments have never been held responsible for mass-scale killings, even though the same government remained in power long afterwards. However, central to the process of reconciliation, and indeed to all work for human rights, stands the need to establish the truth. Without truth no justice can be done, no mediation can bring results, and compensation measures lack real meaning. It is also said that no true reconciliation is possible unless there has at the very least been the chance to bring the worst offenders to justice Bronkhorst (1995, pp.145, 152). Truth, then, the

recognition and acknowledgement help to provide the basis for a workable political community; it will help to provide it with legitimacy and durability. Truth is only useful to reconciliation in some ways and: "unless it is joined to a form of justice other than punishment, the recognition of truth is likely to breed outrage in victims and fear in beneficiaries" Christie (2000, p.180). Any genuine reconciliation is not possible without the telling of the truth and without the public acknowledgement of that truth: There can hardly be reconciliation without an acknowledgement of the wrongs being done to the victims of human rights violations, without the nation as a whole participating in the healing process… it is fallacy to believe that reconciliation can be built on the basis of collective amnesia Christie (2000, p.164). Bringing Bronkhorst and Christie's observations into life, we see at the end of the play, forgiveness and reconciliation between two parties in opposition: the oppressed and oppressors. A coup d'état led by Jusper, Jere and Mosese puts an end on dictatorship, oppression, and all types of people's misery. Boss is reconciled with his opponents. Boss: You mean you will not kill me? Jere: No. what do we stand to gain by your death? Nothing. Our wish was not to swim in human blood, but to provide a mirror for Kafira. A mirror that will reflect the real faces of Kafira's front men. But it is not enough to provide only a mirror. No. we must learn to sacrifice ourselves for a better future. A future where these events that now take place need not be repeated (Imbuga: 1976, p.76). Tumbo also repents all mistakes he has done in this corrupt government and asks for forgiveness. So he is forgiven as a sign of reconciliation. Mosese: A future where men like him (Mulili) need not be members of our society. (toTumbo) But we thank you; it was largely through your inefficiency that we have achieved this. So go, depart from our midst. (Tumbo hesitates then speaks). Tumbo: I am truly sorry, but I am not entirely to blame. I was trained, but given the wrong job. Once again I am sorry (Imbuga: 1976, p.76). After analyzing the ills of post-independent Kenyan society and solutions to overcome them, here comes the relevance of the research to the society. This research study is important for the African society in general and Kenyan community in particular. It comes on good time when people need to know deeply the ills of post-independence in Africa, Why Africans suffered a lot instead of enjoying the happy life as expected and what is needed in order to build a strong and prosperous nation free from betrayal, revenge, social injustice, conflicts, corruption, nepotism, favoritism and dictatorship to name a few. People who will have chance to read this work of art will undoubtedly change their way of thinking and living because this study will equip them with scientific and constructive ideas which will enable

them to react positively against the wrongdoing actions that may arise in their communities. Political leaders who may have the same principles of ruling like Boss of Kafira will surely change their political mindset and strive for the better life of their fellow citizens. Remember most of African countries are facing the issue of civil wars and socio-political conflicts. This study will teach those who are concerned how to overcome such conflicts through truth, forgiveness and reconciliation as strong weapons for sustainable development and stable peace building.

VI.   SUMMARY OF THE FINDINGS AND CONCLUSION

The findings revealed that *Betrayal in the City* is a good play which reflects mostly the lives of people in the world. The themes found in the play are the elements that we often come across in fictional literary works. The researcher has tried to highlight socio-political problems of Africans from colonial to post independent African society in general and Kenyan community in particular. This study portrays all kinds of evils of Kenyan leaders and the suffering of the mass as extracted in Imbuga's play, *Betrayal in the City*. Also a scientific study and critical analysis of themes related to evils such betrayal and revenge, corruption, nepotism and favoritism, and dictatorship among others have been a great deal of our literary study. In brief, we have noted how the above ills have handicapped Kenyan society after independence. We have also investigated how truth and reconciliation are steadily becoming more important issues. Reconciliation is as relevant for the international community as for the nation itself. However, forgiveness and reconciliation have been appreciated as a key towards unity and sustainable peace building among people. Lastly, the relevance of the study to the society has been put in the readers' hands.

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The Experiences of Alienation, Insanity and Despair: *The Zoo Story* and Modernity

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Abstract— *The empty materialism of the post-War period brought the people into a particular area of possessing their own grandeur. It gave them the right to wander anywhere they sought after. But it was just like a cage where they were put aside and separated by bars from each other. In the guise of unity it played the role to scatter one from another. They intentionally injected the idea of being superior which consequently mugged the emotions of people and alienated them from each other. The ruling party who became benefitted by the War also became tycoon paying no heed to others. At the same time a sect of young generation lost their faith in the new trends. It made a trouble keeping both the aforesaid sects apart from each other. These two types of people of the post-War society are represented by Peter and Jerry respectively in The Zoo Story. All the necessary sectors i.e. political, social got a crazy look and influenced the contemporary trends in literature. Major collapse in morality increased alarmingly among people. All these matters happened to drive them towards a puzzle. Failing to solve the problems they became frustrated and this shook their mind desperately. The very modern men made them lunatic and thus insanity got its nest in their mind and in their actions. It seems that they are running around the cycle of alienation, insanity and despair keeping the ultimate ruin in its centre. It is not just a story but an up-to-date projection of modern life.*

Keywords— *Alienation, Modernism, Despair, theatre of absurd.*

CONTEXT

Albee is inclined to the term, "theatre of absurd," a post-War phenomenon. "Theatre of absurd" attacks the comfortable certainties of religious or political orthodoxy aiming at shocking its audience out of contentment and helping to bring face to face with the harsh facts of the human situation. It projects "the irrationalism, helplessness, and absurdity of life in dramatic forms that reject realistic settings, logical reasoning or a coherently evolving plot" (Abrams 2).

Modernism that came as a consequence of industrialization as well as World War I and II is one of the focal points of *The Zoo Story*. Modernism turned the daily life outdated in the new economic, social and political conditions of an emerging industrialized world.

"Modernity is a qualitative, not a chronological, category. Just as it cannot be reduced to abstract form, with equal necessity it must turn its back on conventional surface coherence, the appearance of harmony, the order corroborated merely by replication" (Adorno, qtd. in Mundra).

Along with "Modernism" and "Absurdism", Albee focused on "Existentialism" which refers to "the theory that humans are free and responsible for their own actions in a meaningless world" (Hornby 437). Anguish, despair, anxiety, the absurd, authenticity, nothingness are the literary features Albee had in his mind while writing *The Zoo Story*.

The impacts of "Capitalism" seem to be the vital fact behind Albee's writing in *The Zoo Story* that brings

about despair, insanity and alienation. Indeed, capitalist thought came into being as a consequence of modernism and the upheaval of capitalists suppressed the common people.

The waves of the post-War period deliberately broke some of the traditional bases. Creeping tides of modernism shook the root of the old faith and sentiments and brought about a change in both Western art and culture. The catastrophe of the War shook faith in the moral basis, coherence, and durability of Western Civilization. Rise of New York and Chicago as great commercial centers mark the beginning of modern American culture. Everything, "the skyscrapers, the size and variousness of population, the misery of the poor, the bitterness of the battle between labor and capital, the extravagance of the rich, the shattering indifference of urban society towards the individual, was present in New York" (Bradbury 151). "Edward Albee, obviously, is a post-nuclear writer; Apocalypse and eschatology are in the air. His fundamental theme is the collapse of communality, the other as threat. His subject is loss, desolation, spiritual depletion" (Bigsby 125). Observing social amenities and accepting a stereotyped role make it possible for people to converse without communicating to live together while remaining stranger. Albee feels strongly the alienation of the individual in the midst of a group-oriented society.

FOCUS

"Theatre of Absurd" shows the characters in rebellion against essential beliefs and values of traditional culture and traditional literature. Albee, as one of the followers of absurdist group, represents human life in its faithless search for purpose and meaning. It views human being as an isolated existent and cast into an alien universe. The action is wildly fantastic, yet it is not altogether unfamiliar, for it is not unlike situations most of us have experienced at one time or another in dreams and nightmares.

"Existentialism" is a philosophical movement which emphasizes on individual existence, freedom, and choice. The Existentialists believe that a person should be forced to choose and be responsible without the help of laws, rules, or traditions. Ronald Hayman's remark is also quotable in this context. He has remarked, Jerry's death "like the death of many tragic heroes in earlier plays, is an illustration of the impossibility of living in accordance with the values he represents" (Hayman 151).

A sense of disillusionment, such a collapse of all previously held firm beliefs is a characteristic feature of our own times. The relapse into barbarism, mass murder, and genocide in the course of Hitler's brief rule over Europe during the Second World War and, in the aftermath

of that War, spread spiritual emptiness in the outwardly prosperous and affluent societies of Western Europe and the United States (Esslin).

TEXT ANALYSIS

The Zoo Story is a literary study of how despair, alienation and insanity fall upon the concerned people as a consequence of "Modernism." The characters of the play or most significantly the dialogues uttered by Jerry at the closing part of the play reveal a sharp perception of men's alienation, despair and insanity in a world of spiritual importance. The frustration that comes out of loneliness is the root cause of feeling emptiness inside. Jerry was brought up by his aunt in an unfriendly environment and subsequently his aunt also departed. He lacks love and tries to have least semblance of it from anything he goes by even animals. But each time the happiness of love shows back to him. The following words uttered by Jerry can be stood as a proof of the above mentioned despair in him: "I loved the dog, and I wanted him to love me. I had tried to love, and I had tried to kill, and both had been unsuccessful by themselves" (1.38-39). Jerry lives on the top floor of a four storied building in a laughably small room. But he is alienated from the other inhabitants of the building. The thought "What is gained is loss" (1.40) haunted him throughout his life. And that is what leads him to insanity. When he finds that having everything Peter is not willing to leave the possession of the bench he becomes lunatic that brings about the full stop to his existing unsatisfied life.

Though the play refers to the traumatic portrait of Jerry, the theme of alienation also goes with Peter. Peter and Jerry represent bourgeois society and lost generation respectively. As a representative of bourgeois society Peter never tries to understand Jerry. On the other hand, Jerry cannot go with the changing trends of the new society. Both of them go hand in hand as if they, in T S Eliot's word, "we are trying to communicate without being able to be understood each other." Peter's "grab-anything-mania" is the outcome of "Capitalism." He, as a capitalist, knows no boundary regarding his demand. Capitalism is deeply rooted in his vein. Indicating his capitalistic behavior Jerry remarks that "You have everything, and now you want this bench. Are these the things men fight for?" (1.45) Being a capitalist Peter does not compromise with anything. Though he has everything he denies leaving the bench for Jerry. This harsh reality drives Jerry to death. Jerry appears to be a complete existentialist in this play. His personal choice to possess the bench becomes unique without the necessity of an objective form of truth. He also forces Peter to choose his own decision to give the bench in his

possession without considering the laws, rules and traditions.

This play presents a disillusioned, harsh, and stark picture of the world. Though often couched in the form of extravagant fantasies, they are never the less essentially realistic, in the sense that they never shirk the realities of the human mind with its despair, fear and loneliness in an alien and hostile universe. *The Zoo Story* can be viewed as "a sociopolitical critique" indicating a society that values "materialism instead of humanism" (Zinman 171).

COMMENT

It is a general instinct of modern people that they try to understand the things having viewed their surface not the core. The depth of the things remains undiscovered for being kept untouched. The modern people merely centre their concern on selfishness and self interest being unwilling to sacrifice as clearly seen in Peter's case in *The Zoo Story*. And what breeds complexity one after another is hurting without realizing the heart. Even our society gives, more who has more, less who possesses less, and Jerry is a conspicuous example of this in this play. Such an effect of modernity turned the whole world into a "zoo" where people are caged in nice buildings and are separated by bars of psychological, social, economic, and many to name, paradigms. The modern people want to grasp everything whether it is necessary or unnecessary to them. They like to have all the things under their own grip to dominate over others. They can neither endure sorrows of separation nor enjoy the pleasure of union which is respectively represented by Jerry and Peter.

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Suppressed Sexuality in Gendered Institutions: A Re-examination of Amitav Ghosh's *Ibis* Trilogy

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Abstract— *Socializing factors like, schools, parents, peer groups, and legal forces etc. all of them combine together to alienate women from fulfilling their own sexual desires and transform their sexual appetites into a subdued residue. The double standard of sexual morality forbade certain sexual activities for women while permitting the same actions for men. Women themselves know very well that they are not permitted by society to express their sexual feelings or even to enjoy sex in many contexts. Amitav Ghosh explores this double standard of sexual morality in his novels.He stresses on the need to deconstruct the cultural construct of sexual morality, which prohibited certain sexual behaviours for women while approving the same behaviours for men. Through an exploration of mainly Ghosh's The River of Smoke, Sea of Poppies and Flood of Fire I have shown that the political purposes of men have often been rested on restraining women from enjoying satisfying sexual pleasure. Sexuality is not at all as restricted or as palpable as most of us believe. I have also argued in this paper that the restriction on human sexual activity to the lone task of producing babies is not at all a natural requirement, but it is the outcome of a very precise cultural construction.*

Keywords— *Hedonism, Morality, Religion, Sexuality, Suppression.*

Sexuality is a term, which is used to talk about how we perceive our bodies and how we understand our relationships. It is an issue in which social values are often translated into legal norms.Countless women grew up and lived their lives with far less sexual pleasure than they would have enjoyed in the absence of such social and legal norms. It forced women into a state of sexual repression, where they are unable to express their own sexuality. According to psychoanalyst M. J. Sherfey, the sex drive of the human female is naturally and innately stronger than that of the male, and it posed a powerfully destabilizing threat to the possibility of patriarchal social order. So, for civilized society to develop, it was allegedly necessary or at least helpful for female sexuality to be suppressed. Socializing factors like, schools, parents, peer groups, and legal forces etc. all of them combine to alienate women from fulfilling their own sexual desires and transform their sexual appetites into a subdued residue. The double standard of sexual morality forbade certain sexual

activities for women while permitting the same actions for men. Women themselves know very well that they are not permitted by society to express their sexual feelings or even to enjoy sex in many contexts. As a result of this, men have also to suffer, at least indirectly, insofar as they have been deprived of the pleasures coming from having partners who enjoy sex too. A very large numbers of people worked together to suppress female sexuality; but that does not mean to imply that they were consciously or deliberately conspiring against women. Rather, we can say, that they may have come to participate in these processes without full consciousness of what they were doing, simply because of situational forces and self-interest they were impelled to act in ways that contributed in bringing female sexuality under restrictive control.

The political aims of men have often been depended on resisting women from having gratifying sexual pleasure.

According to David M. Buss, the main advantage men derive by suppressing female sexuality is an improvement in certainty about paternity. A man never wants another man to get his wife pregnant. Men definitely want to pass on their genes, and as we know, a woman can have only about one offspring per year, men feel the need to guard their female partners to prevent other men impregnating them. Convincing women to relinquish sexual desire could be a helpful strategy. There are other opinions too.Such as, if a woman lacks desire it will be less likely that she would have sex with others, and thus, her male partner can be relatively more confident that any children she bears will be his own. It will stabilize the property rights and the property will be passed on to legitimate heirs.

Thus, "the ruthless subjugation of female sexuality" (Sherfey 119) became necessary. This analysis was found in other feminist texts too. Reasonably, our patriarchal society decided that "if women are insatiable creatures, their sexuality would, of course, require external constraints, or sexual chaos would reign" (Faunce & Phillips-Yonas 86). According to some feminists, "In prehistoric human societies, the powerful sex drive of women created havoc—not to mention making the men feel insecure—and therefore societies instituted restrictions on female sexuality to bring it more in line with male sexuality" (Hyde & De Lamater 360). They also add to this thought that these are "the restrictions on female sexuality that persist to the present day" (360); "the sexual regulation of women …. is one of the foundations upon which the state rests" (140) and is "an essential feature of patriarchal power" (140).

Religion has a big role to play in suppressing female sexuality, insofar as religious traditions have generally advocated sexual restraint. Undoubtedly, many women have felt guilt about enjoying sexual pleasures, and religious faith was always there to provide one such source of guilt. Religion has always been dominated by men, and nearly all major religious figures in world history have been male. Thus, religion can be regarded as a male form of dominance. The Hindu religion from immemorial imprinted in the hearts and minds of the pious Hindu women that women should obey her husband, undergo suffering and should be chaste. According to Manu (Doniger 147-148), the great Indian sage, women should not be allowed to do any work independently either inside the house or outside the house. In the childhood she needs to be under the control of her father and brothers and after marriage she is under the control of her husband.Christian religion, like all other religions in the world, exerted a restraining influence on female sexuality. Christian doctrines and sermons encourage sexual restraint and virtue.According to Tannahill, Christianity was far more hostile to women enjoying sexual pleasure than any other religion of the time when it first took its form. It was intolerant to many sexual practices that were tolerated by other religions of the time, like masturbation and homosexuality. Further, there are other evidence that shows the importance of religion in restraining female sexuality. Women who follow religious teachings strictly feel more guilt than other women about many sexual activities, and they act in ways suggesting sexual repression.

The world of classical Greece and Rome is where the Western civilization mainly derived its moral values from. That is to say, that among other things, that many of the present attitudes (like sexual attitudes) are rooted in a far distant past. Though this basic approach was shared by all ancient cultures, yet the precise definition of sexual orthodoxy or heresy depended, of course, on their specific religious dogmas. But there is one thing that we should consider, that the ancient Mediterranean cultures were, on the whole, rather tolerant in sexual matters. For example, in case of classical Greece sex was seen as an essential life force, and therefore, all sexual desires were accepted as something good. So, various gods and goddesses of beauty, fertility, and sexual passion were worshipped in temples or on special occasions. It was believed by the Greeks that virtually all of their gods led passionate and varied sex lives. Therefore it was considered proper for mortals to follow this divine path. The Greeks were not at all concerned about sexual abstinence; even their language did not even have any special word for "chastity." Actually, they engage very much in the pursuit of sexual pleasures in all its manifestations. They practised hedonism. Ethical hedonism is said to have been started by Aristippus[1]of Cyrene, a student of Socrates. According to him pleasure is the highest good. Anyway, the hedonism of ancient Greece was not at all an advice for limitless lust and self-indulgence. Rather, it can be said, that it was a passionate enjoyment of life, a cheerful appreciation of the human body and especially of its sexual activities. Pleasure went hand in hand with reason in complete harmony. Their body never had to be punished or starved only for the sake of the soul. As the Greeks did not imagine a very clear concept of a life after death, they were very much free to live every moment on this earth to the fullest.

As we know Greece was a patriarchal society, and the ideal of beauty was male during its golden age. Although it was a norm for men to marry and raise a family, they were not very much romantically involved with their female mates. Men were passionately involved in romantic homosexual relationships before and outside of marriage. Their sentiments were supported in their religion. It is believed, that Gods like Zeus and Apollo and demigods

like Hercules have fallen in love with beautiful and handsome young men. There is no doubt that for most of the Greeks these heavenly models were a continuous source of inspiration. Though the evidence about female homosexuality in the ancient Greek world is limited, yet two poets, Sappho and Alcman, have been interpreted as writing about female homosexual desire. The myth of the Amazons[2] has also been interpreted as referring to female homosexual activities. In medieval Europe, the Christian Church took a stricter view of same-sex relations between women. The Old French legal treatise *Li livres de jostice et deplet* (1260) is the earliest reference to legal punishment for lesbianism. Thus, our ancientGreek and Roman societies did not try to supress lesbian sexual activities or we can say, homosexuality in general, the way medieval Western societies tried to do so.There is no doubt that even in modern times homosexual behaviour has been severely and often brutally suppressed in many societies around the world. As we know, lesbian activity is an important form of female sexuality, and psychoanalysis can serve as an important tool for proper understanding of cultural suppression of female sexuality. According to Freud homosexuality is 'an arrest of sexual development'. His main discussion of female homosexuality was the 1920 paper "The Psychogenesis of a Case of Homosexuality in aWoman," which described his analysis of a young woman who had entered therapy because her parents were concerned that she was a lesbian. Her father hoped that psychoanalysis would cure her lesbianism. Few years later, Simone de Beauvoir explained the discourse of psychoanalysis in *The Second Sex* (1980 [1949]). She devoted an entire chapter to her distrust of "The Psychoanalytic Point of View" (Beauvoir 1980, 73–85). Beauvoir denounces Freud's idea that there is but one, masculine, libido and no feminine libido with "its own original nature" (Beauvoir 1989). Freud, in her view, takes for granted what he needs to account for, namely the value placed on virility. Beauvoir rejects Freud's ideas for not taking into consideration the social origins of masculine and paternal power and privilege and considers his theory inadequate to account for woman's otherness. If women envy men, she argues, it is because of the social power and privilege they enjoy, and not because of anatomical superiority. According to her "Nearly all girls have lesbian tendencies; these tendencies are barely distinguishable from narcissistic delights: in the other, it is the sweetness of her own skin, the form of her own curves, that each of them covets; and vice versa, implicit in her self-adoration is the cult of femininity in general….Homosexuality can be a way for woman to flee her condition or a way to assume it…Woman is an existent who is asked to make herself object; as subject she has an aggressive sensuality

that does not find satisfaction in the masculine body: from this are born the conflicts her eroticism must overcome. The system is considered normal that, delivering her as prey to a male, restores her sovereignty by putting a baby in her arms: but this "naturalism" is determined by a more or less well understood social interest." (Beauvoir 1980, 481).

"Ghosh's roots are in journalism and academic writing-investigation and analysis, arevelation of subterranean connections and patterns- but first and foremost, and overriding all the many ideas that inform his work are the stories, the Dickensian proliferation of characters whose lives engage us and who take us to some richly imagined places and times" (John C. Hawley).His characters emerge out of history, and become a window for us to see and understand the society they belong to, the exploitation they are subjected to, and the factors that define who they are. In his *Ibis* trilogy he not only presents women characters from different social or racial background but also points out issues of their sexuality.

Sexuality has been an important theme in many of Ghosh's novels; and the most interesting aspect one can find in his novels is, undoubtedly, a reflection of how various cultures view sexuality. Amitav Ghosh's main female character Deeti, in *Sea Of Poppies*, is an example of how societal forces have deprived most women of their natural capacity to enjoy intimate gratifications. She was tricked into marrying Hukam Sing, an impotent man, by her own brother. On her first night she realized, "It was useless, she knew, to be seized by regret now, on the very night when her fate had been wedded to his: it was as if the shade of Saturn had passed over her face, to remind her of her destiny. Quietly, so as not to rouse him from his trance, she reached under her veil to wipe her eyes" (SOP 34). It did not take her long to come to the conclusion that, "he could never be a husband to her, in the full sense, either because his injury had rendered him incapable, or because opium had removed the inclination" (SOP 36).

In the phallocentric society of the early nineteenth century, Deeti had no way out of this sexless marriage, and had to remain his wife as long as he lived. Ghosh very tactfully presented before us how women's sexuality could be regulated, exchanged, and otherwise used for male benefit. Deeti was married to Hukam Sing solely for the sake of producing children. As her mother-in-law clearly stated, "One day, while massaging Deeti's belly, she said: And after we've delivered this one, we must make sure there are more- many, many more" (SOP 37). But as Hukam Singh was impotent, Deeti was drugged and raped by her brother-in-law on her first night, with the help of other in-laws as is revealed in the course of the novel. She was

objectified, and the intention of her in-laws was to use her as a child-producing machine. The role that religion plays in suppressing female sexuality found an important place in Ghosh's Ibis trilogy. As we know, religions are mostly male dominated; and Christian religion like other religions on earth served as a restraining influence on female sexuality. Christian doctrines and sermons encourage sexual restraint and virtue. Mrs. Burnham's speech clearly indicates this view 'I must ask you to remember, Mr. Reid that ours is a Christian house and we do expect a certain modesty, in all things…' (FOF 38). Some normal human sexual activities are seen as 'disease' in Christianity, and these teachings are internalized by women like Mrs. Burnham, who then teaches it to others, as she writes in her letter to Mr. Reid, 'Afterwarsd Dr Allgood was kind enough to lend me another book: Mr Sylvester Graham's Lecture to Young Men on Chastity. You will find it enclosed herewith…Dr Allgood assures me that if any remedy for your Condition could be said to exist then this book is it' (FOF 119). And this so serious 'Condition' of Mr Reid is only a very normal self-satisfying sexual behaviour. Thus, Christianity has an important role to play in restricting sexuality.

But not only Christianity, Ghosh has shown other religions too playing the same role of restricting female sexuality, even to a greater extent. Taramony, the wife of Baboo Nob Kissin's uncle, was a young widow 'for her late husband had married her only for six years before, in a final effort to beget an heir' (SOP 161). Baboo Nob Kissin felt 'That his aunt wasm a woman of uncommon charm and comeliness' and 'now, rattling and rolling towardsBrindavan, in a succession of boats and carriages, the boy's defence crumbled.' It was very normal for them to get attracted towards each other. But their religion taught them to restrain their sexual behaviour. As Taramony explained to him, 'You will be my Krishna and I will be your Radha…. And you will live with me without touching me, without knowing my body' (SOP 162).Ghosh gave us example of another woman, belonging to another religion, totally different from the above mentioned two religions. She is Shireen Modi, who felt guilt about her second marriage. Through her Ghosh has shown that religious women feel guiltier than other women about many sexual activities, and that they act in ways suggesting sexual repression. Shireen Modi confesses to Freddie, 'And I will probably never again be able to enter a Fire Temple: that will be the hardest part' (FOF 523). Thus, religious faith has always provided a source of guilt to women about their own sexuality.

Lesbian activity is an important form of female sexuality. Ghosh in *Flood of Fire* shows examples of lesbian encounters. Mrs. Burnham has lesbian yearnings for Paulette, but she can reveal them only in secrecy, as such behaviours are severely condemned by society.She revealed her intentions to Zachary, 'I held you responsible for confounding my plans forPaulette. If not for you, I thought, she would have taken my advice and married MrKendalbushe, after which she and I would have been able to share many a happy goozle. I blame you for dashing my hopes' (FOF 224). Ghosh in *River of Smoke* has also shown that not only women but men also suffer because of society's intolerance to homosexuality.Robin is one such character who can hardly express his sexual orientation while he was in his homeland, but Canto provides him with better opportunities; there he finds 'a friend' Mr King. Thus, Ghosh tried to project the idea that in places where multiple cultures meet and society's restrictions become loose people are freer to express their different sexual orientations. And it is true for both the sexes.

CONCLUSION

Thus,Ghosh's exploration of double standard of sexual morality in his novels becomes very much apparent to us. He showed us the way and the necessity to deconstruct the cultural construct of sexual morality. It contrives to restrain certain sexual behaviours for women while favouring the exactly same behaviours for men. Through a thorough investigation of his *The River of Smoke*, *Sea of Poppies* and *Flood of Fire,* we are able to understand how the political ambition of men have often been lied on preventive women from experiencing satisfying sexual gratification. In an environment, where multiple cultures meet, women feel freer to express their true selves. The above research helped us to comprehend the whole process.

NOTES

1. For more see *Encyclopaedia of Religion and Ethics*. 6 vols. 567.
2. For more see- Downing, Christine (1994). "Lesbian Mythology". *Historical Reflections*. 20 (2): 176.

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In Custody: Quest for a Dignified Existence

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Abstract— In Custody is the story of a married young man, a Hindi college teacher, Deven Sharma, making vain efforts to establish his identity by doing something new and different: to get the interview of a very famous poet Nur Shahjehan badi published in a magazine. But this does not happen to be an easy task; he has to face a number of complexities that stupefy him. He gets trapped in a number of situations where he feels helpless and hopeless. He, unable to reconcile between his dreams and disillusionments, ultimately faces failure. The present paper makes an attempt to trace the journey of this young man trying hard to cope up with the circumstances, unfavourable to him, in order to prove his worth in a narrow minded self-centered society. His journey is full of dreams and disillusionments, hopes and frustrations, communication and lack of communication. However, by the end of the novel he gains some respite to console himself.

Keywords— identity, isolation, predicament, self.

The thematic concern in Anita Desai's *In Custody* (1984) is the mystery of human predicament, the mystery that shrouds the nature of world and nature of human destiny. The novel is a burning epitome of a life-history caught in the morass of mean and impoverished existence, yearning to redeem it. Deven, the hero of this novel, is duped and deceived in a project that brings him ultimate ruin and disaster. It explores an extraordinary and unique individual life that sets to attain Himalayan glory but finds relegated to the nadir of a stormy sea. Mrs. Desai brings out existential predicament by delineating the unfortunate experiences, the joys and sorrows, and the enduring conflicts of Deven Sharma. It is all delineated in the true vein of an existentialist writer and a philosopher.

The novel unravels the story of a different, awkward, credulous and disingenuous character, Deven Sharma, who is a Hindi teacher in a private college in a suburban area of Delhi, Mirpore. He is ambitious of interviewing a famous Urdu poet, Nur, and publishing this interview in his friend, Murad's Urdu magazine, but is unluckily overcome by his helplessness and timidity. The whole narrative keeps moving, back and forth, between

Deven's dreams and disillusionments, his success and failure, his enthusiasm and vacillation and the final disaster into which he lands. The novel opens with his friend Murad, now editor of '*Awaz*', an Urdu magazine, asking Deven to interview Nur Shahjehanbadi for a special number of its forthcoming issue. Deven readily agrees to undertake this important and honourable job of interviewing the great poet, his hero, at his residence in Chandhi Chowk, Delhi.

However, Deven does not possess the confidence and courage to rise equal to the occasion. He thinks that it is some sort of madness which carries him to Delhi for a task which he is incapable of doing. He feels that he has neither qualification nor experience for this challenging pursuit. However, he reaches Delhi with an introductory letter from Murad, so that he can hold a formal meeting with the Urdu post. He is full of apprehensions because he feels a great poet like Nur will not see him. But, finally, he decides to meet the poet hesitatingly, being escorted by a boy of Murad's office.

When he faces Nur at his residence, he is stunned to find that the poet, whom he so greatly admired and

adored as God, lived among "the louts, *lafangas* of the *bazaar* world" and his second wife, named Imtiaz Begum, earlier belonged to a whorehouse. The meeting is not very successful. After his first unsatisfactory and unsuccessful meeting with Nur, on his way back to Mirpore in the bus, Deven's mind oscillates between his aspiration for poetry and its illusory nature:

> Henceforth he would avoid that mirage, that dream that so easily twisted into nightmare. Any reality was preferable, he told himself, even if it was the smeared window of a country bus bumping along the rutted roads homewards. (*In Custody,*63)

Defeated aims, frustrated ends, and thwarted wishes take away the light from the heart of man and fill it with gloomy darkness that benumbs the spirit and freezes the morale. The sagging heart fails to realize the bubbling strength and tremendous potency inherent in the being. A molehill appears unscalable mountain to him. In such a situation Deven weighs and considers himself.

> No all he could measure up to was this—this shabby house, its dirty corners, its wretchedness and lovelessness. Looking around it, he felt himself sag with relief and gratitude. At the same time his shoulders dropped in defeat. (*In Custody*, 67)

The familial and social factors are no less responsible for the drooping spirits of Deven. As a child, he has watched closely the bitter asthmatic father for his failure in coming up to his expectations. The condition and experiences of his childhood and youth turn him live in a very low profile. His childhood experiences generate in him powerful complaint tendencies. We have its glimpse in his encounter with Murad in the college. While Murad is free and frank even in an alien atmosphere where he is only a casual visitor, Deven who belongs to it, appears subdued and inferior. He becomes nervous while talking to Murad. He feels embarrassed and cannot, tolerate his students staring at him. The forces working in him side by side show his tendency to subordinate himself to the wishes of others. There is a conflict in him between his idealized self and actual self.

Deven, self-minimising and self-reducing as he is, cannot make assertive or expansive moves. He avoids triumph or success because it is presumptuous. He places taboos on his thoughts and feelings. So acute and unconscious is his self-minimising attitude that he dubs himself a fool in his first encounter with Nur. To Nur's irritated query, "fool, are you a fool"?, Deven's ready

response is "Sir, I am! This cannot be termed only as his confused and perturbed state of mind, nor can it be assigned to his oblivious joy at finding himself in Nur's presence. It is an indication of his moronic condition owing to the effect of shrinking his personality to a nullity. The situation is comic and imparts a lighter touch to the novel's rhetoric. At a deeper level it is an unconscious fear at having to face greatness personified. The unconscious reaction is to cut short his presumptuousness and feel small and ineffective. This suits his temperament—a suffering, victimized self as he is. After his first visit to Nur, Deven decides to abandon the ideas of having to continue the interview because the sordid aspect of Nur's personal life is too unpalatable for him. He cannot reconcile with contrast between Nur's personal life and his artistic excellence. Moreover, forsaking the project is a face-saving device which suits his temperament and simplifies his existence:

> He had made a timely escape from complexities with which he would not have known how to contend. Compared to the horror of that threat, this grey anonymity was sweet. (*In Custody*, 71)

Dread pervades the whole universe. A terror from an undefinable source threatens and haunts man's existence in the world. Martin Heidegger believes that dread reveals nothing. The very concept of nothing as limiting force presupposes the existence of being that transcends its all-engulfing jaws of ensuing annihilation. In moments of blissful solitude man experiences an inner urge to shatter the shackles of his imprisonment and break the bars of his caged life. Deven, in his second attempt to meet the distinguished Urdu poet for recording an interview, comes across Nur's wife singing before a crude gathering of wanton men and women. What he gathers is that she is sad at the core of her heart. Deven discovers the kinship between the lady and himself:

> When Deven brought himself to listen to a line or two, it was just as he thought: she said she was a bird in a cage, that she longed for flight that her lover waited for her. She said the bars that held her were cruel and unjust, that her wings had been hurt by beating against them and only God could come and release her by lifting the latch on the cage door, God in the guise of her lover. When would he come? She languished, panting for the clouds that would carry him to her and the rain that would requite her thirst. (*In Custody*, 82)

Devan oscillates between his dual thoughts and actions. On the one hand, he decides not to involve himself any further with this affair, on the other, he is driven to Nur with a devotional attitude. His conscious mind is repulsed by Nur, the man; whereas his unconscious mind still pushes him towards Nur, the poet. In the face of all odds, despite humiliations, Deven reaches the poet in all devotion, sitting cross-legged at his feet, caressing his slippers. In fact, Nur, the poet, represents to Deven all that he has idealized in himself. He does not wish to blur this image because if this happens, his glorified self will also be shattered. He comes to Nur again and again to resurrect his hero from the debris of his previous meeting. Deven's visit to Nur is hallowed by a dignity and glory which, in fact, the poet lacks.

In other words, we can say that Deven's visit to Nur is his quest for dignified identity. He does not know that in this search for greatness, the ordinary, dismal and sordid aspects of life cannot be evaded because they constitute reality. Only towards the end of the novel, trapped from all sides, does he recognize his true self when he rises above his confusion and finds a joyous affirmation in life. Till this moment, he feels caged because, by turning to Nur, he tries to fill the void between his real self and his idealized self.

His dependence on Nur enfeebles his inner strength. As all his powers to think, feel and act are related to an outside factor, he is unable to express his individual potential. He ever needs a support and that is why there is blockage of spontaneity in him. Lacking spontaneous responses, Deven entraps himself further into compulsive activities. If he accedes to Murad's requests, he feels weak and angry with himself; if he does not, he is gripped by his own worthlessness because it entails having betrayed a friend. Murad, who has always exploited him and has never paid for his book-reviews and poems, has caught weak aspects of Deven's personality and known how to manipulate things to his own advantage. But Deven is fully aware of Murad's tricks and his deceptive ways. He knows that Murad can betray him. At one place in the novel he broods that it has been foolish on his part to trust Murad:

> Deven set bemused upon a wooden stool in the shadows, watching Murad pass through one act after another life some chameleon giving a bravura performance. Considering the full range of his moods and shifts in temper, his contradictions and discrepancies, he wondered why he had trusted his words….(*In Custody*, 34)

But the irony is that he, unable to make himself get rid of Nur or Murad, is bound to suffer the pangs of everlasting conflict.

Through the life-episode of the protagonist in the novel Anita Desai takes us to peep into the very scheme of human life in the world. Changes are so sudden and trends are so drifting that the worldly way, *in toto*, remains baffling to the human intellect: palaces are raised sky-high in moments and sky-scrappers are seen dashing to the ground in no time. Every moment something is gained and something is lost, something is attained and something missed. The human destiny is locked in such a see-saw game of joys and sorrows, victory and defeats, hopes and despairs. It appears to Deven that Murad, Mr. Siddiqui, Nur's first wife and his students are for his rescue and support, but they all are inclined towards him in order to take advantage of him. He is an easy prey to their tactics. He needs them and looks up to them helplessly for encouragement and support, and feels relieved when his burden is shared. There are a few of his expressions typifying his defeatism: "No one ever listens me," "My hard work leads nowhere, to nothing, Nothing" (*In Custody*, 185). A sense of discomfort hangs about him persistently. He is overpowered by doubts and his reply is "I can't" to every new venture. When Murad chides him for such trepidations, he gains a semblance of confidence and struggles to make some headway in the project. His timidity and inefficacy go to such an extent that he cannot even buy the tape-recorder, leave alone operating it. It appears to him once that the college would finance for the tape-recorder required for his project. But in twinkling of an eye he realizes that his advocates for the cause have gone with the wind. This is how he feels:

> Deven was not unacquainted with disappointments and anti-climaxes, with delays and diversions. It did not surprise him at all that the unusual success of his conversation him at all that the unusual success of his conversation with Siddiqui, passing with such unfamiliar rapidity from doubt to interest and enthusiasm, should have been dashed within minutes upon the story insensitivity and crudity of his colleagues who had forced them apart and prevented them from pursuing this new association. (*In Custody*, 103-104)

It is not that the bad weather ever persists and winter ever lasts; the sun also shines and summer too comes. But very tender and susceptible is the inner kernel of man's heart—he laughs in success and weeps in failure.

The moment Deven comes to know that the tape-recorder has been duly sanctioned by the office and his proposal totally accepted, he is filled with radiance and gaiety. Happiness transforms his customary outlook and helps fresh vision blossom. Deven now thinks over the course that things have taken:

> It was a name that opened doors, changed expressions, caused dust and cobwebs to disappear, visions to appear, bathed in radiance. It had led him on to avenues that would take him to another land another element. Yes, these college grounds, these fields of dust, these fences of rusted barbed grounds, these fields of dust, these fences of rusted barbed wire, these groups of hostile and mocking young students at the gate and the bus-stop, all would be left behind, and he would move on into the world of poetry and art. (*In Custody*, 105-106)

The worldly scheme of human life is permeated by time. The molehill and the mountain, the grain of sand and boundless sea and sky are all encompassed by the compelling presence of time. Nothing escapes its impact, nothing remains untouched by its onslaughts. Clock ticks and cycle of birth and death, smile and tears, starts. The process of destruction and preservation goes on in human existence. Time effaces and obliterates, life recovers and recuperates. Regarding time, Anita Desai comments:

> I wanted to have as palpable an existence as the spatial world perceived by the five senses. I wanted time to be an element, like light, or darkness that is pervasive, and that is perceived by the characters as music is heard, scents smelled, food tasted, texture felt, sight seen a part of their everyday consciousness. (Anita Desai, 224)

Time threatens life with annihilation. Ultimately, it leads human existence to its virtual end. Nur Shahjehanbadi, the Urdu poet of the novel, affirms it:

> Before Time crushes us into dust we must record our struggle against it. We must engrave our name in the sand before the wave comes to sweep it away and make it a part of the ocean. (*In Custody*, 113)

Deven aspires for a dignified existence, he travails. To wrest name and fame and to get his confirmation as a lecturer, he is induced by his friend and publisher, Murad and tempted with an allurement to have a published article to his credit in the special number of the magazine. But the dream never materializes; the taped interview with the poet remains a fiasco. He is humiliated, cheated, bullied and thrown away. This is the harshest reality of human existence. Deven describes his plight and suggestively conveys the hidden failures, obstacles, agonies and futility lurking in his life:

> Every effort he had made had ended in defeat: most of the poems he had written and sent to Murad had been rejected, his monograph never published, his wife and son eyed him with blatant disappointment, nor had he won the regard of his colleagues or students. The inherent weakness in his father that had made him an ineffectual, if harmless, teacher and householder had been passed on to him. He felt it inside him like an empty hole, one he had been staring at all his years, intimidated by its blackness and blankness. Even his attempt to fill it with a genuine and heartfelt homage to a true poet, a man who had distinguished himself as he would have liked to do, had been defeated by all the obstacles that sprang up in his life like shards and pebbles sent up at every step. It was one more blow, and perhaps the bitterest of all. (*In Custody*, 128)

Almost every individual in this world is in custody. His being is immured, trapped and caged. Freedom from agonies, anxieties, wants and cares is a mirage. Every stage and category of human life is dissatisfying and taxing one. Man cherishes an inner urge to transcend the imposed limitations over his being and attain the blissful state of solitude. But the conflict inherent in being and non-being, self and no-self, soul and matter, world and individual will not let man taste the nectar of pure being. That is why he is condemned to be caged and doomed to be haunted. Deven unravels this harsh reality of life, imprisoned as it is, within the shackles of frustrations and failures:

> In his youth,   he had the illusion of having free will, not knowing he was in a trap. Marriage, a family and a job had placed him in this cage; now there was no way out of it. The unexpected friendship with Nur had given him the illusion that the door of the trap had opened and he could escape

after all into a wider world that lay outside but…. (*In Custody*, 137)

Throughout the narrative, Deven feels like a trapped animal. Marriage, friendship and even his friendship with Nur appear to him a cage of problems and he is to face these problems without any flicker of success.

The novel ends with a positive note. When all support is withdrawn, Deven explores his own potentials. Made wise and imparted a philosophical outlook by misery and sufferings he is certain that "perhaps when everyone had cut him off and he was absolutely alone, he would begin to find himself and his own strength" (*In Custody*, 189-90). He discovers the ineluctable reality of existence that positive freedom can be gained by removing the blockage on inner dynamism of life, and is able to live as an independent individual. He perceives that his strength lies within, not without. He is able to resolve the conflict between Nur, the poet, and Nur, the man, in his mind:

> When he remembered the joy of hearing his voice and listening to him quote poetry, then quoting his lines back to him, binding them together in web, an alliance, he knew this was what he would have to recover, to retrieve. If he could do that it would give him a reason, and strength, to survive whatever came. He had to believe that…. That friendship still existed, even if there had been a muddle, a misunderstanding. He had imagined he was taking Nur's poetry into safe custody, and not realized that if he was to be custodian of Nur's genius, then Nur would become his custodian and place him in custody too. This alliance could be considered an unendurable burden--or else a shining honour. Both demanded on equal strength. (*In Custody*, 203)

Other characters in the novel that deserve mention are Deven's wife, Sarla, Nur and his two wives, and Mr. Siddiqui. All of them, in one way or the other, seethe in the cauldron of existential agony. Sarla is the stereotype of Indian wife. As Deven's bride, she is his mother's and aunt's choice. The couple's marital and material ambitions are unfulfilled. Moreover, she is anguished as she has no charm in her life except tedium and boredom. Her husband has failed to cater to her material needs. Her aspirations were suppressed, which filled her with resentment and a sense of frustration. For satisfaction, Deven takes recourse to poetry but she has nothing. Though living together, they cannot properly communicate with or belong to each other.

Nur is portrayed as a superhuman poet. But, he is not all angelic. In the past, he was connected with nonentities and bad characters. His suffering from piles indicates his libertine irregular eating habits. His love of pigeons ennobles him and connects him with ancient Muslim nobility. In Chandni Chowk, in his own room on the terrace, he is the presiding deity of poetry, and all the chaotic audience are like obscure fairies of the literary sky. Many of the miniature poets recite their verses to Nur for his appreciation and guidance and Nur plays, comically, the role of the director of Urdu poets. His second wife, Imtiaz Begum, is composed of two opposite elements, fascination and jealousy, for the poet. By her intellect, beauty, skill in singing and dancing, she has won the heart of Nur. The husband-wife isolation is much obvious as she tries to stop the usual poetic sessions of Nur at the terrace, and plots against his publicity, interview and book-publication on him. She adores and hates Nur for his superior talent. Helpless Nur, knowing the fangs of her venomous malice, is yet in love with her and cannot go against her will. Foppery, pretensions and stratagems characterize her nature.

To receive appreciation and assert her superiority over Nur she celebrates her birthday and sings verse composed by her to Nur's admirers. She uses all the tricks of a dancer to win the audience with her relatives planted in it to praise her. Nur revolts against his wife's vain glory and retires, as he feels that his 'jewels' are taken away by her. Her driving away of Nur's secretary is another example of conspiratorial rivalry. Safia Begum's accusation of Imtiaz makes it clear : "You have taken his name and his reputation and today even his admirers" (*In Custody*, 90). Imtiaz Bibi's hatred of Nur's *chelas* and desire to take away his glory are known to Safia Begum. Her letter to Deven confirms the intention of placing her (Imtiaz) in the rank of great poets through critics like Deven.

Safia Begum is a simple, pragmatic and humble character. She cooks, cleans, washes and manages Nur's household. But being illiterate and unsophisticated, she could not be an intellectual companion to Nur or Imtiaz. She has perfect clarity of mind and knows Imtiaz's role in Nur's life. She feels greatly infuriated when she sees Nur being harmed and humiliated by Imtiaz Bibi.

Mr. Siddiqui, related with the family of Nawab of Mirpore, with a crumbling palatial house, is extravagant and wide-hearted like Nawabs. He heads the withering Urdu Department. But he is resourceful and worldly wise and takes Deven out of his impasse. He celebrates his Eden while presiding over a party of feasting, drinking and gambling.

Mrs. Desai dramatizes Deven's moments of crisis by reflecting the banality of the surrounding life. His loneliness, rootlessness, paralyzing helplessness, sense of isolation and deplorable existence are evoked through various symbols and images: nature, the city, the house, and the circus animals. The natural scene through which he comes across during his journey from Mirpore to Delhi prefigures his mental condition and his blurred future. His journey to Delhi to gain material prosperity leads our mind to the material development attained by industrialization. The evils of industrialization symbolizing concrete, zinc, smoke, pollutants, decay and destruction have obliterated a pleasant agricultural aspect. Deven's dry and drab existence of driving uncertainty, of despair, of increasing desperation is objectified by the nature that he beholds around him. The depiction of the landscape symbolizes his caged existence and isolation.

The image of water serves as a symbol of Deven's mental perturbation and his tortured life. During his morning walk beside canal, he wishes that it would have been good if his students were to emerge and stab him. The void and dreariness of his existence are reflected in the water. Deven's stopping at the canal bank and staring at the water—turning concentrically in a whirlpool-- is a symbol of his inescapable imprisoned life.

The sun image symbolizes hope and reality for Deven. On the morning on which Deven's final attempt of seeking Nur's interview is turned into a failure, the sun rises in a sharp, clear atmosphere. It also symbolizes his gaining of inner strength and dignity: "The sky was filling with a grey light that was dissolving the dense blackness of night". (*In Custody*, 204)

The city is an objectification of Deven's plight. It symbolizes Deven's place of trap and imprisonment. It is used to measure as much his dry and drab existence as to prove the unnatural disorder and corruption in things and people around him. When Deven leaves Mirpore for Delhi, ironically he is happy to free himself from it, but does not know that he is landing himself into another labyrinth.

CONCLUSION

To conclude, Anita Desai, thus, studies in this novel the problem and plight of a timid and ineffectual but growth-oriented individual making impassioned appeals to society for the establishment of genuine relationship. Her fiction is bound up by what may be called existentialist framework both, thematically and technically.

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Samuel Beckett's Waiting for Godot Therapeutic Perspective

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Abstract— This research aims to tackle the problems and difficulties that face people after wars and their horrific consequences. As a result, people after the end of any wars or catastrophes are made to suffer the trauma of the hardship of life and the social disintegration of their communities not to mention the loss of their lovers and all forms of destruction. Thus, there will be suggestions of psychological recovery throughout this research which may improve the psyches of those who have traumatic experiences.

The research also aims at acquainting the reader with Samuel Beckett's treatment in his masterpiece Waiting for Godot of the devastating World War II (1939-1945) and its negative impacts on people as he exerts much efforts to show the horrific consequences of that recent war as if he addresses all people worldwide and warns them at the same time of the risks of evil, wars in particular, when he gives succinct descriptions of people suffering from the harshness of life in the fifties of the last century in his drama which may stem from his moral responsibility as a playwright aware of the dangers of wars that usually claim uncountable numbers of death toll and leave the world destructive and most of its survived people traumatized, trying intensely to survive in a world that deprives them of their simplest rights of living.

Keywords— Horrific consequences, Trauma, recovery, and Survival.

I. INTRODUCTION

Waiting for Godot, written by the Irish playwright Samuel Beckett (1906-1989) between "Oct. 9, 1948 and Jan. 29, 1949," (C.J and S.E. 2006, p. 620)and acted at the Theatre de Babylone in Paris in 1953 is a "tragicomedy in two acts."(Ibid, p. 127) Beckett, the most famous absurdist playwright, is also well-known for his plays such as *Endgame* (1957), *Act Without Words I* (1957), *Kapp's Last Tape* (1958), *Act Without Words II* (1960)in which all of them belong to the Theatre of The Absurd that can be defined as a " term applied to a group of dramatists in the 1950s and 60s such as Samuel Beckett, Jean Genet, Eugene Ionesco, Edward Albee, Arthur Adamov, and Harold Pinter. Their attitude is based upon the belief that the condition of man in this world is absurd, ridiculous, and irrational. The term (absurd) was coined by Martin Esslin in his study of contemporary playwrights, *The Theatre of the Absurd* (1961)." (Cuddon, 1980: p.692)The absurdist dramatists have become extensively known since

World War II (1939-1945) that left Europe, including England, devastated and wrecked in which "The experience of England during the Second World War (1939-1945) was far more catastrophic than that during the First World War." (Moody, Lovett, 1964: pp. 421-422)when it left millions of people homeless and refugees along with the breakdown down of the European economy, leaving English people, in particular, in very miserable conditions because "By the end of the war in September 1945, England had suffered not only the loss of hundreds of thousands of young men but the devastation of wide areas in London and elsewhere and staggering blows to its economic system and its financial life and character."(Ibid, p. 422)Furthermore, one of the many losses of the devastation of WWII was the "illusion of manly honour and glory in battle. Under conditions of unremitting exposure to the horros of trench warfare, men began to breakdown in shocking numbers. Confined and rendered helpless, subjected to constant threat of annihilation, and

forced to witness the mutilation and death of their comrades without any hope of reprieve." (Herman, 2015: p. 20)Moreover, the previous fierce war caused catastrophic social disintegration in the fabric of the European communities which was deeply damaged by it. Besides, it left plenty of widows, orphans and destitute people homeless and without breadwinners not to mention unemployment, prostitutions, chaotic murdering, thefts and all images of evil that posed serious problems for the survived people to suffer not only physically but also psychologically, prompting most of them to feel lost and lonely in their countries.

Therefore, life of people after the previous is characterized by futility and monotony and people have neither goal nor motivation in their life which are necessary to achieve genuine stature as they are depicted in the play by the two protagonists (Vladimir and Estragon) who represent European people, including young men, after war who are seen to spend their time waiting for someone who is represented by Godot to come and save them from their miserable conditions or something to happen so that they can improve their situation. In the play, Vladimir and Estragon isolate themselves from other people to live in a forsaken, open, and arid area as "Nothing happens, nobody comes, nobody goes, it's awful," (Beckett, 1978: p. 41)engaging in circular, meaningless conversations and their life is seen as absurd since it is without meaning, depressed and funny at the same timeas "Nothing is funnier than unhappiness … it's the most comical thing in the world," (Beckett: 1958, pp. 18-19)as Beckett highlights the tension of life and the meaninglessness of it in his play to show the absurdity of life and to expresses a nihilistic view of human meaningless existence. (Essif, 2001: pp. 1-9)Hence, the theatre of the absurd seems to be pessimistic and comic simultaneously, having satire and parody. It is described by the English professor Jean E. Kennard as it "is often pessimistic in vision, comic in tone, and contains strong elements of satire or parody." (Kennard, 1975: p. 1)Apparently, Beckett when writing the play was aware of the plights of the previous war and its horrific consequences, depicting them in a skillful literary style as if he separated the wheat from the chaff to reveal the truth about what really happened to common people after that fierce war to raise the idea of human dignity especially when that war left most of the European people traumatized, humiliated, incoherent, and lost in their war-torn countries" In this conflict not only the military forces but the civilian population were intimately involved; it was not merely armed forces that paid heavily in what Prime Minister Winston Churchill tersely described as(blood, sweet, and tears)."(Moody, Lovett, 1964: p. 422)

II.   DISCUSSION AND ANALYSIS

*Waiting for Godot*shows the bitter lives of the two tramps Vladimir and Estragon who seem that they escape from their original residence where war is underway to live at a forsaken area for safety. They distract themselves in trivial actions as they talk and keep asking each other about this and that, eat faddish food such as a carrot or turnip, or radish which all they have, exchange conversations and obscenities, to pass time and to get rid of thinking because they are so psychologically exhausted that even the process of thinking hurts them "We're in no danger of ever thinking anymore," (Beckett, 1978: p. 64) while waiting for Godot since they think that the latter is their "saviour" and the lonely hope to come one day and save them from their squalid conditions as they live in a desert where no plant can grow and no animal can be bred there. In fact, Godot is the creation of their imagination as they do not know him or even having an appointment with him. When they are asked by Pozzo, another character in the play, who suddenly along with his carrier Lucky interrupt the process of their waiting, about the identity of Godot, Estragon replies "… we hardly know him." (Ibid, p. 23)In fact, the two tramps are so frustrated that they are unable to achieve anything that enhance their life as "Nothing to be done," (Ibid, p. 11) about it, therefore, they attempt to commit a suicide twice but they fail. So, even death for them is unattainable as they have no means to fulfill that. Their first attempt of killing themselves to get rid of their miserable life was by hanging themselves from the bare and lonely tree but they failed as they have no rope that is why, they decide to come back the next day "Then we can bring a good bit of rope." (Ibid, p 94) The second attempt when they decided illogically to throw themselves from the Eiffl tower but even this attempt did not achieve success when Vladimir justified that "Now it's too late. They wouldn't even let us up." (Ibid, p. 10)

Obviously, Vladimir and Estragon oblige themselves to keep waiting for Godot because they seem indolent as they do not do anything to improve their situation but submitting themselves to the idleness which is a very bad thing for human nature and to the process of waiting which is by "itself a contradictory combination of doing nothing and doing something." (Hayman, 1980: p. 4) Besides, they repeatedly claim that "Nothing to be done," (Beckett, 1978: p. 11)while they at least can move and probably they may find a better place to live in but "They don't move." (Ibid, p. 54)However, waiting boundlessly for someone who would never come generates suffering and makes life tedious and boring and it is only resulted in loneliness, bitterness, and ambiguity. It is a matter of fact that everyone in this mortal world suffers not only Vladimir who physically suffers when he faces a difficulty in his

urination while Estragon is mentally ill since he imagines that whenever and wherever people meet him they beat him for reasons he knows nothing about Estragon thinks that he is the only one who suffers, confirming that people "certainly they beat me,"(Ibid, p. 9) prompting Vladimir to tell him angrily that "No one ever suffers but you, I don't count. I'd like to hear what you'd say if you had what I have." (Ibid, p.10)Lucky who is another character in the play also suffers when he carries all the time the heavy stuff of his master Pozzo who drives him by a whip and ties his neck by a rope as if he is an animal in the early beginning of the play when they enter the stage "Pozzo drives Lucky by means of a rope passed round his neck, so that Lucky is the first to appear before Pozzo appears. Lucky carries a heavy bag, a folding stool, a picnic basket and a greatcoat. Pozzo a whip." (Ibid, p. 21) Pozzo who owns everything such as food, a bottle of wine, a folding stool, a pipe and tobacco, as well as the land where Vladimir and Estragon are waiting for Godot, thinking arrogantly that he differs from other characters who are starved and are created to suffer as he will never suffer, asking "Do I look like a man that can be made to suffer?" (Ibid, p.34) but finally he suffers when he goes blind.

As a social reformer, Beckett has successfully depicted in Act 1 a dead tree in that desolate area where Vladimir and Estragon wait endlessly for Godot as it is a symbol of death and it also may represent the breakdown of the European economy as it is bare, dry, fruitless, leafless and thin and at the same time it looks like the cross on which Jesus Christ was crucified as another sign of death. But in Act II the tree signifies hope and a new life when it sprouts "four or five leaves." (Ibid, p. 57) Besides, he shows that all the characters are common people except Pozzo who appears to be a capitalist as he owns everything, including Lucky, who obeys his orders obediently and respectfully. He serves him for a long time as a "dog-like devotion," (Kalb, 1989: p. 175)and expects ingratitude from Pozzo who doesn't only bring him to a fair where he can get a good price for him through selling him because he is no longer useful due to his old age but he also thinks to kill him "… But instead of driving him away as I might have done, I mean instead of simply kicking him out on his arse, in the goodness of my heart I am bringing him to the fair, where I hope to get a good price for him. The truth is you can't drive such creatures away. The best thing would be to kill them." (Beckett, 1978: p. 32)Vladimir who is watching astonishingly nearby pities Lucky and therefore, heboldly criticizes Pozzo for his rudeness towards the aged man, telling him surprisingly "After having sucked all the good out of him, you chuck him away like a … like a banana skin."(Ibid, p.34) The rude behaviour of Pozzo against Lucky is similar to the actions of the capitalist companies when they exploit their workers when they are young, and when they become old they discharge them without any pension. In his play, *A Death of a Salesman* (1949), the American playwright Arthur Miller deals with "the problems of an ordinary man in a conscienceless, capitalistic social system."(Abbotson, 2005: p. 60)According to Collins Cobuild Dictionary, capitalism which appears in the fifties of the last century and more specifically after the WWII in America is defined as an "economic and political system in which property, business, and industry are owned by private individuals and not by the state," exploiting and abusing common people such as the character Willy Loman in the aforementioned play to attain "Corporate money, government support, and grants reward those who stay on script, who do not challenge the cruel structure of imperialism, the permanent war economy, and unfettered capitalism."(Malpede, 2011, vii) In the play, Loman is discharged without even a reward from his private company after serving it faithfully for more than thirty years. Loman is immediately discharged after he just asks his boss at his work to transform him to another branch of the company to be near his family for his old age. The American playwright Karen Malpede explains that the human rights abuses of the capitalist companies against their aged workers represent "the failure of a way of life."(Ibid, p.66)The quick and the unexpected discharging of Willy which deprives him of the simplest rights of living, causing him to be so traumatized, depressed and hopeless that he commits a suicide to get rid of his suffering.

Hence, the previous war does not only cause destruction of the infrastructures of the warring countries but it also paves the way to new economic systems such as capitalism to appear. Furthermore, war traumatizes some people and causes them psychological damage, turning their life into humiliation as they lose self-control such as Lucky who is humiliated, serving Pozzo as if he is his slave and whom is pitied by Vladimir who blames Pozzo decisively for his immoral treatment to him, saying "To treat a man… like that…I think that…no…a human being…no…it's a scandal!" (Ibid, p. 27) or at least to someone without dignity just like Estragon who cannot forbid himself from asking Pozzo humiliatingly about the bones which are left by the latter after finishing his meal, saying "Er…you've finished with the …er…you don't need the…bones, sir? (Ibid, p.26)After getting permission to have the bones, Estragon shamelessly picks them up and begins to suck them. However, Lucky is still loyal to Pozzo even when the latter goes mysteriously blind which gives the sense of connection that they cannot be inseparable just like in the

case of Vladimir and Estragon who are also inseparable and "tied to Godot." (Mercier, 1990: p. 53)

The traumatic experience due to the previous war which may cause psychological damage for some people like the characters Estragon and Lucky may be "drawn off by abreaction or by thought-work." (Freud, Breuer, 1952: p.81)But unfortunately, the tramps do not do anything to improve their situation as they claim repeatedly "Nothing to be done," (Beckett, 1974: p. 11) about boosting the condition of their miserable life as they are not aware of the dangers to their future which seems uncertain. In fact, they determine their awareness of salvation between hope and the non-arrival of Godot who is for them considered their saviour. For Bessel Van Der Kolk, an American psychiatrist, who supports Freud's way of recovery, confirming that "the talking cure, an offshoot of Freudian psychoanalysis, was still the primary treatment for mental illness," (Kolk, 2014: p. 22)while Judith Lewis Herman, the American psychiatrist, assures that the vital treatment of the traumatized patients lies in "reconstructing the trauma story, and restoring the connection between survivors and their community." (Herman, 2015: p. 3)The American Journalist and critic Chris Hedges (born 1956) writes in his foreword in Karen Malpede's *Acts of War: Iraq and Afghanistan in Seven Plays* (2011) a poignant criticism which may be considered an antiwar message against high ranking politicians and religious people of his country who agree with them to wage wars, saying about "those politicians who speak of war but do not know its reality, those powerful statesmen – the Henry Kissingers, Robert McNamaras, Donald Rumsfelds, the Dick Cheneys, the Barak Obamas – those who treat war as part of the great game of nations, are as amoral as the religious stooges who assist them." (Malpede, 2011: viii-ix)

Although Beckett has magnificently depicted symbols such as the tree or even the exhausted tramps to show the real depressing image of life after WWII, he does not give solutions as the tramps do not make anything to recover their miserable situation but they submit themselves illogically and helplessly to the idea of waiting for Godot who has never appeared in the play. Therefore, it seems clearly that the tramps suffer mentally especially Estragon who imagines that people come to beat him, prompting Vladimir to defend him by telling him that he "wouldn't have let them beat [him]." (Beckett, 1978: p. 59) The psychiatrist Kolk submits a significant way of curing mental disorder patients called self-awareness in which the patients should be the doctors of themselves as they should be aware of their personalities:

> At the core of recovery is self-awareness. The most important

phrases in trauma therapy are 'Notice that' and 'What happens next?' Traumatized people live with seemingly unbearable sensations: They feel heartbroken and suffer from intolerable sensations in the pit of their stomach or tightness in their chest. Yet avoiding feeling these sensations in our bodies increases our vulnerability to being overwhelmed by them.

(Kolk, 2014: p 210)

As long as the self-awareness way of recovery is concerned, Klok pinpoints that "the challenge of recovery is to reestablish ownership of your body and your mind – of yourself. This means feeling free to know what you know and to feel what you feel without becoming overwhelmed, enraged, ashamed, or collapsed." (Kolk, 2014: p. 205)Similarly, Herman suggests that those who survive wars with mental disorders "must invent their own methods, drawing on their individual strengths and the supportive relationships naturally available to them in their own communities." (Herman, 2015: p. 240) The American professor Cathy Caruth who is well-known for her book *Trauma Explorations in Memory* (1995) remarks "To cure oneself – whether by drugs or the telling of one's story or both – seems to many survivors to imply the giving-up of an important reality, or the dilution of a special truth into the reassuring terms of therapy." (Caruth, 1995: vii)

III.   CONCLUSION

It is true that Beckett's play shows a pessimistic view of life but this is the reality of people and things after the WWII in which the play as a whole forms a moral lesson to people to beware of the dangers of war. Moreover, the play is a message to people not to be idle like the protagonists in the play Vladimir and Estragon who try only to put an end to their life so that they can get rid of their suffering and when they fail to do that their only effort to enhance their depressed situation is the process of waiting for someone whom they do not know or even they have no appointment with him. They should at least have the courage to move so that they can leave the desolate area where they live to find a new one which may provide them with new opportunities of living. Besides, they have to involve themselves with groups so that they can get comfort and communication as well to exchange and share their thoughts and ideas with them to make their life better.

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Critical Review of Shakespearean Language: Linguistic Perspectives

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Abstract— *This paper aims at analyzing the grammatical and linguistic issues of Shakespearean English. The various techniques of this paper are driven from main fields of English language such as linguistics, pragmatics, and discourse analysis. Moreover, this paper sheds light on the self-presentation of Shakespearean English speakers in language and their own ways in communicating with others. Furthermore, the argument in this paper shows that the grammatical rules that control the linguistic usage of the Shakespearean language provide a lot of information about interaction and interpersonal relationships. Therefore, this paper also focuses on the great influence of Shakespearean English on modern English language through many Shakespearean idioms and new words that are used even in the present times as well as the notable influence of Shakespearean English on today's English pronunciation, grammar, and vocabulary.*

Keywords— *Shakespearean English, modern English, grammar, pragmatics, and discourse analysis.*

I. INTRODUCTION

This study analyzes the linguistic and grammatical details of Shakespearean English, which have been undertheorized by language scholars. The tools of research in this study are derived from three major fields, which are discourse analysis, pragmatics, and linguistics. Using these tools, the researcher traces the self-presentation of Shakespearean English speakers in language and their position in relation to others. The study is grounded in a collection of William Shakespeare's writings in which the idea of self-positioning is rather fraught.

The study argues that the grammar rules that control the linguistic usage of the Shakespearean language tell a lot about interpersonal relationships and interaction. Further, the researcher holds that the tiny details of linguistic interactions are key hints for how language users perceive themselves, their environments, and interlocutors. Such details include easily ignored words such as pronouns (you and thou) and modal verbs (will and shall) as well as deictic markers like now, this, and I(Engle, 1993). The study gives as much attention to such minute details as

other prominent moments of linguistic encounter to shed light on how language demonstrates interpersonal connections, self-perception, and self-presentation.

Engle (1993) stated that it is impossible to look at any work of Shakespeare without talking about language. Audiences can never help but notice the discrepancy in language whenever they watch a play or read a book written in the Shakespearean language. All readers bring their own language to the theatre or the book, and that creates a problem when dealing with early modern English, which gives a false sense of apparent obviousness and ease at the first encounter. Readers interact with authors of texts through reading. Since there are four centuries of linguistic change separating today's readers from the speakers of Shakespearean English, it is necessary to critically explore connections between Shakespearean English and Modern English.

Some of the limitations that modern readers encounter when dealing with Shakespearean language may be apparent sometimes, like when one meets a word and has no idea what it means. But the difficulties are sometimes

hidden, like when one meets a word that seems familiar and thinks they know its meaning. Such words are called 'false friends,' and are among the main causes of error for second language beginners. When readers see 'aimer' in French for the first time, they think it means 'aim' when it actually means 'love.' They are also a big source of error in understanding Shakespeare's language. In *As You Like It,* Le Beau says that Duke Frederick is 'humorous' (Shakespeare, 2011, 1.2.233) to mean that he is temperamental. 'Humorous' as used in current modern English does not make sense in the context of Le Beau's statement considering how wickedly he was treating Orlando.

The difference between Modern English users' instincts about language and Shakespeare's cut across all areas of language (Gotti, 2002). Both grammar and pronunciation have familiar words that mean different things. This discrepancy is also evident in how characters address each other. All these are important considerations in understanding Shakespearean language. One way to understand the Shakespearean language is to identify language problems in texts or plays on a case to case basis, through the help of editor's textual notes. This method has been used for a long time, but it has many limitations in creating awareness of early modern English (Gotti, 2002). One limitation is that editions leave out some linguistic points because they lack enough space, and others take thematic approaches that allow them to give very limited explanations. Another limitation is that it is difficult to build up awareness of normal aspects of language in Shakespearean English because of the huge time periods between the 16th-century society and today's society.

The other way is to systematically look at the differences like in learning a foreign language. One can try to master the norms of Early Modern English usage by giving attention to Shakespearian language from the early stages of their learning. This approach is important because it offers the only way to get to the root of Shakespeare's linguistic creativity. Like modern-day poets, a reader of Shakespearean English must understand the rules of its grammar before he tries to break or bend them. This rule applies to discourse, vocabulary, and pronunciation. It is also important in understanding the changes that characterize linguistic creativity. It is necessary to first appreciate the language of Shakespeare's time to be able to appreciate how he manipulated it.

II.   LITERATURE REVIEW

Since time immemorial, socio-cultural and historical events have impacted language at different extents, favoring and promoting transformations at various levels. The Renaissance movement of the 15th century had extensive consequences in all areas of intellectual work throughout Europe.

The ferment was in England as well. The Renaissance created a new contact with the early classical culture, which motivated intellectuals to seek out new knowledge from ancient Greek and Latin texts (De Grazia, 2001). Meanwhile, William Caxton introduced printing into England towards the end of the fifteenth century, making it possible for many people in the territory to access books (Kastovsky&Mettinger, 2011). New modes of communications then came up, connecting different parts of the world, and increasing international trade. With all these factors in place, several aspects of life changed. They influenced all features of communication, especially language. Historical accounts of the English language suggest that the Renaissance came with the fast expansion of the English lexicon (Kastovsky&Mettinger, 2011). English vocabulary encompassed new words from oversees and classical origin, although Purists dispute this fact (Baugh &Cable, 2002).

The political situation in England in the 16th century was equally important to the development of Shakespearean language. According to De Grazia (2001), the period was marked with the powerful and stable reign of Queen Elizabeth I (1558-1603). Under her leadership, England prospered and began to appreciate many social transformations, like establishing huge commercial theatres where artists could perform for the public. Shakespeare lived in this age and he used his sensitivity, skills, and cleverness to exploit the language transformations (Cavell, 2003). Although the language used in Shakespeare's poems and plays is perceived as elaborate and complex, it forms a rich collection of linguistic phenomena for English language analysis and research.

Readers of Shakespeare's works can be involved in a number of implicit choices because the author uses language to achieve specific stylistic effects meant to persuade the audience (Cheney et al., 2004). All the works of Shakespeare employ the resources of rhetoric, both as a tool to try out new things with language and a method of composition.

Although the effectiveness of communication depends on the organization as well as the disposition of the components in a discourse, the peculiarity and originality of Shakespearean language encompasses more than just rhetoric and goes beyond the surface of discourse. Some elements can occur at higher levels, like syntax. The way Shakespeare experimentally employs alternate loosening structures in his work shows the intention to avoid monotony, and most importantly, cognizance of speech

structure (Cheney et al., 2004). Features related to grammar occur in the various use of negation – nor and neither and changes between the usage of verb endings –es and –eth. Both of these aspects offer important diachronic data for researchers.

Shakespeare wrote more than 10 lays in all genres – history, tragedy, and comedy as well as several sonnets, and two long narrative poems entitled *The Rape of Lucrece* and *Venus*. All of Shakespeare's works are linguistically unique and demonstrate his increasing and consistent need to experiment with the lexicon and other language resources (Grazia& Wells, 2010). The lexicon of a given language is a product of many aspects of the everyday life of its speakers and reflects their history. English lexicon originates from several languages; it captures the core vocabulary and basic roots of Anglo-Saxon (450 - 1150), learned elements borrowed from Greek and Latin writings (1500), romance features originating from the classical and the Norman Conquest (1066) (Grazia& Wells, 2010). The reawakening of Greek and Latin literature triggered the urge to transfer important Greek and Latin roots in English to the extent of enriching the English lexicon. The period saw about 10,000 new lexemes added to English (Baugh and Cable, 2002).

A critical examination of Shakespearean language explains certain methods used in creating new words using Latin roots and Latin morphemes combined with Anglo-Saxon bases e.g. homeless. Bryan A. Garner (1987) conducted a study, in which he noted down more than 600 Latinate neologisms in the works of Shakespeare (Lenker&Meurman-Solin, 2007). Garner list only included new words and left out old ones that Shakespeare used creatively with new meanings or assigned to different parts of speech. All the words in the count have Latin bases. Some are hybrid, combining Latinate suffixes or prefixes with Anglo-Saxon roots while others simply contain one or more bound Latinate morphemes.

Besides, Garner omitted –ly adverbs, participles, and compound words developed from verbs that are already in use. The collection also left out ignorant pronunciations, malapropisms, comic inventions, as well as Spanish and Italian borrowings. Lenker and Meurman-Solin (2007) further observe that many neologisms in Shakespearean English were wrongly-formed words through violation of Latin word formation rules. As a result, at least 30 per cent of Shakespearean neologisms have not stuck permanently in Modern English. Nonetheless, Shakespeare's remarkably manipulated language, playing with words, in particular, to achieve desired literary effects in specific contexts.

III.   METHODS

The research collected Shakespeare's narrative poems, plays, and sonnets in digital form and organized them in chronological order using information published in *Complete Oxford Shakespeare*(Schoenfeldt, 2010). Using the Wordsmith, the researcher processed the collection of Shakespeare's works and noted the total number of words in each of them.

Since the collection of Shakespearean writings comprised a combination of works from different genres, for purposes of this research, they were categorized into folios on the basis of publication era. The first folio comprised of plays that were first published before 1663. They included all the three divisions of Shakespeare's works – tragedies, histories, and comedies. The second folio comprised of two plays, *Prince of Tyre* and *Pericles*, both of which were published after 1663 (Schoenfeldt, 2010).

Further, the computer programme, WordCruncher was used to investigate the collection of Shakesperean writings. The tool explores electronic texts that have been indexed and bookmarked. Using the WordCruncher, the researcher was able to retrieve information of different kinds, looking beyond collocations and word frequency. The researcher was able to retrieve characters as well as information on any line, scene, act, or play.

IV.   RESULTS AND DISCUSSION

4.1 How Shakespearean English Relates to Modern English

It is much easier to learn the Shakespearean language than a foreign language because of the continuities that exist between Modern English and Early Modern English. Most of the differences in Shakespearean English do not pose any serious linguistic problem for modern English speakers.

> GRATIANO
>
> We have not made good preparation.
>
> SALARINO
>
> We have not spoke us yet of torchbearers.
>
> SALANIO
>
> 'Tis vile, unless it may be quaintly order'd,
> And better in my mind not undertook.
>
> LORENZO
>
> 'Tis now but four o'clock: we have two hours
> To furnish us.(Shakespeare, 1969, 2002, 2.4.4-9)

The usage of 'tis',which is a recurrent feature in this excerpt, still resonates with Modern English. Although it seems strange in writing it is commonly used in a

colloquial speech today. It is just like words, such as 'thy', 'thou', and 'thee', all of which can still be found in some regional and religious expressions. 'Spoke' as used here is equivalent to 'spoken'in modern Standard English. The two are very close forms of the same verbs, and they both still exist in different dialects today. Therefore, the usage of '*spoke'* here cannot be a problem. Similarly, the phrasings,'have not spoke us' and 'furnish us'sound quite old-fashioned but can easily interpret their meanings in the context of the text. They are also common in some regional dialects. Perhaps the only phrase that may be problematic for Modern English speakers is *in my mind not undertook.* Overall, a modern intuition would not require much special help to understand this conversation.

Sometimes, the difficulty may be readily evident in some Early Modern English texts. In the following extract, for example, Portia just told Nesissa that they should disguise themselves as men. To her surprise, Nerissa did not understand what she was talking about as she thinks Portia wants them to turn to men. Each line communicates an almost obvious meaning, except line two and line six. In the second line, Portia tells Nerissa that if she had a dirty mind, she would think she meant giving themselves to men sexually. In the sixth line, she means that they have to cover 20 miles.

> Fie, what a question's that
>
> If thou wert near a lewd interpreter!
> But come, I'll tell thee all my whole device
> When I am in my coach, which stays for us
> At the park gate; and therefore haste away,
> For we must measure twenty miles to-day. (Shakespeare 2002, 3.4.82-87)

Since most of the lines have words or phrases that need some clarification, they create temporary uncertainty. Nonetheless, words like lewd, device, haste, and coach are still used in modern English, which makes their meaning rather plain (Blake, 2004). People who are not familiar with such less commonly used words may find Shakespearean English inaccessible and unintelligible. But one needs to read the entire speech without focusing on the difficult parts because this English variety has some familiar bits that help in constructing the right meaning. Most of the time, it is possible to tell what an author intends to communicate even if there are a few unfamiliar words in a statement.

Meeting the difficult words and phrases used to express complex ideas in Elizabethan English is what reinforces the impression that it is a foreign language. Moreover, the

fact that the educational practice has greatly changed since the time of Shakespeare does not help the situation either. Roman and Greek mythology have become less familiar today and make many extended pieces of imagery used in the Shakespearean language alien to modern students. However, this problem is related to a lack of general knowledge of classical times and cultures rather than linguistic or speech difficulty. For example, when Salarino says:

> Now, by two-headed Janus,
>
> Nature hath framed strange fellows in her time…

(Shakespeare, 1969, 1.1.52-53)

This statement does not have any linguistic problem, but it does not make sense for anyone who does not know who the Janus is. Janus is a god of duality that exists in Roman mythology. This matter has nothing to do with language change.

Notably, some parts of expressions in Shakespearean language are in foreign languages, such as Italian, Spanish, Latin, and French, and they involve the same educational points. In Early Modern English days, most English speakers learned Latin and French in school. Therefore, they would not have problems with passages with a lot of French as in the scenes in *Henry V*.

There is a third type of difficulty with Shakespearean English that lies in between the two extremes. It occurs in texts with two levels of complexity, which are easy to understand at one level and difficulty at another. For example, in *King Lear*, a lot of the vocabulary that Kent uses to criticize Oswald is so unfamiliar that someone who is new to Shakespeare's language can only get a rough idea. Nonetheless, anyone should be able to tell that the statement is castigating or insulting.

> A knave; a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy   worsted-stocking knave… (Shakespeare, 2002, 2.2.13-15)

New language users have no problem catching a drift as it commonly happens with abusive language. At the individual interaction level, it is easy to notice that these phrases are somehow demeaning, and using many of them creates a cumulative effect, despite including a lot of unintelligible vocabulary. Watching a stage performance of this speech will certainly bring out this effect.

Learning a language does not begin with trying to master its complex passages first. This principle is not only true for a foreign language but also for Shakespearean English. Understanding Early Modern English requires systematic unravelling the different types of difficulty found in it. The incomprehensible aspects should be left to a later time, to

enable newcomers to deal with the commonly occurring issues first.

4.2 New and Old Aspects of Shakespearean English

It is important to note that the Shakespearean period is linguistically heterogeneous, just like all other language periods. In today's Modern English, some words are new, others are old, and some are current. The older usages of language are referred to as 'archaisms' or 'obsolete words' while the current usages are referred to as 'neologisms' or 'coinages'. New usage of language is easy to spot because its novelty makes it stand out and attract a certain level of comment. People rarely comment on language usages that are becoming obsolete, making them disappear silently.

Early Modern English was marked with amazingly dynamic changes. The outcome of the Renaissance was impacting the language, causing great dismay among users, not knowing how to react to the lots of new words being developed from Greek and Latin. Language usage was characterized by a lot of self-consciousness at the period, which stands out for its lexical experimentation and inventiveness, of which Shakespeare was a major contributor.

Although neologisms of the past and archaisms always exist, it is difficult to develop their awareness in the modern language. Shakespeare used several of these aspects in *Henry IV* and Pericles, including 'hight'(called) and 'iwis' ('indeed'). These works also have older verb forms like *y-clad* for clothed and 'speken' for speak. Shakespearean English speakers would have considered such words as archaic or old-fashioned. Other examples are 'eke'('also'), 'ght' ('person'), and 'eyne' ('eyes'). Most of these words are borrowed from Medieval or Middle English.

For the benefit of neologisms, characters in Shakespeare's plays highlight instances of new usages and words. For example, in *Love's Labour's Lost*, Biron refers to the Spanish court visitor as 'A man of fire-new words' (Shakespeare, 2020, 1.1.176). Arnado also uses language to entrench the distinction between the classes. That is the same way Mercutio views Tybalt in *Romeo and Juliet*

> The pox of such antic, lisping, affecting phantasms, these new tuners of accent! 'By Jesu… a very good blade, a very tall man, a very good whore'…(Shakespeare, 2000,2.3.25-7)

It is evident from this statement that Mercutio does not like using *very* as an adverb intensifying a positive adjective. This was a common linguistic trend in the Elizabethan English period. Another fashionable word that appeared in the same period was *accommodated,* which Bardolph uses in *Henry IV*, as well as many new senses of

humour, which are used repeatedly in *TheMerry Wives of Windsor.* Shakespeare had a new style that normalized 'hard words' as can be seen from the malapropisms in the speech of ordinary characters like Dogberry, Mistress Quickly, and clowns like Lancelot. In *The Merchant of Venice*,Lancelot tells Shylock,'I beseech you, sir, go: my young master doth expect your reproach'(Shakespeare, 1969, 2.5.20-21). It appears that Shakespearean language did not have a pompous speech from the way many of the characters make fun of linguistic affectation. In *The Merchant of Venice*, after Gratiano tries to cheer up Antonio, he turns to Bassanio:

> ANTONIO
>
> Is that any thing now?
>
> BASSANIO
>
> Gratiano speaks an infinite deal of nothing, more than any man in all Venice… (Shakespeare, 1969, 1. 1.115-117)

4.3 Varieties of Shakespearean English

Shakespeare paints a vivid picture of the kind of social situations that characterized the Elizabethan England. However, it has never been emphasized enough that each of the situations that Shakespeare portrays is distinctive linguistically. There was courtly, religious, and legal English;just like there is broadcasting, advertising, and scientific English today. Besides neologisms and archaisms, easy words, and hard words, there is language representing regional origins, social class, intimacy, and formality at various degrees. Thus, the plays have many of the Early Modern English varieties.

Modern English readers often do not go beyond the superficial observations by modern commentators to appreciate the whole picture of the stylistic variation in speeches of the past, because they fully rely on the written language. But they can get some clues from the way the characters are portrayed in the plays. For example, when Evans uses the phrase*, '*how melancholies I am' in *The Merry Wives of Windsor,* he is not speaking Early Modern English but humorous Welsh dialect. Fluellen also made such utterances in *Henry V*.

The spellings 'falorous' instead of 'valorous' and 'pless'instead of *'*bless'show distinctions in pronunciation. Shakespeare also uses the phrase 'look you'*,* which is famously associated with Welsh. However, since its usage has become less common in Welsh speech today, it is not clear whether the usage of the phrase in Shakespeare represented a greater reality that time than it does now. The persistent usage of wrong grammar among these speakers represents a significant element of pastiche. The two plays also have clues of Scottish and Irish as evident

in the speech of Macmorris and Jamy respectively. Katherine and Caius had French accents, while in *King Lear*, Edgar uses West Country speech.

Nonetheless, Shakespeare is not as keen on representing regional variation as social variation, particularly class differences. While it is possible for people to hide their faces, they can never hide their voices. In *As You Like It,* Orlando meets Rosalind, who is disguised, and takes note of her speech, *"Your accent is something finer than you could purchase in so removed a dwelling"*(Shakespeare, 2011, 3.2.310-11*)*. Similarly, in *King Lear*, Edmund recognizes Edgar's speech when he is disguised, 'thy tongue some say of breeding breathes' (Shakespeare, 2002, 5.3.142).

The same effect is also seen in vocabulary and grammar. In *Henry IV*, Prince Hal tells Poins, 'I am so good a proficient in one-quarter of an hour that I can drink with any tinker in his own language during my life' (Shakespeare, 1998, 2.5.15-17). Like Hotspur says, the upper classes also hand their own speech, dominated by words 'holiday and lady terms' (Shakespeare, 1998, 1.3.45). Most of the terms used to mark class differences are found in what people tell each other – in their oaths, insults, endearment terms, and titles. It is crucial to take note of the use of forms such as 'gentle', 'master', 'wech', and 'sirrah'. Such terms point out relationships and personal temperaments (Wortham, 2003). For example, in *Henry IV*, Hotspur demonstrates differences in swearing habits.

> LADY PERCY: Not mine, in good sooth.
>
> HOTSPUR: Not yours, in good sooth! Heart, you swear like a comfit-maker's wife
>
> 'Not you, in good sooth!' and 'As true as I live' and 'As God shall mend me!' and 'As sure as day!' (Shakespeare, 1998, 3.1.241-6)

While Lady Percy only uses word *sooth*, Hotspur prefers to swear using many words in addition to sooth*.*

4.4 Manipulation of Standard Language Rules in Shakespearean English

Shakespeare shares an intimate relationship with Early Modern English. One needs to comprehend the linguistic norms of the Shakespearean age to correctly appreciate how he departs from these standards. At the same time, little is known about the language norms of this age besides what can be seen from Shakespeare's plays themselves. Therefore, it is necessary to always on the relationship between the two dimensions. Early Modern English should not be studied separately from Shakespearean English. Instead, Shakespeare should be

used as a medium of studying Early Modern English and the two should be looked at alongside each other.

It is possible to understand the nature of the rules of a language by examining how a writer breaks and bends (manipulates) them. An important question to ask at all times is why authors manipulate linguistic rules. A critical analysis of language needs to go further than just 'feature-spotting'. It is not enough to be able to recognize the usage of neologism in a given line. It is necessary to get to the next step, which is examining the purpose of the neologism. It is at this level that a Modern English reader may get to think about an issue the way Shakespeare himself may have looked at it. Why did he manipulate that linguistic norm the way he did? What effect would he have created with a different approach? The important question is whether it is always necessary to use a linguistic form or not.

4.5 Manipulation of Grammar Rules

4.5.1 Pronouns

Both attitudinal and social differences are so crucial that they determine the choice of some frequently used pronouns in a language such as 'you' and 'thou'. In old varieties of English, 'thou' was used to show singular, and you denoted plural. Towards the 14th century, people began to use you as singular to politely address others (Freedman, 2017). This change was probably influenced by French speech, where 'vous' is used as a polite form of the singular 'tu'. Hence, like French, English had 'thou' and 'you' as possible singular forms, giving speakers a choice. The form 'you' was commonly used by inferiors addressing superiors, like servants talking to masters or children talking to parents (Freedman, 2017). The superiors used 'thou' in return. But the use of 'thou' was also common in instances where people desired greater intimacy, like when talking to God. It was also normal to use 'thou' in conversations between the lower classes. It was a rule that upper classes address each other with 'you', even if they were close relatives.

Therefore, it was common for people to shift from 'you' to 'thou' and vice versa when people talked to each other, and it always meant something (Eggins, 2004). The change marked a difference in mood and emotion. The new meaning conveyed could be anything from playfulness, to sarcasm, to power distance, to anger, to affection. It could be considered insulting to call someone 'thou' as Andrew Aguecheek does to his enemy in (Shakespeare, 2011, 3.2.37-8). The changing relationships and attitudes of characters could, therefore, be seen in how they shifted between the two pronouns. There is a good illustration of such usage of the two pronouns in *The Merchant of Venice* where Gobbo, who is blind, first addresses a man with

'you' but when he realizes that it is Lancelot his son, he uses 'thou' to show familiarity.

> GOBBO. I cannot think *you* are my son.
>
> LANCELOT. I know not what I shall think of that, but I am Lancelot, the Jew's man, and I am sure Margery your wife is my mother.
>
> GOBBO. Her name is Margery indeed! I'll be sworn if *thou* be Lancelot, *thou* art mine own flesh and blood.
>
> (Shakespeare, 1969, 2.2.81–86)

Similarly, Wortham (2003) observed that in the first scene of *King Lear*, the king addresses his daughter, Goneril with 'thou' as they use 'you' to him.

> GONERIL: Sir, I love you more than words can wield the matter.
>
> LEAR: Of all these bounds, even   from this line to this... We make thee lady.... (Shakespeare, 2002, 1.1.53-59)

However, in one instance he addresses his favourite daughter Cordelia with 'you' in what critics have suggested as a show of affection and special relationship. (Shakespeare, 2002, 1.1.104-8)

4.5.2 Modal Verbs

Shakespeare uses the two modal verbs, shall and will in new ways to communicate powerful instincts and encode their speaker's perspective. However, the usage of these two words in Shakespearean language demonstrates a complexity that can be attributed to linguistic history. According to Cummings (2002), will and shall are among the most complex words in English. Language scholars have cited many difficulties in classifying the two words because Shakespeare uses both of them as verbs in their own right and as auxiliary verbs. Despite the many attempts to categorize their usage and meanings, it has not been easy to reach consensus.

In spite of the confusion surrounding the two words, it is important to briefly paint a picture of the typical relationship between will and shall in this discussion. In present-day language, the two are generally considered to offer distinct, yet analogous means by which speakers articulate and conceptualize the future. It has been argued that the choice whether to use will or shall lies in other more complex considerations such as relative certainty and necessity (Eggins, 2004). While the two are thought to have the same core meaning, they are formal variants whose usage depends on the context.

However, in Shakespearean language, will and shall were significantly less interchangeable (Cummings, 2002). Whereas will could be used to signify two things - desire

and future expectation – depending on the context, shall specifically communicate less certain future expectations. Will and shall had much more resonant semantic differences in Shakespeare's time. Hence, the author's modal choices provoke distinct thoughts. Craig (2000) explains that while the two modal verbs were originally used as main lexical verbs in Early Modern English, their grammatical position began to change from being primary verbs to auxiliary verbs towards the end of the 16th century.

4.5.3 Invention of Vocabulary

It is impossible to make a pragmatic analysis of language choice and usage without giving attention to vocabulary. However, it is crucial to note that an author does not have a choice with all words. Many unfamiliar vocabularies of Shakespearean English only exist as a reflection of historical culture, like the words used for sailing ships, weapons, body-armour, and clothing. Examples of such vocabularies include 'topgallant', 'maintop', 'pike', 'halberd', 'gauntlet', 'casque', 'hose', and 'doublet'. They are words that came to mind automatically when Shakespeare had decided to discuss a certain subject area. Modern English speakers can only understand such words if they take the time to learn the Elizabethan culture. But many of the words considered to be distinctively Shakespearean are different because they involve choosing between at least two words.

In the prologue for *Henry V,* Shakespeare uses two distinctive vocabularies in the first sentence – 'cockpit' and 'vasty'. The Oxford English Dictionary assigns the first use of these two words to Shakespeare, who used 'cockpit' to mean 'theatre pit' and 'vasty' to mean 'vast'. While 'cockpit' already existed in the English language, albeit with a different meaning, 'vasty' was totally new (Dobson, 2001). It is considered a creation of Shakespeare because it is similar to words like 'brisky' and 'plumpy' which were constructed in other Shakespeare's plays.

One then wonders why Shakespeare had to create a new word in this case because 'he could use 'vast' which already existed. Indeed, the author had used it in his earlier play, *Romeo and Juliet.* The most probable answer is that Shakespeare sought to create an extra syllable, which was necessary to make the word fit into the poetic rhythm of the line. All the lines in the speech had ten regular syllables. Therefore, if he had written 'vast' instead of 'vasty, he would have broken the steady progression.

There were other words to choose from, such as 'great', 'huge', 'large', 'enormous', and 'immense.' However, none of them dramatically captures the scene painted in the chorus like 'vasty' because they do not suit the rhythm of the line. The first record of the word vastly is traced to

1575 (Boehrer, 2005). Hence, it sufficiently unfamiliar to add a poetic appeal to the chorus. Suffix '–y' is often used to form adjectives, and it solved the musical problem in this case in an attractive and well-acceptable way. Boehrer (2005) further notes that in the Shakespearean era, it was pretty common for people to create new words, and '-ly' had been used in this manner with other words.

V.   CONCLUSION

Shakespearean English has some notable influence on today's English language. Shakespeare left a linguistic legacy, having coined many new words, of which some like 'courtship' and 'assassination' have remained in English to this day. There is evidence that he is also credited for creating idioms like 'cold comfort', and 'salad days.' However, Shakespeare's coinages do not add up to a very large number. No study has been able to come up with a precise count of English words and phrases that Shakespeare invented. But Shakespearean vocabulary that exists in today's modern language adds up to mere hundreds. Besides only a few dozens of the idioms he invented are still popular today. Therefore, it appears that Shakespeare is not responsible for as many modern English words as he is thought to.

Nonetheless, it is not enough to only count words when assessing Shakespeare's language, because of the need to examine his influence on other areas of language, such as pronunciation, and grammar, and how each of them creatively relates with vocabulary. Indeed, this study does not hold the assumption that quantity can be used signify quality. The key point of contact between Shakespearean English and today's modern English is not in the number of words shared but the way the words were used. Shakespearean English demonstrates that it is possible to not only explore but also exploit language resources in new ways. How Shakespeare uses language to serve poetic imagination further displays the variety and range of Elizabethan English. From the writings of Shakespeare, it is not difficult to see how to employ language in conveying the desired effects. More than anything else, Shakespeare is proof that one can dare to do anything with language. Shakespearean English offers an object-lesson on breaking and ending of language rules.

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Putting Myra into Orders: Locating the Operations of the Lacanian Orders in Willa Cather's *My Mortal Enemy*

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Abstract— Willa Cather's My Mortal Enemy *features Myra Henshawe as its central character, whose romantic relationship affects her overarching relationship with material wealth. Critical works focusing on these two concepts – wealth and love – to analyze this novel is not difficult to find but such critical lenses never incorporated Jacques Lacan's notions regarding the human psyche. This paper intends to provide insight into this opening by analyzing the character Myra Henshawe in light of Lacan's psychoanalytic theories. The purpose is to find out how different stages of Myra's life correspond with specific Lacanian orders, i.e. – the Imaginary, the Symbolic and the 'Real'. Thus, the theoretical framework is provided by Jacques Lacan's theory of the three orders and some conceptual understandings on the Mirror Stage, the Desire of the Mother, the Name-of-the-Father, the 'objet petit a', lack, desire, 'jouissance' and the Death Drive aid in this regard as well. The discourse of* My Mortal Enemy *has been analyzed and the findings have been viewed in light of such theoretical and conceptual understandings to assess the nature of Myra's dysfunction as an individual within society. This paper's investigation of* My Mortal Enemy*'s Myra Henshawe through the Lacanian orders shows that – wealth & romantic love structure her life into different segments, which if situated varyingly into the Imaginary and the Symbolic orders, engenders varying interpretations that serve as explanations for Myra's gradually decreasing capacity to function in society, and how within these orders, Myra's encounter(s) with the 'Real' can be specified, which sheds light on Myra's traumas & her tendency to repetitively cycle back to such traumatic experiences and also further accounts for her dysfunction.*

Keywords— Cather, Imaginary, Lacan, Myra, Real, Symbolic

I. INTRODUCTION

My Mortal Enemy is a novel by Pulitzer winning American writer Willa Cather (1873-1947) which tells the story of Myra Henshawe who - was brought up in wealth, loses that wealthy life due to her love, attempts to recreate that wealthy lifestyle, but eventually falls into poverty. Myra's wealthy & luxurious life in the town of Parthia with her great-uncle John Driscoll gets left behind when she elopes with Oswald Henshawe to go live in New York. This creates a new life for her in which the wealth of her previous life doesn't exist and she tries to cope with it by putting on airs of wealth by heavy spending, getting wealthy friends & other such actions. But as the plot progresses, Myra goes through a gradual decrease in wealth, which corresponds with a gradual increase in lack of social functionality. And when she finally enters poverty, this lack of functionality becomes the most

prominent. Therefore, wealth and love are two fundamental elements in the analysis of this novel and these two also dominate the most crucial junctures of Myra's life. Most critical readings of this character usually communicate the notion, or speak in line with it, that Myra is "a woman who chooses love over all other possibilities, and who suffers for it" (Klein, p. xvii). This common critical view rises from the juxtaposition of the two mentioned crucial concepts of wealth and love, and from analysing how these two operate in Myra's life and also in relation to each other. This paper, similarly, will attempt to understand the relationship between her decrease in wealth and her decrease in the ability to function socially, and how her love for Oswald plays a role in that relation, with the aid of the theorizations provided by French psychoanalyst Jacques Lacan, specifically - his partitioning the human psyche in three structures – the

Imaginary, the Symbolic & the 'Real' - will be central to this study's analysis.

According to James Woodress, in contrast to Cather's other novels, *My Mortal Enemy* has "the most obscure provenance" (Woodress, 379) This, along with some of the open-ended details found in the narration of Nellie Birdsye, provided the space in which a number of research has been done on this text. However, no research has put the text or its characters through a Lacanian lens, which presents an opening. This opening is a space in which fresh and intriguing notions regarding *My Mortal Enemy* can be provoked. The aim of this paper is to seek such notions by investigating the characters – chiefly Myra – of *My Mortal Enemy* with Jacques Lacan's concept of the three orders. According to Marcus Klein: "the story of Myra Henshawe must have been [the product of] a personal crisis" (p. xxiv). And, it is evident in the novel that Myra always seems to be in crisis as she deteriorates in her functionality as an individual in society. Putting Myra into the three orders of Jacuqes Lacan will provide insight into the nature of that dysfunction. It is a library research and therefore, data will be collected from printed books and journals as well as online resources. Also being an analytical research, it will employ the method of critical discourse analysis in its study of the life of Myra Henshawe as it is narrated in the novel.

As discussed, Jacques Lacan's theory that human psychological development can be structured into three orders named the Imaginary, the Symbolic and the 'Real' will provide the theoretical framework for this research. Furthermore, a conceptual understanding of notions that are related to these orders – such as the Mirror Stage, the Desire of the Mother, the Name-of-the-Father, the 'objet petit a', lack, desire, 'jouissance' and the Death Drive - is crucial for this research's analysis. The section titled "Theoretical & Conceptual Framework" will extensively elaborate such key theories & concepts relevant to this research, and the section titled "Discussion" will analyse the discourse of *My Mortal Enemy* in light of these theories & concepts. Wealth is an ever present incidence throughout this novel and Myra' ability to function in society is significantly influenced by it. As such, wealth can be used to partition Myra's life into various divisions, the starting points of which are the crucial points that strongly influenced the course of her life. This study will explore more than one interpretation of such linearly connected points of Myra's life in which - she enters into a world of wealth, when she leaves this world & enters the world of romantic love and finally, when she is put into poverty, and then these interpretations will be analysed to find out - how the Imaginary, the Symbolic & the 'Real' operate for Myra, and also how for each interpretation,

these orders of her life interact with one another. In order to better understand the operations of the Lacanian orders in Myra's life, some additional characters, e.g. – John Driscoll and Oswald Henshawe will also be put under the analytical lens to provide some contrast to the analysis of Myra..

II.   THEORETICAL AND CONCEPTUAL FRAMEWORK

French psychoanalyst Jacques Lacan's theories are heavily based on the work of Sigmund Freud which he modified/further developed with the influence of structural anthropologist Claude Lévi-Strauss and linguists Ferdinand de Saussure and Roman Jakobson. This paper focuses on how characters - primarily Myra Henshawe - from Willa Cather's *My Mortal Enemy* can be analysed to identify the operating orders as postulated by Lacan. Thus, Lacanian structure of an individual's development will be used as the central theoretical lens for this study and as such, Lacan's theorization on the Imaginary & the Symbolic, and the Real is essential for a comprehensive understanding this research.

In Lacanian theory, the 'Imaginary' is the initial preverbal order of a person's psychological development and is experienced at infantile age. It is initiated by what Lacan called the 'Mirror Stage'. According to Lacan, the infant cannot distinguish itself from its surroundings in its earlier months after birth and so - it experiences itself and its environment as an inseparable formless mass. At this point, the child doesn't have a sense of its own body, and its sense of self is nothing but a fragmented notion. This neonatal state is informed by the child's need and the child satisfies or seeks to satisfy those needs from the inseparable environment it deems to be whole with. Then the Mirror Stage occurs when the infant is between six to eighteen months old and in this phase - it sees its own image in the mirror, which could be an actual mirror or the mother's reactions to the infant, and this reflection gives the child a sense of itself as a whole – an understanding of itself as a separate being from the environment - in contrast to the previous formless state. This mirror or the mother and the mirrored images of self gives the child an illusory sense of unity, plentitude control in which it feels it has complete control over its environment. This sense of control stems from the seemingly inseparable unity and wholeness with the mother that is formed by the fulfillment of its desire for the mother and the belief - perceiving itself as the mother's only object of attention - that it itself fulfills the mother's desire as well, which Lacan named 'Desire of the Mother'. This dyad of wholeness with the mother is quite powerful and will play

a crucial role in a person's whole life. Also consequentially, this sense of unity and wholeness renders the Imaginary order a realm of completeness and delight. What Lacan noted here is that the realization of the subject (the infant) of its selfhood happens based on images or reflections of reality, not based on unadulterated reality itself. So, this 'self', which Lacan denotes as the 'ego', is something that exists outside the subject. Therefore, there is a gap in the person's psychology between the actual self and the 'ego'. Ego is the version of the subject that experiences the state of completeness & delight, whereas the subject strives for that state, but is separated from the 'ego' & is fragmented from the pre- 'Mirror Stage' state. So, the function of the ego is to maintain the illusory image of control and unity, while refusing to accept the truth of the subject's fragmented and separated state. And on the other hand, the subject, in essence, is a lack of being as its realization of self lies outside its actual being and this lack of being lacks & strives for what the 'ego' maintains. These lacks establish the 'ego' as a rival other – a rivalry which would play out for the subject in future social situations. The Imaginary order continues until the infant acquires language.

When a person (subject) acquires language, s/he is initiated into the 'Symbolic' order. Language denotes the realm of symbols, in which meaning is created by a symbolic system of signification, i.e. – a signifier/signified model. For Lacan, the Symbolic is an order of totalization in the sense that it demarcates the boundary of human existence. The human world, according to Lacan, is a world of language or discourse. A person is born into language – language that consists of symbols and language that contains all the social rules, social constructs, and desires of others. Thus, society and the human world in general, function as the Symbolic order. Human beings function in this order by its meaning-making processes. And, to be fully 'human' in the societal sense, one has to be subjected to and be functioning in the Symbolic order.

One of the first meanings that are made for a person in the Symbolic order is that the term "I" refers to him/herself, that is – "'I' am 'me'", and not "you" or anybody else. Thus, the initiation into the Symbolic order is accompanied by the separation from others, and the most crucial separation experienced is separation from the mother, with whom the infant believed to have a union of wholeness in the preverbal Imaginary order. In other words, the Mother becomes an 'other' who is not a part of "me". This separation will constitute the most important sense of loss for the subject – a loss that will linger and haunt him/her for the rest of his/her life. A person, unconsciously, will continuously endeavour to find substitutes in the Symbolic order for that lost union of

wholeness s/he experience with the mother in the Imaginary order. These substitutes could have to do with gaining wealth, forming different sorts of relationships, attaining a particular standard or way of living, obtaining certain social standings, gaining access to some social circle, converting to a particular religion, improving how one looks, or whatever the Symbolic order implies a person should want. But while these substitutes might provide a sense of completeness, they will never be successful and that sense cannot be sustained for long because the sought sense of unity, plentitude & wholeness with the mother is preverbal and is lost indefinitely with the acquisition of language which has turned the mother forever into an other. Furthermore, the infant realizes that it itself is not the necessity in fulfilling the mother's desire, i.e. – the Desire of the Mother is directed elsewhere. In other words, the infant realizes that the Mother does not belong to it, but to someone else – who in most cases would be the Father. As such, for Lacan, the 'Name-of-the-Father' replaces the Desire of the Mother in the Symbolic order. Name-of-the-Father denotes the rules & regulations of society that were formed by the patriarchy which prohibit the person's desire for the Mother while also influencing the Mother's desire. This engenders a gap between the person's own desire for the mother and the Desire of the Mother that is fulfilled by the Father. This gap will have a significant impact on the person's life moving forward, by motivating him/her to fill that gap, albeit unsuccessfully - which is very similar and can be tied to the subject's lifelong endeavour to regain the sense of completeness of the Imaginary that was lost in the Symbolic. It is important to note that Lacan denotes desire as something different from need - need (e.g., hunger) is something that can be satisfied and desire is something that cannot. 'Objet petit a' is a phrase that Lacan uses to denote the lost union of plentitude with the Mother, which can be translated to 'small other object' with the smaller cased 'a' (autre) referring to a small personal 'other', in contrast to the bigger cased 'A' of the general Other which would be the Symbolic order. Additionally, 'Objet petit a' can be anything that puts a person in touch with the repressed desire for the lost preverbal union of wholeness – which can be objects, events, or entire periods of his/her life that act as replacements for that lost union or lost object of desire. It is important to note that the Imaginary doesn't simply cease to exist with the initiation into the Symbolic but becomes latent in the background of consciousness and serving as a source of creativity, can manifest itself in ways that do not go along the lines of the Symbolic.

The third and final order in Lacanian theory is what he simply called 'the Real' and it is "a very difficult

concept he had trouble explaining" (Tyson, 2006, p.32) – as it is not a thing and exists outside what we know as reality. Reality is, for Lacan, constructed by language and associated with the social reality or the Symbolic order and the previous nonverbal state of coherence with the Mother is the Imaginary order. 'Real' is the brute reality that is beyond the reality of these orders. Both the Symbolic order and the Imaginary order try to evade or control the 'Real'. A person experiences the 'Real' in his/her neonatal state before the 'Mirror Stage'. But the effects of the 'Real' are more profoundly felt in the Symbolic order. 'Real' is that which is beyond any sort of human meaning-making system and exists at the cusp of socio-symbolic reality & is in continual tension with it. "We sense that ideology is like a curtain upon which our whole world is embroidered, and we know that behind that curtain is the Real. But we can't see behind the curtain." (Tyson, 2006, p. 32) We know that the 'Real' exists because it enters our discursive world as various signs, e.g. – the infant's crying, the sudden feeling we get that life has no purpose, a sudden momentary realization that ideologies are not concrete truths, etc. These events can be put into systems of signification but the place where they originate from evades such meaning-making – that pre-symbolic place is the 'Real'. 'Real' is also associated with trauma. Trauma, in psychoanalytical terms, denotes psychological scarring from events that cannot be assimilated or an experience of crisis or anxiety. Trauma is something that cannot be put into a meaning-making system – whatever can be made meaning of, there is always some residue left which is part of the 'Real'. Also, facing the existence of the 'Real' but not being able to make meaning or have knowledge of it creates anxiety, the experience which Lacan called the 'trauma of the Real'. This trauma makes us realize that the reality beneath the societal ideologies is beyond our capacity to know or explain and as such, certainly beyond our control. Its association with trauma associates the 'Real' with the Death Drive. Freud, in theorizing the Death Drive, posited that the main purpose of life is to find the correct path to death, but Lacan modified the concept of Death Drive to posit that human beings are driven by death, not towards it. The source of this tendency lies in the 'Real' and when a person encounters the 'Real', the Death Drive influences him/her in the Symbolic order to repetitively act out painful or traumatic experiences – this is done in a bid by the human being to find or re-find his/her place in the Symbolic and avoid the impossible void of the 'Real'. In Lacanian postulations, Death is that which is beyond meaning - something inaccessible, the definitive edge that cannot be overcome. Lacan introduces another term 'jouissance' in his theory which can be roughly translated to mean pleasure and thus is opposed to desire. But desire

is something that cannot be satisfied and so, a person's 'jouissance' is never really whole – no matter what we achieve, there is always an emptiness that makes us desire for more. That 'more' is 'jouissance' and it is difficult to pinpoint because it is not something that exists or existed but rather its absence engenders its search – we think it must be there because we are always left dissatisfied. And because it is not something that exists, it is beyond meaning-making and thus exists in the 'Real'. A person always feels that 'jouissance' belongs to the big Other, as in – other people integrated into the Symbolic order, which also creates a lack in the person that drives him/her.

In an individual's psychic development, initiation into the Imaginary creates a separation from the neonatal wholeness with the 'Real' which is further compounded by the separation from the Mother in the Symbolic. Thus, lack is created in the individual. This lack creates desire, and the desire creates an aspiration for 'jouissance' which can never be reached as it exists in the 'Real' and this shortcoming adds to the already existing lack which adds to the existing desire. Thus, the purpose of desire is to desire and to function as a human in the Symbolic order, one needs to be a desiring being in accordance with the rules of the Symbolic. Failure in such functioning exposes the individual to the impossibility of the 'Real'. Jacques Lacan, thus, structures human life or psyche into three separate orders in which lack and desire play key roles. Now, the task of this paper is to apply Lacanian theory of the three orders to Willa Cather's *My Mortal Enemy*.

III.   DISCUSSION

In *My Mortal Enemy*, the central character Myra was orphaned at a very young age and had been adopted & brought up by her wealthy great-uncle John Driscoll in Parthia. Thus, the infant Myra enters a life of wealthy luxury and this entry marks a very crucial point in her life. Then when she reached adulthood, she eloped with Oswald Henshawe to New York – which cost her the inheritance of John Driscoll's wealth as well as the wealthy life she had been brought up in. This point in her life is another one that is very crucial. The other crucial point in her life is her entry into poverty. Examining these points in Myra's life, it is evident that material wealth plays a prominent role in how the trajectory of her life is moulded and thus wealth influences her psychological development more than anything else apparent within the plot. This study will, therefore, focus on how or in how many ways wealth might decide as well as influence the Lacanian Imaginary and Symbolic for Myra while also attempting to locate where or how she encounters the 'Real' and understand how she deals with it. As numbers

are not specified within the plot regarding her age and it was only narrated that she was orphaned and taken in by John Driscoll when she was a "very little girl" (Cather, 1926/2005, Part I)), the point of her entry into wealth can be open to more than one consideration, as a result of which - other evidential elements can also have multiple interpretations. The characters of John Driscoll and Oswald Henshawe will also be examined to see how they function in relation to these orders, and the findings will help in shedding further light on how these orders operate in *My Mortal Enemy*.

For Myra, in locating the specific Lacanian orders, the point of her entry into a life of wealthy luxury provides two possibilities: this point marks her initiation into the Symbolic order, which would make wealth the regulator within the Symbolic with her actual unnamed mother, resembling Lacan's postulations in an orthodox manner, acting as the Mother of the Imaginary order and the Mirror Stage taking place at an unspecified point prior to the plot of the text. And the other possibility is - this point marks her initiation into the Imaginary order, in which case the entry itself would constitute the Mirror Stage with wealth acting as the reflecting Mother and the point at which she elopes would mark her entry into the Symbolic. This paper will consider both these possibilities in locating the operations of the three Lacanian orders in Myra's life.

When Myra entered the wealthy life inside John Driscoll's house, she was introduced to a world of meaning-making in which wealth delimited the signification of seemingly everything in her life. In simpler words, she entered a world in which - as the idiom goes – 'money talks' or money is the language of society. And since Driscoll was the only relative mentioned by the narrator Nellie Birdseye and since Myra apparently had no other source of inheritance, it can be inferred that her previous life prior to the said entry was far less affluent. Therefore, her entry into John Driscoll's world & its "great splendour" (Cather, 1926/2005, Part I) signified her as someone who is functioning in a world run by material wealth. This signification caused her psychological separation from the previous less affluent state of life, in which her deceased m(M)other existed and thus, the Mother became an 'other'. No mention of Myra's mother in the text connotes the preverbal nature of the Imaginary order, thus further evidencing Myra's life prior to her entry into wealth as such. The life of wealth or the Symbolic places the patriarchal John Driscoll as Myra's Father of the Lacanian Name-of-the-Father and Myra's words - "the nature our strain of blood carries is inside there, waiting, like our skeleton" (Cather, 1926/2005, part II) – supports this. According to John: "It's better to be a stray dog in this world than a man without money. I've tried both ways, and

I know. A poor man stinks, and God hates him" (Cather, 1926/2005, Part I). Such ideas along with how he lived his own life served as rules and regulations of the Symbolic, and it is evident from these words that there is an element of humanization & dehumanization in accordance with the amount of money/wealth a person possesses. In other words – a person's functioning ability as a human within this Symbolic order is moderated by his/her wealth and Myra's adherence to this notion is reflected by her words: "it's very nasty, being poor!" (Cather, 1926/2005, Part I). Myra's attempts to function within the Symbolic can be observed in her life – in Parthia, she lived luxuriously, she "had everything" (Cather, 1926/2005, Part I), arranged expensive balls and parties, she had "courtesy from people of gentle manners" (Cather, 1926/2005, Part II); this mode of living or attempt towards it can be observed in her life in New York and the West-Coast city as well. In Nellie's words, "she was a good deal like [John Driscoll]" (Cather, 1926/2005, Part I). So, her attempts to function as a human in society or the Symbolic order are heavily influenced by the rules and regulations set out by John, the Father. Her elopement is a significant point as that marks her deviation from these rules and regulations of the Symbolic. In Nellie's words: "there was never a serious disagreement between them until it came to young Henshawe" (Cather, 1926/2005, Part I). But Myra's functioning in the Symbolic or society, as discussed, is moderated by material wealth as per the ideals set out by the Father. As a result, her tendency towards overspending and materialistically showing off while in New York is also an inclination provoked by these ideals. The farther she is away from those ideals, the less socially functioning she seems to become which can be profoundly seen past the point in her life when she enters poverty – she becomes "unable" to "bear things" (Cather, 1926/2005, Part II) and in the words of Oswald Henshawe: "it's as if she had used up that part of herself" (Cather, 1926/2005, Part II) to be able to maintain friendships & by extension, to function in society. This lack of functionality and its connection to a lack of wealth is all but confirmed by Myra when she says, "I should have stayed with my uncle" and "it was money I needed" (Cather, 1926/2005, Part II). Another attempt by Myra to function in this Symbolic order can be seen in her attempt to stay connected to religion, the Church of which she left behind along with her life of wealth in Parthia. Her not participating in Church affairs but acquaintance with Father Fay points towards this. In order to function as a human being as decided by the Symbolic order, Myra needed to follow its rule & regulations and that is done by going along the trajectory of the "insane ambition" (Cather, 1926/2005, Part I) which can be "never satisified"

(Cather, 1926/2005, Part II) instilled in her by the Name-of-the-Father.

This Name-of-the-Father or the way of the patriarchal materialist society, incidentally, stifled the part of Myra which had any connection to the stage of her life preceding her entry into or acquisition of wealth, which also severed Myra's connection with the Mother. And as such, Name-of-the-Father replaced the Desire of the Mother and all that remained for Myra from her Imaginary order is the loss of the union with the Mother which constituted her 'objet petit a'. Myra's most prominent replacements for the 'objet petit a' are - attaining expensive items, e.g. – her porte-monnaie, dresses, jewels, horses, velvet curtains, silver tea things, etc. which also ties her functionally to the Symbolic and romantic love - which lead her to eloping with Oswald - that marks the second crucial point of her life listed in this study. One common denominator for both replacements mentioned above is that they placed Myra as the centre of attention as evidenced by Myra's painting by a "famous painter" and also by Nellie's aunt Lydia's statement that "everything is always for Myra….and all the attention is for her" (Cather, 1926/2005, Part I), which bears resemblance to an infant's perception of itself as the centre of the Mother's attention. Thus, these work as Myra's replacements for the lack that is the 'objet petit a' and as Lacan suggested, they fail to make up for the desired lost union of plentitude Myra had with the Mother; and therefore, we see Myra keep wanting expensive things & pressuring Oswald towards such high expenditure that he couldn't be "saving anything" (Cather, 1926/2005, Part I) and also gradually growing "strange and dark" (Cather, 1926/2005, Part II) toward Oswald. Myra had friends of two kinds in New York: "artistic people…with whom she was always at her best because she admired them" and "moneyed" friends with whom Myra was at her "loftiest and most challenging" (Cather, 1926/2005, Part I). While her interaction with the wealthy people clearly exemplifies her attempt to function within the Symbolic order, her inclination towards the world of arts suggests manifestations of the Imaginary order - which is a source of creativity - within the Symbolic. Her admiration not only for artistic people but also for various artworks, e.g. - theatre productions such as Hamlet, various songs such as the Casta Diva aria, or plays like Richard II and the effect(s) these works have on her bear indication to the Imaginary's operations, which was pushed into the background when Myra entered wealth. Her take on and practice regarding religion & the Church which differ from her notion of those very concepts when she was living luxuriously in Parthia also, for similar reasons, suggest the manifestation of the Imaginary. Myra's words that "light and silence: they heal all one's wounds--all but one, and

that is healed by dark and silence" (Cather, 1926/2005, Part II) points towards her fixation with the Imaginar order of a world without words. Thus, taking the point in which Myra enters John Driscoll's life of wealth as her entry into the Lacanian Symbolic order, this paper showed how Myra's Imaginary order was subsided - which manifests in the Symbolic through her inclination towards the world of arts & through her own way of participating in religion - and how wealth functioned as the controller within this order, setting the rules & regulations of the Symbolic and the proximity of adherence to these rules and regulations for Myra predisposed her measure of functionality within the society, which is the Symbolic order itself. It was also shown how Myra tried, and failed, to use expensive items and overspending as well as romantic love as substitutes to fill the lack/gap of the 'objet petit a'.

Now this paper will focus on discerning the operations of the three Lacanian orders for Myra by focusing on the point of her entry into John Driscoll's wealth as her entry into the Imaginary order. Taking this perspective into consideration, the entry would mark the beginning of the Mirror Stage in which she becomes aware of herself as a part of Driscoll's wealth which functions as the Mother and Myra's immersion within this wealthy luxury constitutes the oneness with this Mother. It is important to note that this oneness is experienced by the 'ego', not the 'self' that remains fragmented since prior to the Mirror Stage. This establishes the 'self'-'ego' rivalry which, for Myra, can be seen played out in her jealousy towards Oswald's female acquaintance, in her disdain for the woman in the carriage, in her hatred towards "those animals!" (Cather, 1926/2005, Part II), and even in her attitude towards Oswald & Lydia. This rivalry is more clearly identifiable in the later of stage of Myra's life when she bears the notion that her younger self – her 'ego'- was happier. That can be particularly observed in her words: "I was crying about things I never feel now; I'd been dreaming I was young, and the sorrows of youth had set me crying!" (Cather, 1926/2005, Part II). The second crucial point of her life, in which she elopes with Oswald, marks her separation from the Mother and initiation into the Symbolic. In this Symbolic order, she understands herself as 'not wealthy', i.e. – not a part of the wealth of Driscoll and thus, the Mother becomes an other. The masculine Oswald acts as the Father in this case, and romantic love becomes the regulator of meaning-making, and thus, of social functionality as well. But functioning as such makes the feeling of lack from the lost union with Mother – the 'objet petit a' - more profound. Therefore, Myra is forced to find substitutes such as expensive items, wealthy friends, expensive parties etc. which, again, are unsuccessful. Her entry into poverty and her becoming

bound to a wheelchair further intensifies this feeling of lack or unfulfillment. Romantic love was the cause of the separation from Mother and the consequential 'objet petit a' renders functioning in accordance with that regulatory love increasingly difficult for Myra. As a result, she becomes "strange and dark" (Cather, 1926/2005, Part II) towards Oswald and comes to the realization that "people can be lovers and enemies at the same time" (Cather, 1926/2005, Part II). These changes and notions bear the reference of her dysfunction within the Symbolic and eventually, she says: "Why must I die like this, alone with my mortal enemy?" (Cather, 1926/2005, Part II), dubbing Oswald as her enemy and also denoting how she feels alone – i.e., not whole - with him, her loved one. Taking the position to consider Myra's life of wealth as the Imaginary order Creates a problem: according to Lacan, the Imaginary is preverbal but Myra's life in Driscoll's house was clearly a world of language. This paper circumnavigated this impasse (or pseudo-impasse) by considering the union theorists' notions of love in which lovers are considered as a separate union, a 'we', and by also considering writer Gary Chapman's idea that the language between lovers is a meaning-making system beyond the usual worldly languages. So, Myra entered this meaning-making system which rendered the meaning-making system of the world of wealth unpalpable, thus entering her into the Symbolic order of life with Oswald but love, as a regulator, did not provide suitable functioning means for Myra which increasingly intensified her lack of the 'objet petit a', which eventually rendered her unable to function socially.

At this point, the study will analyze the characters of John Driscoll and Oswald Henshawe to investigate how the Lacanian orders operate in regards to them. As not much of their lives are disclosed that is not related to Myra, it can be inferred that for them both – the world of material wealth, similar to this paper first consideration regarding Myra, functioned as the Symbolic order as evidenced by John's lifelong pursuit of wealth and Oswald leaving Parthia to gain better standing in life as well as his life of heavy spending in New York. It can be also said that for both men, Myra was the substitute 'objet petit a'. This is supported by Nellie's view that when Myra left the Driscoll house, "Love went out of the gates" (Cather, 1926/2005, Part I). Also, Oswald called her "Mollie Driscoll" (Cather, 1926/2005, Part II) even after being married for so long, though her name became Myra Henshawe when he married her. This references his fixation on his desire for her when they were young and in love before the elopement and indicates the value of her, as 'objet petit a', to him. Interestingly, as narrated by Nellie Birdseye, both men lived peacefully just before

their deaths. This 'peace' can be inferred to be a result of their complete devotion – in their own particular ways – to meet the Desire of the Mother element imbedded in the 'objet petit a': John Driscoll took care of her prior to her elopement & before his death, he left her space and allowance in the retirement home he financed, and Oswald, on the other hand, spent everything he had for her to be happy. Both men did their best for their 'objet petit a' and in accordance with the regulations of the Symbolic order. This analysis highlights how unsettled Myra was prior to her death which was, at least in part, caused by her guilt. This guilt is evidenced by her associating herself with the "poor-sinner's-flower" (Cather, 1926/2005, Part II) and favouring dawn because "that is always such a forgiving time" (Cather, 1926/2005, Part II). This guilt is caused by her failure to dedicate herself to meet the Desire of the Mother in her own various 'objet petit a' as well as her failure to function in accordance with the regulations of the Symbolic.

The encounter with the 'Real', for Myra, can be perceived through Nellie's observation of how she reacted when the Casta Diva aria – which tells the story of a woman who caused the burning at the stake for herself with her lover - was sung. She held her head and crouched in the shadow, and according to Nellie, this reaction was caused by "a compelling, passionate, overmastering

something for which" there was "no name, but which was audible, visible in the air that night" (Cather, 1926/2005, Part I). This something, for which there was no name or signification, strongly resembles the 'Real' of Jacque Lacan and Myra's reaction exhibits her experience of 'trauma of the Real'. The trauma from the neonatal experience with the Real can also be observed when she refers to the "old, lonesome tear" as belonging to her, a tear that belonged to "a long dead time" and was an "anachronism" for which there could be no account, "yet there it was" (Cather, 1926/2005, Part II). Speaking of trauma, Myra obviously had various forms of trauma, e.g. – separation from John and his wealth, not being happy in life with Oswald, being bound to a wheelchair, etc. Her "violent [nature]" (cather, 1926/2005, Part II), shifting moods which can be seen throughout the whole plot and the illusions in the last stage of her life is a result of such trauma. The residue of these traumas resided in the 'Real' and hence, could not be signified according to any meaning-making systems which could be regulated by either wealth or love. This residue and the lack of functioning means within her Symbolic order further intensified her 'trauma of the Real' which attributed to her decreasing capability to function in society. For such reasons, she could not bear the insensibility of her neighbours upstairs. These neighbours bring to attention

another of Lacan concepts: 'jouissance'. Myra never felt she attained 'jouissance' and that it remained elsewhere, which is actually the 'Real'. But she felt that this 'jouissance' belonged to other people such as her neighbours, the woman in the carriage, the wealthy friends, various couples in love, etc. In other words, 'jouissance' belonged to the people who she perceived to be properly functioning according to the Symbolic order, or the Other of the Symbolic. This compounded her lack and thus intensified her desire which drove her actions throughout the plot. Speaking of drive, we can see the Death Drive operating in the ways she keeps reliving her loss of fortune as well as the failure of her love. Her borderline obsession with the 'jouissance' attained by the Other also is repetitive experiencing of her traumas, which is also caused by the Death Drive. We can see the Death Drive in full effect in her waiting for "something" (Cather, 1926/2005, part II) which can easily be perceived as death on the headland by the sea, a headland on which she eventually dies and goes beyond the boundary of the human world's reality of the Symbolic order, and enters the 'Real'. Myra's involvement with religion also provides evidence of how she coped to function as a human being. Myra states: "in religion seeking is finding" (Cather, 1926/2005, Part II) which bears a clear resemblance to Lacan's notion of a human being's function is largely constituted by him/her being a desiring being. Also, she stored away money that was meant for "unearthly purposes" (Cather, 1926/2005, Part II) which shows how she tried to function in relation to the 'Real', an 'unearthly' place, by acting in accordance with the Symbolic - through the use of wealth. Thus this paper showed - how Myra encountered the 'Real' through Nellie's observations and a brief analysis of Myra's traumas as well as how 'jouissance' and the Death Drive operated for her, and how she tried, through religion and wealth, to function in the Symbolic with regards to the 'Real'.

IV.   CONCLUSION

Wealth is a pivotal concept in the trajectory of the life of *My Mortal Enemy*'s central character, Myra Henshawe. As such, this paper located some crucial points in Myra's life based on her possession of wealth or the loss of it. Via the demarcations created by those focal points, this study structured Myra's life into multiple segments. Positioning these segments into the structures provided by Lacan produced two separate lines of interpretation: in one, Myra's entry into wealth marked her initiation into the Symbolic and in the other, her entry into wealth could be taken to mark her entry into the Mirror Stage, & by extension, the Imaginary order. Through both lines of

interpretation, this paper demonstrated how Myra's entry into the Symbolic caused her separation from the Mother of the Imaginary, which constituted a profound loss that became her 'objet petit a' and the tale of her life is littered with attempts to, unsuccessfully, find replacements for that 'objet petit a'. This study also showed how, for Myra, the Name-of-the-Father replaced the Desire of the Mother, and how her functionality in terms of an individual in society is highly mediated in regards to her proximity to the rules and regulations of the Father. This research further established, per Lacan's theory, Myra as an individual driven by lack & desire and that her Imaginary manifests within the Symbolic through creative arenas. Myra's repetitive reference to her dilapidated financial state, her Death Drive and an exploration on her 'jouissance' provided evidence towards the existence of the 'Real', and in terms of exactly locating the 'Real', some of Nellie Birdseye's narrative's ambiguous portions were analysed and some events were indeed identified in which this paper located Myra's encounters with the 'Real'. In sum, this paper used the concept of wealth, as well as the concept of romantic love, to demonstrate how the Lacanian orders operate within the life of Myra Henshawe, and how the relation (or rather, tension) between these three orders rendered Myra Henshawe as a person incapable of properly functioning within society.

This paper has its limitations – it is dependent entirely on the printed books and journals available in Bangladesh and/or found online. Furthermore, this study introduced Jacques Lacan's psychoanalytical theory in the study of *My Mortal Enemy*. However, some intriguing postulations of Lacan – such as, how the unconscious is created through repression, the notion that the unconscious is structured like a language and the notion of sexual difference - have not been considered in this research. *My Mortal Enemy* has the potential to be explored in the light of such concepts, and this provides a scope for further study.

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Adverse effects Associated with Third-Booster COVID-19 Vaccine (Heterologous Vaccines by Sinovac- Moderna) among Health Care Workers

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Abstract— The mRNA 1273 vaccine by Moderna©has recorded to be94.1% effective against laboratory-confirmed Covid-19 infection. Health care workers in Indonesia are receiving third-booster vaccine by Moderna after the two doses of virus-inactivated vaccine. Further evaluation of Covid-19 mRNA vaccine post-injection effects on health care workers is necessary. This present study asssessed the post-immunization adverse events tohealth care workersin the Port Health Office of Semarang.This was a retrospective, cross-sectional, observational study aimed to the HCWs, both staff and non-staff, of the Port Health Office of Semarang.We identified and analyzed the adverse effects on 132 workers who had been receiving third-mRNA booster vaccine by Moderna. About 37.8% (50 out of 132)respondents experienced adverse events after receiving third-booster vaccine by Moderna. Among them, female workers (62%) had more incidents compared to males (38%). the most common symptoms were localized painon injected arm (100%), fatigue (44%), fever (42%), myalgia (38%), and chills (30%). Other symptoms like night sleep issue, diarrhea, nausea, an headacheswere also reported.The mRNA 1273 vaccine by Moderna©injection as booster provides several severe but not life-threatening symptoms, most of the emerging cases are fatigue and fever and and possibly correlated with gender.

Keywords— SARS-CoV-2,adverse effects, heterologous vaccine.

I. INTRODUCTION

Globally,the coronavirus disease (Covid-19) has been reported to reach more than 239 million patients and hada mortality of 4.8 million (case fatality rate: 2.03%) as of mid October 2021. At the same period, Indonesia recorded 4,231,046 patients and 142,811 deaths (CFR 3.34%). According to the Covid-19 case report (the 19th week of 2021), Central Java province had a worse proportioncases in health care workers (HCWs) 2.9%.[1,2]Indonesian national government responded the vulnerable situation of HCWs the instruction to apply third-booster vaccination

using the mRNA 1273 vaccine by Moderna© after primer vaccination with inactive vaccine (booster with heterologous vaccines) .The strategy was based on a positive record of Moderna vaccine that reaches 94.1% effectiveness and is listed in the Emergency Use Listing (UEL) by WHO since April 30, 2021.[3]Indonesia reported the mild effects of the vaccine emerged by recipients of the third-booster vaccine.[4]

Kadali et al. had performed an investigation against the identical vaccine to 432 post-vaccinated people.Various reponses from the respondents are the following: 25% had

temporary disturbances in daily activities, 27.78% requested temporarytime off from work, 3.94% needed outpatient provider assisstance, and 0.23% needed assistance from emergency department, and none requested hospital intensive care. In addtion, symptoms recorded during the their study –atthe most (occurrence descending-order) were localized pain, generalized weakness, headache, myalgia, chills, fever, nausea, joint pains, sweating, localized swelling at the injection site, dizziness, itching, rash, decreased appetite, muscle spasm, decreased sleep quality, and brain fogging.[5]

Despite Indonesia has confirmed the legal use of third-booster vaccines, specifically for HCWs, yet specific study on the after-injection effects. Our study, therefore, evaluated the short-term side effects after receiving the third-booster mRNA 1273 vaccine by Moderna©in asample of HCWs in the Port Health Office of Semarang.

II. METHODS

This was a retrospective, cross-sectional, observational study conducted on August 2021 aimed to the HCWs, both staff and non-staff, working in the Port Health Office of Semarang, Central Java Province as population. The targeted samples were workers who had been subjected the third-booster mRNA 1273 vaccine by Moderna©and had previously receieved a complete two-dose inactivated-vaccine. In total, we collected data from 132 respondents as samples.We designed an Indonesian language online questionnaire using Google Forms and delivered it to the targeted participants.

III. RESULTS

One hundred and thirty two HCWs had participated in our study and met the criteria of third vaccination. Among them, the final samples consists of 65 males (49.2%) and 67 females (50.8%). The proportion of subjects experiencing adverse effects after the third vaccination by gender is shown in table 1 below.Overall, 50/132 participants (37.88%) confirmed to suffer serious effects after injection.The incident of adverse effects was more experienced by female workers than males in both quantity and proportion.

Table 1. Incident of adverse events following the the third-booster mRNA 1273 vaccine by Moderna© by gender

Gender	Number of participants	Number of participantswith adverse effects	Proportion
Male	65 (49,2%)	19	38%
Female	67 (50.8%)	31	62%
Total	132 (100%)	50	

Respondents had reported to experience adverse effects in various symptoms.Quantity of the adverse events incidence is summarized in table 2. Among 50/132 HCWs (37.88%) that confirmed adverse events, 100% felt arm pain injection area, 42% suffered fever, 44% experienced fatigue, 38% were myalgia, 6% were nausea, 8% suffered from diarrhea, 30% felt chills, 8% sustained a headache, and 10% experienced night sleep issue.

Table 2. The symptoms of adverse effect experienced by health care workers after thethird-booster mRNA 1273 vaccine by Moderna©injection

Adverse events	number of incidents	Percentage
Arm soreness	50	100%
Fever	21	42%
Fatigue	22	44%
Myalgia	19	38%
Nausea	3	6%
Diarrhea	4	8%
Chills	15	30%
Headache	4	8%
Night sleep issue	5	10%

IV. DISCUSSION

In this corss-sectional survey among HCWs in the Port Health Office of Semarang receiving third-booster mRNA 1273 vaccine by Moderna©, less than two-fifth had follow-up adverse effects. The adverse effects sufferers were 62% female, masssively higher than male (38%). Similar result was also reported by Centers for Disease Control and Prevention (CDC), confirmed 77.7% females and 21.9% males experiencedAEFI at the first month of Covid-19 safety monitoring.[6]

List of adverse events had been felt by the post-third vaccinated HCWs were soreness on subjected arm, fever, fatigue, myalgia, nausea, diarrhea, cramps, headache, and sleeplessness. However, etiology of the identified adverse effects against mRNA 1273 vaccine by Moderna©is still recently unknown. CDC defined the post-vaccinated issue of anaphylaxis (signs of breathing difficulty, swelling on face and throat, rash, and low blood pressure) occurs in 2.5 cases per million mRNA-1273 vaccine doses.[7]

Kadali et al. discovered diverse symptoms of sore arms or localized pain, generalized weakness or fatigue, headache, myalgia or muscle pain, chills, fever, nausea, joint pain, sweating, dizziness, itching, rash, decreased appetite, muscle stiffness or spasm, decreased sleep quality, and

brain fogging after vaccination with mRNA1273 vaccine by Moderna©.However, majority of the symptoms reported during early post-vaccination period were not life-threatening.[5]Similarly, this studyalso revealed the non-life harming symptoms.

Morbidity and Mortality Weekly Report (MMWR)employed Vaccine Adverse Event Reporting System (VAERS) to monitor the first month of Covid-19 vaccine safety.In the report, it wrote a total of 113 deaths, including 78 long-term care facility (LTCF)residentsand 35 non-LTCF residents. Among these reports, 19/35 (54.3%)non-LTCF residents' death hadfollowed administration of Moderna vaccine.[6]The investigations are ongoing, but the underlying chronic conditions such as heart disease, cancer, stroke, probable pulmonary embolism, and otherwise frail health were thought to be the causes of death. The common adverse reactions to the mRNA vaccines, such as fever, nausea, and diarrhea, may have contributed to fatal outcomes in some of the frail patients.[6]

World Health Organization (WHO) released an article comprehensively talking about important details of the vaccine by Moderna. It highlighted the safety events involving the Covid-19 vaccine ny Moderna are less frequent and severe in older (65+) adults than in younger adults (18–64 years).Additionally, the possible events are, generally, more frequent after the second dose compared to the first across all age groups.[8]The adverse effects on the top list (≥1/10)are headache, nausea, vomiting, myalgia, arthralgia and stiffness, pain and swelling at the injection site, fatigue, chills, fever, and lymphadenopathy. Rash, redness at the injection site, urticaria, and rash or swelling are classified as common (≥1/100 to <1/10). Some being categorized as uncommon (1/1000 to 1/100) are itching at the injection site; whileBell's palsy and facial swelling (acute peripheral facial paralysis) includeas extremely rare (1/10000 to 1/1000). Other identified events namely hypersensitivity and anaphylaxis are still unknown.[8]

V. CONCLUSION

In this study, we assessed the short-term side effects associated withthird-booster mRNA 1273 vaccine by Moderna© specifically subjected to HCWs of the port health office of Semarang, Central Java Province. We found that most of the participants reported localized pain on injected arm, fever, fatigue, myalgia, nausea, diarrhoea, chills, headache, and night sleep issue. These listed symptoms are included in 'very common' and 'common'according to WHO.Moreover, about two-fifth subject reported adverse of effect folow immunization (AEFI), two of the most-frequent issues are fatigue and fever.We also observed the higher proportion in female workers compared to males. Fortunately, we had no report of a death.As future direction, a public-access hotline service during the first month of Covid-19 vaccine safety monitoringmay help in monitoring reports of adverse effects following immunization (AEFI).

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'Performance and Identity': Exploring the Idea of 'Gender Performativity' through a Comparative Study of Mahesh Dattani's *Dance Like A Man* and Rituparno Ghosh's *Chitrangada: The Crowning Wish*

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Abstract— One of the most misunderstood ideas among the socio-literary discourses is, perhaps, Gender Performativity. It is often confused with our physical identities and the whole idea of 'Performance' becomes an error. Mahesh Dattani is well known for his dealing with a wide range of themes including unusual love-triangles, same-sex relationships, subversion of patriarchy and child-sex abuse, etc that includes the idea of 'Performance' as well. His Dance Like a Man (1989) is one such play where he creates the parallel binary worlds [i.e Patriarchy and Matriarchy] for us. The characters in this play fail to understand their true self and thus, get entangled in the labyrinth of the idea of 'Performance'. Similarly, Rituparno Ghosh's Chitrangada: The Crowning Wish (2012) explores the problems in the character in understanding their real identities and getting themselves attached into the war of sexual limitations. This paper explores a comparative study of both texts: how they try to represent the idea of performativity through their understanding of the self and creates a hypothetical gap for our research and understanding.

Keywords— Gender Performance, Interior colonization, Patriarchy vs. Matriarchy, Performance Error, Social Conditioning.

'Who are we?' and 'What do we do?' are, perhaps, two crucial questions to every social being. Some believe that people are born to execute certain tasks which have been assigned to us at the 'pre-birth' stage. But do we perform accordingly then? One of the most misunderstood concepts in society is, perhaps, 'Feminism'. And what comes simultaneously with it is the idea of Gender Performance. In most cases, neither the society nor the individual is well aware of their 'Performance'. This is a sort of abnormality and we find several members of the society who suffer from this abnormality. For them, the idea of 'Gender Performativity' is only restricted between 'He' and 'She'; they are not interested, or better to say do not accept any kind of 'Difference' which is beyond the binary. What is

important for us to understand is that the performativity of a person is not dependent on his/her biological identity. This is an area of crucial discussion and Mahesh Dattani's *Dance Like a Man* (1989) and Rituparno Ghosh's *Chitrangada: The Crowning Wish* (2012) are two particular texts which deal with this issue. We are about to witness a comparison between two similar thematic texts, yet slightly different in representation. Ratna Parekh, a wise woman who has overwhelming dreams in her life, fails to understand that it is not always the duty of a male person of the family to earn money and to act like a 'Man'. The Family includes everyone, and that is why everyone must contribute to this. By earning money, Ratna Parekh proves herself to be a successful woman, but she fails to

understand the concept of 'Androgyny'. Whether she creates a sphere of 'Matriarchy' or not is a debatable issue, as the term requires explanation. But it is for sure that she creates a selfish world for herself, where she neither understands the true meaning of family, nor she understands the true meaning of Women's empowerment. Similarly, Rudra in *Chitrangada* tries to explore maternal affection within him and goes for a sex-transplantation surgery. But in the end, his loved one thinks of him to be an artificial 'body' and nothing else. Rudra fails to understand the fact that, being a mother does not necessarily require a female body: Motherhood is a 'Performance'. Both the characters [i.e. Rudra and Ratna] fail to understand the Performance as they confuse between their identities with their physicality.

Before going into any discussion, I think we should always have a clear mindset about the 'misconceptions' that we have. After Kate Millet and her *Sexual Politics* (1979), one should not confuse between these two terms – 'sex' and 'gender'. Though it was Robert J Stoller, an American professor of Psychiatry at UCLA, to whom Millet has taken refuge in this regard:

> "*Gender* is a term that has psychological or cultural rather than biological connotations. If the proper terms for sex are 'male' and 'female'' the corresponding terms for gender are 'masculine' and 'feminine'; these latter may be quite independent of (biological) sex." (Stoller viii-ix).

When we talk of Gender, it is specifically the 'mindset' that comes first. And this is related to our free will and determination as Judith Butler says: "The controversy over the meaning of construction appears to founder on the conventional philosophy polarity between free will and determination." (Butler 8). Performativity is a psycho-sexual activity that is culturally defined. One may be born as male or female, but whether he or she becomes a woman or man is a matter of performance as Beauvoir remarks: "one is not born a woman, but, rather, becomes one."(Beauvoir 301). When we start living in a society, specifically in a typical Indian society where such distinctions are very much prevalent, the question of implementation becomes a serious issue. Before writing the paper, when I was going through my literature review, I came to notice one thing that as Dattani and Ghosh (specifically Ghosh) are iconic figures in India for their exploration of 'Gender' perspective, readers have presumed that all of their characters do master the area which is related to Gender performativity. As a writer, both of them acquired the mastermind where the two conceptual binaries are very much prevalent. But the characters are not always someone who has mastered the same as their creators. Both the writers have tried their

level best to express their ideas on gender performativity through their characters; some have succeeded, some failed. And the ones who failed, they can no longer serve as the mouthpiece of the writer.

In all the studies of 'Feminism', 'Patriarchy' has always been a crucial point. We all know what the term 'Feminism' means. Of course, 'Feminism' does mean providing equality to women, but that does not include curbing the same facilities towards men. The balance is, thus, disturbed. This is a crucial point of Feminism and some scholars do get it wrong. Patriarchy has ruled over the society through its distinct vulnerable norms for a considerable period of time. But that does not mean that when women should come into power, they should also use it to build a women-centric society. That would be a sheer vengeance and nothing else. In the process of asking for the equality, they have forgotten to part it with their other halves and that is why we can see that we have a separate simultaneous 'Matriarchal' world in many of the cases. Whether this sphere has been assigned the same kind of power and facilities as in Patriarchy or not, is a debatable issue. But it is a fact that no one can deny, that these matriarchal norms are very much prevalent in our day to day life. For a considerable period, Patriarchy had control over the society as they hold the power-structure. That is why Charlotte Perkins Gilman in her *The Man Made World* (1911) voiced for a women-centered government as she believed that if a woman can run the household, then she can also run the state with care: "We prate much of the family as the unit of the taste. If it is-why not run the state on that basis? Government by women, so far as it is influenced by their sex, would be influenced by motherhood..." (189). But to designate this as only women-centric, should not necessarily mean the banishment of male-ness. And this has always been a very important issue in many of Dattani's plays. Mahesh Dattani is well known for his dealing with a wide range of themes including unusual love-triangles, same-sex relationship, subversion of patriarchy and child-sex abuse, etc. His play *Dance Like a Man* is one such play where he creates the parallel binary worlds [i.e Patriarchy and Matriarchy] for us. Koustav Bakshi, an eminent scholar of English academia, remarks that it is: "an exemplary urban play devoted to deconstructing such essentialist notions of masculinity, the male body and the art of dancing..." (Bakshi 07). Dattani portrays the society of the 1970s which depicts three generations in a single family- Amritlal parekh, his son Jairaj, daughter-in-law Ratna and granddaughter Lata. On one hand, we have Amritlal Parekh, a strong ideological man who believes in rational thinking and was an Indian National freedom fighter, as well as a member of the Patriarchal ideology. On the other,

we have Ratna, a high-spirited woman, who wants a good career and living for her; for which she challenges the norms of patriarchy. Unfortunately, without her least knowledge, Ratna creates, not an 'androgynous' world for her, rather, she a matriarchal sphere for her own where she deprives her husband and son of their basic rights.

Similarly, we have another story where a man creates a world for himself and his partner for their happy life, but his whole dream was shattered because he fails to recognize his own 'self'. Rituparno Ghosh was a prolific Indian film director, actor, and writer who became an iconoclastic figure in the world of Bengali Cinema. I would like to refer h-er not as 'He' or 'She' but 'S-he' because there is no other androgynous director we find in any film industry till now like her. S-he has held a significant impact on the lives of sexual minorities for whom s-he emerged as an icon through his films. Sangeeta Dutta, Koustav Bakshi, and Rohit K. Dasgupta are of the Opinion that:

> "In *Chitrangada : The Crowning Wish* (2012) , he experimented even further pushing the boundaries of form and style. While Ghosh was criticized for unabashedly conforming to bourgeois values and celebrating a 'good life', he was also widely applauded for bringing out in the open subjects barely discussed in middle class society. His narratives explored transgressive social codes, marital rape, and same-sex desires and moral hypocrisies of the new middleclass." (Dutta 02).

Chitrangada is a film based originally on Rabindranath Tagore's *Chitrangada* , a dance-drama, and serves wonderfully as an adaptation of both Tagore's work and *The Mahabharata*. Tagore had dealt with the concept of identity within the framework of masculine and feminine constructs. Ghosh reworked this myth to extend more fluid possibilities of gender and alternate sexual identities. Rudra, the protagonist of the film who is a director of a theatre troupe, falls in love with the drummer of the group, Partha, who was a drug addict. Partha wanted to marry him, but as he is not a female and cannot produce children, he was left alone by Partha. Rudra goes for sex-implantation surgery to become the consort of Partha, but he sees this whole process as a 'synthetic' mechanism and rejects the love of Rudra. The character Rudra becomes an incarnation of Chitrangada who, for a period of time, fails to idealize his virtues and romanticizes his performance whimsically. There is a crucial difference between Vyasa's Chitrangada and Tagore's Chitrangada which Ghosh underpins in his *First Person*:

"মহাভারতের চিত্রাংগদা সুন্দরী, অর্জুন তাকে দেখে প্রণয় আসক্ত হয়ে পাণিপ্রার্থী হন ।

রবীন্দ্রনাথের অর্জুনের কাছে বালকবেশী চিত্রাঙ্গদা উপহাসের পাত্রী । সে না সুযোগ্যা নারী, যার প্রতি প্রনয়দৃষ্টি নিক্ষেপ করা যায়, না সে যথার্থ পুরুষ যার সঙ্গে যুদ্ধ করা যায় । তাই 'ক্ষমা' দিয়ে অসন্মান করাই তার প্রতি যোগ্যতম প্রত্যুত্তর ।" (Ghosh 86)

[Chitrangada in *Mahabharata* is beautiful in appearance; when Arjuna saw him, he tried his level best to woo her. Chitrangada in Tagore is an object of laughter to Arjuna. She is neither an equipped woman who can be wooed nor a man of valour who can be fought in battle. So, the only option left is to insult her with 'forgiveness' and that is the just reply to her questions.]

The King of Manipur was granted a boon by Lord Shiva that all the heirs in his lineage will become Kings. Chitrangada was born a woman, but her father brought her up like 'Man'. So to the King, the idea of 'Performativity' was clear. In Tagore's work, when Chitrangada saw Arjuna, she fell in love with him, and wanted to become a woman. The point here becomes very crucial as Rudra exclaims that he wants to know how her (Chitrangada's) father reacted when he saw Chitrangada in a woman's costume. Was he sad because of the fact that after taking so much toil in bringing her up as a 'man', she ultimately ended up performing a 'woman' by violating lord Shiva's boon? Or was he happy to know that at the end Chitrangada ended by accepting who she is?

Many of the critical issues find an expression in Millet's works which later shaped our ideologies. Two such crucial ideas are 'conditioning' and 'socialization' as millet observes: "Conditioning to an ideology amounts to the former. Sexual politics obtains consent through the "socialization" of both sexes to basic patriarchal politics with regard to temperament, role, and status." (Millet 26). This whole concept underpins the crucial distinction among the terms 'Feminist', 'Female' and 'Feminine' [As Elaine Showalter divides them in *Towards A Feminist Poetics* (1979)]. Toril Moi explains that 'Feminist' is a political position against patriarchy; 'Female' is a biological category and 'Feminine' is a set of culturally defined characteristics. Millet was first to point out in her theory that Patriarchy operates through family and 'self' which she terms as 'Interior Colonisation':

> "Through this system a most ingenious form of "interior colonization" has been achieved. It is one which tends moreover to be sturdier than any form of segregation, and more rigorous than class stratification, more uniform, certainly more enduring. "(25)

In our society, we categorize our tasks according to our sexes, and not to our roles. And that is something which has been a crucial point in Dattani's *Dance Like a Man*. Amritlal Parekh, the patriarch of the family, firmly believes that a man becomes a man only through his manliness. He permitted his son Jairaj to let his hobby continue in dancing but he never thought of Jairaj's picking it up as a profession to be a very rational idea. He wanted to control his son from being an Indian Classical dancer as he sees dancing as suitable to women only. This is surely because of what Millet terms as 'interior colonization'. Dance for Amritlal is a profession of a prostitute and which is why he cannot accept Jairaj's choice to be a professional dancer. It is because of the same reason why he forbids his daughter-in-law Ratna to take lessons from Chennai Amma, 'the oldest living exponent of the Mysore School' (42). He cannot tolerate the sound of dancing bells in his home and his son roaming around with the tinkling of bells in his leg during the practice sessions. While asking about the lineage of Jairaj's Guru, he firmly roars that 'His mother was not a devdasi' (39). According to the temple worship rules, 'dance' and 'music' are the two major exponents of daily religious offerings to the temple deities. Though we can have some factual evidence regarding the origin of the rituals, yet we don't know exactly how the divine temples and the divine art became a lying-in room for prostitution. Amritlal thinks that the temples have slowly turned into brothels, and as they practice dance over there, the form no longer remains a sacred art. What Amritlal fails to understand is that Dancing is a performing art that is absolutely gender neutral. The primary aim of any performing arts is to regulate positivity through the mind with rhythm and to feel 'life'.

The same thing happens with Rudra as well in *Chitrangada*. His father doesn't approve of his son to be wearing bells in his legs and roaming around the stage. Though in this case, his father is not like the patriarch that we witness through Amritlal Parekh. But still, there are social prejudices within him (Rudra's father) that forbid Rudra to perform according to his will. His father repents as to why Rudra did engineering then, if he is to choose dancing and acting as his profession, and Rudra firmly replies: "তোমরা জোর করেছিলে বলে "[you people insisted, that's why]. This is a very important point in the play as it indicates how parents control our performativity. Unlike Jairaj, Rudra expects that his father would turn up in any of his shows to encourage him, but it never happens and we can feel that agony in Rudra when he says: "Infact, I have stopped missing you Baba!" To perform well, what we need the most in life is the gender neutral

support of our parents who would understand our social performances.

Amritlal Parekh also thinks that Jairaj's Guru is manipulating him and that is why he does not like his Guru as well. Besides, due to social conditioning, Amritlal thinks that growing a man's hair long will again make his gender performance an error, and that is why he doesn't want his son to grow his hair long. Having long hair and walking like a woman; do not necessarily make a man woman- would, perhaps, sound abnormal to him:

> "Ratna : That he is planning to grow his hair long? It would enhance his abhinaya.
>
> Amritlal : I see. And was that his idea, or may be yours?
>
> Ratna : Actually, it was Guruji's suggestion.
>
> Amritlal : Tell him that if he grows his hair even an inch longer, I will shave his head and through him on the road." (Dattani 40)
>
> Ratna , his daughter-in-law , in order to make her Father-in-law more tensed and make fun of his idea of 'performativity' remarks : "Tomorrow , Jairaj starts learning another dance form – Kuchipudi... in Kuchipudi, the man dress up as women!(*laughs triumphantly and exits...*)." (44)

Amritlal thought that dance is just a 'fancy' for Jairaj in childhood but it became a passion in his adulthood. Amritlal would have happily made a cricket pitch for his son to play cricket, as to him, cricket epitomizes manliness. Krishanu Chand, a research scholar, in one of his articles on patriarchy and its subversion observes that: "Amritlal is against the passion of his son only because it will ruin their social status and it will not bring any income" (166) which is, in a way, partially true. The Jairaj who did not have money to pay to the musicians and out of despair left home in Act I, comes back again at the beginning of Act II, and his father concludes: "... I have changed my mind. I will allow you to dance. And I shall be very happy if you can earn your livelihood from it." (48). Deep down Amritlal knew that Jairaj will be unable to do this because his understanding of the art is as a passion , and not as a business as Amritlal and later Lata sees it, and here the character of Ratna Parekh gains more significance.

When Amritlal failed to make his son understand the importance of livelihood, he turned up to his daughter-in-law Ratna who is portrayed as a very selfish woman by the playwright. Ratna is a character who lives in a circle of 'herself'; where she rules as the 'Matriarch' of the family and sees even his husband as an inferior parasite. When Amritlal asked her how good he is as a dancer, Ratna's

reply was evident enough to settle our mind at the conclusion that she thinks herself to be superior to her husband because she does practice harder than him. Amritlal knew that his son couldn't achieve the same fame and competency as that of Ratna and that is why he claims that 'He (Jairaj) is wasting his time." (51). The whole act seems like a conspiracy to make Jairaj more inferior to Ratna and to destroy his self-esteem and self-respect at once. Later, when Ratna gave birth to Shankar, their elder son: due to several occasions and concerts, Ratna was deliberately neglecting her motherly duties. The major shock that Jairaj gets from Ratna is her claiming Jairaj to be someone who has done nothing for her. And Jairaj covers himself by saying that the opportunity he was looking for, was not for his own self but for both of them:

> "Jairaj : For one full year. For one full year I refused to dance- turning down offers because I didn't want to dance alone.
>
> Ratna : I didn't ask for such a sacrifice. Tell me what you want in return. I'll do anything except sacrifice a year of my life in return.
>
> Jairaj : I want you to give me back my self-esteem !" (69).

This is where Ratna's true self comes to the forefront. She doesn't love Jairaj. She just wanted someone who could let her dance without any objection. She is someone who wants fame and credit and attention and nothing else. One instance can be cited where she gives credit to herself for the performance of her daughter, Lata, who gives a performance in a concert. Continuously defending herself by saying that the credit goes both to them, Jairaj does not want Ratna to paste the newspaper reviews in their album as he thinks this will only satisfy Ratna's ego. : "They don't belong there. (Silence) Those critics gave her good reviews because she [Lata] deserved them. They weren't doing you any favours. Face it, woman."

One of the very facts which cannot be ignored is that, Dattani truly understands the idea of performativity. And that is why, perhaps, he deliberately gives instruction to the characters about changing their roles: "Jairaj wears the shawl... The characters have all changed. Jairaj becomes the father, Amritlal Parekh. Viswas becomes Jairaj . Lata is now Ratna..." (34). Of course, this is true that it gives freedom to the team to perform the play with less number of players and they can change their characters. But changing characters does underpin the fact of understanding the idea of 'Performmitivity' as well because the actors have to play both the roles; as well as have to portray their own thinking and ideology. Another very important question can be raised here, and that is, perhaps, one of the major issues that people deal with

nowadays. When Jairaj accuses Ratna by saying "No matter how clever an actress you are, you can't convince me that you are playing the part of devoted mother very well. You wouldn't even know where to start." (72), he also takes the sexual identity of Ratna to be a gender performance. He fails to understand that being a mother doesn't mean breastfeeding only- it demands more care, responsibility and attention. If Jairaj were so responsible as he sounds, couldn't it be possible that for just one time that he put aside his male-'I' and embraced his son in the absence of his mother? Though the title of the play refers to as '*Dance Like a Man*', it is basically a threat to both Ratna and Jairaj, as it may mean – 'Earn like a Man'- signifying and cautioning Jairaj to act in a more manly way; to take the profession seriously and make a good livelihood out of it. It could have been 'Perform like a man' – signifying the same thing with an addition that Ratna could have also earned for family and Jairaj could have become a house-husband.

The same thing was also a concern in Rituparno Ghosh's *Chitrangada*. Though Ghosh is regarded as one of the most subtle directors who can understand the performativity of any gender better than others, still h-er character Rudra fails to recognise this. When Mala, one of the dancers of the troupe came to Rudra, and for the first time Rudra realises that Partha loves children, Rudra instantly make a decision to have one. Rudra was a very lonely person and h-er loneliness drove him to be with Partha. Though Rudra was serious about the decision he took that he will go through the sex-changing and implantation surgeries, Partha was not at all serious about it. Although, later, he was convinced, yet he didn't take the decision to be a wise one. That is the reason we see him referring to Rudra as 'Synthetic' because he wanted someone who could give birth to his child naturally. What Rudra and Partha both failed to understand that being a male member of the society, they could still have a baby [adopted] and make him/her/h-er eligible to live in a society and perform accordingly. Gender is a performance, so is motherhood. Lots of examples are there in the society now where after the death of the father, the mother never gets married and rears up the child on his own as a single mother or vice versa. In fact, there are cases where women are now living their status as 'single mothers' without any patriarchal tag. When Kasturi, the fiancé of Partha, was carrying a child and wanted to abort it because she was not ready to perform her motherly duties yet, Partha realizes the sacrifice that Rudra made for him and that is why he wanted to come back, but there was no way return. In the whole situation of this chaos, what happens is that Rudra also forgets to perform simultaneously. Performing of a lover and performing of a mother occupied her so

immensely that she forgot to perform the duties of an only child. Later, Rudra realises her responsibilities and tries to cope up with whatever is left behind by not going for any implantation surgery and he ends up ultimately uprooting them.

Ghosh, sometimes, was at h-er best and one such instance was the inclusion of Shubho, Rudra's counselor. Though his real name was not known, it was Rudra who used to call him by that name. From the very beginning till the end, it was he who helped Rudra recover from the illness of her performance. At the end of the film, when Rudra was getting ready for the de-rooting surgery, she came to know from the sister at the hospital that she never had any counsellor her doctor never approved any. In reality, Shubho became an alter-ego of Rudra who helped her to understand the true meaning of 'Performance' and how she can begin her life again. It is very subtle and expected from Ghosh who wants us to believe in our self-esteem and in our own self. The best of the inspiration in our life comes not from others but from within, which helps us to realise the problems and help us to win over our mental aboulie. In fact, this is the point where Ghosh becomes successful as a director as s-he carefully brings forth the concept of Woolf's 'Androgyny' that: "It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly." (Woolf 168). If Rudra is the 'Woman'-self, Shubho becomes the 'Man'-self, and together they try to discover a real meaning of 'Performance'.

Jairaj, Ratna, Rudra, and Partha, all of them forget one very timportant thing– 'Feminism' and 'Gender Performativity' are two absolutely different things. While Dattani's play vehemently focuses on 'Feminism', the characters do not share the concept of 'equality'. Rather, they are obsessed with two individual problematic selfish spheres- Matriarchy and Patriarchy. We live in a society for a very short time and what we must do to survive is to continuously 'perform'. Jairaj could have practised more and more and could have become a well-trained Bharatnatyam dancer, or he could have also become a 'house-husband'. Ratna could have thrown away her 'I' and could have seen poor Jairaj and his struggle. Similarly, Partha and Rudra could have lived with adopted children and become their parents, but all of them struck at one point – 'And why should I do that? No one can claim whether he is purely man or a woman or any other being because we are always in this intermediate phase of performativity. We are still in the process of making our performance – our Gender, as Ghosh concluded:

"- Why a building is called a building even if it is complete?

- Why?
- Because, no transition is ever complete. It is an ongoing process."

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Representation of Women and Circulation of Power in Khaled Hosseini's *and the Mountains Echoed*: A Montrosean Reading

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Abstract---This paper is an intertextual analysis of Khaled Hosseini's And the Mountains Echoed under the light of Louis Adrian Montrose's theory of power relation. Montrose asserts on textuality of history and historicity of text. By textuality of history, he refers to the functionality and constructedness of history, while historicity of texts refers to cultural specificity and social embodiments of all modes of writing, the rootedness of a texts in the social, historical, political and cultural ambiance of its production. He believes that there is no such a thing as objective history because history is a narrative, which, like language is produced in a context and governed by social, economic and political groups or institutions. Hence, Montrose in an intertextual analysis of Shakespeare's A Midsummer Night's Dream applied his theory of power relation to figure out the manipulated and symbolic power of women during Elizabeth in Renaissance period. Therefore, this paper aims to intertextually analyze the situation of female characters in Hosseini's And the Mountains Echoed based on power relationin order to discover how Khaled Hosseini represented the social, political, and economic condition of Afghan womenin the 20th century in Afghan society.

Keywords— Intertextuality, Institution, Khaled Hosseini, Louis Adrian Montrose, Power, Women.

I. INTRODUCTION

In the roughly a hundred or a hundred and ten years, several governments have ruled in Afghanistan and Afghan people have experienced different regimes. Since power plays a key role in changing a regime and continuing another one, social, political, economic and educational life of people was highly influenced under such conditions. Women as half of the society have been the sole victims of power structure of family, society and government in the 20th century in Afghanistan. Men as power runners in the country, especially in the government and commonly in the families have been in the highest position, and women were controlled by them. The discourse that majority of Afghan writers in Afghanistan and out of this country have paid a very close attention to,

was the matter of women in Afghan society in the 20th century and the beginning of the 21st century. In this paper, we are going to discuss the predicament of female characters in *And the Mountains Echoed by* Khaled Hosseini which narrates the life condition of Nila and Pari.

Khaled Hosseini as a contemporary author is a famous Afghan-American author who grew up with loving the treasures of classical Persian poetry. Hosseini writes beautifully and is a natural storyteller who writes in English. He has three best-selling novels which are *The Kite Runner,A Thousand Splendid Suns* and *And the Mountains Echoed.* Recently, he published a new novel *See Prayer*, but the subject matter of this novel is not Afghans and Afghanistan.

The above-mentioned novels of Khaled Hosseini, generally, give the insight of the social injustice, war, patriarchy, power structures and women situation in Afghanistan for several decades. His first novel, *The Kite Runner,* depicts the story of the relationship between fathers and their sons and the role of heritage in shaping one's life. *A Thousand Splendid Suns,* Hosseini's second novel, tells the story of the soul-stirring connection between two oppressed Afghan women, Mariam and Laila. And the third one, *And the Mountains Echoed* represents the relationship between the ten-year old Abdullah and his three- year old sister, Pari, and their father's decision to sell her to a childless couple in Kabul. In addition, it tells the condition of Nila's life an event that ties various natives together.

In this paper, using intertextual method of analyzing, the researchers examine the predicament of Afghan women in *And the Mountains Echoed* based on power relation and the structures of power in order to figure out the factual figure and situation of Afghan women in the 20th century. There are characters living abroad in this novel, but the focus of the researchers is to target only the female characters who live in Afghan society in the 20th century in the novel. In intertextual analysis of Hosseini's *And the Mountains Echoed*, the researchers analyses some of the female characters' situation from the two other Afghan novels *Noqra, Daughter of Kabul River* by Homeira Qaderi and *Our Alley* by Akram Usman as Louis Montrose did in his paper Shaping Fantasies. The researchers' main concentration is on Hosseini's female characters' situation in *And the Mountains Echoed*.It should not be mistaken that this study is a New Historicism study not a feminism study because in feminism everything has a gender-based-relation, but in New Historicism everything happens has a power-based-relation.

II.   LITERATURE REVIEW

In this paper, the researchers summarize some of the relevant literature to prove the originality of this study. By this literature review, the researchers hope that the reader can understand the differentiation of this study with the other researches relevant to Khaled Hosseini's *And the Mountains Echoed.* This study varies from that of other critics who have written on various aspects of Khaled Hosseini's *And the Mountains Echoed.* Any reader of Hosseini's works will want to be conscious of the following noteworthy studies about Hosseini's *And the Mountains Echoed* in order to understand what gap has been left out which will be filled in this paper. In"Postcolonial Feministic Study of Khaled Hosseini's

And the Mountains Echoed",Prof. Dr. Kranti Vats and Imtiyaz Ahmad Tantrayanalyzed the life of Afghan women from a postcolonial feministic point of view. They believed that women encountered many difficulties in their lives because they were viewed as the weaker gender by men in the novel. As a result of such view toward women, they (women) were lead to depression because they felt themselves not equal to men. In addition, they felt inferior in comparison tomen. Therefore, women were represented through gender roles inAfghan society in comparison to men (Vats & Tantray, 2019).Prathibha. P in herpaper, "There is only one, only one skill a woman like you and me needs in life… And it's this: tahamul. Endure": A Feminist Analysis of the Female Characters in Khaled Hosseini's *And the Mountains Echoed* and *A ThousandSplendid Suns,* discussed the character of Nila Wahdati from a view point of Feminism. She considered Nila as an intelligent woman and a rebellious character. Prathibha. P believed that Hosseini has portrayed Nila as a woman who wears "tradition-defying clothes" who did not care what people around her thought of her. She refused so many other things that her father brought on her and this showedrebellion as a feminist woman who fought for her freedom. Furthermore, when her father tried to beat her, this action even madeher more and more rebellious (Prathibha,2020). In addition to this, Rajkumari. C talkedabout diversity of love in his paper "Representation of Love in Khaled Hosseini's *And the Mountains Echoed*". He believed that love was not only taken in the romantic sense, but it could be seen between two persons such as love between a father and a son, a brother and sister or between friends. He described that Hosseini has beautifully depicted a brother and sister love in this novel. A brother who devoted to his sister and fate separated them and then reunited. The love between Abdullah and Pari, brother and sister in this novel represented the power of love which bonded two souls together (Rajkumari,2019).Beside this, Afghan society was a patriarchal, repressive, and oppressive and giving privileges to men based on Rhudhra's paper. The paper represented the harsh treatment of men toward women and justified under the name of culture, traditions and religion. Men were thought as individuals whereas women were considered as salable commodities which divides them into classes of men and women. A women's body was exposed to scrutiny, at home by father and brother, and outside by stranger (Rhudhra, 2016).

By considering the above reviews of literatures, current study analyzes Hosseini's *And the Mountains* under the lens of Louis Adriana Montrose's theory ofpower relation and the structure of powerin order to discover the predicament of female charactersto depict

how these female characters demonstrate the actual situation of Afghan women in the 20th century in Afghanistan. Contextualizing these novels and Montrosean intertextual reading, based on power relation,is a gap that no one has paid attention to that up to now. Hence, this research is totally different from the other previous studiesand fills the above mentioned gap.

III.   THEORY

Louis Adrian Montrose's essay, Shaping Fantasies, appeared in the second issue of *Representations,* a collection of essays by Stephen Greenblatt. The subject of this essay by Montrose "Shaping Fantasies" is the construction of a powerful mythical identity for Elizabeth I. Such an identity portrayed through narratives and dramas which played out the "Shaping Fantasies" of Elizabethan culture. Mainly, Montrose's examination is based on two texts. The first one is a dream narrated in the autobiography of Simon Forman, and the second one is Shakespeare's *A Midsummer Night's Dream* (Greenblatt,1998).

Montrose's notion of the relationship between power and subversion may be different in "Shaping Fantasies". It is described that Elizabeth was unsteadily placed as a woman at the head of a patriarchal society which was very strong. It is also added that Elizabeth's power was then a series of contradictions and complications which had to be manipulated and managed, both on a "bureaucratically" and a symbolical level, in order to secure her interests as a flawless head of state. It is notable, of course, that the only possibility of subversion mentioned in the essay is one raised in Simon Forman's dream, itself suggestive of effective containment (Brannigan, 1998).

Louis Montrose in his essay professing the Renaissance: The Poetics and Politics of Culture argued that the key concern of new historicist critics was "the historicity of texts and the textuality of history". While "historicity of texts" refers to the "cultural specificity and social embedment of all mode of writing", the rootedness of a text in the social-historical, political and cultural ambiance of its production, He explained that by "the historicity of texts", all texts were embedded in specific social and cultural contexts. According to him, "textuality of history" refers to the functionality and constructedness of history. By "textuality of history", he meant that all of our knowledge and understanding of the past could only exist through the "surviving textual traces of the society in question", the very survival of which suggested that they were subject to "complex and subtle social processes of preservation and effacement".Montrose in his

essay"Professing the Renaissance: The Poetics and Politics of Culture" in Veeser's *The New Historicism*, argues a similar point as his fellow scholars do when it comes to the "synchronic" relationship between text and reality: a text is not simply the work of one author, it is a socially produced product that both gives shape to culture, as well as being given shape by that same culture it has an effect on (Vesser, 1989).

IV.   METHODOLOGY

Intertextuality is "a term denoting that any given text's meaning or interpretation is related or interrelated to the meaning of all other texts. Hence, no text can be interpreted in isolation, and all texts are intertextual"(Bressler, 2011).In an intertextual study, forinstance, Montrose analyzed Shakespeare's play, A *Midsummer Night's Dream,*by using intertextual method. Hence, Montrose gives an explanation of "intertextual study". He says, "My intertextual study of Shakespeare's A *Midsummer Night's Dream* and symbolic forms shaped by other Elizabethan lunatics, lovers, and poets construes the play as calling attention to itself, not only as an end but also as a source of cultural production." Thus, in writing of "Shaping Fantasies: Figurations of Gender and Power in Elizabethan Culture", he meant to propose the dialectical character of cultural representations: the fantasies by which the text of *A Midsummer Night's Dream* has been shaped are also those to which it gives shape. He adds that "I explore this dialectic within a specifically Elizabethan context of cultural production: the interplay between representations of gender and power in a stratified society in which authority is everywhere invested in men-everywhere, that is, except at the top" (Greenblatt, 1988).Beside *A Midsummer Night's Dream* and the autobiography of Simon Forman,Montrose also looks at some travel tales like a colonial travel narrative by Sir Walter Raleigh and other tales of the Amazon. So, here are widely diverse texts which have a common function in Montrose's analysis. These texts are to explain how the persona of Elizabeth I was invented and disseminated. It is also evident in this essay that literary texts and other texts are interdependent, and that they are not only produced by social and political discourse, but are also, in fact, the makers of this discourse, as Montrose sees *A Midsummer Night's Dream,* for example, playing a vital role in shaping the cult of Elizabeth I (Wolfreys, 2001).

To interpret the data, the researchers in this paper are going apply intertextuality method. By this method, the researchers use quotations from Hosseini's novel *And the Mountains Echoed* to interpret and analyze the situation of female characters of structure of power in Afghan families,

society and government. In addition, they refer to *Noqra, Daughter of Kabul River* by Homeira Qaderi and *Our Alley* by Dr. Akram Usman, the two other contemporary novels, to portray the situation of female characters. The purpose of such analysis is to discover the situation of Afghan women under several governmentsin the 20th century in Afghanistan.

V.   FINDINGS

Hosseini's novel *And the Mountains Echoed* describes the boundless miseries of Afghan women who were imprisoned in the power structure of men and institutions of power such as family, society and the government. They were always treated as the one who must always obey the men of their families and were not considered equal as men. Since Afghan society is patriarchal, repressive and oppressive and giving privileges to men, the harsh treatment toward women was justified in the name of cultural traditions and religion. Indeed, all these harshness and oppressions toward women rooted in the power that women were controlled through it by families, societies and the government. Men were born with respect, dignity and worth, whereas women were considered as salable items and powerless creatures. Men were considered as individuals highly powerful and controller, but women as bodies controlled by men of the families or society. Therefore, in her life, a woman's body was subjected to scrutiny to males at home by father and brothers, and outside by strangers which all rooted in power relationship and the dominant power structure in Afghanistan.

In Hosseini's novel *And the Mountains Echoed,* Nilaafter leaving Afghanistan and went to Paris was interviewed as a female poet by Etienne Boustouler. During the interview, the interviewer asked Nila to tell about her early life. Nila began her talks with showing an old wrinkled black-and-white photograph. In that photo, there was her father. The interviewer commented that his father looked quite distinguished in the photograph. Relevant to interviewer's comment, Nila told about her father that "he was part of the Pashtun aristocracy in Kabul. Highly educated, unimpeachable manner, appropriately sociable. A great raconteur too. At least in public" (Hosseini, 2013). Khaled Hosseini in this quote was going to portray Nila's father as an educated man, sociable and blameless man, but what we can infer from the last phrase that he has been so only in public life not in his domestic life. His domestic and private life seemed opposite to his public one. The interviewer asked Nila about the private life of her father, and Nila in response said that it was venture to guess. Nila's parents divorced

and Nila had to stay with her father for the rest of her life. Nila stated:

> My parents divorced in 1939 when I was ten. Letting me go with her was out of the question. So I stayed, and she left for Paris to live with her sister, Agnes. My father tried to mitigate the loss for me by occupying me with a private tutor and riding lessons and art lessons. But nothing replaces a mother (ibid.).

Hosseini's description of Nila's attitude seemedthat she wanted to be free and made up her mind by herself whether to stay with her father or leave along withher mother for France, but it was her father who determined and controlled the situation after Nila chose to stay with her father. Khaled Hosseini is going to give us the image of Afghan men and women through both of his characters Nila's father and Nila herself in order to show how men were at the top of the authority in the power structure ofAfghan families in the first half of the twentieth century in Afghanistan. Nila was occupied by her father to stay home and hired a private tutor. Nila was limited to go out to see strangers. So, here we can infer the "relation of power" which Montrose discusses. The word "occupying" in the above quote is quite clear that Nila was not independent and her father forced her to accept what he said. Nila's father was entertaining her by private tutor and riding lessons and so on in order to keep Nila at home and thatwas exactly what Montrose and other new historicists share in common that power is ruling through different institutions, Power was ruling in Nila's family through her father as the head of family. In fact, all decisions were made by Nila's father in relation to her life. Nila did not get along with his father during her childhood. Nila stated:

> There were strains between us. We were quarreling. Quite a lot, which was a novelty for him. He wasn't accustomed to being talked back to, certainly not by women. We had rows over what I wore, where I went, what I said, how I said it, who I said it to (ibid.).

In the above excerpt, Khaled Hosseini tried to represent the image of an Afghan woman through the character of Nila and the image of and Afghan man through the character of Nila's father. It is inferred that Afghan men limited the domain of Afghan women and their freedom in the patriarchal society of Afghanistan. It is also inferred that there had been quite oppositions between Afghan men and women. Men of the families were dominants and at the top of the position in the families who were ordering and wanted women to obey. Ordering and obedience between these two characters portrayed the relationship of power of Afghanistan. Power

interacted between them. Again, order, obey, lack of freedom and being the dominant one has shown the relation of power between the characters in the novel. Such power relation is Montrose's concern that women were ruled the structure of power placed men at the top. That is power which is ruling through institutions. Hence, it is discovered that families and other institutions were the source of ruling on women in Afghan society.The more the interview goes on in the novel, the more other sides of Nila Wahdati's life are revealed and it seems that whatever she wanted to or accomplish, faced with the opposition of her father. Nila Wahdati continued:

> And then I took to falling in love. Often, desperately, and, to my father's horror, with the wrong sort. A housekeeper's son once, another time a low-level civil servant who handled some business affairs for my father. Foolhardy, wayward passions, all of them doomed from the start. I arranged clandestine rendezvous and slipped away from home, and, of course, someone would inform my father that I'd been spotted on the streets somewhere. They would tell him that I was cavorting—they always put it like that—I was "cavorting." Or else they would say I was "parading" myself. My father would lock me up. For days. He would say from the other side of the door, *you humiliate me. Why do you humiliate me so? What will I do about you?* And sometimes he answered the question with his belt, or a closed fist. He chased me around the room. I suppose he thought he could terrorize me into submission (ibid).

Khaled Hosseini is going to represent hardship and imprisonment of Afghan women through the above quote from the novel. He wants to show that his character Nila was not independent, but surrounded through the wills of her father in every aspect of her life. In fact, Hosseini indicates to an Afghan woman through Nila who had not been self-determining. It is inferred that Afghan women had no choice and no voice because men did not want them to do what they wanted. Nila's father obviously brought her under his own control. She had no right to love someone, or to walk away home with her beloved or even go outside the house even for walking. Her father, indeed, marginalized Nila and kept her out of the sight of people. He thought that women who go out humiliates men of the family. So, Khaled Hosseini is going to exemplify that Afghan women were not allowed to go outside the house because of the men's thought of humiliation. Hosseini also represented that Afghan women had not had a good condition of life because men of the families imprisoned them in the house and tortured them. It seems that Afghan

women's passions and feelings were suppressed by their families especially men because they could not even love someone or to go out with one they loved.Hence, the condition of Nila's life in such a family had a direct connection with power which Louis Adrian Montrose speaks of it. Her father as a ruler and especially as the family head, was ruling in his family and forcing Nila to do what seemed appropriate to him. Therefore, it is inferred that Afghan men wereon power based on a man-made structure of power in the Afghan families and Afghan women were controlled by them.

Before going to Paris,Nila was living in Kabul. She adopted Pari, daughter of Saboor and sister of Abdullah. Since Pari's father was a simple worker, Uncle Nabi, Nila's driver and chauffeur found Saboor a job in Nila's mansion. Nila, after marriage to Mr. Suleiman could not give birth to a child and this couple had no child in their married life. After her marriage with Suleiman, Nila was childless and when she saw Pari, she admired her with beautiful words. It seemedthat Nilawas in search of such a baby to adopt as her own daughter. Nila demanded UncleNabi, the chauffeur, to find her a daughter to adopt. That was Uncle Nabi who arranged the deal of selling and buying Pari. What made more to think in this scene was that Khaled Hosseini, unfortunately, has not given more insight into the mind of Saboor, but he has told the reader a great deal about Nabi, Pari's Uncle, including his motivation. So, Pari was sold to Nila. If we come to Pari, she as a girlwas sold by her father, Saboor. Selling her to Nila, was only on the hand of her father. Khaled Hosseini tried to exemplify the value of women in Afghan society where women were sold in exchange of money. To connect this point to Louis Adrian Montrose's power relation and power rules through its institutions, Khaled Hosseini exemplifies Saboor's family and Saboor himself at the top of authority in his family who ruled and made the decision about the life of his child, Pari. Hosseini portrayed a picture of Afghan families through Saboor where the structure of power was that men should be at the top. Here is that powerwas ruling through Saboor and his family regarding Pari's life.

Hosseini's magical style forces the readers to read every single page of the novel in order to understand the predicament of the female characters reeling under the burden of stereotyped man ruling society. Saboor sold her daughter, Pari, to Nila and the scene while he was selling Pari, was indeed touching and heart tearing moment which Khaled Hosseini has created a feeling of empathy in his readers. Selling of his beautiful daughter, Pari, to a rich woman of Kabul symbolized the traditional and oppressive mind set of Afghans who believed that women were less important than men in Afghan society where men were

powerful enough to do what they wanted to women either to sell or not. Poverty of Saboor compelled him to sell his daughter, but what made the reader to think of uselessness of women in Afghan society than men was that Saboor had a son as well. He never forced his son even to help him in that hard condition. It is inferred that Afghan women were sacrificed due to the intensions of their families whether to be sold or not. When Saboor sold his daughter, Pari, the mountains echoed his sin. Hosseini has given the image of the echoing of the mountains in order to represent the brutality of an Afghan man who sold his pretty daughter in exchange of money because of power which had at hand. Such brutality and selling was because men in paternal families wereconsidered dominant and they made any judgment and decision about the women in their families. Any kind of relationship in such a structure of powerwas based on a power relation between men and women, the power that Louis Adrian Montrose and other new historicist stressed on it.

There is an interrelationship between Hosseini's *And the Mountains Echoed* and Homeira Qaderi's novel, *Noqra, Daughter of Kabul River*whichhas narrated the story of seven Afghan women who were working in the government palace of Afghanistan due to the need and force in order to spend their life. In both novel, we saw that female characters had the same fate. Because of man dominant structure of power in families and government, women were bearing so many difficulties in their lives. Noqra, the main character of the novel, came to the palace in order to work because her father was old and unable to support the family economically. There, Noqra fell in love with a soldier named Ezmarai. She became pregnant with his child. After a short while, Ezmarai left Kabul to Ghazni for a mission. He promised Noqra for returning, but never returned to Kabul. Noqra gavebirth to a daughter. Her name was Aqlima. Noqra's hidden love with Ezmarai wasagainst thefamily and social norms in Afghan society. So, she was rejected by her family and was not allowed to live with her parents. She had to live her whole life far away from her family. The narrator of the story was Aqlima, the illegitimate daughter of Noqra and Ezmarai. In addition to Aqlima, other characters were also narrating Noqra's life to the main narrator, Aqlima.

Similar to the female characters of Khaled Hosseini's *And the Mountains Echoed*, the female characters in *Noqra Daughter of Kabul River*, also exemplify the situation of the Afghan women form different parts of Afghanistan who spend a life full of hardship in Afghan society where power lied in the hands of men and the institutions of power. Men, however, were not more on the scene, but their power was sensible everywhere. For example, the women had to serve the men

in the palace and women were away from other social and political positions because men had to run those positions. Here, we see that Montrose's "power relation" matches in the life conditions of these characters in the novel. Noqra, when in such a society became pregnant, her father forced her to leave the house and she was rejected by her father and family. Through Noqra, Homeira Qaderi tried to show the image of a family of Afghans whose daughter was rejected because of pregnancy from her beloved which was against the norms and traditions of Afghan society. Fathers and brothers were the only rulers and dominant people in families of Afghan paternal society. Therefore, based on Montrose's "power relation", Noqra's family as an institution of power was the only power ruler in her life and denied her. The structure of power was in a way that family specially father could make the decision about the life of women.

Forced marriage is still one of the common issues in Afghan society that Homeira Qaderi also exemplified in her novel as Khaled Hosseini did too. So, Qaderi demonstrated in her novel to the life of her female character, Zarimah's mother,in order to give a picture of Afghan women's forced marriage tradition. In the novel, Zarimah's uncle committed cruelty and oppression against Zarimah's her mother. After her father died, her uncle forced her mother to marry him. Zarimah said "My Uncle took me in his room and there told to my mother in front of all: Either marry me, or leave the house without Zarimah"(Qaderi, 2015). Through this quotation Qaderi portrayed her female character as oppressed and the one who was controlled, limited, and forced to a compulsory marriage by her father-in-law's family. In fact, it is inferred that women suffered and forced to compulsory marriages in the first half of the twentieth century in Afghan society where men were deciding about the marriage of women. It is the point that Montrose indicates that power is ruling everywhere and lies in the hands of men and institutions of power. Here, a man as the head of family and family as an institution of power forced Zarimah's mother to accept a forced marriage. Similar to Khaled Hosseini's novel, we saw that the structure of power was family based, and the family (father) had the only right to make decision about women.

Bibi Ko another female character in the novel experienced a very bad situation in her life before coming to palace to work as a cook for the male commanders. Bibi Rugul told Bibi Ko's story to Aqlima. Bibi Ko's cousin, Yama, loved her and wanted to get marry her. There was an old man named Arbab. He was a tyrannical man and had three wives at the same time. Bibi Ko was a beautiful girl when she was young. Arbab became interested in her and wanted to marry her, but Bibi Ko already loved her

cousin, Yama. Arbab was a powerful man and had a good relationship with the government of the time. He wanted to marry Bibi Ko by force. So, the following day he killed Yama after Yama and Bibi Ko's wedding. Then, he went to Bibi Ko's house to suit her as her fourth wife. Bibi Ko gave positive response to this suit, and went as the fourth wife of Arbab. Bibi Rugul said:

> He was a cruel man and had relation to the government… Arbab wanted to take Bibi Ko in his house with his ex-wives. People had said 'it is not good, stop it'. He had responded: There is no any ban from Quran and Allah's viewpoint. Prophet says so. If anyone has something to say, I divorce my first wife. She is ill and useless(ibid.).

By considering the above quote, we can find out that Homeira Qaderi intended to give the picture of a government which was cruel toward Afghan women. Men were at the top positions of the government structures, and Afghan women were only servants to men and commanders.The government of that time as one of the institutions of powerruled and controlled women. It is exactly what Louis Adrian Montrose believed that power is circulating through institutions such as family, society and the government. In addition, the government closed the female schools during Nader Shah and girls could not go to school. After a while, they re-opened schools, but they were only symbolic. No teachers, no classes and just the government was cheating women of the society.

Another novel which is interrelated to Khaled Hosseini's *And the Mountains Echoed* and Homeira Qaderi's *Noqra, Daughter of Kabul River*is *Our Alley* by Dr. Akram Usman. Mohammadi stated that *Our Alley* was written by Dr. Akram Usman. He was born in Herat (1316) or (1937). He studied Political Science in Kabul and University of Tehran. Usman mostly wrote his stories about social issues with a satirical view. Usman has many works in literature such as short stories and novels. His first story was published in 1339and his novel *Our Alley* was published in Germany (1386) (2007) and in Tehran (1388) (2009) (Mohammadi,2017).

The female characters in *Our Alley* have had the same fate as female characters in the previous two novels by Hosseini and Qaderi. Female characters lived under a limited life conditions of families. Here, we are going to focus briefly in the life of one of those female characters in the novel whose name was Zulikhah. She is only one pattern of other characters who beard hard conditions of life.Zulikhahwho loved Aminhad a new suitor, but she did not like the new suiter because he was old. She told the issue of suitor to her beloved, Amin. She stated:

it probably it may not be important to you, but I have to tell you. You might be aware that every week of every other two weeks a suitor comes, but I accept none of them. The day before yesterday… lives in London and has three times of my age. He insisted to suit me from my father and Baba and Ache (Zulikhah's mother) usually asked my advice…. I asked: Do you give me to him or his money? They answered: to both. He is … and experienced. He knows the values of a young woman(Usman,2013).

Here, the excerpt vividly represents that Zulikhah's parents showed agreement to satisfy her in order to accept this marriage, however, the man was old but rich. Such issue in Afghan society is quite usual. Hence, we can infer that fathers and, generally, families were the decision makers like this one in Afghan society, and they forced their daughters to accept what the family wanted. Family ruled and power lied in the hand of men which is the center of Montrose's theory of power relation.

VI.   DISCUSSION

Afghan women as half of population of Afghan society have endured endless torture and bad situation of life through the course of history. Khaled Hosseini portrayed a bright picture of Afghan women in his novel *And the Mountains Echoed.* However, previous critics analyzed this novel from various viewpoints such as Marxist, feministic and postcolonial feministic viewpoints, but current analysis of mentioned novel is different. The significance of this analysis of Hosseini's mentioned novel is that whatever have happened to female characters has a base in power and power structures in families, society and government. Apparently, when readers read this paper they may think of it as a feministic reading, but it is not a feministic reading. In feministic reading, everything has a gender based relation, but in new historicism everything has a power based relation. Hence, the hardships, oppressions, injustice and torture that female characters have faced in Hosseini's selected novel, *Noqra, Daughter of Kabul River* by Qaderi and *Our Alley* by Usman, has a power based relation and structures of power. It is power which is ruling and circulating through its institutions such as family, society and government in the above mentioned novels. At last,the structure of power is divided in several institutions such as family, society and government by which is circulating and ruling.

VII.   CONCLUSION

Khaled Hosseini in his novel, *And the Mountains Echoed*, attempted to depict the more unpleasant picture of life condition of women in Afghanistan where power was operating everywhere through its institutions such as, family,society, and government. Since new historicism particularly Montrosean reading requires intertextual analysis of literary works, we focused on two other Afghan Novels *Our Alley* by Dr. Usman and *Noqra, Daughter of Kabul River* by Homeira Qaderi. Among many other discourse we saw that the main subject of these three novels were Afghan women. All three writers were fully aware of life condition of Afghan women. For instance, Hosseini depicted hard condition of his characters, Nila and Pari. Nila was imprisoned not to be seen by any stranger. Her father attempted to marginalize her. Hosseini also portrayed another female character, Pari, as a salable commodity that her father sold her.In *Noqra, Daughter of Kabul River*, we saw that Homeira Qaderi represented that her female character Noqra was rejected by her family because of pregnancy from her beloved. It was believed against to the norms and traditions of Afghan society. Bibi Ko another female character in *Noqra, Daughter of Kabul River* also experienced a compulsory marriage in the novel.Meanwhile,in another novel*Our Alley*, we saw that Dr. Usman depicted forced marriage of his female character. For example, Zulikhah, a female character loved a man, Amin, but her family forcedher to marry a suiter who was old and rich. Therefore, we can infer from all the above mentioned novels that women in Afghanistan have experienced a very sever condition of life. Because power was circulating through its different institutions such as family (father), society and the government, whatever has happened to women through institutions of power has a power-based-relations and structures of power.

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Exile as Empowerment: Select Readings of the short stories of Mimi Lok

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Abstract— *Reading Mimi Lok's select short stories through the lens of diaspora and exploring the possibilities of multiculturalism, this paper underscores the ever-transforming transnationalism that reinforces the concept of cultural hybridity of the diaspora. When looked into the two short stories by Mimi Lok, viz. "Last of Her Name"and "The Wrong Dave", the ideas of home, sojourn, identity of the Chinese diaspora tend to take up new dimensions. 'Home' for the diaspora community is no longer just a token of longing but a station that liberates it from the burden of having to choose; that allows the hyphenated space not to be 'lacking' butto be all inheriting. Identity today means so much more than the binary us/them or the 'exile' and 'displaced'. Diaspora communities today possess the power to fashion their own cultural identity by blending the disparate elements that the world has to offer. A sojourner in the twenty-first century stands rather as a transnational being with a sense of being an heir to all that he/she comes in contact with.This paper shall explore the journey of diaspora subjectivities from sojourn through settlement to transnationalism to highlight the process of assimilation, adaptation, cultural hybridity and mimicry respectively. It shall also look into the mother-land's sub-conscious desire of engaging in diaspora in search of empowerment.*

Keywords— *Diaspora, Transnationalism, Hybridity, Multiculturalism, Mimicry.*

I. INTRODUCTION

Mimi Lok is an author, editor, and educator. She is the recipient of a Smithsonian Ingenuity Award and a Ylvisaker Award for Fiction. Mimi is also the founding director and executive editor of Voice of Witness, an award-winning human rights and oral history non-profit organisation that amplifies marginalized voices through a book series and a national education program. Born and raised in the UK, Mimi lived and worked in China as a visual artist, writer, and educator before moving to the US, where she is currently based. She is the winner of the 2020 PEN/Robert W. Bingham Prize for debut short story collection *Last of Her Name*, a California Book Award silver medal, and a Smithsonian Ingenuity Award. She is also a finalist for the 2020 National Magazine Award, Northern California Book Award, and CLMP Firecracker Award(About Mimi Lok, *Squarespace*)

Published in 2019, *Last of Her Name* is a short-story collection that portrays the interconnected lives of diasporic people and the histories they are born into. Set in a wide range of time periods and locales, including 80s UK suburbia, WWII Hong Kong and urban California, this short story collection allows readers to look into the lives of various characters belonging to different age groups, gender and class. The element of traveling not only in a spatial sense but also back and forth in a temporal sense is of much significance to the concept of diaspora at large.

Mimi Lok is able to offer her readers vantage points enabling them to understand the multiple layers of diaspora, specifically Chinese diaspora. Her works reveal that over the years, the feelings of exile of the diaspora have surprisingly entailed a sense of empowerment; the sojourners have settled and finally become transnational in nature.The multicultural possibilities that diaspora offers have reinforced the concept of cultural hybridity now more than ever. Although the hyphenated space veils an

unavoidable sense of displacement, rootlessness, alienation, isolation and nostalgia, it also allows the diasporic community the power to fashion their own cultural identity by blending the disparate elements that the world has to offer. Assimilation, acculturalisation, adaptation as well as adeptation in the multicultural realm has indeed led to the creation of a cultural hybridity that empowers the hyphenated space, thereby, empowering its dwellers- the diaspora. In fact, this particular trait of empowerment that diaspora brings along has been a subconscious desire for people in their motherlands; for instance, the desire of the mountains of Gold has been therefor a long time.

Although the concepts of home, identity, gender, etc. in relation to diaspora studies have been explored extensively by taking into account the works of various writers, a few of them still remain unexplored. Mimi Lok's works have not received the due recognition, which is unfortunate in so far as they bring a fresh outlook to diaspora studies. This article intends to address this gap.

The first section of this article gives a brief over-view of Chinese diaspora and the concepts of cultural hybridity. Mimi Lok's outlook towards the state of diaspora is also highlighted. In the second section, this article will explore the process of transformation of the identity of the diaspora from one that isa mere sojourner to one that is settling down through the processes of assimilation and acculturalisation. This shall be explored with the help of Lok's short story "Last of Her Name". Lastly, the article will look into the diaspora subjectivities in the global era through Lok's short story "Wrong Dave".

II.   CHINESE DIASPORA: CERTAIN ISSUES

Now, the term "Chinese diaspora" has been popularly used, especially in Euro-American countries, to refer to the Chinese living outside mainland China, Hongkong, Macau and Taiwan, all of which for convenience may be described as Chinese lands (Chee-Bang, 2013, "Introduction"). Although there is much debate around what constitutes diaspora, most scholars pay attention to the words of Clifford (1997:244)"experiences of displacement, of constructing homes away from home". Over the years, the study of Chinese in diaspora has developed significantly and its scope has widened tremendously. Speaking of population and distribution of Chinese diaspora, as per the research of Peter S. Li and Eva Xiaoling Li in "The Chinese overseas population" included in the *Routledge Handbook of Chinese Diaspora*, the majority of the Chinese diaspora are in Asia, especially South-east Asia, with about 75% andthe second largest concentration of the Chinese diaspora is in America which

accounts for 19%(20). Indeed, there has been continuous migration from China to different parts of the world as well as remigration of the Chinese diaspora from one country to another, including remigrating back to China. Over the years, the Chinese diaspora has been impacted by various issues world-wide such as the ban on emigration by the Qing government and its eventual lift in 1893, the promulgation of Qing Nationality Law in 1909, the Chinese Exclusion Laws and their eventual repeal in 1943, the WWII, the Sino-Japanese War and so on and so forth. Nevertheless, this diaspora community has made a significant impact on economy, socio-political and cultural scenario globally.

In the realm of literature in particular, the Chinese diaspora's literary contributions are of great significance. The early records of literature by Chinese diaspora depicted longing for their homelands. Matters became complicated when these writers found themselves in a tug-of-war between Chinese policies on migrants and their respective host-country's policies on immigrants. Concepts of nationalism, citizenship, ethnicity and above all, identity demanded negotiation on their part. Following China's May Fourth Movement, literary creation in Chinese vernacular by Chinese diaspora also saw a rise. In the recent decades, the issues and themes addressed by these writers are very diverse in nature and wide in scope for the advent of the era of globalisation and transnationalism. The growing research on the works of Chinese diaspora writers have highlighted the remarkable blend of memory and imagination in such works. In fact, books, both fiction and non-fiction, by Chinese diaspora writers have an upper-hand in the global popular literature of today.

2.1 Hybridity and culture

While discussing the concepts of culture and hybridity, Homi Bhabha's *The Location of Culture*(1994) is of prime importance. According to Bhabha, culture is something which is fluid. A notion of pure uncontaminated culture is a myth. Bhabha views culture not in its unchangeable essence, but one characterised by change, flux and transformation and most importantly by interconnectedness, which Bhabha terms "hybridity". His notion of culture as changeable and dynamic, characterised by hybridity of various elements is fundamentally inimical to the idea of nationalism and to the socio-political construct of a nation-state. Now, if one rejects the notion of cultural "essences" and thinks through the lens of cultural hybridity, then the kind of social organisation that one could turn to other than the nation state is indicated by Salman Rushdie in his *Imaginary Homelands*. Here, Rushdie urges us to look at ourselves as not grounded by any particular national culture, but as displaced beings who

are living the life of an exile. But by being in this exile, one could become an heir to all cultures of the world and he/she could fashion their own cultural identity by creating a blend of elements that they prefer. Thus, the cultural identity then becomes a dynamic process of transformation and gives the diaspora far more agency to shape itself than is offered by the box of national identity.

In fact, globalisation and transnationalism have had drastic impacts on Chinese diaspora writers and their works. Exile could be now seen as a form of empowerment.Mimi Lok's life can in fact be seen as a perfect instance of the result of the empowering transnationalism. Her parents migrated to Europe from Hongkong and she was born in Epping, a small town outside of London, Europe. The tales of China that she heard from her mother left an indelible impact upon her. She visited Hongkong, lived and worked there for quite some time. Now, she has remigrated to the U.S. and is currently based there. Her identity is definitely a challenging one to trace; the doubly hyphenated space actually brings in further complications. In a session ofJLF Houston 2020, a virtual literary fest, Mimi Lok could be observed speaking of such complicacies that she is faced with every day:

> I didn't spend anytime growing up in my parent's home-country China. So, […] I don't think I have a real sort of a sense of a proper place growing up because I was growing up with dual cultures and often, you know, I think the question of loyalty came up, and so that was always confusing for me. Whenever the Olympics came on, I wasn't really ready to root on, U.K. yay! or China yay! or some other tiny country that's sort of surprising everybody and I sometimes found myself rooting for the third option […] It's feeling as if you don't fully fully belong in one place or culture. (Diaspora and Displacement, *YouTube*)

Lok's words reveal that even though she is a second generation of diaspora, the problematics of diaspora are inescapable. Trajectories of dual cultures often put her to loyalty tests. Her feelings of not "belong(ing) to one place or culture" thus highlight her innate sense of displacement, alienation, isolation, rootlessness, fragmentation. However, it is quite fascinating that she mentions that often in the midst of having to prove her loyalty to either one of the two cultures that she grew up in association with, she prefers 'the third option'. Now, 'the third option' is one that is liberating yet all-encompassing. It indeed acts as a space attached with a sense of protection which lets her be loyal to both the cultures at the same time. This space could in fact be viewed as the hyphenated space; one that

is witnessed to be a melting pot of all that makes one feel rootless, but in recent times has proven to be a ground of security and budding possibilities. Diaspora writers of modern day no longer fear the hyphenated space for they have learned that every dark cloud has a silver lining; the multi-cultural possibilities, the transnational identity and a cultural hybridity prove to be liberating for the diaspora.

In the same session, Lok also says that diaspora:

> does put you on the margins or sort of like an in-between sort of place but it's also a sort of a superpower as well. You get to observe things from different vantage points and then also looking for connections.(Diaspora and Displacement, *YouTube*)

Here, it is visible that diaspora writers of today truly experience the 'in-between' place as one that provides different taxonomies of power- political, socio-economic and cultural. Lok's short story collection, *Last of Her Name* is an excellent example that highlights the various concepts and forces of diaspora problematics as well as present-day view of the diasporic exile as empowerment.

III.   "LAST OF HER NAME"

In the first short story of Lok's collection, the eponymous "Last of her Name", has strong undercurrents of diasporic consciousness. The narrative runs back and forth in time as well as space and carries small but certain tokens of memories that form the backbone of this tale. Very significantly, it also showcases processes of migration, eventual settlement, assimilation and acculturation.

The story mostly centres around Jun-Jun and her daughter Karen and their beautiful bond. The narrative runs back and forth among three time-scales and two places- England, 1983; this time frame portrays the present life of the family in England, again England,1970; this depicts the moments right after Jun-Jun's migration to England, and also Hongkong, 1941; this takes the readers back to Jun-Jun's life in Hongkong on the eve of Sino-Japanese war. Here, these time frames shall be dealt with separately to understand the various concerns of Chinese diaspora.

3.1 England, 1983

The short story opens to this time frame in England and the readers encounter a mishap by a twelve-year-old Karen. Her attempt of recreating a scene from 'The Return of the Condor Heroes' and the eventual accident draw the reader's attention to the fact that this story is of mixed cultures. 'The Return of the Condor Heroes' is a Hongkong television series adapted from Louis Cha's novel of the same title. Thus, although the story set in England, it highlights strains of Hongkong life from the

very beginning. Further it is told that this television series is Karen's favourite 'mou hap TV show' and that her father gets the "pirated recording of Hongkong shows delivered to their house each Saturday morning". Life of Chinese diaspora in the late twentieth century is encapsuled in the very first pages of Lok's short story. The first-generation diaspora- the father- would go to lengths of pirating TV shows in the process of reterritorialization. The second-generation diaspora- Karen- would naturally grow with a mindset far different from those children around her in England; for cultural tokens of both England and Hongkong surround her life. Although she was not born in Hongkong, the lifestyle offered to her by her parents has a huge impact on her life. While other children around her might spend their time day-dreaming of distant planets in different galaxies watching 'Benji, Zax and the Alien Prince', or fighting imaginary evils and saving sorcerers watching 'Into the Labyrinth', Karen as well as her sister spend their time trying to pull off martial arts- a strong cultural symbol of China. Lok describes:

> Every weekend, the girls act out fight scenes from *The Return of the Condor Heroes*, running around the garden and swinging broom handles at each other, landing kicks and punches(Lok, 10)

The readers are formally introduced to Karen's mother, June Leung, when she calls the ambulance for her daughter was severely injured. The fact that her English is 'staccato' indicated that she is not a native speaker of English. Even after residing in England for twelve years, her English is broken:"Ambulance please! June Leung, 5 Clover Hill. Accident, bad fall. No, not me! My daughter."(12)

However, both June and her husband Stanley have, in many ways, tried to cope and assimilate with the culture and lifestyle of England. June and Stanley's actual Chinese names are Jun-Jun and Ah Tin respectively, but they've taken up "English names" in order to adapt the English lifestyle. The narrator says:

> Karen's parents reserve the use of their Chinese names for private debate over their girls, the business, the house, as well as moments of intimacy(13)

This adaptability of Jun-Jun and Ah Tin- of being able to put on different identities in different situations- is referred to by Karen as a "talent". However, her innocent mind also fears that her parents "are not actually who they say they are" and this might result in some "dreadful punishment" by the people around them who can recognise from their appearance that they are "chink", that is, of Chinese descent. This charade ofJun-Jun and Ah Tin of being "not actually who they say they are"(14) highlights the complexities of dual identities that people of diaspora

experience- the price that they pay to assimilate. Here, it can also be pointed out that the effort on the part of the diaspora of trying to assimilate with the local culture of the host-country by incorporating traits of that culture into the lives is similar to that of Homi Bhabha's concept of mimicry. Although the diaspora tries to mimic the ways of the culture of the host-country, they are not seen as people of that culture; they "almost" belong to that culture.

Tan Chee-Bang, in the "Introduction" to the *Routledge Handbook of the Chinese Diaspora*, notes that "having settled down in foreign lands, Chinese emigrants tried to reterritorialize their familiarChinese ways of life, although this process was influenced by their need to adapt to the localconditions"(8). Jun-Jun's act of bringing along an embroidered picture of "two cranes perched on a treetop that symbolized matrimonial harmony"(21) with her from Hongkong to England, and Ah Tin's act of bringing pirated TV shows of *The Return of the Condor Heroes* can be highlighted as smalls steps of reterritorialization by the Chinese diaspora which, however, came at the cost of their steps of adaptation of and assimilation with the local conditions of the host-nation; such as their act of taking up English names, adjusting in a cul-de-sac, a kitchen "too-bright", a blocked-Chi and an evil omen.

3.2 England, 1970

This time frame delineates the experience of Jun-Jun's experiences right after she migrates to England. The immediate expression that the readers gain from Jun-Jun's thought is: "*I can't live here*"(18); she found the Clover Hill "leafy, manicured, and quiet"(18). It is quite the contrast to her life in Hongkong where she was used to an engrossing life. Often, she would try to find comfort amidst little things around her that resembled her life back in Hongkong:

> The noise of the street and the smell of grease from the chip shop downstairs had made it easier to pretend she was back in Kowloon City, with its maze of neon ladders and the reassurance of dense, close moving bodies. (22)

Moreover, the English lifestyle of shaping hedges or preferring cul-de-sac make her uneasy. Ill omens associated with Chinese culture like having a house on the top of the row drains good fortune away or Chi being blocked by a wall seem insignificant in England. Here, the readers learn about Jun-Jun and Ah Tin's marriage. The narrator depicts: "He'd left for England a few months after the wedding, following in the steps of countless men seeking better prospects overseas"(19)

This highlights that the Chinese men chose to migrate to Europe, U.S. and other North-American nations for the

want of better prospects. The initial hardship of such men of Chinese diaspora are described by the narrator:

> She(Jun-Jun) imagined his dingy bedsit, riddled with mould and cockroaches, and the floorboard under which he'd secrete money from his week's wags in a biscuit tin, saving toward their reunion fund. She imagined his cold, lonely nights in the restaurant basement, hunched over metal pails of potatoes as he scraped their skins off one by one practising English phrases ("Good evening, Sir, Madam" "Have you made a reservation?" "I would recommend the lobster") that would get him out of the basement and secure a front-of-house position. (20-21)

As noted by Tan Chee-Bang in his "Introduction" to the *Routledge Handbook of the Chinese Diaspora*, "In America and Europe,Chinese businesses were in the past confined to restaurants andlaundries"(7), Ah Tin indeed opens a restaurant in England and settles down by eventually bringing his wife along. Jun-Jun gives a hair-cut to the younger waiters of their restaurant and makes them "all look like Chinese Steve McQueens"(30) which further indicate that the immigration of Chinese to England continued and were helped through their struggle of settlement by earlier immigrants. This is an instance of chain migration. The "light,swift motion of her fingers in their hair" fills the young boys with "a strange longing-a combination of lust and homesickness"(31). Here, it can be highlighted that although the boys longed for their homes or wives even at the touch of Jun-Jun's fingers, "the warning steel against their necks and ears"(31) kept them in check as if reminding them the reasons of their immigration- better opportunities overseas- and promises to their wives.

Now, Early Chinese migrants were predominantly men, but women were also involved in migration, which was after all a family strategy. As Huping Ling points out in her work "Negotiating transnational migration: marriage and changing gender roles among the Chinese diaspora" in the *Routledge Handbook of the Chinese Diaspora*,often the wives were left behind by their emigrated husbands and such women lived lives of widows of living husbands. Ling highlights:

> A widely spread and popular folk song among the overseas Chinese villages starts with the lyric "*dangnian agong xia nanyang, jiali apo ku duanchang*" or "A man left for Southeast Asia, his wife wept until she was broken hearted" (author's translation), depicting the plight of wives who were left behind by their emigrant husbands. The villages with substantial numbers of Chinese overseas were called "widow villages. Such folk song and sobriquets best describe the split family life a transmigrant and his family had to endure (232)

Somewomen did migrate, although more did so only since the first few decades of the twentiethcentury. Jun-Jun was one of those few women who did migrate to their husband's place in a new nation.

She was determined to struggle her way into settlement. Even when she thought of having a baby boy as her second child, she makes it very clear that namelines don't matter to her; she thinks: "What good is preservation, after all? Only survival matters." (32). This further shows the fact that assimilation indeed comes with a price-tag, one that the diaspora is now willing to incur for the sake of a better life.

3.3. Hongkong, 1941

This time frame opens to Jun-Jun's childhood in Hongkong and the backdrop is the second Sino-Japanese War. The readers learn that she probably 11 or 12-year-old, just about the age of Karen in the story and is trained in martial arts by her Great Uncle Chutt. An unnamed and mysterious character, "the boy", is also introduced. Jun-Jun was a strong and sensible person right from her childhood who managed everything on her own. However, patriarchy in the guise of her Great Uncle Chutt had declared that Jun-Jun should marry the boy. Although she felt "a knot in her chest and a tear forming in her left eye" (29), she told herself "*Just accept it until you find some other way*" (29). Eventually, Lok's short story leaves the readers at an open-end when they learn that she might lose the boy in a crowded street intentionally or by sheer fate; one could certainly doubt if this was Jun-Jun's "*other way*".

This time-frame runs parallel to their present- England, 1983, where Karen too is stalked and abused by a notorious boy from her school named Ricky Stokes-another instance of women being mere objects of amusement for a patriarchal society. She decides to build herself stronger so that she could fight him off and practices some push-ups and weightlifting. In this process she is helped by her mother who eventually plays a role in getting rid of Ricky Stokes. The readers are given no clue of how Jun-Jungot rid of Ricky Stokes, there was not a trace of him to be found. This resembles the way Jun-Jun got rid of "the boy" from Hongkong.

The two time frames with different places are indeed seen in a relation to each other in the narrative. Whenever the readers are given a glimpse of Karen in England in 1983 and she is found engaged in some kind of martial arts charade or working out, the readers are automatically taken

to Jun-Jun's childhood in Hongkong, 1941. Such flashbacks feel as thoughthey resemble the memories of Jun-Jun that often run back and forth in time whenever she sees someone or something in relation to her life back in Hongkong. It is as though the memories never leave her side; they come and go just as abruptly as the narrative itself is witnessed running back and forth temporally and spatially. This experience of often having flashbacks is common to the diaspora; specifically, the first-generation diaspora for they've lived the moments that come to them as flashbacks. However, it is significant that unlike other tales of diaspora where flashbacks of home and past life often bring nostalgia and the diasporic consciousness is almost impossible to resist and even burdening at times, Lok's characters are different. Jun-Jun does have flashbacks very often, but she is witnessed to have coped with them. She is instead liberated in the in-between space; she thinks of her past and learns from them.This is evident when she helps Karen in her work out. She remembers her days of martial arts; recalls the lessons she learnt and occasionally throws out instructions:

> how Karen is holding herself wrong, how she needs to bend her knees a little here to stop from hurting herself. She tells her to breathe from the abdomen, not the upper chest; to be mindful of posture and correct alignment, how this will the direction of her chi. (41)

Thus, it is quite evident that as the sojourners tend to settle and assimilate, their identity in the hyphenated space seems to be empowering than ever. They could get the best of both worlds if they choose to. In this era of globalisation, transnational and multi-cultural possibilities could make the diaspora so much more empowered rather than mere exiles.

IV.   "THE WRONG DAVE"

This short story seems to be a case of mistaken identity which, however, is not really solved even till the end. The readers are left wondering if "Dave", the protagonist, is the actual Dave to whom Yi, a girl from Hongkong, is writing e-mails to. Lok in this short story presents her reader with subtle but sure problematics of diaspora. However, the concept of transnationalism facilitating empowerment to the diaspora is more dominant here.

The short story is set in the year 2002. Dave is an architect living in England but his origins can be traced back to Hongkong. The narrator doesn't provide the readers with details of his life back in China or whether he was entirely born and brought up in England. Descriptions about the protagonist's origin, home, identity are not the focus here; as if indicating that none of those matter in the modern era

of globalisation. He could travel back to Hongkong to meet his family and friends as and when he wants and then come back to England where he enjoys his profession. He is the face of twenty-first century diaspora who love the "better prospects" that can be found in another nation and yet, liberally enough, feel connected to any culture at will.

The readers also meet Yi, the girl from Hongkong whom Dave met 3 years ago at his cousin's marriage back in Hongkong. Dave receives e-mails from her, strangely enough, after three long years while she was the one who didn't choose to keep in touch with him when they last met. All the while, Dave doubted if she had e-mailed him mistakenly and that he was "the wrong Dave"; but he never knew it for sure. Yi is a camera operator for TVB who is busy in her life and at times, wishes to take a break from the humdrum of life by intaking alcohol and even attending marriages she is not invited to. The readers know from her e-mails that she has recently lost her grandmother Popo and that it has impacted her deeply. After the funeral rites of her grandmother are over, the readers learn that she is flying to the U.S. and starting life over.

Now, through her e-mails, it is also evident that she is one those people in the diaspora who chose to engage in it for the sheer excitement of exploring the world. After completing her high-school studies, she worked hard in a warehouse and in her uncle's store to save some money. Then she left for the U.S. Yi explains:

> The day I left for the States, Popo said she was so proud of me. She didn't care that I was going to a crummy community college in a crummy beach town. To her, someone who never got the chance to go to school, I was flying to the Gold Mountain to get an Important American Education. (83)

Here, it can be observed that Yi chose to migrate to the U.S. for attaining some kind of amusement in her life, even if she was attending some substandard educational institute. But this did not matter for her grandmother; education offered by America was considered "important" and America was still the "Gold Mountain" for people of the older generation of China. "Gold Mountain" is a term historically used broadly by Chinese to refer to western regions of North America, including British Columbia, Canada.After gold was found in the Sierra Nevada in 1848, Chinese people from Toisan in Guangdong, began to travel to the West in search of gold and riches during the California Gold Rush. This concept is beautifully explained by Henry Yu in his work "Mountains of gold: Canada, North America, and the Cantonese Pacific" included in the *Routledge Handbook of the Chinese Diaspora* by Tan Chee-Beng. He says:

It is a truism that before a migrant takes their first step away from home, a dream has to come in the opposite direction along the path to be taken. The aspirations that drew individual migrants out of rural villages in Guangdong were created out of the intelligence and information that Canada, North America, Cantonese Pacific was passed back along the familial networks built along the shipping and mail routes. News about the financial success of a relative, the kinds of work that might be found, the amount of savings that could be amassed over a year in specific jobs, the relative merits of various destinations around the Pacific – all of this and more passed through word of mouth and in letters around the Pacific. (111-112)

Although the aspirations of Gold-Mountain were male-oriented initially, towards the later part of the twentieth century, women too knitted the same dreams. Yi was a perfect example of this. However, Yi had to come back to Hongkong to look after her ageing grandmother. Later, when her grandmother passes away, Yi doesn't choose to stay in Hongkong anymore. She takes off to the U.S. to do a little dance movie. She writes to Dave: "I have my passport, ticket, and $$$" (104). This reflects her innate desire to involve in the diaspora- to live in a hyphenated space which is empowering rather than a rootless cold space. Instead, growing up without parents right from childhood and eventually losing her grandmother, the only person whom she truly loved, Hongkong seemed rootless to her. In fact, for many people like her in the global age, a passport, a ticket and some U.S. dollars are all that it takes to start a different life right from scratch. It can be opined that now, the hyphenated space is a safe space for people like Yi who are ready to explore, assimilate and have a transnational existence.

V.   CONCLUSION

Diaspora, thus, can be observed to offer more possibilities today than we ever imagined. In this global world where national boundaries are mere imaginary lines on the maps, experiences of diaspora are empowering rather than abandoning one in an exile. The hyphenated space is a melting pot of several disparate elements which are regularly being added and which are regularly transforming our cultural identities. An identity today has so much more to it, it is no longer a singular idea. Mimi Lok brilliant answer to the question on her identity explains the essence of this paper:

I don't know…when people call me an Asian-American writer, I think "fine", someone calls me

a British-Chinese writer, "fine, that's totally fine"(Diaspora and Displacement, *Youtube*, 2020)

This idea of being "fine" with the blended identities, of inheriting all, is the crux of Diaspora in the twenty-first century. Lok's two short stories, viz. "Last of her Name"and "The Wrong Dave" are able to portray the various problematics of Chinese diaspora in two different time spans; one around the 1980s and the other around the 2000s, respectively. The change in the century is also reflected through certain changes in the diaspora experiences. In "Last of her Name" the sojourners are seen to taking small but certain steps towards assimilation and eventual settlement, while in "The Wrong Dave", the diaspora identity already seems to have become transnational in nature. Both these aspects are very integral to the idea of diasporic consciousness.

With the concept of cultural hybridity at play, nobody is actually in a proper demarcated space; I believe the hyphens have an impact on either side. Further research could be done in this aspect to analyse the impacts of the diaspora on the motherland and the host-country in the modern times.

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A Chronotopic Analysis of Shakespeare's *Hamlet* and Al-Hakim's *The People of the Cave*

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Abstract— *This study sheds the light on the use of chronotopes in Shakespeare's Hamlet and Al-Hakim's The People of the Cave and demonstrates the differences and similarities between them accordingly. This paper depends on Bakhtin's theory of chronotope in examining the elements of time-space and clarifying its role in enriching the dramatic plot of both plays. The importance of this study is due to its novelty, as there is no previous study that analyzed the use of time-space in both plays exhaustively. The results of this study showed that there are similarities or commonalities between the two plays at the level of the chronotope of adventure, threshold, and parlors and salons, where the role of these chronotopes was equally influential in the construction of the plot and enriching the dramatic actions. Furthermore, there was a perspicuous and prominent difference in terms of presenting idyllic chronotopes, as this chronotope was tremendously violated in Hamlet, while The People of the Cave came in line with what Bakhtin elucidated in his interpretation of the moral role of these chronotopes. In a nutshell, Al-Hakim's focus on presenting Islamic elements in a tragic theatrical framework is considered one of the most important differences between the two plays.*

Keywords— *Hamlet, The People of the Cave, Chronotope, Time-Space, Bakhtin, Tragedy.*

I. INTRODUCTION

Shakespeare's *Hamlet* is an immortal work whose importance will not diminish as time goes on, for its immersive comprehension of the human condition, but we cannot ignore the fact that it was written in a specific period for specific readers or audience where the Greek elements of the tragedy were dominant. Therefore, mentalities differed from what they were and what they have become in the twentieth century as Al-Hakim's *The People of the Cave* was written, in which Shakespeare displays the role of man's fate and the unseen power that determine the destiny of the hero in advance and the resulting events of that. Thus, in Hamlet, the "destiny, fate, stoicism, and courage Destiny and Fate are the controlling and often unseen powers of the Universe" (Stephen, 2013, p. 126). Consequently, the general technique of literature in the medieval period revolves around destiny and tragedy

Furthermore, Al-Hakim's *The People of the Cave* also wrote for a specific audience, connotations and specific reasons, where Al-Hakim and other Eastern contemporary writers did not want to obliterate Islamic identity through the blind imitation of western tragic style in their literary works (Payne & Barbera, 2013), as they tried to get as far as possible from the western tragic elements, which denied the ability to interpret the destiny or unseen power from a religious point of view. Instead, they tried to use tragic elements through an Islamic perspective or framework, where the struggle of heroes is not with their inevitable fate of unknown forces, but with time and space which is a marvelous approach used by Al-Hakim to break the Greek elements of tragedy. In addition, it was the first real attempt to break the shackles of Greek tragedy elements, and create a new style away from those elements that Al-Hakim saw as contrary to the concepts of the East and

modernity, until some critics became calling this new tragedy that coined by Al-Hakim as the Egyptian Tragedy, since the focus of literary Tragic work is the conflict between time and space (Long, 2008).

The researcher found through choosing this topic, an important addition to the comparative studies. The key aspect of this argument is the heterogeneous combination of different cultures, mentalities, and orientations that this study is going to cover, in addition to the large time between the two texts and its reflection on the findings of the study. Moreover, it is important and interesting for the researcher to navigate and deduce similarities and differences among these texts, especially that both works are from entirely different environments. Another point worth mentioning is the fact that previous studies that were based on the theory of chronotope in analyzing those two plays are few or limited, which encouraged the researcher to highlight this topic comprehensively.

II.   RESEARCH METHOD

The term chronotope is a composite word of time and space that refers to the interconnected and cohesive relationships of these two elements. As time is presented proportionally and harmoniously with the nature of that space, which reacts to the interaction of the time. Bakhtin derived the concept of chronotope from physics, and this cognitive overlap between the literary and scientific fields resulted in the dropping of the boundaries between the fields knowledge in general, in this context, critical literary studies manifestly got the benefit from scientific studies, which enhanced the influence of literary criticism, and this will contribute to making a certain idea clearer to the reader. He was interested in studying time in its relationship to space by creating the concept of chronotope, which expands to include other relationships inside and outside the text, where the relationship between time and space are "utterly interdependent" (Bakhtin, 1981, p. 425). The main matter for the strong bonding that drives this relation is motion which is the mode in which the future belongs to the present, it is the present absence of just those particular absent things which are about to be" (Sachs, 1995, p. 59), where eventually results in the creation of an integrated artwork based on the Chronotopic elements that identified by Bakhtin.

However, chronotope is a Greek word and consist of two syllables, chronos, and tope, where chronos means time, in other sense "Chronos is physical linear time, characterized by regular periodicity (day and night, seasons), tope means space" (Lorino & Tricard, 2012, p. 212). Thus, time and place are interconnected and indivisible, so every change that occurs to one of the two elements causes a change in the other one. Chronotope is the source of the formation of identity and the role that it imposes on a character because

a specific chronotope means specific identities and roles, where a "process perspective underscores for researchers how identity construction is historically situated in time and space" (Schultz et al., 2012, p. 4). This illustrates the importance of space-time in the formation of identity within a specific chronotope. Thus, any behaviors are limited by specific chronotope and the characters' behaviors of any literary works should be adjusted to that specific chronotope circumstances. Bakhtin attached the utmost importance to time and space while forming and explaining the concept of chronotope, as he emphasized the necessity and inevitability of "the inseparability of space and time" (Bakhtin, 1981, p. 84). Time and space are mingled together as an entry to understanding the forms of changes that experience this interaction between them, especially after the new notion that recognized the "time as the fourth dimension of space" (Bakhtin, 1981, p. 84). Consequently, Time and space transformed together into one new component called chronotope.

III.   RESULTS AND DISCUSSION

The Tragedy of *Hamlet*, Prince of Denmark is Shakespeare's longest play, written between 1599 and 1601, about Hamlet the Prince of Denmark, his confusion and desire to avenge his father's murder from his evil uncle Claudius (Brooks, 1986, p. 2). Shakespeare portrayed in this play many humanitarian meanings of perplexity, revenge, greed, anger, even love, and man's attitude to life and death. *Hamlet* is considered one of the greatest plays in English literature and has a constant profound influence on world literature, where it has an "endless retelling and adaptation by others" (Thompson et al., 2006, p. 74). On the other hand, *Ahl al-Kahf* (*The People of the Cave*) is a play that is considered to be "the first original Egyptian tragedy" (Salama, 2018, p. 94). The play *Ahl al-Kahf* is the first tragic play of Al-Hakim was written in 1933. It is ostensibly based on the story of the Men of the Cave or (ashab al-kahf) as they are known in the Noble Qur'an (Qur'an, 18:9-26).

Al-Hakim wanted to introduce the Qur'anic story into literature, and create a boundary line between it and similar stories that were previously circulated in ancient texts, with the intention of moving away from Greek elements that dealt with this story before not recognizing religion or the existence of God (Hutchins, 2003, p. 94). In other words, Al-Hakim wanted to present the ancient story from an Islamic perspective that is not subject to modification, interpretation, or doubt. Moreover, he was opposed to the use of Greek tragedy elements in Islamic literature (Ali, 1994), that is not based on a logical and rational interpretation, such as a man's struggle with his fate and the unseen forces, but rather insisted on using the elements of conflict with time and space in those tragedy

works. However, *Ahl al-Kahf* (*The People of the Cave*) tells the story of the three Sleepers in the cave, who are persecuted during the reign of pagan Emperor Decius because of their belief in God. They flee to a cave and fall into a deep long sleep of 309 years. When they awake, they find themselves in a new age in which the believers are no longer persecuted under the rule of the Roman emperor Theodosius II (Hutchins, 2003, p. 108). It is an undeniable fact that many writers have sought to highlight the moral aspect of certain literary texts and document this through several images. Thus, there are many literary theories that study this ethical side in literature. However, Bakhtin focused heavily on tracking the moral and idyllic side of the family and love, as he believes that it "is the symbol for all that can be private and intimate" (Bakhtin, 1981, p. 137). Therefore, he paid great attention to form both of them under what he called the Idyllic Chronotope.

3.1. The Representation of Family Ties and Love Relationships

In Shakespeare's *Hamlet*, the love relationship between Hamlet and Ophelia is complex and mystified, as the audience does not know how they both feel about each other (Daniel, 2018). In the beginning, their relationship was like a circle full of peaceful and quiet passion, then everything is destroyed when she became mad because of Hamlet's actions, and then she commits suicide when she "fell in the weeping brook. Her clothes spread wide … Pulled the poor wretch from her melodious lay to muddy death" (Shakespeare, 1602/2003, 4.7.175-183). On the other hand, the audience is aware that Hamlet loved Ophelia, which can be observed in the last scene of the play when he confirmed that "I loved Ophelia; forty thousand brothers, Could not with all their quantity of love

Make up my sum" (Shakespeare, 1602/2003, 5.1.236). Even Ophelia loved Hamlet, which can be observed through Laertes and Polonius's warnings to not trust Hamlet's love of her, which assure that she was in deep love with him, because of this love Polonius asked her to "not believe his vows, for they are brokers" (Shakespeare, 1602/2003, 1.3.127).

Therefore, in such kind of relationships, Bakhtin believed that "there are no meetings and no (partings). It is a viscous and sticky time that drags itself slowly through space and therefore it cannot serve as the primary time in" (Bakhtin, 1981, p. 248) course of the events. This complex love contradicts and did not come in line with what Bakhtin described in Idyll's love. The same applies to the concept of family in *Hamlet*, where it is possible to observe a complete destruction of the family idyll that Bakhtin called for. For instance, the coldness with which Gertrude was talking about her late husband as if she was indifferent of his death, where she stated that to Hamlet

"Do not forever with thy vailèd lids, Seek for thy noble father in the dust. Thou know'st 'tis common: all that lives must die, Passing through nature to eternity" (Shakespeare, 1602/2003, 1.2.70-73). The lack of loyalty can also be observed when Gertrude married Claudius, very shortly after her husband's death.

Al-Hakim's *The People of the Cave*, correspond and harmonize to the idyllic chronotope, where the idyll family and love are very evident throughout the play. For instance, the reader can observe the moral aspect of the family and love in Mishilinya and Prisca's relationship and their son, through the dialogue that took place between Mishilinya and Yamlikha:

> Yamlikha: How much do you love your Family?
>
> Mishilinya: I live through them and for them ... Oh, when I remember my son gets up this morning, and I didn't kiss him ...
>
> Yamlikha: Be patient, God's mercy is close. (Al-Hakim, 1933/1988, 1.1.14-16)

Through this dialogue, the nature of the intimate and loving relationship between this family is manifested, which is precisely the same thing that Bakhtin called for in this chronotope, as he insisted on focusing on the moral aspect of representing the family relationship and love in any literary work. In other words, "Bakhtin describes the idyllic chronotope (in its pure form) as a nostalgic representation folkloric, or unified time. In this chronotope, literature represents temporal unity (the coherence of life's events) through unity of place" (Ayers, 1998, p. 395). Therefore, time-space played a major role in the formation and strengthen this relationship. Besides that, the impact of time is represented by the persecution imposed on Mishilinya, Prisca, and their son because they believed in God, and the space represented by the palace in which they lived and their high social level in that period. All that drive them to represent love and the idyll family in the most beautiful form (Aman, 2007). Thus, the influence of the Idyllic chronotope is explicit in this relationship, since Mishilinya "is the typical lover, sensitive and impulsive: on account of his love for the princess, he has exposed his own life to danger and is prepared to do so again" (Badawi, 2005, p. 29).

The destruction of the Idyllic chronotope is represented through the events that followed the awakening of Mishilinya from his long sleep for more than three centuries, where everyone who loved them finds them dead. This chronotope reaches its climax of destruction when Mishilinya meets one of his dead wife's descendants Prisca, who looks exactly like her, where he screams that:

> Prisca, my dear. Are you Prisca? Oh, my God ... Are you Prisca? Aren't you? Who are you then?

> You ... Am I sleeping? Am I alive? Am I in a muddled dream? Oh, my God. My God, give me a mind to see, give me the light, or give me death. The wakefulness, the sleep, the mind, the mind ... Marnush, where are you, where are we now? dreams of the cave? Is it a cave dream? Am I in a reality? Or just dreams in the cave? (Al-Hakim, 1933/1988, 3.5.14-27)

The key aspect of this argument is that Idyll's love and family return to their full form at the end of the play, where Mishilinya remains faithful to his wife and son "whereas intellect and common sense inevitably fail in trying to resist the movement of time, only love and the heart can triumph over it" (Badawi, 1988, p. 956). Thus, he decides to leave life and its temptations and go to the cave to die and chooses to meet his family in the next life. Bakhtin believes that "the destruction of the idyll may be treated, of course, in a multitude of ways. The differences are determined by differing conceptions and evaluations of the forces that are destroying it" (Bakhtin, 1981, p. 233). This explains the difficulty of interpreting the destruction of the Idyllic chronotope in this play from a literary point of view, as Mishilinya's long sleep is a miracle that is impossible to explain because it is a divine work, that cannot be elucidated or justified and it goes beyond our limited understanding.

3.2. The Manifestations of Ancient Adventure Chronotope

Bakhtin gave a great focus to adventure chronotope and he explained its advantages, types, and characteristics. In *Hamlet*, there is kind of an adventure that is difficult to explain, pushing the hero into a long and difficult adventure or tragedy that ends with his death and most of the characters around him. This adventure is embodied through the appearance of King Hamlet's ghost and his request to avenge his murder from his brother Claudius, where the ghost stated the following:

> I am thy father's spirit,
>
> Doomed for a certain term to walk the night
>
> And for the day confined to fast in fires,
>
> Till the foul crimes done in my days of nature
>
> Are burnt and purged away. But that I am forbid
>
> To tell the secrets of my prison house,
>
> I could a tale unfold whose lightest word
>
> Would harrow up thy soul, freeze thy young blood. (Shakespeare, 1602/2003, 1.5.9-16)

Shakespeare did not explain how the ghost appeared and how did that happen. Bakhtin described such event as a "miraculous adventure" (Bakhtin, 1981, p. 153) chronotope, where the events of this chronotope revolve around irrational events that may be unrealistic and describe extraordinary moments in a human's life, as the occurrence of this chronotope is tied to "a sinful life, filled with temptation, followed by crisis and rebirth" (Bakhtin, 1981, p. 111).

In *The People of the Cave*, the element of miraculous adventure chronotope is also evident, which is represented in the long sleep of Mishilinya, Marnush, and Yamlikha for more than three centuries. The reader can observe the miraculous element in Marnush's realization of the long period they spent in the cave through the dialogue between him and Yamlikha:

> Yamlikha: This world is not our world!. . This world is not our world!
>
> Marnush: What do you mean?
>
> Yamlikha: Do you know how long we stayed in the cave?
>
> Marnush: A week or a month according to your brilliant count!
>
> Yamlikha: O Marnush, we are dead, we are ghosts ...!
>
> Marnush: What are you talking about?
>
> Yamlikha: Three hundred years! Imagine this! Three hundred years we spent in the cave!
>
> Marnush: Oh, poor boy!
>
> Yamlikha: This boy is more than three hundred years old! Decius died three hundred years ago! Our world has been annihilated three centuries ago! (Al-Hakim, 1933/1988, 2.3.13-23)

Al-Hakim in this play wanted to instill the divine miraculous element in the reader's mind, which cannot be explained and present the divine miracle in a theatrical framework (Fudge, 2007). Consequently, the aim is to inculcate a moral lesson in the mind of the audience since the play "has a strong cathartic effect on the reader" (Long, 2006, p. 71). Moreover, Bakhtin also focused on the moral aspect in any literary text and clarify how the transformations in dramatic events service the ethical plot. This transformation "serves as the basis for a method of portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what he was" (Bakhtin, 1981, p. 115) where Bakhtin believe that every literary work should have a moral influence on the reader. In this chronotope, the temporal element or the chronological sequence is not as important as space. As observed in *The People of the Cave*. Since, Al-Hakim did not focus on the temporal transition in the play, for the impossibility of explaining or clarifying it, and he paid great attention to space and the events that permeated that space.

3.3. The Time-Space of Threshold/ Crisis

This chronotope is evident in both plays with the same level of importance, is considered one of the main similarities between the two plays. The chronotope of threshold has an equally major role in both plays, where Bakhtin describes the time in this chronotope as "highly charged with emotion and value … decision that changes a life or the indecisiveness that fails to change a life … places where crisis events occur, the falls, the resurrections, renewals, epiphanies, decision, that determine the whole life of a man" (Bakhtin, 1981, p. 248). In this chronotope, the protagonist is often in a state of anxiety, constant crisis, and problems that never end except at the end of the story, and usually, its events occurred in a specific place such as corridors, stations, doorways, entrances, and ancient places.

In *Hamlet*, the threshold chronotope is embodied in the first moments in which Hamlet realizes the harsh truth, when the "father's Ghost revealed that he did not die of Snake-bite in the garden but was slain by his own brother" (Chauhan & Sharma, 2020, p. 1704) or Hamlet's uncle Claudius, in particular when king Hamlet's ghost told his son the following:

> I find thee apt,
>
> And duller shouldst thou be than the fat weed
>
> That roots itself in ease on Lethe wharf,
>
> Wouldst thou not stir in this. Now, Hamlet, hear.
>
> 'Tis given out that, sleeping in my orchard,
>
> A serpent stung me. So, the whole ear of Denmark
>
> Is by a forgèd process of my death
>
> Rankly abused. But know, thou noble youth,
>
> The serpent that did sting thy father's life
>
> Now wears his crown. (Shakespeare, 1602/2003, 1.5.32-39)

Time and place are integrated with this chronotope and become absolute because emotional meetings and crises exceed time and space. Hamlet reached the utmost states of madness, anger, and an absolute desire for revenge after this pivotal moment in the play. Thus, Bakhtin describes this chronotope as "the chronotope of crisis and break in a life" (Bakhtin, 1981, p. 248), where the event in this chronotope is a crucial event that pushes the play to its most dramatic climax and builds on which all subsequent major events are built.

In *The People of the Cave*, threshold chronotope is also evident, where Al-Hakim focuses on the pivotal event in the play when the three sleepers discover that they woke up in a different era. In this pivotal event, all the meanings

of the moral lessons that Al-Hakim wanted to instill in the reader's mind are embodied. In addition to other events when they fully realize that they do not belong to this time, and it is impossible for them to live in it and harmonize with it after all the people that they knew had died a long time ago. For instance, the crisis moment that Mishilinya experienced after he realized that the current Prisca is just one of his wife's descendants and she has nothing to do with her except for the likeness between them and it is evident in Mishilinya reaction when he stated the following:

> Mishilinya: Yes ... Yes ... Farewell! Oh ... Oh ... I can't say it,
>
> now I see my calamity and feel the greatness of what has come down to me,
>
> between you and me just a step ... between you and me almost a night,
>
> But this step is like an endless sea ... And that night is long generations,
>
> and I extend my hand to you, and I see you alive, beautiful in front of me,
>
> an obstacle stops me, a tremendous, mighty being: history,
>
> yes, Marnush is right, our time has passed, we are owned by history,
>
> We wanted to go back to our time, but history takes revenge ... Farewell! (Al-Hakim, 1933/1988, 2.9,102-109)

Furthermore, the reader can observe the role of this chronotope in crystallizing the events of the play and make the reader indulge in these events and instill the moral aspect in their mind. where Bakhtin asserts that this chronotope is characterized by "a higher degree of intensity in emotions and values" (Bakhtin, 1981, p. 243).

3.4. The Significance of The Cave's Vestibule and other Parlors

The reader can observe another great similarity between *Hamlet* and *The People of the Cave* from a Chronotopic point of view. For instance, the chronotope of parlors and salons plays a major role in enriching events in both works. The events of this chronotope occur in rooms, salons, or ancient halls, which is a place for literature, business, and politics where dialogues and machinations take place among the characters, as well as an intimate meeting that may occur between lovers and even the opponents (Bemong et al., 2010). The reader can observe this chronotope in *Hamlet* on more than one event. For instance, when Hamlet spoke with his mother in her room and impulsively killed Polonius by mistake thinking of him as King Claudius, where the time-space plays a major

role in this chronotope, enriching its event through the following dialogue:

> HAMLET: Come, come and sit you down, you shall not budge.
>
> You go not till I set you up a glass
>
> Where you may see the inmost part of you.
>
> GERTRUDE: What wilt thou do? thou wilt not murder me?
>
> Help, help, ho!
>
> POLONIUS: (Behind) What ho! Help, help, help!
>
> HAMLET: (Draws) How now, a rat? Dead for a ducat, dead.
>
> Kills Polonius
>
> POLONIUS: (Behind) Oh, I am slain!
>
> GERTRUDE: Oh me, what hast thou done?
>
> HAMLET: Nay I know not, is it the king?
>
> GERTRUDE: Oh, what a rash and bloody deed is this!
>
> HAMLET: A bloody deed? Almost as bad, good mother,
>
> As kill a king and marry with his brother. (Shakespeare, 1602/2003, 3.4.18-29)

The chronotope of salons contributes to revealing the features of the historical period that is determined by the time which mixed with the features of the space. where it gives the reader an integrated idea of the features of that period through the simplest details contained in the salon of furniture, costumes, signs, etc. This chronotope is also observed in the final scene of the play, specifically in the ancient hall of the castle where the duel took place and all the main characters were killed. The chronotope of parlors and Salons has assumed great importance in the narrative authorship of events, Bakhtin explains the reason for that importance and attributes it to the following:

> In Salons is found the barometer of political and business life; political, business, social, literary reputations are made and destroyed, careers are begun and wrecked, here are decided the fates of high politics and high finance as well as the success or failure of a proposed bill, a book, a play, a minister, a courtesan-singer. (Bakhtin, 1981, p. 247)

Furthermore, the chronotope of salons plays a key role in *The People of the Cave*, where the reader can observe it in more than one event. For instance, the cave and specifically the hatch or vestibule in which they slept, where its importance is signified when they wake up from their deep long sleep. As well as the castle's hall, in

particular when they realized in it that they have slept for more than three hundred years in that cave. The reader can realize the importance of this chronotope through the last scene in the play, and the distressing farewell to each other in the cave, where time blends with the space to produce a tragic event that attracts the reader and instills in his mind the moral lesson presented by these men. For instance, in the monologue that Mishilinya stated after Marnush died, where he indicated the following:

> Mishilinya: (after a moment of silence) Marnush!... (Marnush does not answer)
>
> Marnush! My friend! ... My Brother! ... (No answer heard) Oh, died ...
>
> Oh, Marnush! (Deep silence) Only me and Shepherd's dog remain!
>
> (He calls the dog) But he hears nothing but the echo of his voice.
>
> Perhaps he died as well. Mishilinya said ... Oh, we are not a dream...
>
> Time is a dream... We are not a dream ... We are real ... We are real. (Al-Hakim, 1933/1988, 4.6.71-77)

The reader can observe the intensive dramatic event presented by the author in this chronotope, the chronotope of the cave is considered the basis of this play and the main source of the events' creation and the construction of the dramatic plot, in this regard Bakhtin believes that "in salons and parlors the webs of intrigue are spun, denouements occur and finally-this is where dialogues happen, something that acquires extraordinary importance in the [literary texts], revealing the character, 'ideas' and 'passions' of the heroes" (Bakhtin, 1981, p. 246).

IV.   CONCLUSION

This study aims to demonstrate the similarities and differences between Shakespeare's *Hamlet* and Al-Hakim's *The People of the Cave* from time-space perspectives, using the concept of chronotope coined by the theorist and literary critic Mikhail Bakhtin. Based on the aforesaid concept, the researcher examined the temporal and spatial elements in each work and compare them to each other.

This study showed the following results; First, the similarities between the two works are more than the differences as both plays share the same chronotopes. For instance, the chronotope of adventure played a prominent role in both works and corresponded to Bakhtin's point of view in describing and defining this chronotope. Shakespeare focused on presenting Hamlet as a tragic hero struggling with his unknown destiny, while Al-Hakim focused on presenting the theatrical work from an Islamic

perspective in making the heroes of the play face and struggle with time, which is a miraculous act from God, which cannot be explained, doubted or clarified, as the purpose of which is to understand the moral lesson this story offers to the reader. Moreover, the role of the chronotope of threshold in enriching the dramatic plot in the two plays was fundamental, where this chronotope is of equal importance and effectiveness in both works. Besides that, the chronotope of parlors and salons has a key role in both works, as the plot of the two plays is entirely based on this chronotope, as it represented in the cave, the castle's hall, Gertrude's room, and the ancient hall at the final scene in *Hamlet*. Thus, the importance of this chronotope in the two plays is observable and evident to the reader. Second, the main difference between the two plays is intelligible in the two plays' treatment of the Idyllic chronotope. Since *Hamlet* has violated the concept of this chronotope, there is no idyll family or idyll love in the play as Bakhtin illustrated in his examination of Idyllic chronotope, while in *the People of the Cave* this chronotope is evident as most of the events of the play focused on highlighting the moral aspect of the family and love, which is the same thing that Bakhtin elucidated. Finally, Al-Hakim tried to highlight the Islamic features in the theatrical work by ostensibly quoting a story from the Noble Qur'an and employing it in a dramatic form to instill Islamic morals in the reader's mind, where he achieved his goal by rejecting the Western or Greek elements in understanding fate and destiny. He believes that the ancient works should be reformulated within an Islamic framework, where he rewrites Oedipus and One Thousand and One Nights from an Islamic perspective. Furthermore, Al-Hakim neglect the Greek elements in his plays that are far from belief and logic. However, quoting the general idea of *the People of the Cave* from the Noble Qur'an and presenting it with a theatrical work is one of the most important works in the last century, as other plays blindly imitated ancient Western works without taking the Islamic values and morals into consideration in the relevant literary works.

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New Criticism: Novelties and Limitations

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Abstract— The New Criticism theory has come as a reaction against traditional ways of approaching literary texts. All the approaches that preceded it like the historical, the biographical, and the psychological approaches, mainly, and which relied heavily on extra-textual elements to unfold or disentangle a piece of art, were judged to be biased and lacking, for the simple reason that they make the critic and the reader, alike, stray from the text on the page, and indulge in fields that are beyond the text. For the New Critics, the text should remain an autonomous, auto-referential, highly autotelic, and a hermetically closed entity that derives its meaning, if there is any meaning at all, from the interactions of its internal parts. It should reflect but itself by its free play of signifiers, relying on devices that create ambiguity and tensions to be resolved within the confines of the text itself.

Keywords— New Criticism, auto-referential, intentional fallacy, affective fallacy, ambiguity, tensions.

I. INTRODUCTION

New Criticism is one of the major schools of literary criticism that flourished between the twenties and fifties of the last century. Having come as a reaction against the extraneous approaches to literary texts, especially the historical and biographical approaches, it conceives of a piece of writing as autonomous, with an ontological status, in need of no extra-textual material to be appreciated. It is « the text and the text alone » approach, which discards all other considerations even if they bear a direct relation to the text from the outside. Hence, the writer's biography, his psychology, or any other considerations beyond the text are not taken into account when approaching a literary text. As a critical approach to literature, the New Criticim approach stresses the poetic aspect of language, and sees the text as referring to itself and to nothing else beyond it. The words acquire their status and meaning only within the text and in relation to each other. The primary aim of New Criticism is to 'cleanse' the literary text from all extraneous materials that, more often than not, pervert and distort its meaning by depriving the reader of a real and direct contact with the text.

The present paper purports to investigate some aspects of New Criticism as a critical approach to literature. For the sake of coherence, it will be divided into three mains parts. The first part will deal with some basic theoretical concepts of this approach, such as autonomy, self-referentiality, intentional fallacy, affective fallacy, and heresy of paraphrase. The second part will, however, state some of the essential requirements of a « great » literary text from the vantage point of New Criticism. The third and last part will be concerned with the limitations and critiques levelled at this approach, mainly its exclusion of external evidence, the text/context divide, and the paradox of objectivity/subjectivity.

II. SOME BASIC THEORETICAL PRECEPTS OF NEW CRITICISM

2.1. The Text's Autonomy and Self-referentiality:

As a critical approach, New Criticism finds its « foundations…..in books and essays written during the 1920s and 1930s by I.A. Richards ((Practical Criticism (1929)), William Empson ((Seven Types of Ambiguity (1930)), and T.S. Eliot « The Function of Criticism » (1933)),[1] all of which lay great emphasis on the text as

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[1]- Johanna M. Smith, *Frankenstein: Complete, Authoritative Text with Biographical, Historical, and Cultural Contexts, Critical*

autonomous and self-referential entity. This is meant to free the literary text of any dogma or 'doxa,' to use a Barthesian term, and to approach it as a close structure whose essence resides in the relation and interconnection between its parts. For the New Critics, all preconceived ideas, or 'stock responses,' as I.A. Richards calls them, are just parasitic to the text and have to be put aside while approaching a piece of writing. What distinguishes a literary text from all other types of writing is its peculiar use of language. According to the New Critics, if all the other types of writing like History, Geography or Law, to name but few fields, aim behind using language at conveying information of some sort, literature has nothing to convey. The literary text expresses meaning only through language. The advent of New Criticim has marked a breakup with the so called traditional methods of approaching literature. While these approaches hold the view that a literary text is inevitably incomplete, always in need of extra-textual elements to fill in its inescapable gaps, New Criticism dismisses all external considerations and focuses, solely, on the text per se. By autonomy, the New Critics mean that the text can stand by itself. In their view, historical, sociological , psychological, biographical, or authorial intent make the critic stray from the real appreciation of the text and indulge in other fields, bearing only a minor, or no relation at all to the text under study. In a word, the internal elements of the text are sufficient enough to make it highly appreciable.

As far as self-referentiality is concerned, the New Critics assert that the text is not a mirror that reflects the outside world. Rather, the text refers only to itself. Moreover, the meaning of the text – if there is any meaning at all – derives from the internal relations within the text itself. Content and form can, in no way, be dissociated one from the other. The autonomy of a text as well as its self-referentiality represent one of the major theoretical assumptions of New Criticism. It should be stressed that

> [a]t its inception, the New Criticism was, among other things, a reaction against the « impressionistic appreciations » of literature by genteel dabblers, against the Romantic worship of the author as prophet or genius, and against a school of literary history that buried individual works under the mass of trivial details about influences and fashions while altogether eschewing the serious task of critical judgment. The New criticism was, above all, an assertion

that a piece of fiction or poetry or drama could matter, could have significance in and of itself.[2]

2.2. Intentional Fallacy:

The intentional fallacy, along with the affective fallacy, is one of the famous notions brought up by the New Critics. The phrase was coined by William K. Wimsatt and Monroe C. Beardsley in their essay « the intentional fallacy » (1954). It is the reliance on the author's intention for understanding a piece of writing. And since no reader can really know for sure the real intentions of the authors, this method has proved to be unable to produce an objective reading of the text. For the New Critics, the intention of the author is irrelevant while approaching a text. What matters most is what the text itself is. Such a dismission of authorial intention has the positive value of avoiding sweepy overgeneralisations that reduce the creativity and the complexity of the work to stereotypes dictated by the intentions – often misunderstood and misconceived – of the author. In this sense, the New Critics never tire of reiterating that « a poem should not mean but be »[3] and that « critical inquiries are not settled by consulting the oracle ».[4]

2.3. Affective Fallacy:

A phrase formulated by the two aforementioned leading critics in the same reference related to the intentional fallacy. The two critics assume that it is a fallacy to make a work dependent for its meaning on the effect that it will have on the receiver. The New Critics justify their denunciation of this fallacy by advancing that a reader's response to a particular work would, inevitably, be biased and ultimately uncritical. Since the backgrounds of the receivers of the same text are variegated, any particular reader is likely to imprint the work by his personal experience, and pour on the text – metaphorically speaking – far-fetched aspects, bearing no real or logical relation to the text. This would, in a sense, distort the originality of the text, and make the piece of art vanish to leave the place for relativistic and impressionistic intrusions. This is laconically expressed by one of the founding figures of this approach in the following excerpt:

> The Affective Fallacy is a confusion between the poem and its *results* (what *is* and what it *does*), a special case of epistemological

History, and Essays from Contemporary Critical Perspectives (Bedford/St. Martin's: Pennsylvania State University, 2000), p. 458.

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[2]- https://www.firstthings.com/article/1993/08/004-the-old-new-criticism-and-its-critics.

[3] - Archibald MacLeish: 'Ars Poetica,' in : Geoffrey Moore (ed.): *American Literature* (London: Faber and Faber, 1964), 1069.

[4] - Joseph Margolis, *Philosophy Looks at the Arts: Contemporary Readings in Aesthetics* (Philadelphia : Temple University Press, 1987), p 379.

skepticism, though usually advanced as if it had far stronger claims than the over-all forms of skepticism. It begins by trying to derive the standards of criticism from psychological effects of the poem and ends in impressionism and relativism. The outcome of either Fallacy, the Intentional or the Affective, is that the poem itself, as an object of critical judgment, tends to disappear.[5]

It becomes clear, then, that writing texts with the aim of achieving an intended effect on the reader will surely constrain the writer's margin of creativity, because his intention will be targeted at the reader's response to the detriment of the deep essence of the literary work.

2.4. The Heresy of Paraphrase:

If the New Critics express a vehement attack on the intentional and the affective fallacy, it is because they strongly believe on the autonomy of the text and strive to avoid the heresy of paraphrase. The text should be treated as a self-enclosed system, a cobweb of relations, and meaning or appreciation should be extracted from the text itself. It is from this conviction that stems their hatred of paraphrase, qualifying it as heretical

In the last chapter of his *The Well Wrought Urn* (1947), Cleanth Brooks dwells at some length on the non-paraphrasability of literature, essentially poetry. This notion constitutes one of the essential tenets of the New Criticism. For this approach, paraphrase is but a reductionist reading, a distortion of art. A work of art should be considered in its original form, otherwise it is doomed to distortion. This implies that the act of writing is conscious from the part of the writer, who puts the proper word in the proper place; and once the original work is paraphrased, it will, inecapably, be blemished.

III.   THE REQUIREMENTS OF A « GREAT LITERARY TEXT »:

While the New Critics reject the « traditional » approaches to literature, arguing that they distort the originality of the text, they propose some new criteria which they consider more adequate to approaching a work of art. The New Critics distinguish between an 'ordinary' or popular work of art and a 'great' work of art. A great literary text, to use one of Walter Pater's famous

saying, « constantly aspires to the condition of music ». The means and the end of a work of art should be one, and the author should be as detached from his work as possible. Essentially, he should make use of such devices that quarantee his detachment. Hence the New Critics' insistence on the following devices.

3.1. The Use of the Persona:

Etymologically, the persona (its plurial personae or personas) is the equivalent of mask in Latin. The term was coined by the poet Ezra Pound in 1909 in an essay entitled « Personae » meaning « an assumed identity or fictional « I » assumed by a writer in a literary work. Thus, the speaker in a literary poem, or the narrator in a fictional narrative ».[6] The term persona, according to many etymologists, is composed of 'per' and 'sonare' (=to sound through), meaning the effacement of the author by creating an external representation of himself which well suits the context. This device reinforces the critics' rejection of authorial intention, referred to above as the intentional fallacy. While reading a work of art, the reader is no longer influenced by whatever elements he knows about the writer because the persona is seen as separate from the real-world author. Unlike the authorially-centered approach which relies heavily and exclusively on the biography of the author to approach a literary text, the use of the persona relegates the role of the author, and paves the way for the reader's competence to grasp the meaning of the piece of art without being guided by biographical elements related to the author and his life.

3.2. The Importance of Ambiguity:

For the New Critics, a « great » work of art is that work which can create ambiguity. However, this ambiguity is not the outcome of a confusion in the mind of the writer but is, rather, the outcome of a skillful mastery of language.

This intended ambiguity is highly functional, for it contributes to the richness and effectiveness of the work of art. « And in truth ambiguity may often add strength. An idea suggested is more weighty: simplicity of statement excites contempt ».[7] The absence of ambiguity, the New Critics claim, kills the text. It makes the reader sink in passivity, making no effort to disentangle the intricacies of the text, essentially multilayered. The dismissal of straightforwardness in the text is one of the major steps towards the creation of

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[5] - William Kurtz Wimsatt, Jr. *The Verbal Icon: Studies in the Meaning of Poetry* (Kentucky: The University Press of Kentucky, 1954), p 21.

[6] - Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (New York: Oxford University Press, 1990), p. 254.

[7] T.R. Johnson, Refiguring Prose Style: *Possibilities For - Writing Pedagogy* (
Utah State University Press, 2005), p. 45.

a great work of art. A straightforward, monosemic text lulls the reader down to sleep, for it guides him to the message intended by the author, depriving him of the pleasure to go through the hidden polysemic nature of the text. The intended ambiguity is achieved through devices that distinguish the literary text from the pragmatic language, or the language of the market, as James Joyce defines it, used by the layman. Thus, a literary text, to be qualified as such, should be fraught with linguistic devices and tropes that create this useful ambiguity which is « not a mistake in denotation to be avoided, but a resource of connotation to be exploited ».[8] The text can acquire its aesthetic value only through irony, contradictions, or tensions which highlight its literary value. One of the clues to the well understanding and appreciation of a literary text, from the New Critics' view, is the detection of the writer's tone. It is the « fissure », in the Jamesian sense, which allows the reader to delve into the heart of the text. The tone, we read in the Glossary of Poetic Terms from Bob's Byway, is « the poet person's attitude in style or expression towards the subject, e.g. loving, ironic, bitter, pitying, fanciful, solemn, … etc. Tone can also refer to the overall mode of the poem itself, in the sense of a pervading atmosphere intended to influence the reader's emotional response and foster expectations of the conclusion ». The New Critics' insistence on tone in a piece of writing reflects their eagerness for allusiveness and laconicism in style. Since the author is hidden behind the persona, and since ambiguity prevails within the text, the only clue to the text remains the tone. However, linguistic competence is indispensable to detect the nature of the tone, else the meaning will not be appropriately grasped. Not to perceive the ironic tone of a statement, for instance, would reverse its meaning completely. The use of tone is intended to make the reader watchful, even doubtful, about every word in the text, striving to read what is beyond and beneath the words, for every linguistic item in the text is far from being static.

IV.   THE THEORETICAL LIMITATIONS OF NEW CRITICISM

4.1. The Exclusion of External Evidence:

In spite of its prevalence in America as well as in England for many decades, this approach has suffered scathing criticism. Such criticism is levelled, particularly, against its exclusion of external evidence, its text/context divide, and its paradox of objectivity/subjectivity. For example, many critics, especially Marxist critics, are critical of New Criticism's rejection of external evidence. Since a work of art does not grow in a vacuum or a void, and since it is the product of an individual living in perpetual interaction within a particular society, the work will, inevitably, be colored by the spatio-temporal aura which triggered it off. This category of critics asserts that many pieces of art could never have been grasped, had we not had recourse to historical, biographical, or psychological elements. The text, no matter how comprehensive it may be, is always in need of external elements to be grasped in its entirety. One of the oppositional critiques of the exclusion of external evidence while dealing with a piece of art advances that « in its insistence on excluding external evidence, New Criticism disqualifies many possibly fruitful perspectives for understanding texts, such as historicism, psychoanalysis, and Marxism ».[9]

4.2. The Text/Context Divide:

Another issue for which New criticism has been criticized is the split between text and context. It is almost impossible to exclude context from any behavior whatsoever. The context determines, in large part, the nature of the work. How can one understand and ultimately appreciate novels of the nineteenth century if one does not have some basic knowledge about the society in which these novels burgeoned? The context, or the 'Spirit of the Age,' to use a phrase dear to John Stuart Mill, in which the work was produced has often proved to be of much importance in shedding light on the work in question. One can go even further as to say that a work or a word becomes meaningless once it is, socially, decontextualized. It is the context which gives the work its right value; an assessment of a literary work without taking into consideration the context in which it was produced would be like walking along a road without signposts. The Historical-Biographical approach is one of the approaches which stress the importance of context. It owes its development to the French critic H.A. Taine whose phrase *race, milieu, et moment* has become associated with this approach « which sees a literary work, chiefly, if not exclusively, as a reflection of the author's time and life or

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[8] - Greig E. Henderson and Christopher Brown, *Glossary of Literary Theory*.
http://www.library.utoronto.ca./utel/glossary/headerindex.html

[9] -
http://www.lawrence.edu/dep/english/courses/60a/newcrit.html

the life of the characters in the work ».[10] Put otherwise, if the literary work is uprooted of its context, its meanng starts to vanish.

4.3. The Paradox of Objectivity/Subjectivity:

The New Critics preach the close reading of the text. For them, this is the only method which can guarantee an objective reading and an unbiased reading of a text. Its proponents claim that they have sacrificed all external elements for the sake of objectivity. In their view, any reference to an element outside the text, slight as is it may seem, will inescapably harm the text. But the idea of considering a literary text without referring to extra-textual elements, as the New Critics claim, to achieve an objective interpretation of the text is somewhat paradoxical. This very claim opens the door wide for subjectivity. The reader is no longer constrained by elements, biographical or others, that bear a relation to the text and which will serve as a beacon for him. He will, worst of all, give free rein to his subjectivity to project his personality on the text. This last idea was exploited by other critics who accuse New criticism of being chaotic since it dismisses all references, hence allowing any reader to impose his unjustified meaning on the text. As for the Marxists, the arch enemies of New Criticism, they accuse the New Critics of emptying literarture of its noble role of didacticism.

V.   CONCLUSION

In spite of the critiques levelled at New Criticism, it has, nonetheless, the virtue of liberating the activity of reading from intrusive elements that take the reader away from the text under study. It has, also, contributed to the reconsideration of literary language by focusing on its aesthetic rather than on its referential value. Hence, literature is no longer seen as « the spontaneous overflow of powerful feelings », as Shelly said, but as « the dissociation of sensibilty », as T.S.Eliot affirmed. By advocating the close reading of the text, New Criticism aims at 'purifying' and 'cleansing' literature from its overlapping with other fields, which tend to exploit literature to convey messages related either to politics or religion. From this perspective, many critics positively qualify New Criticism as neutral criticism, judging by the fact that it allows democratic reading, and guides the reader to no external references. What counts is the text as a closed structure. The author does

not aim at propagating any message to influence the reader's act of reading. And

> [w]hatever shortcomings may have emerged in the New criticism program,whatever defects or excesses of method or substance may have stood in need of correction, one would expect the beneficiaries of the achievements of the New Criticism to regard it with at least an affectionate tolerance.[11]

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[11] -R.V. Young, *At War with the Word: Literary Theory and Liberal Education* (Michigan: SI Books, 1999), p. 2.

Mothering the mother: The Un-being, the maternal and modernist trauma in Virginia Woolf

Anshula Upadhyay

Abstract— *The essay explores the intricacies of how Virginia Woolf rehabilitated the erstwhile masculine inter-war trauma and memory back to the maternal, the source of civilisational guilt and collective advertent amnesia. It unravels a concomitance and convoluted relation between the Maternal trace and Modernist trauma of anonymity. It elucidates the Modernist existential trauma while resuscitating the silenced voice of the maternal forces, both creative and destructive.*

Keywords— *Maternal, Trauma, memory, authorship, textuality, sexuality, gender, Modernism, War.*

The *narrativisation* and *denarrativisation* of the self is resonant with the presence-absence of maternal apparition, mothering and mothered by an overbearing trauma of loss and vacuousness. It is evident in the epistemic collapse and dissolution of the inter-war subjectivity. The anxious imagery of a mother with a protruding womb holds an analogy with the enumerable countless tombs of the war massacre.

Virginia Woolf disseminates a female discourse of trauma as an alternative to the prevalent masculine and phallogocentric inter-war narrative.

The loss and bereavement is not gendered per se but the lost signification of a mother's epistemic, ontological or cultural presence is held at direct relation with the unfathomable war experience where the agential and literal annihilation is not and cannot be registered, culturally or epistemologically.

The discourse in 'Mrs Dalloway' or 'Orlando' is the almost usurpation of the masculine war eulogy. However the feminine void with the overbearing mother overtakes and assimilates the Modernist discourse.

The motherlessness is privy to Woolf's lack of maternal presence in the formative years and the forced creative asphyxiation when the doctors prevented her from mothering. The literary offspring are consequentially un-mothered and motherless.

The meta-discourse also works at a literary and historical level which Woolf underlines in

'The Room of one's own' where an unrecognised yet haunting tradition of Writers foremothers are levitating around the narrative offspring of Woolf, however the resonance and repulsion are colliding and co-existing.

The post-structural spectre or trace of feminine consciousness is pre eminent in Woolf's novels. The modernist maternal phantom subverts the high culture masculinist war trauma to restructure trauma and cultural rememory back to a forgotten yet insidious counter-discourse. It *denarrativises* and *renarrativises* the textual and sexual agencies, pertinent to the palimpsest like texts of Virginia Woolf.

The almost pathological image of a mother, tending and tethered to the sickly, deteriorating and diseased, is evident in Woolf's mother's pamphlet on allegiance and care for the diseased, called 'Notes from Sickrooms,' the maternal trace almost became the extension of infirm, devious yet sickly, analogous to the modernist existential and disintegrated consciousness. (1.)

Biographically, Julia Jackson tended to her ailing mother as a young woman. Perpetuating a pathological tradition, contaminated yet life-affirming, mothering the child and mothering the sickly, mothering and being mothered by life and death respectively.

Virginia Woolf claims in her autobiographical 'Moments of Being' to have been incessantly baffled by a "non-being" lurking across the fictional accounts in her novels, the work of art-"behind the cotton wool is hidden a pattern," this

artistic spectre is the mother, the metatextual trace of traumatic "non-being."

"The presence of my mother obsessed me." (2.)

Woolf attempted a materialisation of the fleeing ghostly maternal signification in her novel, 'To the Lighthouse.' However Mrs Ramsay couldn't alter the traumatic disavowal of creation, epistemic and reproductive. Creation from which Woolf consistently shirked away, her trauma in the form of her art couldn't completely erase the phantom. The therapeutic characterisations are at best a masquerade.

The repression of that maternal trace augmented her distance from integrated literary being.

She couldn't ritualistically obliterate or adopt the foremothers. The self-flagellation and selfassertion in the maternal trace are revealed through a self-effacement in the stream of consciousness where her texts define and consume themselves at the same moment.

The maternal trace is evident in the queering of modernist discourse where established platforms are bygone. "I leant out of the nursery window the morning she died." The aberration, the liminality of the maternal agency is always on the threshold, vacillating between covert revelation and overt secrecy.

"There is the memory; but there is nothing to check that memory by…" Woolf is enunciating about the literary foremothers, her own mother, her lost offspring, her literary offspring, trauma, memory and the void of female creativity, holding an analogy with mass destruction of nameless, anonymous people in the world war, artistically dismembered and scaffold by hindsight toward the unrecognised mother, whom they couldn't bear though she bore them.

Virginia Woolf in her novels strives to mother the mother, her mother and the lost mother, the unceasing trauma and guilt in the literary and biological offspring of women authors who neglected the mother, who were neglected by the mother.

The slight allusion to the parenthetic death of Mrs Ramsay in 'To the Lighthouse' highlights this maternal guilt cognisant of the Modernist identity disintegration. The madness of discourse is the unsaid, the literary margins, the uprooted maternal presence in Aphra Behn's overcompensating philanderer protagonists or Charlotte Bronte's Bertha Mason's nonsequitur discourse, in the Austenian domestic haunting.

The decease of characters like Septimus is abrupt and linguistically imploding, unable to register itself, pragmatically and semantically. It alludes to the erasure of the menstrual blood, life affirming and fatal like the forgotten mother.

The suicidal reverberations in death of the mother in childbirth, more metaphorical and semantic than literal, are ascertained by the ineffectual suddenness of death, ceasing to exist, un-recognising trauma. Woolf's later suicide is prophetically engorging her narratives.

The anonymity of being and by extension, the impregnated non-being is blatant in Modernist trauma and cultural memory where the masses died, suddenly, with no teleology or rationale.

"Among your grandmothers and great-grandmothers there were many that wept their eyes out…They are now and then mothers and daughters." (3.)

The borderline queer affiliations with the female muse of Virginia Woolf, writing through her mothers, embody the impulse for reparation of the butchered maternal presence. (4.)

However the fleeting trace is belligerent, antagonistic and more destructive than creative. The repressed, unnamed, unheard return to disembark the narrative. The elliptical narrative of Woolf with the coexistence of the incommensurable and the commensurable, self-effacing and self-asserting in her novels, like 'Between the Acts' where the abscess, the purulent, the pathological tries to return.

Woolf created an alternative discourse of the "un-being," subverting the textual-epistemic and physical fetishisation of the female in High Modernism. She revised and recovered the trauma of maternal trace and reinstated the politics of gender in the twentieth century Modernist conception of identity and trauma.

The recurrent homelessness, the whimsical selflessness of the narrative dispersion and textual breakdown is the split in consciousness, the one she refers to in 'A Room of one's own' – "sudden splitting off of consciousness… when from being the natural inheritor of that civilization, she becomes, on the contrary, outside of it, alien and critical." This split is between mothering and being mothered, urge to announce the maternal trace and the repulsive trace unwilling to register itself in the phallogocentric discourse.

Virginia Woolf realigns the High Modernist masculine war narrative which had been exclusive and donning different names over ages like the Bardic poetry, the picaresque, the Bildungsroman.

She retraces it to the trauma of anonymity, anonymity mothered by the mother, the bludgeoned creator whose siren like presence in a Medusa like appearance becomes overbearing amidst the interwar trauma, men suffer and experience what they had inflicted, trauma of anonymity, and the consequent recognition of the mother.

Woolf's texts are belligerent and radioactive; they instigate the lost multiplicity of maternal discourse to eventually resuscitate the same, out of the grave of wilful amnesia, the modernist trauma, debilitating and unspeakable, mothered by the unspoken mother.

The *counter-denarrativisation* by Virginia Woolf is as radical as is vicious like in 'The Voyage Out' or 'Night and Day.' The peculiarities of the motherly like over indulgence or eccentricities are a masquerade to untether the narrative from the traumatic presence, both maternal and modern. The texts consume themselves in the process of creating themselves, signifying the mother.

Woolf mothered the texts while the texts mothered her, consuming and creating, birthing and executing at the same time.

The monstrosity of the mother is not inherent to her but a memory, exfoliated from the lost narratives of enumerable, lost to the unknown and the unknowing, it's the raking guilt of a civilisation, the decadence in renewal, it's the epiphanic pre-modern self-consciousness, gendered and gazed at by Woolf's text, the identification between the lost subjectivity and forgotten maternal is however eluded as the narrative implodes.

Virginia Woolf redefined, returned and rehabilitated trauma to the feminine, the maternal and the unnamed.

CONCLUSION

The Research essay investigates a latent yet undeniable concomitance between trauma narratives of diversified discourses, women harbour the trauma of unrecognized mother throughout their textual self-narrativisation essentially corresponding with the Modernist trauma of the unknown.

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Urban perception and the Detective figure in *Bleak House* by Charles Dickens: The Labyrinth

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Abstract— *Modern critics and theorists on urban vision insist that the city is 'a text' that can be read in a variety of ways to represent its complexity and 'unreadability'[1]. The city in most theoretical frameworks is explored according to approaches that identify it as a text read by many types of readers. Twentieth-century cultural theorist Michel de Certeau, for instance, tries to use the modernist lens through which the city is viewed as a space that can be interpreted according to two urban subjects: the "voyeur" and the "pedestrian". According to him, as many critics assume, the urban space, particularly the city, can be viewed according to two main positions: 'views from above' and 'views from below'. In the novel under study, Bleak House by Charles Dickens, the detective is represented as 'the reader' or producer of the city, the reader whose views of the city from 'above' and 'below' represent the labyrinthine structure of the Victorian city. The first part of this article attempts to represent the views of the city in two opposite directions: the views 'from above' and the views 'from below'. This paper depends on the figure of the detective who can be categorized as the 'voyeur,' the viewer and 'pedestrian' to map the discourse of the labyrinthine and invisible Victorian city.*

Keywords— *city, text, view from above, view from below, labyrinth.*

I. INTRODUCTION

The Victorian era was a period in history in which almost everything was categorized by its disorder, lack of stability, and meaning (James 86-87). Shires refers to this destabilization as the main characteristic of the era, suggesting that the Victorian era is characterized by ambiguity and uncertainty, including relations between Man and God (14).

Critics of visual culture in the nineteenth-century era stress their focus on urbanization. De Certeau, for instance, argues that this age is characterized by "a cancerous growth of vision" (xxi). Kate Flint refers to the ambivalence and uncertainty associated with the Victorian era, assuming that this era is an era of invisibility, darkness, and ambiguity. In this respect, Flint further assumes that Victorians are blinded by the sickness of the 'eye' and are interested in "the problems of interpreting what they saw" (Flint 1). Flint also refers to the hidden

meaning of the "Victorian surface" that is characterized by illegibility (21).

As the goal of this article is to represent the darkness and invisibility of the modern city, it is important to provide readers with the modern theories of spatial narratives. In fact, the Victorian era was the era of direct contact between the city and urban subject, the contact that was literally represented as chaotic. The detective figure, for instance, is the subject who often views and produces the city: the city that is produced by him as an urban walker or viewer (Baumgarten 117).

The representations of the Victorian city are the products of 'the viewer' and 'the walker'. Modern theories introduce two positions through which the city can be represented and analyzed in Victorian literature. As the title of this article suggests, the city calls for the producer of the city (the city viewer and walker). It provides readers with a chain of representations made by various perspectives. The 'above/below views' are the main types

of perceptions through which readers notice the ambiguity of the Victorian city and its visual experience. This duality is the area throughout the article through which the city can be examined and interpreted.

To begin with, drawing on De Certeau's theory, it is important to examine the 'up' and 'down' duality which creates two different ways of perceptions; "the map and the tour". According to him, 'the map' is produced by the eye, while the tour follows the logic of movement: While 'the map' creates a picture, an image, 'the tour' forms movements (de Certeau 119). He differentiates between two urban spectators of the city. The view of the city 'from above' categorizes its viewers as readers of the urban space; however, its walkers below are the city's 'writers' (93). According to him, 'walking' is crucial to the perception and production of the city. Unlike the "voyeur," who is the viewer, the urban observer on high, is the "walker" who has a direct contact with the streets and crowds. The former is located within the category of the 'seer', the observer who controls the city from above; the latter sets up a direct contact with the urban space (de Certeau 119). Both produce the horrific side of the city; its infinite structure, invisibility, and unknowlability. Accordingly, walkers are the urban subjects who follow "the thicks and thins of an urban "text"" (93); however, they are unable to 'read' and produce a clear meaning. To conclude, the two types of urban subjects participate in the horrific production of the urban space, "making the legible illegible" and representing the gloomiest characteristics of the city that cannot be introduced without mentioning the important roles that "the pedestrian or street-level viewers" play (Ridenhour 82).

II.   ANALYSIS OF *BLEAK HOUSE*

This article introduces the two maps through which the mysterious city in the novel under study can be represented. *Bleak House* is mainly about visual perception (Gomel 50). The latter can be examined according to, as seen above, the 'viewer' and 'walker'. The following sections of this article will represent the city as a horrific space that can be perceived 'horizontally' and 'vertically'. As Gomel assumes, "London is seen both *vertically* and *horizontally* from "*above*" by the omniscient narrator and from "*below*" by Esther herself" (50). In what follows, this paper attempts to demonstrate the detective figure that performs the roles of the viewer and walker, the roles that offer the images of horrific and labyrinthine city.

2.1-The Viewer

In Dickens's novels, the city is a place of invisibility and gloominess. In Victorian literature, cities are represented "as unreadable texts," that attempt to represent "the

inscrutability and unknowability of modern urban life" (Johnson 458). Dickens introduces a further mode of nineteenth-century writing—'the foggy panorama' (Byrely 107). The novel begins with the gloominess of urban fog, an invisible 'panoramic' view opening the novel: "Fog everywhere" (Dickens 1).

In the novel under study, the mysterious representation of the city, as many critics suggest, provide readers with 'a panoramic view' of the city introduced by the omniscient narrator. Indeed, he uses fog in order to emphasize the mysterious character of London (Byrely 107). The omniscient narrator is located within the category of the 'viewer'. The dark atmosphere is stressed by references to the urban fog. The literary representations of Victorian literature are the product of its viewers, spectators, and walkers who perceive and experience the city and in turn provide a gothic portrayal of the urban experience.

Dickens represents the city through the sense of visual perception which is based on 'foggy panorama' (Byrely 107) as the book's title, *Bleak House*, enhances readers' expectations about absence of visibility. He produces the gloomy image of London where people are lost. The novel depicts the invisible traits of city, which add to its gloomy atmosphere. As Grub assumes: "the city becomes unrealistic via the fog that obscures it…" (80). The fog blinds its viewers; therefore, the urban space "presents the act of seeing as troubled, limited, and problematic from outset" (Rignall 14).

Writing about urban literature makes Dickens depend on panorama, locating the city immediately before its viewers, a method of representation that depends on visual perception (Byrely 107). The panoramic view leads to the "illusion" of having a mimetic representation of the city (Byrely 108). 'Foggy panorama' of *Bleak House* contributes to the representation of the invisible and unknown city (Byrely 107). *Bleak house* and its foggy scenes suggest that the early nineteenth-century city is not an easy space that can be seen, understood, and interpreted. Foggy panorama, that is the product of 'above view', to borrow de Certeau's phrase, also demonstrates the impossibility of grasping the meaning of the urban space (Nord 238). It offers a modern method of perceiving or observing the city, a mode of perception that provides ambiguity and invisibility.

The Victorian novel represents the contact between the detective and the city, a contact that is suggested by the rise of crime in urban streets. This literary figure provides readers with an examination of the horrific traits of the city. The city is represented as 'a text' that does include a hidden message, which is the labyrinth. This idea is introduced by many critics including Shires who assumes

that a setting, namely the city, in literary outputs functions as a character or text represented by a number of observers, including the flậneur[2] or the detective. Dickens's detective figure attempts to 'read' the crowd, the street, and other elements of the city that are literally produced as a 'text' (Hollington 86). The detective's representations of the city are based on various methods of looking at the city, while simultaneously offering a horrific image of urban life.

In *Bleak House*, Dickens depends on the detective figure who is one of the most powerful literary characters through which the ambiguity of the Victorian city can be represented. The gothic representation of the Victorian city highly relies on the direct contact between the city and this subject. In *Bleak House*, Bucket's vision of the urban space is depicted in various forms that cross the borders between the real and the imaginary world. The image of the mysterious city is created by his 'detached gaze' that transports the physical city into a mental one (Nord 238-239). The urban gaze manifests itself in 'the bird's eye view' of the city that seems to invite readers and detectives to enter into an imaginary map of the urban space (Nord 238-239). To achieve a view of the city 'from above,' he "he mounts a high tower in his mind," yet he sees nothing. He sees "[m]any solitary figures [that] are creeping through the streets" (Dickens 824). Accordingly, Dickens describes this figure as the mythical figure 'a winged devil' (Dickens 94), who attempts to perceive the city, locating himself in places that intend to make the city visible (Nord 238). His fictional perception comes hand in hand with the modern theories, mainly the 'above' view discussed above.

Urban mystery is the product of visual images offered by the detective 'viewer' who represents the city by looking at it through "the tower" of his mind (Dickens 824). Bucket performs the role of the 'viewer' through which he alienates himself from the direct contact with urban space. This view represents urban mystery and unidentifiable figures, "a dark shapeless object," (Dickens 824) who are wholly unknowable. Dickens's "reading of the city" does not offer a finite view of the city (Shires xix). As demonstrated in the novel under study, the 'tower of his mind,' makes the city unknown and invisible. In this respect, this 'fictional' tower is the outcome of the mental picture that renders the urban space more complex and complicated.

In *Bleak House*, the detective looks for the criminal figure. He empowers his vision by the 'tower' that he attempts to climb in order to detect her, yet the crowd is mysterious as she remains 'blank' or invisible. He is unable to see its components and catch the criminal. The

villain can disappear in the crowd. He looks "for identity (the missing body) in the city" (Sicher14). It is difficult for the detective to achieve knowability and visibility as the criminal keeps wandering the city, unseen. Her unrecognized appearance stresses the strangeness of the city. She is "a gap in the urban text" (Brand 221). The Victorian era goes beyond the mimetic representation of the world. In this context, Wolfreys identifies the nineteenth-century city based on "a map of unknowability" (16).

There is a direct contact between the city and the detective as the latter applies the two modes of perceptions, which are viewing and walking the urban space. Bucket is described as an extraordinary figure. It is important to note that he resembles a 'camera': The detective is the main figure in urban literature, the figure who is "looking like a camera" (Thomas 138). Bucket is introduced as a Gothic character as he seems "to possess an unlimited number of eyes" to everyone he meets in the streets (Thomas 335). The gothic vision of the city is empowered by its portrayal from the 'tower' that he climbs in order to search for the criminal. He can observe the whole city from above; however, he cannot see its elements. 'Mounting the tower' leads to his distance from the mimetic and realist perception of the city. In other words, his perception leads to the imagined production or mental production of the city (Nord 238-239).

Bucket is a myth-producer of the city. Dickens alludes to myths in order to represent the complexity of the viewer's urban perception. He empowers Bucket when he offers him the role of the viewer from the 'tower' of his mind, the tower that alludes to the City of Babylon: the view of the city from above by the detective to capture criminals invokes literary allusions which, in turn stress the gothic atmosphere of London (Hollington 85-86). In this section, Dickens mixes elements of imagination, reality, and mythology to produce the gothic city. The 'fictional tower' that he climbs reminds readers of the tower of Babylon (Nord 238-239).

The main strategy of Dickens is turning the city into a mysterious space that cannot be easily viewed or understood. The latter represents the inability to create a finite image of the city when he observes the city 'from above' (Nord 238-239). He sees a "dark shapeless object," (Dickens 824) the criminal figure he pursues. The city in *Bleak House* demonstrates that "urban life is too terrifying and opaque to be read" (Brand 90). More broadly than the focus on the visual impacts of the detective gaze, the urban context of Dickens's novel explains one of the most dramatic elements: its strategy of turning the city into a text. Bucket turns the crowd into a text and its elements

into a mystery (Nord 2038). Within the urban landscape and in association with the criminal figure, the detective figure performs the similar strategy of turning his view into a text, yet the latter is accompanied by the inability to read someone's identity. The detective's perception of the city produces the lack of visibility, the gloomy and horrific urban environment.

The city is perceived as a dark place and is highly invisible. This invisibility is expressed through the viewer who wants to achieve visibility, between the urgent need to read the city and his inability solve the "problem of the unreadability of crime," which is at the heart of the detective and Urban Gothic genre (Thomas 38). The viewer and his 'tower' used to perceive city from the highest part of his mind to catch the criminals can only increase the mystery and the invisibility of the urban environment. It is "an all-embracing irony which questions the possibility of knowing anything for certain" (Rignall 14).

2.2-The Detective as a Walker: 'From Below'

The movement from the perception of the city 'from above,' to borrow De Certeau's words, to 'the street-level' vision will also create the images of the Victorian city as mysterious and infinite. This part will depend on the second urban subject: through the act of walking. The detective is interested in finding new ways of representing the city, highlighting the gloomiest side.

The main objective of this study in this part is to look for the strategies used by Dickens to produce the image of the city as a labyrinth. This image is in fact woven out of the detective's eyes and act of walking. In other word, it is an image born out of seeing and walking the city. There is an analogy between writing, reading, and walking the city in *Bleak House* through which the city can be represented. The labyrinthine structure of the city is not only the product of the viewer's perception of the city (Byrely 107), but also of its walker's. The detective's experience of walking in *Bleak House*'s city captures de Certeau's theory of urban perception (Nord 238).In contrast to 'above view' of the city that no longer offers visibility and finite entity, the detective performs another role. He embodies the role of the transitional figure between viewer 'from above' and urban walker, from below' through his attached gaze. Dickens often seeks new modes for expressing the urban Gothic content. In *Bleak House*, the narrator allows Mr Bucket "pervade a vast number of houses, and strolls about infinity of streets" (803). The detective achieves a more direct encounter with the urban environment, a move that creates an alternation between two ways of relationship between the detective and urban space: that of connection and disconnection.

According to Dickens, both methods of perception practiced by the viewer and walker contribute to the creation of labyrinthine city, the image that is created by the detective's walking and re-walking in the city. Under this urban practice, the city becomes a labyrinth. This idea is illustrated implicitly when at the end of the novel, Esther is led by the detectives who go through "such a labyrinth of streets," the labyrinth that makes them forget "where [they] were" (Dickens 827).

Later on, the reader encounters the labyrinthine city which is clearly fashioned by the walker. The image of the labyrinthine city is also created by the detective's movements in the streets. According to de Certeau as Ridenhour assumes, "walkers in a city create a text with their routes, writing a narrative in which they participate as author and character" (109). The detective as a walker turns the novel's narrative into a text that is similar to labyrinths. In this respect, readers who follow the walker's activity are also trapped in the labyrinth. As result, the text itself becomes a labyrinth (Ridenhour 109). The labyrinthine city is the product of a 'woven text' that becomes more complicated by their walking, trapping the reader in a literal labyrinth (Ridenhour 109).

Drawing on modern critics' theories of urban perception, the detectives' representations of the city are located within the categories of 'viewing' and 'walking' the city. Walking the city puts the subject in a direct contact with the urban environment, particularly slums. This figure "makes darkness visible" providing readers with sketches about criminals and urban underground (Thomas 135). In this respect, the detective is no longer 'the viewer' of the city; however; being 'the walker' of the city, from his internal position, puts him in a direct contact with the urban space that helps the writer achieve the gothic taste: the image of labyrinthine city.

Dickens represents the threat of darkness when the detectives enter the city: "[a] villainous street, undrained, unventilated, deep in black mud" (Dickens 219). He introduces the urban labyrinth from the chaos and ruins of the city, mainly the absence of light, gloominess, and the polluted air perceived by walkers. The sentence, "can scarce believe his senses," lies at the heart of the field of Bucket's sensory experience when it comes to vision particularly (Tropp 73). The latter eliminates clarity and vision. As seen from the beginning of the novel, the detective's interaction with the city displays an inevitable problem with such perception. The city is represented as a space that embodies other forms of sensory perceptions.

As seen before, the experience of walking the city significantly involves a further form of labyrinth and invisibility: walking that leads to hell. Dickens alludes to

other texts. The image of a maze-like city exemplifies how walking the urban space has a relation with older texts. Dickens assumes that the detectives "feel as if he were going, every moment deeper down, into the infernal gulf" (119). Accordingly, the quote serves to illustrate the hellish characteristic of the city. Dickens associates the urban spectators walking the labyrinthine streets with a literary image, that of the spectators walking in "Dante's *Inferno*" (Tropp 74). Dickens uses urban perception, mainly walking the city, to represent the nightmarish city. The words borrowed are suggestive of the theme of hell that can often be represented through the walker's urban perception. He uses the 'hellish imagery' to represent the nightmarish city (Tropp 74). The phrase "infernal gulf" comes from Dante's *Inferno* (Tropp 74). This demonstrates that the detectives who perform the role of urban walkers render the city visible as a kind of hell. It is the detective "as guide to the urban Hell which is the most relevant use of the Gothic pattern to expose the urban underworld of Victorian culture" (Tropp 74).

III.   CONCLUSION

The notion of 'the city as a text' is present in different literary works and discussed by many critics and theorists in the nineteenth-century era. Particularly, the conception of the city expects different readers and various ways of representations. The representation of the city finds its origins in methods of mapping and observing the city through visual experience. There are various strategies for reading the nineteenth-century city. One specific way of representing the city is the 'panorama', practiced by the omniscient narrator or the detective, or from the other charters who encounter the city.

Bleak House can be seen as, as many critics maintain, Dickens's attempt to produce readers of the city, readers who reveal the complicated urban experience. Accordingly, several characters in the novel under study participate in this activity throughout the novel, a process underwent by urban spectators. The detectives are certainly engaged in reading the city. This article also demonstrates how the novel is abundant with urban invisibility, absence of clarity, or blindness that further urban characters struggle to uncover. Like the detectives, 'the acts of reading' performed by the 'viewers' or 'walkers' are accompanied with gaps and the absence of visibility, reflecting the urban anxieties of the era.

The panoramic view of the city is literally important to demonstrating urban mystery. Dickens's resistance to realistic portrayals of the urban environment is, therefore, accomplished by inability of urban 'panorama' to produce visibility. Dickens needs to introduce this inability in order

to enhance the mysterious quality of the city, a perfect place that can hide criminals and shatter the detective's gaze. Therefore, the heavy fog denies any attempt at observing London clearly during day.

This article focuses on how the Victorian city is represented in terms of its invisibility and gloominess. In *Bleak House*, Dickens proposes two different ways of perceiving, experiencing, and representing the horrific aspects of the urban space. The city is represented through the combination of disconnection and involvement. Through the various gazes of the detective and the different strategies performed, the detective attempts to find order in the chaotic city. However, because of the nature of the Victorian city and its incomprehensibility, be it 'above' or a ground-level, vision appears to be uncertain.

This article attempts to identify de Certeau's theory of 'the above-below views' of the city within the detective narrative. Dickens's city depends primarily on its viewers and walkers. The Gothic city, the invisible and the labyrinthine, is explored through the urban walkers' experience in the city. The urban figures resist viewing and reading. London is a gothic space, at 'above' or 'street-level'.

ENDNOTES

[1] The notion of the city as a text is present in different literary works discussed by many critics and theorists in the nineteenth-century era. The city as text, as "a secret text to be read" (Gilloch) requires a special kind of reader of modern metropolitan life.

[2] According to Benjamin, the flâneur is an urban figure who belongs to the male bourgeois class. This figure has many roles--detective, dandy, prostitute. (Gilloch 243).

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Women Entrepreneurs of Nueva Ecija: A Study on Reasons, Benefits, and Challenges of Work from Home

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Abstract— *Women entrepreneurs all around the world are making a difference by contributing countless ideas as well as a significant amount of energy and resources to their communities.This study focused on the reasons why women entrepreneurs work from home. This research also described the benefits of working from home for female entrepreneurs. Furthermore, this study addressed the challenges that women entrepreneurs face when working from home. The method of research used in this study is descriptive quantitative method. Purposive sampling was used by the researcher, who distributed survey questionnaires to a total of 58 female entrepreneurs, 25 began working from home as entrepreneurs, and 33 began their businesses from home as a result of the pandemic. Work-from-home women entrepreneurs have reasons, benefits, and challenges. Women entrepreneurs in Nueva Ecija found out that their main reasons working from home were the involvement of their family members, assurance of monitoring and controlling their money specifically their income, and assumption of workspace is readily available at home. They know that they have benefitted working from home because they can focus on customer relations and provide convenience of working space for their business since they will not go out to go to the office. However, there were also challenges as entrepreneurs working from home such as lack of formal training in entrepreneurship, competitions in business, and financial stability.Based on these conclusions, researcher recommends that women entrepreneurs working from home should strengthen the involvement of family members in doing their business because this could be a source of motivation to cope with when challenges would come in. An exclusive workspace should be established at home to sustain the business and home area. Business scheduling and family time are also important to maintain work and life balance. Women entrepreneurs are encouraged to communicate with the local government unit, schools, or even online advertised trainings in entrepreneurship to strengthen their skills on costumer relations and enhance their skills in product development, marketing, and as well as, financial management.*

Keywords— *Women Entrepreneurs, Entrepreneurship, Work from home.*

I. INTRODUCTION

Women entrepreneurs all around the world are making a difference by contributing countless ideas as well as a significant amount of energy and resources to their communities. A woman entrepreneur is defined as a woman who has started a business and is actively involved in its management, owns at least 50% of the company, and has been in existence for one year or more (Ahmad et al., 2011).

It is believed that when a woman entrepreneur's networks (bridging social capital) and feelings of control over resources (self-efficacy) grow through social media, this would have a greater impact on society (Ajjan et al., 2014).

The enterprises are expanding their network using an online platform. Market sellers must be dynamic and sensitive to various sorts of distribution channels in varied conditions (for example, pandemic crises) (Santos & Santos, 2020).The following are the advantages of online

marketing: online business sellers do not need to build up online stores because social media can serve as their marketing platform, they can easily reach clients via internet connection, and they can have two-way conversations at their own pace (Santos, 2020).

In light of the foregoing studies, the researcher sought to assess the reasons for and benefits of women entrepreneurs working from home. The researcher also wanted to know about the difficulties that women entrepreneurs face when working from home.

II.   CONCEPTUAL FRAMEWORK

Women entrepreneurs have been identified as a key untapped source of economic growth, owing to the fact that they generate new jobs for themselves and others, offer various solutions to management, organizational, and business difficulties and impediments, and seize business opportunities (Ramadani et al, 2013).

One of the most significant issues posed by the COVID-19 is that women are more likely to control many of the smallest, most vulnerable firms (Manolova et al., 2020). However, women entrepreneurs are more inclined to prioritize and reduce risk in order for their company and personal life to coexist, whereas male entrepreneurs are more likely to establish a firm in order to generate money and have greater business expectations (Kepler& Shane 2007).

III.   OBJECTIVES OF THE STUDY

This study focused on the reasons why women entrepreneurs work from home. This research also described the benefits of working from home for female entrepreneurs. Furthermore, this study addressed the challenges that women entrepreneurs face when working from home.

IV.   METHODOLOGY

The study used descriptive quantitative method as it describes the present conditionIt is also concerned with the existing state or connection; the prevalent practices; and the attitudes and processes that are taking place; the impacts that are being felt or the trends that are forming (Cohen et al., 2002).

Purposive sampling was used by the researcher, who distributed survey questionnaires with likert-scale responses to 58 women entrepreneurs in Nueva Ecija. The respondents ranged in age from 23 to 48 years old and did not hold a business or entrepreneurship degree. From a total of 58 female entrepreneurs, 25 began working from home as entrepreneurs, and 33 began their businesses from home as a result of the pandemic. Owning a sari-sari store, online selling, and direct selling were the types of businesses.

V.   RESULTS AND DISCUSSIONS

Table 1. Reasons for Working from Home

Statement	Mean	Verbal Interpretation
1. I have a convenient / adequate workspace at home	3.32	Strongly Agree
2. My husband / family does not want me to go out for work.	2.96	Agree
3. I can look after my family responsibilities.	2.74	Agree
4. I can save money working from home.	3.34	Strongly Agree
5. I have control over my income.	2.82	Agree
6. My family helps me in my business.	3.47	Strongly Agree
7. I can start business to be financially independent.	2.98	Agree
General Weighted Mean	3.09	Agree

Legend   *Verbal Interpretation*

3.25 - 4.00   Strongly Agree

2.50 - 3.24   Agree

1.75 - 2.49   Disagree

1.00 - 1.74   Strongly Disagree

Table 1 shows the reasons of women entrepreneurs in Nueva Ecija for choosing to work from home. Based on the result, the respondents got a general weighted mean of 3.09, which has a verbal interpretation of "Agree". To highlight, the top reasons that the respondents "Strongly Agreed" are as follows: "My family helps me in my business" (mean = 3.47), " I can save money from working from home" (mean = 3.34), and "I have convenient / adequate workspace at home" (mean = 3.32). The results indicate that women entrepreneurs of Nueva Ecija chose to

work from home because of they want to involve their family members, they can monitor and control their money specifically their income, and they can provide workspace readily available at home. The analysis confirms the study of Leung, Mukerjee, and Thurik (2020) and Akehurst, Simarro, and Mas-Tur (2012) that family support of the women entrepreneurs is very important because it contributes to the entrepreneurial prosperity by providing emotional and financial resources.

Table 2. Benefits of Working from Home

Statement	Mean	Verbal Interpretation
1. I do not need to buy or rent business premises.	3.33	Strongly Agree
2. I able to avoid tied into long-term tenancy agreements.	3.36	Strongly Agree
3. I can save time and money spend in travelling to work.	2.99	Agree
4. I can increase product range to increase my profit.	3.23	Agree
5. I can advertise through word of mouth.	3.10	Agree
6. I have increased personal contact with my customers.	3.92	Strongly Agree
7. I can provide quality time to follow up my customers.	3.46	Strongly Agree
General Weighted Mean	3.34	Strongly Agree

Legend   *Verbal Interpretation*

3.25 - 4.00   Strongly Agree

2.50 - 3.24   Agree

1.75 - 2.49   Disagree

1.00 - 1.74   Strongly Disagree

Table 2 shows how working from home benefits the women entrepreneurs of Nueva Ecija. Based on the result, women entrepreneurs got a general weighted mean of 3.34 that has a verbal interpretation of "Strongly Agree". Among the benefits were Strongly Agreed by the women entrepreneurs are the following: "I have increased personal contact with my customers" (mean = 3.92), "I can provide quality time to follow up my customers" (mean = 3.46), "I am able to avoid tied long-term tenancy agreements" (mean = 3.36), and " I do not need to buy or rent business premises" (mean = 3.33). These statistical values uphold

that benefits of working from home focus on customer relations and convenience of working space for their business.

The analysis validatesMithas, Krishnan, and Fornell (2005) that there is an effect of customer relationship management (CRM) on customer knowledge and customer satisfaction. Equally, when women entrepreneurs have personal contact and provide quality time to their customers could lead to the satisfaction of their customers.

Table 3. Challenges Encountered Working from Home

Statement	Mean	Verbal Interpretation
1. I cannot attend formal training in entrepreneurship that could help me perform better.	3.81	Strongly Agree
2. I experience social isolation.	2.61	Agree
3. I have difficulty separating home and work life.	3.20	Agree
4. I need to find initial expense of setting up my business at home.	3.42	Strongly Agree

5. I fear competitions because many entrepreneurs are also working from home.	3.58	Strongly Agree
6. I have customers who expect too much at minimal cost.	3.30	Strongly Agree
7. I need to borrow funds from my family to overcome working capital problems.	3.15	Agree
General Weighted Mean	3.30	Strongly Agree

Legend   **Verbal Interpretation**

3.25 - 4.00   Strongly Agree

2.50 - 3.24   Agree

1.75 - 2.49   Disagree

1.00 - 1.74   Strongly Disagree

Table 3 presents the challenges of women entrepreneurs of Nueva Ecija who are working from home. Based on the result, women entrepreneurs got a general weighted mean of 3.30, which has a verbal description of "Strongly Agree". They strongly agreed that the challenges they encountered are follows: "I cannot attend formal training in entrepreneurship that could help me perform better" (mean = 3.81), "I fear competitions because many entrepreneurs are also working from home" (mean = 3.58), "I need to find initial expense of setting up my business at home" (mean = 3.42), and "I have customers who expect too much at minimal cost" (mean = 3.30). The data suggests that the challenges encountered by the women entrepreneurs in Nueva Ecija are lack of formal training in entrepreneurship, competitions in business, and financial stability. In alignment, it has been shown in the study of Putta (2014) that trained entrepreneurs have more management skills to run the enterprise than entrepreneurs without entrepreneurship training. In relation to competition among entrepreneurs, Cacciotti and Hayton (2014) presented that subjective perceptual variables (for example, fear of failure) have a significant impact on women's entrepreneurial inclination and account for a significant portion of the gender disparity in entrepreneurial activity.

VI.   CONCLUSIONS AND RECOMMENDATIONS

Work-from-home women entrepreneurs have reasons, benefits, and challenges. Women entrepreneurs in Nueva Ecija found out that their main reasons working from home were the involvement of their family members, assurance of monitoring and controlling their money specifically their income, and assumption of workspace is readily available at home. They know that they have benefitted working from home because they can focus on customer relations and provide convenience of working space for their business since they will not go out to go to the office.

However, there were also challenges as entrepreneurs working from home such as lack of formal training in entrepreneurship, competitions in business, and financial stability.

Based on these conclusions, researcher recommends that women entrepreneurs working from home should strengthen the involvement of family members in doing their business because this could be a source of motivation to cope with when challenges would come in. An exclusive workspace should be established at home to sustain the business and home area. Business scheduling and family time are also important to maintain work and life balance. Women entrepreneurs are encouraged to communicate with the local government unit, schools, or even online advertised trainings in entrepreneurship to strengthen their skills on costumer relations and enhance their skills in product development, marketing, and as well as, financial management.

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Does Malala Need Saving? Understanding Western Idea of Rescue and Importance of Islamic Feminism in Malala Yousafzai's Autobiography

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Abstract— *My paper entitled "Does Malala Need Saving? Understanding Western Idea of Rescue and Importance of Islamic Feminism in Malala's Yousafzai's Autobiography" endeavours to understand a very specific focus to trace the problematic identity of Muslim women in any South-Asian Muslim society and try to project how an individual Muslim woman locates herself in the male-dominated Muslim society. The purpose of this research is to argue how women are oppressed and humiliated in the name of religion. Here Malala is reacting against the falsity of society by writing their life narratives. The protagonists are believers of Islam and they are not speaking against Islam and the Quran, rather they are raising their voice against how the patriarchal society is misrepresenting the Quranic verses and using them against the women of the society. On the other side, whenever the women of Third World country are divulging their story, the West is immediately taking the responsibility to promote Muslim women's position in the Muslim world, as a victim. Hence they are suffering from double oppression. On one hand, they are condemned by their society for raising voice against existing norms of the society, and on the other hand, they fall under the tendency of the West to represent the backwardness of the Muslim country. So, in this paper, I have tried to highlight the journey of the writer, how they are fighting against these oppressions and creating their own individual identity.*

Keywords—*Empowerment, Islamic Feminism, Third World Women, Western Media.*

I. INTRODUCTION

"I don't want to be thought of as 'the girl who was shot by the Taliban' but 'the girl who fought for education'. This is the cause to which I want to devote my life."

(Yousafzai, 2013)

Muslim women were long improvised of freedom of choice both by the West and in their own society. Malala not only faces discrimination in the West based on her faith, dress and socio-cultural position but she also meets isolation, physical, mental abuse in her homeland. Nobody acknowledged that she can also become a model of empowerment and hope for women across the world that was previously deprived of education. Malala stood for the betterment of her countrymen but her nation accused her

of being an opportunist for the comfort of the West and the Taliban mentioned her as an agent of the West.

II. METHODS

This paper endeavours to understand very specific but important question on the rise and history of Islamic Feminism, shooting of Malala, her treatment in the UK and the presentation of media regarding the whole incident. Then this paper will focus on Malala's treatment in the UK and the media coverage on this issue. This portion will help us to understand how the narrative of media is shaping the story of Malala and justifying their intervention in Third World country politics. How she is transformed from a strong activist of women rights and

education to a "little Malala" by the narrative of the media (Walters, 2016). The moments when Malala resists strongly, the media never highlighted those. In this portion, I shall reflect on the popular newspaper articles and interviews to strengthen my supposition. It will show how media can be a dangerous weapon to create false discourses. Then the final part of this chapter will discuss Malala as an individual. This will show how she is not only rejecting the patriarchal model of the religion of the Taliban but also the vulnerability of Third World women created by Western media.

III.   WHAT IS ISLAMIC FEMINISM?

The Muslim world has always been suspected by the Western notion of feminism concerning the position and condition of women in Muslim societies. Many critics argued 'Islam' and 'Feminism'-these two words are oxymoronic (Badran, 2013). The Quranic verses have been interpreted and advertised by fundamentalist patriarchal viewpoints for ages. Islam is a practice that has been developed systematically and coherently over the last 1400 years (Wadud, 1999). It has contradicted many generations, cultures, society and people. With time the interpretation of this holy text has also changed its shape. Thus this contradiction also brought conflict in the perception and understanding of the holy words. The term 'Islamic Feminism' is very much problematic. Scholars often associate it with the preaching, revelation, morals and ethics that are assigned for women. In the pre-Islamic age, women were a tool to fulfil the needs of the males of the society. Therefore, slavery and violence were the only destiny for women. Then prophet Muhammad (Peace be Upon Him) as a messenger of Islam brought a new generation, whose ultimate motive was equality, brotherhood and peace to all irrespective of gender, class, colour, creed and nationality. Hence, the popularity of this new religion was inevitable.

In 1920, historically the term 'Feminism' was used for the first time. The term Islamic Feminism comes to a global context in 1990s. This new discourse of feminism has a strong root regarding the socio-cultural viewpoint of Iran. The government rise with various kinds of unrest and chains of events with uncertainties during 1979-1990. In 1979, Iran's monarchy was replaced by the Islamic republic. In this new democracy, the monarchy was dissolved mainly by the leftist revolution. But when the Islamic republic came into power, they marginalized this leftist viewpoint and brought Islamic rules compulsory for everyone, and veiling women was one of these new rules. The notable Iranian scholars were Afsanah Najmabadeh and Ziba Mir-Hosseini. In Saudi Arabia, scholar Mai

Yamini used the term Islamic Feminism in a 1996 book named *Feminism and Islam*. By the middle of the 1990s in Turkey and South Africa, the idea of Islamic Feminism was growing importantly across the world. The 1990s were the years when Islamic Feminism as a critical theory began to take place in the writings of female fiction. There are three phases of Islamic Feminism. The first phase consists of the literary fiction writing by various female authors in Islamic countries. The Second phase marks the existence of Islamic Feminism in the form of social activism. The Third phase deals with the theorising and debating of the discourse and its agenda. Though these three categories are estimated through the Egyptian concept it is also much time relevant to the present world. In the first phase, Muslim feminist activists show how Muslim women are being victimized by patriarchal societies in the name of Allah. Influences of these phases in Iran were very deep. Bibi Khanum (1858-1921), a notable Iranian writer can be identified with the first rise of feminism. She wrote Muslim men should learn from Western men how to treat wives. This approach is also against intersectional feminist subjectivity. Qurrat al'Ayn (1818-1852) was another notable activist in 19th century Iran. She was arrested and killed for rejecting the veil. She was the first women martyr. Her rejection of the veil symbolizes the rejection of Islamic rule in 1852. In the second phase and third phase, Tuba Azmudeh (1878-1936), Mariam Behruzi (1945), Sadiqa Daulatabadi (1881-1961) and Mehrangiz Kar (1944), were activists voice against women suffering. They agreed and stand with women emancipation seeking equal rights not only in the private sphere but also in the public sphere. In 1979, Iran's prime minister's wife reinterprets the emancipation of Iranian women within the scriptures of true Islam. She promoted education for women and supported veiling as a code of modesty not only for women but for also men.

In Egypt, Malik Hisni Nasif Nabawiyya Musa rejected the veil and criticized British Ministry. Huda Sharawi, in 1923, established EFU (Egypt Feminist Movement). The followers of women's rights activism was Saiza Nabarawi (was from the left-wing). In 1996, Zeinab al- Ghazali, an activist of women's rights, brought an evolutionary change in the history of Islamic Feminism. In contrary to Malik Hisni Nasif Nabawiyya Musa, she promoted feminism within Islam and thought mother and wife is the primary role of women. Zeinab rejected Huda Sharawi's EFU and said the Western notion of feminism is harmful to Muslim women and Islamic roots. Nawal el Shaadawi (1931-2021) was an EFU supporter, who talked about physical exploitation of Arab Women, forceful prostitution; STD. Nawal was compared with Simon De Beauvoir. Islamic Feminists kept themselves within the Islamic Contextual

discourse. Aminah al Said (1914-1995), a member of EFU promoted the government's education policy for both men and women. Durriyah Shafiq was a former member of EFU, known as the daughter of the Nile. She fought for the right of voting for women and went on hunger strike against the government. There are several criticisms against EFU. Bourgeoisie Organisation followed Western Feminism and was confined only within elite society. In Turkey the relevant scholars are Halide Edip and Nuket Sirman.

Islamic Feminism is a new discourse to counter Western view towards Muslim women. One of the key reasons behind this popularity is that Islamic Feminism liberates Muslim women within the parameters of Islamic rules. Margot Badran classifies two different feminisms in the Middle East, one is Secular Feminism and another is Islamic Feminism. Badran argues that Secular feminism and Islamic Feminism approached women's liberation differently. Secular feminism insists upon the implementation of gender equality in the public sphere while acquiescing in the notion of gender complementarily in the private sphere or the domain of the family. By contrast, Islamic Feminism burst on the global scene as a new discourse or interpretation of Islam and gender grounded in *ijtihad* (*Ijtihad* is an Islamic legal term referring to independent reasoning or the thorough exertion of a jurist's mental faculty in finding a solution to a legal question or independence intellectual investigation of the Quran and other religious texts. Its concern has not been simply a religious and societal reform but a fundamental transformation reflecting the practice of an egalitarian Islam. (Badran, 2013)

IV.   MALALA YOUSAFZAI AND WESTERN MEDIA NARRATIVES

Malala Yousafzai's autobiography was published in 2013 and immediately caught the attention of millions across the world. It is an astounding story of fifteen years old girl from the Swat valley of Pakistan. This is a remarkable tale of a girl who fought for education and believed education can change the world. Malala starts her autobiography with her happy childhood days in her hometown in the lush Swat Valley in North-West Pakistan. She describes the day to day life of Pushtun people before Taliban intervention. On 5th May 2009 Malala, her family and many people left the valley in fear of the Taliban. After 3 months they come back to the valley. Now the second phase of the Taliban started. In this phase, they targeted those people and killed them. Ziauddin Yousafzai and his Kushal School were constantly under threat. During one conversation Malala said, this is a very situation happening

that this time Taliban are coming for only those who speak against them (Yousafzai, 2013). Much threat was on Ziauddin Yousafzai but the attack happened on Malala. On 9th October 2012 two Taliban step on the school bus and asked "Who is Malala?" One girl looked at Malala nervously. Taliban shot on her head (Yousafzai, 2013).

Malala's shooting devastated the political image of the whole country. Miraculously she survived. She had gone through multiple surgeries. Immediately after the shooting, she was rushed to hospital in the Swat Valley. After preliminary examination, Doctor advised to shift Malala to the Military hospital of Peshwar. There she was examined by Dr Junaid. Reports showed that the bullet was near the brain. Dr Junaid took a drastic step, he removed Malala's skull and put it into her stomach so that the brain could expand and saved her life. Though Malala was now out of danger the poor aftercare of the surgery was affecting her health. So, she was transferred to Birmingham Hospital, UK and her treatment continued there. This part of Malala's story is important because, despite getting life-saving treatment in the Military hospital of Peshwar, Pakistan, no western media tried to cover that story. Rosie Walter, a famous critic of Malala Yousafzai and Pakistani women Activists researched 223 British newspapers that covered the story of Malala. She narrates that while the Pakistani hospitals involved in treating Yousafzai was named just 10 times in all those papers, but the Queen Elizabeth Hospital of Birmingham, where she was treated in the UK is named some 179 times. (Walters, 2016) Malala's autobiography narrates that this hospital has treated many wounded soldiers of Afghanistan. So here the mention of the UK's experience with gunshot patients explicitly presents its superiority over Pakistani Military Hospital. But in reality, Pakistani doctors may have much more experience than British doctors because Pakistan is dealing with war and distress since it has born.

In contemporary times, Media is the most influential source to shape the views and perception of the world. Media constructs their narrative upon various facts. The media has played a vital role in creating shared stereotypes regarding Muslim women and Muslim countries. Malala's story is framed through the West/Islam binary. UK media projected England as a safe and caring place for Malala. Despite her courageous position as a world activist, media labelled her as 'shot by Taliban' than a survivor or a feminist (Walter, 2016). These media texts endeavoured to project that the West is more liberal to Malala than her homeland. In this way, they are gaining the position of power that they are giving freedom to Malala, who was just sacrificing her life for the freedom of choice. Many postcolonial feminist critics have observed this attitude of Britain as "White men are saving brown women from

brown men" or "The Western saviour complex" (Spivak, 2003), (Huffpost, 2013). Walter further argued the media coverage regarding Malala's willingness and bravery to speak against injustices were much underwhelming than her helplessness as a Third World woman. "She is tagged as a 'victim' (as in 'Taliban shooting victim', 'Taliban gun victim' or even 'victim girl') 35 times, and 28 times the participle 'shot' precedes her name labelled as 'shot girl/shot schoolgirl/shot Malala/shot Pakistani girl'. In contrast, despite surviving as a warrior, her name is linked with survival five times and called a 'Taliban shooting survivor' only once." (Walter, 2016) These narratives of media created two binary groups one is good and another is evil. Taliban is extreme evil and Malala is a naive 'little girl'. So to save little Malala from these monsters, Western intervention is the only way. According to the survey of Walter in nearly 140,000 words which covered the story about Malala Yousafzai, but her position as a campaigner for girls' and women's rights, is used just twice (once in *The Telegraph* and once in *The Independent*); and surprisingly, the issue of her activism came only about the UK, not about Malala. This narrative not only presents feminism as inherently a western issue but also the inability of third world women to understand the gravity of it. (Walter, 2016) The Taliban are served as extremely bad Muslims, who attacked a school girl merely for asking for education. Western media coverage focused solely upon Malala but no one made an effort to highlight the many girls, men, children and Taliban who were killed for the mistake of American drones. Ryder in her article narrates that the victim position of Malala is now arbitrarily used by war advocates. She quotes Al Jazeera and says, "She is now being used—rather, misused— in the West by portraying a wrong image of Pakistan as a violent and anti-women society" (Ryder, 2015). Critics emphasised why all of a sudden Malala become the darling of western media? These discourses serve Malala as a passive object, waiting for Western rescue. The United Kingdom is constructed as a paternalistic, caring, benefactor, which always stands to help others. This discourse positions Pakistan as waiting for Western intervention. Rosie Walter quotes Lorraine Kelley's article in *The Sun*. Here she narrated that West is helping girls like Malala to live freely in peace. This is the reason why American troops should stay in Afghanistan. Journalists and politicians were in a race to spotlight the story of an innocent brown child who was shot by a brutal brown Muslim man for demanding education. So, now West has come to fulfill its responsibility as an angel to rescue her from these brutalities and has planted her in safe heaven called UK. (Walter, 2016) A racial narrative is being institutionalized beautifully here.

Yousafzai narrates when people narrated her story about "a girl shot by the Taliban"; she didn't feel it's a story about her at all (Yousafzai 301). Yousafzai declared that she did not "want to be thought of as the 'girl who was shot by the Taliban' but as the 'girl who fought for education'" (Yousafzai 309). Although classified as a daughter of the West, Yousafzai self-identifies as "a proud daughter of Pakistan;" her decision to "not be like that" concerning customary Islamic and Pakistani traditions demonstrates her agency in self-characterisation. This new move was harming the previous activism of Malala, who was vocal and clear about her demand before the attack. She regularly wrote blogs for BBC Urdu. The Pakistani government opened a school in honour of her name. She also received Pakistan's first National Youth Peace Prize. She with her father was an active member in spreading awareness regarding the importance of girls' education. But after her attack, her story became the spicy news of rescue for the Western media and for critics she was just a passive object who fitted suitably to the reason of Western intervention in Third World country politics.

Nobody focused on how she gives herself an active role in her narrative and she also wants her audience to focus on her narrative only. She does not lose any opportunity to narrate her story. In her autobiography, she presents many possible ways of how she will resist if suddenly the Taliban attack her. She states "Like my father I've always been a daydreamer, and sometimes in lessons my mind would drift and I'd imagine that on the way home a terrorist might jump out and shoot me on those steps. I wondered what I would do. Maybe I'd take off my shoes and hit him, but then I'd think if I did that there would be no difference between me and a terrorist. It would be better to plead, 'OK, shoot me, but first listen to me. What you are doing is wrong. I'm not against you; I just want every girl to go to school' " (Yousafzai, 2013).

V.   DISCUSSION

Malala does not defend the Taliban in her story rather she took an active role to understand the reason behind their brutality. That is why she narrates the whole history and rise of the Taliban. She also reflects on the international agencies that actively funded and participated in creating them. She elaborates how the Taliban were torn between the Pakistani army and the American army and their initial days. She contextualized how the national and international army creates a constant threat to the locals. She speaks out against the foreign army for helping and creating the Taliban passively. She cites a local information minister: "If we had not put guns in the hands of madrasa students at the behest of foreign powers, we

would not be facing this bloodbath in the tribal areas and Swat" (Yousafzai, 2016). She accused American drones of killing innocents. She says both Taliban and Army are causing pain to their innocent valley. In this narrative, we encounter the narrative of a brown Muslim woman who was thought as a victim of Islam but she was capable enough to defend her position as an activist for the welfare of her country.

Malala is a believer in Islam and religion was one of the reasons that encouraged her for activism. But among most of the public narratives, this aspect remains invisible. This silence positions Malala as a passive participator of religion. On the other hand when the Taliban were projected, their main identity was portrayed from the point of view of religion. No one could bother to understand that the clash between Malala and the Taliban is not because of religion but because of Education, which Islam supports firmly. Little discourse was offered to understand Malala's criticism of the false presentation of Islam to fulfil their selfish motive. Not only the Taliban but also the Pakistani government could visualize the bright vision offered by Malala. Like Islamic feminists, Malala wished to separate the actual meaning of the *Quran* from a false interpretation of it. Malala accused the Taliban that they just focused upon the word meaning of the Quran but never bothered to understand its actual tone. She describes the madrassas of the Talibans worked as just manipulator of the mind of young boys. Taliban is nothing but an organisation that is in hunger of power. They just want to acquire power through the staircase of religion. The Radio Mullah says that *the Quran* instructs women only to stay in homes but Malala remembers that the first wife of Prophet (Peace be upon Him) Khadijah was a famous businesswoman. Now she could easily understand how the Taliban are contaminating the minds of the common people of Swat valley.

Malala was caught between her portrayal as a free-thinking woman by media and as a strong believer in *the Quran*. Malala finds the courage to fight against injustice in her religion. Malala's struggle is two-fold. Once she was victimised in the name of religion by the Taliban on the other hand she became a weapon for the western media to use to justify their intervention in Afghanistan and Pakistan. She is a believer and she believes herself as a correct interpreter of religious texts as she shows how the Taliban is manipulating them. In 2009, Malala wrote for the blog for BBC as pet name Gul Makai. As she explains in her memoir, Gul Makai is a heroine from a folk story in which a young couple from two different tribes falls in love. Unlike Romeo and Juliet, however, Gul Makai and Musa Khan do not die. Instead, "Gul Makai uses *the Quran* to teach her elders that war is bad and eventually

they stop fighting and allow the lovers to unite" (Yousafzai, 2013) Malala followed Gul Makai, she always wanted to be a girl who would save her society from the trap of false representation of Islam. She challenged the religious authority by claiming that Islam does not have one monolithic interpretation that is given by the mullahs. Thus, Malala entered into a large battle; she not only raised her voice against the injustices that happened in her society but also challenged the weapons of Mullahs, who subjugate people in the name of religion. Like contemporary prominent Islamic feminists, Malala offered alternative readings of the Quran that are progressive regarding women's issues. She differentiated her idea of Islam from the Taliban's version: The terrorists were misusing the name of Islam and Pashtun society for their benefit. Pakistan is a peace-loving democratic country. Malala depicted the Taliban as uneducated and their edicts as ignorant of the Quran. She described the madrassas of the Taliban as places where young boys were indoctrinated by falsehoods. The Taliban were afraid of education, she repeated, because it is easier to control and manipulate people who cannot read or who don't know enough history or politics to question what they are told about Islam. Malala's misrepresentation easily caught the attention of the world; many claimed she "fails" to willingly adhere to Middle Eastern Islamic conventions such as purdah. But according to Malala, which Islam also supports, Purdah is not about veiling the face, Islam does not support face covering. Although accepted by the West because of her activism, Malala is ironically Othered by the West, too, because her religion has its origin in a Middle Eastern country, she is a devout Muslim, and, because she chooses to wear traditional head coverings. Many believed that the Taliban imposed veils upon Muslim women. Veiling is always a symbol of oppression but for many respectable upper-class women veil is tradition. They feel safe and confident in public with the veil.

Islamic feminism is an independent and individual interpretation of *the Quran* and the rights of women within the Muslim faith. Margot Badran's book *Feminism in Islam: Secular and Religious Convergences*, juxtaposed with secular feminism, Islamic feminism. She states that Muslim women have created secular and Islamic feminism. These two kinds of feminism apparently may look different but both of them are solving the crisis of Muslim women in multiple ways (Badran, 2013). Malala Yousafzai serves as an example of the multiplicity of Islamic feminism, as she does not fit the mould of purely one "feminist" ideology. Badran states that Islamic feminists look at the Quran to solve the problems they look at the Quran for the answer (Badran, 2013). Yousafzai, from a very young age, constantly argued with the lectures

of Radio Mullah with her knowledge and understanding of Quran and Hadith- which had been exposed? She wanted to challenge many shared narratives about the capability of Women. Malala's questioning from women education to women's rights fit her to both Islamic and Secular feminisms. Interestedly, Malala also creates a bridge between Western Feminism and Islamic Feminism. The West has long argued with Islamic feminists about being 'Islam' and 'Feminism' are two oxymoronic terms. She argued how secular and Islamic feminism can work together for the betterment of the future.

In her New York speech to the U.N., where when she was 16, she wrote "her speech [not] only with the U.N. delegates in mind; [but also] for every person around the world who would make a difference" (Yousafzai, 2013). This incorporates the Muslim faith that follows within the lines of Islamic feminism in that "Islamic feminism rejects the notion of public-private dichotomy; it conceptualizes a holistic umma in which Quranic ideals are operative in all space" (Badran, 2013). She represents the "intersecting notions of gender equality and social justice and [an ability to] deconstruct patriarchy and disentangle it from Islam" – as supported by scholars such as Amina Wadud (Badran, 2013). The notion that equality transcends a single religion, system, or person helps in illustrating how "feminism has been neither an exclusively Western construct nor monolithic," and that supporting equality is a universally important component of Malala's influence (Badran, 2013).

Islamophobia and sexism in western media is the result of dominant culturist interpretation and presentation of Islam. Many believed Islam is misrepresented because it may be a threat to western capitalist society and the stereotypes regarding Burqa or veil is the result of that bourgeois mindset. Another reason for misunderstanding Islam maybe because people confused religion with culture. Many cultural flaws are still in practised in Muslim countries which have nothing to do with religion but people believe them as part of Islam. Here the problem culminates. Malala Yousafzai is extremely strong and brave. She knows her rights and is also bold enough to fight for them despite knowing the power of her enemy. She is ready to sacrifice her life for the well-being of the world. She challenges the Western notion of Muslim women in every possible way. The reason behind this shared misconception regarding Islam and Muslims among media is the result of long culturalist assumptions about Muslim society. Media never come out of the perspective of cultural authorisation of Muslims. This view of Muslim society is creating chaos among Western feminists who try to understand the view of Islam on women. They never could comprehend the dynamic view of Islamic feminism

and how Islamic Feminism is not a contrary organisation of Secular Feminism but a companion of it. Malala's story serves as resistance and a (rhetoric) expression of power. She rejected any false representation of her position. Though she took the Western media as a medium to circulate her message to the world she never lose control over her narrative, she remained firm and confident in her activism that she wanted education for every child across the world. Furthermore, she fit perfectly into emerging discourses of Islamic Feminism which believes in the potential survivor, who raises a voice against global injustices and creates a strong individual identity.

VI.   CONCLUSION

My paper has concentrated on the interplay of critical understanding of the global position of Malala Yousafzai and the influence of international media. I have tried to project here the story of Malala and the gradual shift of narrative. Malala was an activist since she was 11 years old, she used to write blog for BBC Urdu but nobody bothered to know her experiences under the Taliban regime until she was shot by two Taliban in her school bus. Here I have concentrated upon the moments when Malala was resistant but the media never highlighted those moments. In this portion, I have also verified the popular newspaper articles and interviews to argue my supposition. It will show how media can be a dangerous weapon to create false discourses. Then the final part of this chapter has examined Malala as an individual. This manifests how she is not only rejecting the patriarchal model of the religion of the Taliban but also the vulnerable image of third world women created by Western media. Here my main argument is how she is rejecting these images created by popular media and she is solely relying on her religion and correct interpretation of it. Therefore, my paper has projected my investigation in a systematic manner and has revealed new concepts and reoriented the research to another analysis phase. Each of these iterations has focused on interesting ideas, developed new ones, and finally redefined and enhanced different prototypes. Furthermore, this article will add a new dimension to the existing knowledge of this field and will help to create new perspectives in the domain of study for Muslim women narratives.

sincerity and motivation have helped me to carry on my research.

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"Uwoy Gayang" and the Indigenous Populations Collaborative Effort against Covid 19 Pandemic: A Case Study of the Naneng Heritage Village

Juan Moshe M. Duyan

Abstract— *This case study sought to discover the collaborative efforts developed/ implemented by the local officials and tribal leaders, of Brgy. Naneng, Tabuk City, Kalinga in their COVID-19 prevention and containment program. In response to COVID-19, Barangay Naneng, Tabuk CIty, sealed off community access to non-residents and require 14-day quarantine for any returning residents who left the community and enacted more severe self-imposed travel restrictions, including the banning of all visitors and denial of return access to residents leaving temporarily. The panglakayans however were not able to contribute very much in the implementation and execution of some programs because they were no longer allowed to go out after the lockdown on March 16, 2020 was implemented except for their strong advise to practice an indigenous tradition called " Uwoy Gayang". 6 months after the lockdown on March 16, 2020 Naneng remains to be Covid Free.It is found that the indigenous people of Brgy. Naneng Tabuk City simply followed the prescribed protocols, implemented lockdown and observed the quarantine period for returning resident. They however added an indigenous way of dealing with Covid19 which is the Uwwoy Gayang which is not scientifically proven but is believed to increase their resiliency.*

Keywords— *Indigenous, Covid19, Case Study, Lockdown.*

I. INTRODUCTION

Background of the Study

Indigenous people of Kalinga share common characteristics that make them remarkably exposed to COVID-19. As noted, Indigenous populations have higher rates of extreme poverty, morbidity, and mortality than their non-indigenous counterparts. These position puts them at high risk of complexities and death from COVID-19.

These people have unique sensitivity to COVID-19 for numerous reasons. Other than respiratory and other health ailments raising the risk of COVID-19 death, indigenous communities often have least access to clean water, soap, personal protective equipment (PPE), and public disinfection. Local medical services are often funded poorly. Hospitals and clinics are unable meet the high demand for COVID-19 testing and treatment in the general population, let alone for indigenous communities located farther away, who often encounter shame or discrimination.

Long travel to regional hospitals or clinics means added possibility for virus transmission on congested public transportation or other means of conveyance. The incapacity to pay for medical services farther prevents access when not included under government health programs.

Local practices can also further virus transmission. Collectivity is a core that covers the daily life in many indigenous cultures, from extended family ties, public labor and production, food distribution, and other group activities. This collectivity is and can hinder adherence to social distancing measures. Most of the member of indigenous people are already dependent to town markets for their provision such as food, medicine and government sponsored cash programs because most of their traditional source of subsistence vanished. Moreover, as most of the industries and businesses involving indigenous communities closed at the onset of the COVID-19 pandemic, food shortage has become a serious impediment to sustaining livelihoods.

Tribal elders or the "panglakayans" are at particularly high risk of COVID-19 death due to their age, existing health conditions, weakness, and immune deficiency. Elders are essential for preserving indigenous culture and language among rapid globalization, so their inherent loss could end in cultural or linguistic extinction. These so called "panglakayans" are considered living archives; language, ritual, and mythology specialists; role models and mentors; and keepers in multigenerational households.

Moreover, because indigenous people usually occupy protected territories abundant in biodiversity and natural resources, accelerated resource exploitation feigns perils to indigenous livelihoods and lives. Illegal logging or mining activities might also be progressing during the pandemic because of limited government monitoring and implementation, resulting in even more sweeping exploitation of indigenous territories and disastrous encounters with indigenous communities than before the pandemic.

Barangay Naneng recorded 0 cases since the declared lockdown on March 16,2020.

Only 11 were sent for home quarantine and 4 in Barangay Isolation Unit.

This study seeks to find out and describe the collaborative efforts in terms of implementation strategies and local considerations of tribal leaders, and local officials of Brgy. Naneng, Tabuk City, Kalinga in their COVID-19 prevention and containment program.

Conceptual Framework

Implementation strategies

Local considerations

Hallmarks of the program might be adapted to local conditions elsewhere to counter extensive fatality in indigenous communities.
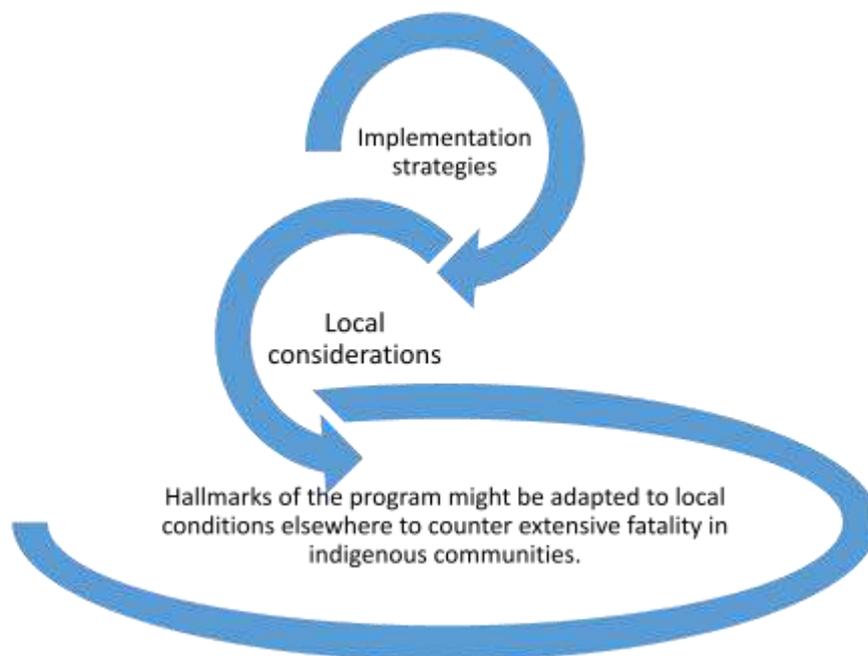
Statement of the Problem

What collaborative efforts were developed/ implemented by the tribal leaders, and local officials in terms of implementation strategies and local considerations of Brgy. Naneng, Tabuk City, Kalinga in their COVID-19 prevention and containment program?

Objectives of the Study

The hallmarks of this program might be adapted to local conditions elsewhere to counter extensive fatality in indigenous communities.

Significance of the Study

The findings of the study will redound to the benefit of the other indigenous communities/barangays The hallmarks of this program might be adapted to local conditions elsewhere to counter extensive fatality in indigenous communities.

Scope and Delimitation of the Study

The population of this research are residents of Brgy . Naneng, Tabuk City, Kalinga , further delimited to its tribal leaders, and local officials.

II. REVIEW OF LITERATURE

Related Literature

The COVID-19 pandemic's impact is predicted to be long-lasting with intergenerational impacts for both Indigenous and non-Indigenous peoples. Indigenous peoples offer untapped potential for understanding how we shape resilient solutions to COVID-19 and similar threats in the future. Carr, A. (2020)

Indigenous and traditional peoples can be expected to be especially vulnerable to severe acute respiratory syndrome–coronavirus 2 (SARS-CoV-2), the virus that causes

COVID-19. In addition to their history of susceptibility to epidemics, Pringle, H. (2015)

A case study design may be used when the researcher cannot manipulate the behavior of the informants in the study and when the study focuses on answering the questions on how and why. Zanial described a case study as a detailed investigation of people, events, and relationships tied by a uniting factor, which helps the readers comprehend complex issues.

DEFINITION OF TERMS

COLLABORATIVE- produced or conducted by two or more parties working together.

CORONAVIRUS DISEASE (COVID-19) -is an infectious disease caused by a new strain of coronavirus. The virus can cause a range of symptoms, ranging from mild illness to pneumonia. Symptoms of the disease are fever, cough, sore throat and headaches. In severe cases difficulty in breathing and deaths can occur.

HALLMARK- a distinctive feature, especially one of excellence.

INDIGENOUS POPULATIONS- are communities that live within, or are attached to, geographically distinct traditional habitats or ancestral territories, and who identify themselves as being part of a distinct cultural group, descended from groups present in the area before modern states were created and current borders.

RESILIENCE- the capacity to recover quickly from difficulties;toughness.

III.   METHODOLOGY

Locale of the Study

The study will be conducted in Brgy . Naneng, Tabuk City, Kalinga

Research Design

This research study used a case study research design that will focus on the collaborative efforts that were developed/ implemented by the tribal leaders, and local officials of Brgy . Naneng, Tabuk City, Kalinga in their COVID-19 prevention and containment program.The researcher will also use the method of triangulation as an additional method of data analysis and to check the consistency and reliability of data through interviews.

Respondents/informants/research participants

The population of this research are local officials of Brgy . Naneng, Tabuk City, Kalinga.

The researcher selected informants from the barangay officials and health workers of Naneng .There is no limit or specified number on how many informants should comprise a purposive sample, for as long as the vital information is acquired (Bernard, 2002)Among the barangay officials; the researcher sought to interview atleast 5 but due to the ongoing travel restrictions the researcher was only able to reach 2, Barangay Captain Rommel Balunggay herein referred to as Informant 1 and Barangay midwife Mary Anne de la Paz as Informant2— using an interview guide adopted by the researcher from the study of Kaplan, H. S., Trumble, B. C., Stieglitz, J., Mamany, R. M., Cayuba, M. G., Moye, L. M., & Thompson, R. C. (2020) Purposive sampling technique is otherwise known as judgment sampling. It is a non-random technique which is not reliant to the theories or fixes numbers of the informant (Tongco, 2007).

Instrumentation

The primary data of this study will be from interviews, while the secondary data is from literature reviews. The interview question are adopted from the study Voluntary collective isolation as a best response to COVID-19 for indigenous populations? by Kaplan et al. Interviews are useful for exploratory studies of which, the unstructured interviews are flexible and will give the researcher the freedom to formulate new questions according to the situation of talks with interviewees also they are ideal forms for unpredictable situations and for when respondents provide various types of answers.

Data Gathering

The researcher sought help from the Barangay Captain of Naneng, Tabuk City,

Kalinga, to locate the key informants for the research. Before gathering the data, the researcher made sure that the participants give their consent, and with the help of some research assistants, the researcher conducted the interview and data gathering.

Data Analysis

In addition to the interview conducted, a detailed observation was carried out by the researcher, recording the crucial individual participant's body movements, countenance, and habitual gestures.

IV.   RESULTS AND DISCUSSION

On Coordination of Barangay Officials and tribal leaders

According to Informant 1, Barangay Naneng's Implementation Strategies included discussions about existing plans handed down to them by the Local Government Unit of Tabuk. The panglakayans participated in their decision to implement a lockdown in the barangay in their capacity as Lupon members. The tribal leaders however were not able to contribute very much in the implementation and execution of some programs because they were no longer allowed to go out after the lockdown on March 16, 2020 was implemented except for their strong advise to practice an indigenous tradition called " Uwoy Gayang".

Uwoy gayang is a palm leaf hanged on the door of the houses believed to serve as seal against sickness. Informant 1 said his ancestors has been doing the so called Uwoy gayang every time an epidemic hits their village. The hanging of the leaf is done during sunset "pagsipnget" and people should avoid asking questions "giginok" while someone is doing it.

Informant 1 said that although he cannot directly say that the 0 case of Barangay Naneng is due to the Uwoy gayang practice, he believes that the resiliency of the indigenous people of Naneng despite the pandemic can be attributed to it.

On Joint Decision Making

One crucial element was preventing outsiders from entering Naneng territory. According to Informant 1 they were the first barangay to implement lockdown in the City. Villages organized groups of volunteers to organize and guard physical blockades on entry. Another critical element was to regulate the interactions of villagers with non-residents. Most assemblages resulted in a barangay level consent that no one should leave the territory and go to an area with disease risk unless there was an emergency. So that local considerations made includes the legal implications and possible tribal practices issues and capacity to collectively isolate; cultural customs regarding decision making.

There was also an agreement regarding the need for a 14-day quarantine in several key entries points to the Naneng territory for any resident who leaves and then returns to the barangay. The idea of quarantine was assumed related to some traditional practices. Considerable debate centered on the need for also separating individuals showing symptoms and, specially, the preparation of shelters for quarantine facilities. There was also much conversation regarding the protection of older community members, primarily people with disabilities.

On Knowledge and Information

In order for the community to fully understand the nature, implications, signs and symptoms of Covid 19, meetings were held in native dialect. Constant reminders were made thru public announcement by barangay officials roaming around. They posted safety measures, printed on tarpaulins on the Barangay main gate, stores and nearby gasoline. Participant 2 added that he also suggested that there were advisories to the community of the proper use of Facebook information because some posts on Facebook are misleading and fake.

On Coordination with the provincial government and Department of Health

Coordination with Philippine National Police and military personnel's implementing the General Community quarantine ordered by the National government, the Kalinga provincial hospital and the COVID-19 Inter agency task force, the office of the Congressman, Provincial Local Government and City Local Government is a very important tasks of the barangay official and the tribal leaders. According to Participant 1, this coordination enabled their barangay to obtain government-approved permits to rapidly travel to Bulanao, Tabuk City to hold meetings and to request for health workers, medicines, and PPE to the Barangay Naneng, Tabuk City. Their implementation strategies include recognition of subsisting COVID-19 control procedures; required help from the provincial government and Department of Health and delivery and implementation of community isolation decisions.

Some Civic organizations and private individuals, particularly the former residents of Naneng who are residing abroad donated some food supplies directly to Naneng residents.

On Procurement of and training in the use of PPE

Participant 2 said, they (as healthworkers were given PPE) by the City Health Office for their use when visiting the Barangay Isolation Unit located at Naneng National Highschool where the Local Stranded Individuals were brought for 14days quarantine. The barangay did not see the need to procure PPE's instead Informant 1 opted to buy vitamins distributed to children ages 0-12 at the onset of the pandemic to help boosts and strengthen their immune system.

On Primary care in the barangay health unit for non-COVID-19 patients to avoid exposure in the hospital

According to Particpant 2 there were designated areas for the provision of treatment to non-covid 19 patients they also have medical staff but no diagnostic equipment to

indicate whether the patient is Covid or Non covid patient. It was also observed that all throughout the lockdown period no one availed of their medical facility except for a 1 child birth.

On Isolation support

Implementation Strategies for isolation support includes roadblock located at the entry point of Barangay Naneng manned by 2 Barangay Tanods, 1 healthcare worker, 1 barangay official and some volunteers to secure the flow of food and basic necessities in and out of the barangay. Food supply were abundant, aside from the locally grown supplies of rice and vegetables, the aid from the national and local government were given and donations from civic organizations and private individuals overflowed.

On Contact Tracing of suspected and confirmed cases

The low population density expedites the isolation and contact-tracing of suspected and confirmed cases, as of 2015 Census the total population is 691. Most of which are already residing in the urban areas of Tabuk like Dagupan or Bulanao and some are abroad. At present, there are about 1800 people living within the barangay according to Informant1 only 5 to 10 people were granted ECQ pass that enables them to travel in and out of the barangay to buy necessities. 6 months after the lockdown on March 16, 2020 Naneng remains to be Covid Free.

Summary

In response to COVID-19, Barangay Naneng, Tabuk CIty, sealed off community access to non-residents and require 14-day quarantine for any returning residents who left the community and enacted more severe self-imposed travel restrictions, including the banning of all visitors and denial of return access to residents leaving temporarily.

Evaluating local knowledge and information about COVID-19 is necessary. Added indispensable component is encouraging and recognizing dynamic collective decision making by the communities themselves, including all important stakeholders, such as barangay official and tribal leaders, city and provincial local government and public health officials, and any other entities associated in controlling the spread of pandemic such as the Inter Agency Task Force. If communities resolve to isolate collectively, economic, medical, and logistical assistance might be needed to make isolation possible. The procurement and instruction in the use of PPE is another fundamental element, as is a plan for treatment of persistent or serious illnesses other than COVID-19 to assure that urgent cases are managed, while sustaining the isolation plan.

V. CONCLUSION

The dangers, difficulties, and prospects for strategic responses faced by indigenous communities partake many traits with those encountered by communities everywhere in the world, because of features of COVID-19 itself. The indigenous people of Brgy. Naneng Tabuk City simply followed the prescribed protocols, implemented lockdown and observed the quarantine period for returning resident. They however added an indigenous way of dealing with Covid19 which is the Uwwoy Gayang which is not scientifically proven but is believed to increase their resiliency.

VI. RECOMMENDATION

The capacity to provide resources daily is necessary for community isolation. Land and use rights by indigenous communities are, therefore, essential to guarantee reliance on subsistence-related pursuit.

Autonomy can expedite making community decisions that can be reinforced by government and tribal authorities, including restricting movement in and out of the territory. It is recommended that tribal self-determination should be acknowledged by the government as an asset for many indigenous populations.

Cultural norms strong family ties and community gatherings are a typical platforms for collective decision making. Moreover, low population density expedites isolation and contact-tracing. These causes of resilience can be utilized to the advancement of strategies for prevention and mitigation of COVID-19 fatality in indigenous populations.

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APPENDICES

Interview questions:

What are your Implementation Strategies and Local Considerations in terms of the following areas?

✔ Coordination of tribal leaders

✔ Knowledge and information

✔ Joint decision making

✔ Coordination with the provincial government and Department of Health

✔ Procurement of and training in the use of PPE

✔ Primary care in the barangay health unit for non-COVID-19 patients to avoid exposure in the hospital

✔ Isolation support

✔ Contact tracing of suspected and confirmed cases

Estimated Budget

	Qty.	Unit Cost (P)	Total Cost (P)
I. MOOE			
a. Publication Expenses		12,000.00	**12,000.00**
b. Transportation		1,000.00	**1,000.00**
Grand Total			**₱13,000.00**

ANNEX CERTIFICATION OF ORIGINALITY, RELEVANCE, COMPLETENESS AND COMPETENCE

I JUAN MOSHE M. DUYAN hereby attest to the originality of this research proposal and/or extension   entitled "**INDIGENOUS POPULATIONS**   **COLLABORATIVE**

EFFORT AGAINST COVID 19 PANDEMIC: A CASE STUDY OF THE NANENG HERITAGE VILLAGE

" and has cited properly all the references used. I understand that plagiarism is the act of taking and using another's ideas and works and passing them off as one's own. These include explicitly copying the whole work of another person and/or using some parts of their work without proper acknowledgement and referencing. That I commit that all deliverables and the final output emanating from this proposal shall be of original content. I shall use appropriate citations in referencing other works from various sources. That I fully understand that violation from this attestation and commitment shall subject me to the consequences and shall be dealt with accordingly by the Kalinga State University and concerned agencies.

Project Leader: JUAN MOSHE M. DUYAN

                Signature over Printed Name   Date

      This is to certify that the above stated research proposal and/or extension project was reviewed by the College Research Council and/or College Extension Council and the recommendations were already incorporated by the proponent/s. That it complies with the requirements in terms of format and substance.

Research Chairman/Extension Chairman: JUAN MOSHE M. DUYAN

                              Signature over Printed Name

                      Date_____

      This is to certify that I had reviewed to the best of my knowledge and ability the abovementioned research proposal and/or extension project is worthy to be recommended for funding for it is in line with the objectives of the program/s offered in our college and in the competence of the proponent/s.

College Dean: JOHN JOHN C. VENUS, MPA   _____

               Signature over Printed Name   Date

War on Waste: Implementation of solid waste Management (RA 9003) in the Municipality of Rizal

Catherine P. Cubebe – Cawayan, Shinju C. Lingbawan, Reny T. Putic, Marsky A. Ubeňa, Ehrol C. Bayed

Abstract— Even with the presence of barangay and municipal ordinances on the Solid Waste Management and other Information Education Campaign activities in the Municipality of Rizal, Kalinga, there is a need to assess how these programs were implemented. Thus this study was conducted to assess the level of awareness and solid waste management practices of households in terms of 3Rs (reduce, reuse and recycle) and assess the effectiveness of programs on solid waste management. A descriptive research design was used in gathering data and a total of 251 households as respondents. Data gathered were analyzed and interpreted using the frequency and percentage distribution. Findings showed that households are fully aware on the solid waste management, very aware on the waste management practices in terms of 3Rs 9reduce, reuse and recycle), and good in composting and disposal practices. It was found out that IEC and solid waste management programs were implemented well.

Keywords— solid waste, War on Waste, World Bank.

I. INTRODUCTION

Background of the Study

Solid waste is a significant sign that there is an economic development within a community. In addition, high amount of waste generation can be a sign that a region is undergoing urbanization. In cities, the higher standard of living can lead to a higher waste output compared to rural areas. According to World Bank (2001), this is reflective of the case of the Philippines where its capital and largest urban center, Metro Manila, generates almost a quarter of the country's total waste generation.

Public participation are highly required for the waste prevention and waste management. Villanueva (2013) said in order to establish a good program for the community, Information Education Campaign can be a great help. Awareness on solid waste management will affect the perception of people on garbage. People grew up thinking that garbage is garbage, and is useless. Awareness accompanied by participation is the key for community to be involved in the waste management program where

effective and sustainable implementation of the proper waste management practices could be achieved.

In compliance to R.A. 9003, the Local Government Unit of Rizal has way back bought a lot owned by Ignacio Wanawan at Bulbul, Kalinga intended for sanitary landfill. But the adjacent Barangays of San Pedro prohibited the dumping of garbage in the area due to personal reasons. To resolve the issue, the LGU purchased another site to serve as new controlled dumping site at the same barangay in Sitio Andarayan owned by Ernesto Tummaman. The new site was validated by Benigno L. Espejo- Supervising Geologist, MGB-CAR and concluded that the site is suitable for the purpose. (LGU Rizal, 2014)

With the presence of barangay and municipal ordinances on the Solid Waste Management and other Information Education Campaign activities there is no data on the extent of awareness and practices of the community pertaining on RA 9003, the study aimed to assess the awareness of the communities, their practices on the execution of RA 9003 and the effectiveness of the existing

Information Education Campaign (IEC) and programs of Local Government Unit.

Objectives of the Study

General objective: The study aimed to assess the Solid Waste Management Strategies and Practices in the Municipality of Rizal.

Specifically objective:

1.   To determine the level of awareness of the residents on RA 9003.

2.   To determine the practices of residents on solid waste management in terms of the 3 Rs (reduce, reuse, recycle), segregation, composting and disposal.

3.   Evaluate the effectiveness of the existing information education campaign (IEC) and programs of BLGU and MLGU on the implementation of solid waste management programs.

Significance of the Study

This study was conducted to provide data on the extent of awareness and practices of the community on the implementation of RA 9003. The results of the study will be used as guide on the updating of both barangay and municipal ordinances related to solid waste management. The study helps on additional framework on policy formulation and regulations that will promote regulations on the programs of Department of Environment and Natural Resources (DENR) that complies with RA 9003. Through this study, there will be an enhanced economic benefits as result of the 3 R (reduce, reuse, recycle) activities. The study will serve as an evaluation of the progress of the LGU's regarding the solid waste management currently practiced by the community.

Scope and Delimitation of the Study

The study focused on the level of awareness, management practices of residents and the effectiveness of existing programs of the Local Government Unit on the selected barangays of Municipality of Rizal namely Babalag East, Babalag West and San Pascual.

Respondents were from household members.

II.   REVIEW OF RELATED LITERATURE

Awareness of community on waste management practices has a direct effect on the actions of community regarding proper waste management. General environmental awareness and information on health risks posed by ineffective solid waste management practices are important factors which need to be continuously communicated to all sectors of the communities. With the low level of information and awareness of public regarding

environmental laws, there's a difficulty in the implementation of such laws on sanitation and cleanliness. (DENR,2002).

According to the findings of the study of Paghasian (2017), once people are knowledgeable and mindful on solid waste management they will have an acceptable habit in segregating, reducing and reusing waste materials.

According to the Provision of Section 59 of Republic Act No. 9003 and by the virtue of Executive Order No. 192, Series of 1987, the DENR adopts and promulgate certain rules and regulation. Administrative Order No. 2001-34 of 2001 Section 4, Rule 6, which mandates each city or municipality to municipal solid waste board that shall ensure the long term management of solid waste, as well as, incorporate the various solid waste management plan and strategies of the barangay in its jurisdiction.

Every activities of human has a contribution to the waste management. Knowing the effects of improper management, garbage problems can be prevented by practicing waste characterization and source reduction, proper collection, segregation and transfer, recycling, and composting as mandated by the law. (Aquino et al., 2013)

According to Acosta et al. (2012) the National Solid Waste Management Commission (NSWM) released the National Solid Waste Management Framework (NSWMF) that emphasized measures to encourage waste avoidance, reduction and recycling as highlighted by RA 9003 provisions on mandatory segregation at source and waste diversion targets of at least 25%. According to NSWMF all LGUs, particularly barangay LGU should encourage the composting of biodegradable wastes and the establishment of materials recovery facilities (MRFs) to improve resource recovery. Collection of wastes should be incorporated with the plans of Municipal LGUs.

As indicated in RA 9003, collaborative efforts from different government unit and other relevant stakeholders to provide information dissemination regarding source reduction of wastes, reuse, recycle and composting to continue with the common goal of proper solid waste management.

Based on the result of the study of Azuelo (2016), the existing SWM strategies with identified on their study areas were: a) presence of properly designed waste bins/receptacles at conspicuous places and availability of container/receptacles for each type of waste in waste segregation; b) conduct of seminars on livelihood skills training and identification of potential markets for recyclable goods in reuse and recycling of marketable wastes; c) regular collection of municipal garbage truck and additional truck units for collection; d) provision of skills training in composting of organic waste; e) awareness on

waste segregation and information dissemination campaigns and programs; and f) proper implementation of ecological solid waste management programs adopting an ecological solid waste management program and abiding with its policies on rules and regulations.

According to LGU Rizal (2014) the existing waste management practices in the municipality are;

a. households were trained to segregate biodegradable and non-biodegradable waste;

b. biodegradable waste are processed as compost for plant fertilizer, plastics and bottles were being sold; market waste were collected twice a week by the LGU and dumped at the controlled dump site; and

c. toxic waste, used syringe and other hazardous waste were being thrown at the hospital septic tank allotted for the purpose.

III.   METHODOLOGY

Locale of the Study

The study was conducted from August 2019 to August 2020. The study area covered the three barangays of the Rizal Municipality namely Babalag East, Babalag West and San Pascual.

Research Design
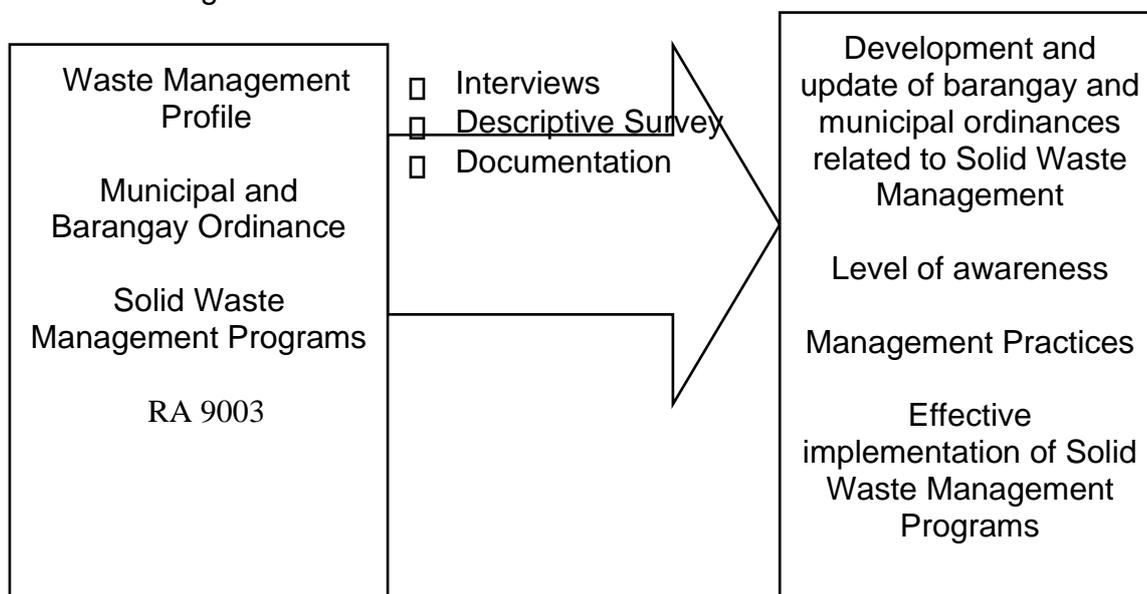
Fig.1. Process of the Study

The study used a self-administered questionnaire in determine the existing solid waste management practices, level of awareness of households and the IEC programs of LGU. Reconnaissance and ocular survey were done to document and validate the said activities.

Respondents of the Study

The respondents of the study were households. Out of 1,108 total number of households (Babalag West 492 households, San Pascual 316 and Babalag East 300), there were 251 randomly selected households, 84 respondents from Babalag East, 84 respondents from Babalag West and 83 respondents in San Pascual.

The number of respondents was determined by unrestricted random sampling with the formula:

$$Ss = \underline{NV + [Se^2 (1-p)]} \qquad NSe + [V^2 \times p(1-p)]$$

Where:

Ss   = sample size

N   = total number of population

V   = standard value of 2.58 Se   = sampling error 0.01 p
= largest possible proportion 0.05

Instrumentation

Dear Respondents,

We are conducting a study on level of awareness, waste management practices and IEC programs regarding solid waste management of the Municipality of Rizal. The information will be treated as confidential and are for education purposes only. We seek your cooperation. Kindly fill up the questionnaires.

Name: _____

Barangay:_____

Awareness on RA 9003

Scale	Descriptive Value
4	Fully aware
3	Aware
2	Not so aware
1	Not aware

DESCRIPTION	SCALE			
	4	3	2	1
1. Are you aware on the RA 9003?				
2. Are you aware on the Solid Waste Management (SWM) Programs of your Barangay?				
3. Are you aware on the Solid Waste Management Programs of your Municipality?				
4. Are you aware on the policies of Solid Waste Management?				
5. Are you aware on the corresponding sanctions of any violations of the SWM program?				
6. Are you aware on the importance of the Solid Waste Management Programs of the BLGU & MLGU?				
7. Are you aware on the three labels of garbage bin (color coding)?				
8. Are you aware on the difference of biodegradable and non-biodegradable?				
9. Can you identify biodegradable from non-biodegradable?				
10. Do you know how to do waste minimization practices like reuse, recycle and reduce?				

Scale	Descriptive Value
4	Always
3	Often

2   Seldom

1   Never

REDUCE

DESCRIPTION   SCALE

4   3   2   1

1.   Do you bring eco-bag when going to the market to minimize the use of cellophane bags?

2.   Do you bring water in reusable water bottles than buying water in one- used plastic bottles?

3.   Do you pack my lunch in reusable lunchbox so that I can't buy wrapped/packed food at the school?

4.   Do you prefer to use re-usable things than single use things?

5.   Are you cautious and responsible to every waste you produce?

REUSE

1. Do you reuse old things than buying new one?

2. Do you reuse old materials/cloths in their other uses?

3. Do you reuse eco-bags/grocery bags when going to market?

4. Do you reuse washable containers?

RECYCLE

1. Do you convert waste materials into new useful things?

2. Do you design plastic wastes into decorations?

3. Do you initiate generating-income out of waste materials?

4. Do you sell plastic bottles or any waste products?

SEGREGATION

1. Do you segregate biodegradable (paper, banana peels, cardboard, and vegetables) and non-biodegradable

(plastic, tin cans, and others)?

2. Do you segregate recyclable items for collection?

3. Do you segregate biodegradable (paper, banana peels, cardboard, and vegetables) and non-biodegradable (plastic, tin cans, and others)?

COMPOSTING AND DISPOSAL

1. Do you throw your garbage on garbage bins?

2. Do dispose biodegradable wastes into a compost pit or backyard?

3. Do you throw waste materials in common open dumps or backyard?

4. Do you burn your garbage?

5. Do you dispose your garbage thru the municipal collection dump truck?

6. Do you dispose recyclables in the MRF?

EFFECTIVENESS   OF   EXISITING   IEC   AND PROGRAMS

1.   Do you practice the waste management campaigns and programs of the barangay?

2.   Do you follow the signage about waste disposal on your barangay?

3.   Do you follow the waste segregation (color scheme of waste bins) on public places?

4.   How often do you receive flyers regarding proper waste disposal?

5.   Does the barangay/municipal government unit implement campaigns on waste management and clean up drives?

Thank you very much for your cooperation. God bless.

The Researchers

Data Gathering

The study is a descriptive research design. Face-to-face interviews with the respondents was conducted using the interview guide questionnaire. The content of the questionnaire survey is the level of awareness and their practices pertaining to the solid waste management and the effectiveness of campaigns and program of the Local Government Unit. It was explained to the respondents before the answering. The purpose of the interview was to verify the information that the respondents will give. The respondents about their awareness with a description of fully aware (4), aware (3), not so aware (2) and not aware (1) of the Solid Waste Management Programs and their practices on the Solid Waste Management as always (4), often (3), seldom (2) and never (1).

Actual observations and site visits were done to validate the answer of respondents.

Data Analysis

The data gathered were tallied and recorded for statistical treatment, analysis and interpretation. The following tools were used in the analysis of data will be adopted from Paghasian (2017): Percentage Distribution Formula. This was used to summarize the variables under study.

Formula:

P= f/n x 100

Where: P = percentage f = frequency n = total number of
        respondents

Weighted Mean. This was used to determine the level of awareness and practices on solid waste management of the respondents.

Formula:

Where: X = weighted mean f = frequency

        Σfx = summation of weighted means

To interpret the level of awareness on solid waste management, the scale below

was used: 3.25 – 4.00   Very High

                    2.50 – 3.24   High

                    1.75 – 2.49   Low

                    1.00 – 1.74   Very Low

To interpret the solid waste management practices, the scale below was used:

            3.25 - 4.00   Very Good

            2.50 - 3.24   Good

            1.75 - 2.49   Fair

            1.00 - 1.74   Poor

IV.   RESULT AND DISCUSSION

This chapter presents the results, interpretation and analyses of data gathered. The findings were presented in the following order; level of awareness, Solid Waste Management Practices in terms of Reduce, Reuse, Recycle,

Segregation, Composting and Disposal and Effectiveness of Existing IEC and Programs.

Table 1 presents the level of awareness on RA 9003 and Waste Management

Management of the households.

Table 1: Level of Awareness

No	Descriptions	Responses					GWA	Interpretation
		Fully Aware	Aware	Not so Aware	Not Aware			
1	Are you aware on the 107 RA 9003?		19	13	112		2.48	Low
2	Are you aware on the 161 Solid Waste Management (SWM) Programs of your Barangay?		30	32	28		3.29	Very High
3	Are you aware on the 159 Solid Waste Management Programs of your Municipality?		37	45	10		3.37	Very High
4	Are you aware on the 145 policies of Solid Waste Management?		55	34	17		3.31	Very High
5	Are you aware on the 134 corresponding sanctions of any violations of the SWM program?		42	48	27		3.13	High
6	Are you aware on the 128 importance of the Solid Waste Programs of the BLGU & MLGU?		53	45	25		3.13	High
7	Are you aware on the three labels of garbage bin (color coding)?	96	79	19	57		2.85	High
8	Are you aware on the difference of biodegradable and non-biodegradable?	191	50	5	5		3.70	Very High
9	Can you identify biodegradable from non-biodegradable?	196	50	2	3		3.75	Very High
10	Do you know how to do waste minimization practices like reuse, recycle and reduce?	190	55	1	5		3.71	Very High
	Weighted Mean						3.27	Very High

As shown in the table, No. 9, "Identification of biodegradable from nonbiodegradable" has the highest general weighted average of 3.75, interpreted as very high. The least general weighted average of 2.48 was No. 1, "Are you aware on Republic Act 9003?" and is interpreted as low. The weighted mean value is 3.27 interpreted as very high. This implies that households have enough knowledge on solid waste management. Even with the finding that some are not aware on RA 9003, the household have very high level of awareness on the identification of biodegradable and non-biodegradable.

Table 2: Summary on the Level of Awareness of Households Solid Waste Management

Responses	Interpretation	Frequency	Percentage (%)
Fully Aware	Very High	151	60.16%
Aware	High	48	19.12%
Not so Aware	Low	26	10.36%
Not Aware	Very Low	26	10.36%
Total		**251**	**100%**

Table 2 presents the summary of assessment on the level of awareness on the solid waste management of the households. It showed that out of 251 households, 60.16% or 151 households had very high awareness on Solid Waste Management, 19.12% or 48 households had high awareness, 10.36% or 26 had low awareness and 10.36% or 26 had very low awareness. This implies that most of the households are fully aware on the solid waste management.

Table 3. Solid Waste Management Practices in Terms of Reduction

No	Descriptions	Responses				GWA	Interpretation
		Alwa ys	Often	Seldo m	Never		
1	Do you bring eco-bag when going to the market to minimize the use of cellophane bags?	141	60	21	29	3.25	Very Good
2	Do you bring water in reusable water bottles than buying water in one- used plastic bottles?	170	35	36	10	3.45	Very Good
3	Do you pack my lunch in reusable lunchbox so that I can't buy wrapped/packed food at the school?	171	55	21	4	3.57	Very Good
4	Do you prefer to use re-usable things than single use things?	173	55	17	6	3.57	Very Good
5	Are you cautious and responsible to every waste you produce?	172	60	15	4	3.59	Very Good
	Weighted Mean					3.49	Very Good

As shown in Table 3, all practices pertaining to solid waste management in terms of reduction were interpreted as very good. No. 3, "Are you cautious and responsible to every waste you produce?" has the highest average weighted average value of 3.59. The least weighted value is No. 1, "Do you bring eco-bag when going to the market to minimize the use of cellophane bags?" with a weighted average value of 3.25. The weighted mean value is 3.49 interpreted as very good. The findings showed that households have good practices in terms of reduction of wastes. They practice the use of eco-bags in

going to the market, the use of reusable containers than buying new one and they are cautious and responsible on every waste that they are producing. Table 4 summarizes the solid waste management practices of households in terms of reduction.

Table 4: Summary on Solid Waste Management Practices of Households in Terms of Reduction

Responses	Interpretation	Frequency	Percentage (%)
Always	Very Good	165	65.74
Often	Good	53	21.11
Seldom	Fair	22	8.76
Never	Poor	11	4.38
Total		**251**	**100%**

It showed that out of 251, 65.74% or 165 households had very good practices in waste reduction. Only 21.11% or 53 had good practices; 8.76% or 22 of them had fair practice and 4.38% or 11 had poor practices on waste reduction. This means that most of the households are executing good reduction practices. Table 5 presents the findings on the household practices on solid waste management on reusing.

Table 5. Solid Waste Management Practices in Terms of Reusing

No	Descriptions	Responses				GWA	Interpretation
		Alwa ys	Often	Seldo m	Never		
1	Do you reuse old things than buying new one?	198	37	13	3	3.71	Very Good
2	Do you reuse old materials/cloths in their other uses?	200	26	16	9	3.66	Very Good
3	Do you reuse eco-bags/grocery bags when going to market?	198	29	14	10	3.65	Very Good
4	Do you reuse washable containers?	206	25	12	8	3.71	Very Good
	Weighted Mean					3.68	Very Good

The table showed that all of the practices on reusing had very good interpretation. Both No. 4, "Do you reuse washable containers?" and No. 1, "Do you reuse old things than buying new one?" have the highest weighted average value of 3.71. The least weighted average value of 3.65 is No. 3, "Do you reuse eco-bags/grocery bags when going to market?" The weighted mean value is 3.68 interpreted as very good. This implies that the households had very good practices in terms of reusing old things into new useful things and reusing of washable containers. The households are practicing the use of eco-bags when going to the market. Table 6 tells the summary of solid waste management practices of household in terms of reusing.

Table 6: Summary on Solid Waste Management Practices of Households in Terms of Reusing

Responses	Interpretation	Frequency	Percentage (%)
Always	Very Good	201	80.08
Often	Good	29	11.55
Seldom	Fair	14	5.58
Never	Poor	7	2.79
Total		**251**	**100**

The table reveals that 80.08% or 201 households had very good practices on solid waste management practices in terms of reusing, 11.55% or 29 of them had good practices, 5.58% or 14 had fair practices and 2.79 or 7 households had poorly practice. This means that most of the households have commendable practices on solid waste management in terms of reusing. Table 7 presents the solid waste management practices of households in terms of recycling.

Table 7. Solid Waste Management Practices in Terms of Recycling

No	Descriptions	Responses				GWA	Interpretation
		Alwa ys	Often	Seldo m	Never		
1	Do you convert waste materials into new useful things?	136	56	20	39	3.15	Good
2	Do you design plastic wastes into decorations?	126	62	22	41	3.09	Good
3	Do you initiate generating-income out of waste materials?	184	45	8	14	3.59	Very Good
4	Do you sell plastic bottles or any waste products?	195	27	19	10	3.62	Very Good
	Weighted Mean					3.36	Very Good

The table displayed that the highest weighted average of 3.62 is No. 4, "Do you sell plastic bottles or any waste products?" interpreted as very good. The lowest weighted average is 3.09 that fell on No. 2, "Do you design plastic wastes into decorations?" that is interpreted as good. The weighted mean value was 3.36 and is interpreted as very good. This showed that the households are very good in initiating income generating activities out of waste material and selling plastic bottles or waste products. The households are good in converting waste materials into new useful things such as decorations. Table 8 reveals the summary of solid waste practices of households in terms of recycling.

Table 8: Summary on Solid Waste Management Practices of Households in Terms of Recycling

Responses	Interpretation	Frequency	Percentage (%)
Always	Very Good	160	63.74
Often	Good	48	19.12
Seldom	Fair	17	6.77
Never	Poor	26	10.36
Total		**251**	**100%**

It showed that out of 251 households, 63.74% or 160 had very good practices on solid waste management in terms of recycling, 19.12% or 48 had good practices, 6.77% or 17 had fair practice and 10.36% or 26 had poor practices in recycling.

This indicates that most of the households do not practice waste recycling regularly. Table 9 summarizes the solid waste management practices in terms of segregation.

Table 9. Solid Waste Management Practices in Terms of Segregation

No	Descriptions	Responses				GWA	Interpretation
		Alwa ys	Often	Seldom	Never		
1	Do you segregate biodegradable (paper, banana peels, cardboard, and vegetables) and non-biodegradable (plastic, tin cans, and others)?	185	34	23	9	3.57	Very Good
2	Do you segregate recyclable items for collection?	191	39	14	7	3.65	Very Good
3	Do you segregate biodegradable (paper, banana peels, cardboard, and vegetables) and non-biodegradable (plastic, tin cans, and others)?	185	34	23	9	3.57	Very Good
	Weighted Mean					3.60	Very Good

As reflected in the table, all of the practices in terms of solid waste segregation were interpreted as very good. The highest weighted average value of 3.65 is No. 2, "Do you segregate recyclable items for collection?". The least weighted average value is 3.25 that fell on No. 3, "Do you mix all the garbage (biodegradable and non-biodegradable) in one garbage container?" and No. 1, "Do you segregate biodegradable (paper, banana peels, cardboard, and vegetables) and non-biodegradable (plastic, tin cans, and others)?". The weighted mean value was 3.60 interpreted as very good. It means that households have good practices in terms of waste segregations. Summary on solid waste management practices in terms of segregation is presented on Table 10.

Table 10: Summary on Solid Waste Management Practices of Households in Terms of Segregation

Responses	Interpretation	Frequency	Percentage (%)
Always	Very Good	187	74.50
Often	Good	36	14.34
Seldom	Fair	20	7.97
Never	Poor	8	3.19
Total		**251**	**100%**

As shown in the table, 74.50% or 187 households had very good practices in waste segregation, 14.34% or 36 had good segregation practices, 7.97% or 20 had fair practices and 3.19% or 8 had poor segregation practices. This presents that segregation of recyclable items, biodegradable and non-biodegradable are regularly practiced. Table 11 present the solid waste management practices in terms of composting and disposal.

No	Descriptions	Responses				GWA	Interpretation
		Alwa ys	Often	Seldom	Never		
1	Do you throw your garbage on garbage bins?	155	30	44	22	3.27	Very Good

Table	2	Do dispose biodegradable wastes into a compost pit or backyard?	175	52	14	10	3.56	Very Good	*11.*
Solid									
Waste	3	Do you throw waste materials in common open dumps or backyard?	167	50	20	14	3.47	Very Good	
	4	Do you burn your garbage?		45	182	22	2	3.08	Good
	5	Do you dispose your garbage thru the municipal collection dump truck?	50	19	25	157	1.85	Fair	
	6	Do you dispose recyclables in the MRF?		24	15	18	194	1.48	Poor
		Weighted Mean					2.78	Good	

Management

Practices in Terms of Composting and Disposal

The table revealed that the highest weighted average value is 3.57 that fell on No. 2, "Do dispose biodegradable wastes into a compost pit or backyard?" and is interpreted as very good. The least weighted average is 1.48 that fell on No. 6, Do you dispose recyclables in the MRF?" interpreted as poor. The weighted mean value is 2.78 interpreted as good. This implies that the households have good solid waste management practices in terms of composting and disposal. But they have poor practices in the disposing of recyclables in the MRF. Table 12 summarizes the solid waste management practices of households in terms of composting and disposal.

Table 12: Summary on Solid Waste Management Practices of Households in Terms of Composting and Disposal

Responses	Interpretation	Frequency	Percentage (%)
Always	Very Good	103	41.03
Often	Good	58	23.11
Seldom	Fair	24	9.56
Never	Poor	66	26.29
Total		**251**	**100%**

As shown in the table, out of 251 households 41.03% or 103 of them had good practices in composting and disposal, 23.11% or 58 households had good, 9.56% or 24 households and 26.29% or 66 households had fair and poor practices in composting and disposal respectively. It means that the households practice composting and proper waste disposal. Table 13 presents the effectiveness of Information Education Campaign and Programs on Solid Waste Management.

Table 13. Effectiveness of IEC and Programs on Solid Waste Management

No	Descriptions	Responses				GWA	Interpretation
		Always	Often	Seldom	Never		
1	Do you practice the waste management campaigns and programs of the barangay?	164	42	35	10	3.43	Very Good
2	Do you follow the signage about waste disposal on your barangay?	173	35	37	6	3.49	Very Good
3	Do you follow the waste segregation (color scheme of waste bins) on public places?	175	37	34	5	3.52	Very Good
4	How often do you receive flyers regarding proper waste disposal?	9	12	39	191	1.36	Poor
5	Does the barangay/municipal government unit implement campaigns on waste management and clean up drives?	160	29	37	25	3.29	Very Good
	Weighted Mean					3.02	Good

It was found out that the No. 3, "Do you follow the waste segregation (color scheme of waste bins) on public places?", had the highest weighted average has a value of 3.52 and is interpreted as very good. The lowest weighted average with value of 1.36 fell on No. 4, "How often do you receive flyers regarding proper waste disposal?" interpreted as poor. The weighted mean value was 3.02 interpreted as good. It implies that the IEC and Programs regarding solid waste management have good implementation. But it was found out that the distribution of flyers had poor implementation. Table 14 presents the summary of effectiveness of IEC and Implementation of Programs on solid waste management.

Table 14: Summary on Effectiveness of IEC and Programs on Solid Waste Management

Responses	Interpretation	Frequency	Percentage (%)
Always	Very Good	136	54.18
Often	Good	31	12.35
Seldom	Fair	36	14.34
Never	Poor	48	19.12
Total		**251**	**100%**

Based on the findings, out of 251 households 54.18% or 136 answered that the implementation of IEC and programs had very good rating, 12.35% or 31 rated as good, 14.34% or 36 as fair and 19.12% or 48 rated poor.

V. CONCLUSION

Based on the results of the study, the following were the findings. The awareness of households was very high. Most of them were fully aware in the difference of biodegradable and non-biodegradable. But even with the knowledge on biodegradable and non-biodegradable, most of them were not aware on Republic Act 9003. The households had very good practices on solid waste management in terms of the 3 Rs (reduce, reuse, and recycle). The 3Rs were regularly practiced by the households. In terms of composting and disposal, the households had good practices. But they have poor practices in terms of using the Material Recovery Facility (MRF). In the effectiveness and implementation of IEC and Solid Waste Management Programs of the Municipality and Barangay, the LGU had good implementation of such. It was only found out that distribution of flyers regarding RA 9003 and Solid Waste Management Programs is poor.

With the findings, the researchers came up with a general conclusion: the households practice proper waste management particularly the 3Rs (reduce, reuse and recycle) and proper waste composting and disposal even without their knowledge on RA 9003. Even with the presence of signage, Information Education Campaigns were limited on the part of households.

VI. RECOMMENDATIONS

With the result of the efforts of the researchers, the following were then recommended for the improvement of the implementation of waste management: Municipal LGU in collaboration with the academe should provide enough signage and flyers to be distributed to every household. In addition, Municipal LGU in coordination with the Barangay LGU should have a campaign on Solid Waste Management Programs. Municipal and barangay ordinances should be added on flyers to be distributed. The Municipal LGU should maintain the collection of garbage on every barangay for the continuous Sustainable Waste Management.

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Peer-Reviewed Journal

Tracer Study of BSAF Graduates of the Kalinga State University – Rizal Campus from 2012– 2018

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Abstract— This study entitled " Tracer Study of BSAF Graduates of the Kalinga State University- Rizal Campus from 2012- 2018" aimed to assess the factors associated with the job placement of the graduates of Bachelor of Science in Agroforestry (BSAF) Program from 2012 to 2018 specifically to, (1) determine the respondent's profile; (2) determine the nature and current employment status of the BSAF graduates; and,(3) identify the competencies/skills developed by Kalinga State University – Rizal Campus considered by the respondents useful in meeting the demands of their present work. The study was conducted at Rizal, Kalinga from June- December 2019 with the BSAF graduates from 2012-2018 as the respondents of the study.There were a total of 90 graduates and 61 or 67.78% only were traced. Survey questionnaires were floated to the graduates and Frequency, percentage, and ranking were used to treat the data gathered. The results of this study revealed that; out of 61 traced graduates, there were 43 or 70.49% who were employed and 18 or 29.51% were not yet

employed; majority were engaged in Professional/Technical/ Supervisory works with 29 or 67.44 % and; majority were contractual employees with 23 or 53.49%. Furthermore, more than ¾ or 75.93% of the respondents regarded Communication Skills as the main competency that helps them a lot in finding a job. The employment status of the BSAF graduates is high. However, enhancing linkage with the different agencies in the immediate vicinity and nearby towns as well is highly recommended. This may improve graduates chances of finding employment and at least maintain the high employability level of the graduates.

Keywords— tracer study, BSAF graduates, Kalinga State University, Rizal Campus.

I. INTRODUCTION

Background of the Study

The Kalinga State University – Rizal Campus now named College of Agroforestry and Environment Studies (CAFES) was founded last June 2007. The college started from 24 students in the Bachelor of Science in Agroforestry.

The college now offers two programs such as Bachelor of Science in Agroforestry (BSAF) and Bachelor of Science in Environmental Studies (BSES).

It is the main task of the college to develop a curriculum aligned with the national, regional and local thrust and caters the needs of the country by providing graduates who are globally competitive.

One of the objectives of any educational institution is to determine the employability status of its graduates. The administration also aims to provide the country with graduates well-equipped with the knowledge and skills with positive attitude. Agroforestry graduates contribute to agroforestry activities that conform to the observance of the requirements of good agroforestry environmental protection/pollution, conservation, health risks and cleaner production practices affecting the natural resources and the ecosystem (CMO 6, 2006).

Tracer study is unquestionably one of the most important elements to determine the success of the programs or courses the school offers. It documents the status, characteristics of employment, struggles, and extent of

applicability of skills in the current employment of the graduates.

The result of the tracer study will identify the strength and weaknesses of the program being measured, improve education and training programs as well as enhance the learning experiences of future learners.

Conceptual Framework
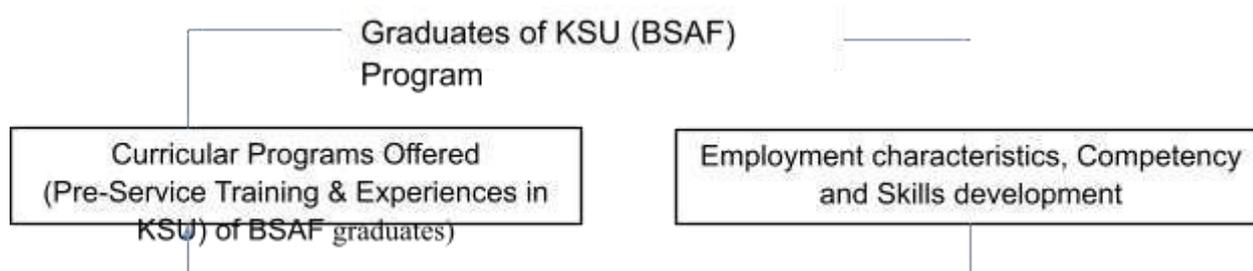
Fig.1: Conceptual Framework of the Study

Figure 1 refers to the conceptual framework of the study. The curricular programs refer to the pre-service training and experiences of the BSAF graduates of KSU-Rizal Campus. The framework suggests that services, learning environment, facilities and the graduates competencies (knowledge, skill and attitude) in their specializations and other competencies such as communication skills, human relations skills, leadership skills and research skills are reflected in the assessment of employment characteristics, adequacy and relevance of graduate competence and other skills, as acquired at KSU and needed in the workplace. Such feedbacks are necessary to determine the impact of the curricular programs, which could provide information needed, to reform the existing programs and bring about appropriate fit between requirements of the

world of work and the offerings of course.

Statement of the Problem

This study aimed to assess the factors associated with the job placement of the graduates of BSAF from 2012 to 2018.

Specifically, it sought to answer the following questions:

1. What is the respondent's profile?
2. What is the nature and current employment status of the graduates?
3. What are the competencies/skills developed by Kalinga State University – Rizal Campus considered by the respondents useful in finding a job?

The quality of graduates is a reflection of quality instruction and facilities because these will help ensure that graduates are equipped with the knowledge, skills and values that will enable them to work in their respective field.

Objectives of the Study

This study aimed to assess the factors associated with the job placement of the graduates of BSAF from 2012 to 2018.

Specifically, the study was guided by the following objectives:

1. To determine the respondent's profile;
2. To determine the nature and current employment status of the graduates; and,
3. To identify the competencies/skills developed by Kalinga State University – Rizal Campus considered by the respondents useful in finding a job.

Significance of the Study

The results of this study are beneficial to the following recipients:

Rizal Campus Administrator. The results of this study may provide guidance to the Rizal Campus Administrator with the end view of coming up with evidence-based recommendations to be undertaken to improve the employability and eventually, improve the BSAF program.

Program Chairperson. The results of the investigation will serve as the basis for curriculum review and re-engineering of the subject content to meet the global competitiveness.

Faculty Members. The findings of the study will guide the teachers to plan appropriate activities, to stay up-to-date and to improve in order to meet the demands in the field and consequently assisting in its long term sustainability. **Students.** The results of the investigation will serve as eye opener to the students taking the course to triple their effort

in preparation for future employment and for them to be qualified to practicetheir profession.

Alumni Officers. It will help the office of the alumni to keep in touch with and foster relationship and partnership with its former graduates.

Future Researchers. This study will be of help to other researchers undergoing tracer study. They may be guided on what other variables to consider examining the changes in the careerpattern of the graduates in order to provide a basis of evaluation ofthe current program.

Scope and Delimitation of the Study

Since this is the first tracer study conducted, the study focused itself on the graduates of Bachelor of Science in Agroforestry (BSAF) of Kalinga State University – Rizal Campus from 2012 to 2018.

II.   REVIEW OF RELATED LITERATURE

The effectiveness of any organization is of central importance in the theory and practice of educational administration. The Strategic Constituencies Approach on organizational effectiveness includes satisfying the demands of those constituencies in the environment from which the organization requires support for its continued existence (Love &Skitmore, 1996). It can therefore be said that success is "the ability to placate those individuals, groups, and institutions upon which the organization depends for its continuous operation." The College of Agroforestry and Environmental Studies, therefore, would be said to be a successful or effective institution if its constituencies, especially the

industry, are satisfied with its graduates.

According to Schomburg (2003), graduate and employer surveys constitute one form of empirical study which can provide valuable information for evaluating the results of the education and training of a specific institution of higher education. This information may be used for further development of the institution in the context of quality assurance. In addition,Schomburg (2003) cited that a tracer study sometimes called as "alumni survey" or "follow-up survey" should enable the institution of higher education to get information to indicate possible deficits in a given educational programme and to serve as a basis for future planning activities. Information on the professional success (career, status, income) of the graduates are needed as well as information on the relevance of knowledge and skills (relationship between knowledge and skills and work requirements, area of employment, professional position). More so, consequences of university expansion can be determined with respect to the relationship between higher education and workthrough tracer studies (Teichler, 1981).

Patton (1986) said that program evaluation is the systematiccollection of information about the activities, characteristics, and outcomes of programs for use by specific people to reduce uncertainties, improve effectiveness, and make decisions with regard to what those programs are doing and affecting. Weiss, as quoted by Alkin (1990) cited that evaluation is a type of policy research, designed to help people make wise choices about future programming. Evaluation does not aim to replace decision makers' experience and judgment. Evaluation strives for impartiality and fairness. At its best, it strives to represent the range of perspectives of those who have a stake in the program.

Tracer studies according to Garcia (2003) as cited by Gines (2004) pointed out that tracer studies is animportant source of information to know what happened to graduates of academic programs in Higher Education Institutions (HEIs). Further findings of tracer studies can be used to define/redefine HEIs mission and market niche and show how academic programs and course offering can be adjusted to reflect institutional goals. Findings can also be used by stakeholders in deciding where to look for skills.

Daepet al. (2007) conducted a performance audit of Bicol University's AB English graduates from 1996 to 2005. Results revealed that said graduates are highly employable, and are said to perform well in their respective jobs. However, while the skills they acquired from the institution did land them decent jobs, they were found to be wanting of specific skills that would allow them higher-paying jobs.

Aquino et al. (2015) found out that majority of their graduates stated that communication skills is very much useful in their job. Only few found

entrepreneurial skills, information technology skills, problem – solving skills, and critical thinking skills useful in their first job. In contrast, Loquias (2015) noted that the skills the graduates found most useful to graduates' first jobs include critical thinking and problem solving in addition to communication skills. This maybe so as her respondents were Electronics Engineering graduates as compared to the present studyof teacher education graduates.

III.   METHODOLOGY

Locale of the Study

The study was conducted at Rizal, Kalinga from June to December 2019.

Research Design

The study employed descriptive research design since its purpose is to obtain and present facts regarding graduates demographics and investigate their perceptions regarding their competencies and values developed in them by the school.

Along with this, Calderon (1996) as cited by Laguador (2010) emphasized that descriptive research is a purposive process of gathering, analyzing, classifying and tabulating data about the prevailing conditions, practices, beliefs, process, trends and cause and effect relationship, thereby making adequate and accurate interpretations about such data with or without the aid of a statistical method.

Respondents of the Study

The respondents of the study are the graduates of Bachelor of Science in Agroforestry (BSAF) at Kalinga State University – Rizal Campus from 2012 to 2018. This study was initially designed to obtain both qualitative and quantitative data for the graduates of the BSAF program. The actual respondents included a sample for the seven batches of the University's curricular program for 2012-2018 with a total of 61 which is 67.78% from the total of 90 graduates. This, of the total population, however, falls more than within the expected response rate of 30 to 60 percentage recommended by Schomburg (2003) on the conduct of graduate tracer studies.

Instrumentation

Survey questionnaire was the main instrument of the study. The questionnaire was consisted of three parts: General Information, Job Placement Profile, and Competencies/Skills developed by KSU-RC that is important in finding a job.

Data Gathering Procedure

There was a total population of 90 graduates from 2012 to 2018 at the KSU-Rizal Campus. The identification of the graduates was primarily done based on the roster of graduates from the Office of the Acting Registrar - Rizal campus, making available the names, addresses, e-mails and telephone numbers of the graduates. The researchers made a follow up on the contact addresses of all students to update their address details due to possible change of addresses and contacts.

The researcher administered the survey personally, through sending them e-mail, message in messenger, phone calls and personal visits to the graduates.

Data Analysis

The data collected were classified, tabulated and coded for analysis. The following statistical tools were employed in interpreting the data that were obtained from the survey. Frequency and percentage was used to analyze the profile of the respondents with respect to the selected variables. Weighted Mean was used to determine the degree of perception of the graduate-respondents in the usefulness and relevance of their educational background to their employment status while Ranking was used to arrange data in a series of ascending and descending order of importance.

IV. RESULTS AND DISCUSSIONS

This chapter presents the results, interpretation and analysis of the data gathered. They are presented in textual and tabular form to give light to the problems of the study. The analyses cover the components namely: a) Profile of the respondents; b) Job placement; and c) Competencies/Skills.

Profile of the Respondent

The total number of graduates from year 2012 to 2018 was shown in table 1. Also, total number of graduates traced and its percentage was reflected.

Table 1. Frequency Distribution of Graduates

YEAR/BATCH	Total No.of Graduates	Total No. of Graduates Traced		TOTAL	PERCENTAGE (%)
		MALE	FEMALE		
2012	6	3	2	5	83.33
2013	1	0	1	1	100
2014	10	4	3	7	70
2015	16	4	6	10	62.50
2016	19	8	7	15	78.95
2017	6	4	2	6	100

2018	32	4	13	17	53.53
TOTAL	**90**	**27**	**34**	**61**	**67.78%**

Table 1 revealed that out of 90 graduates, 61 or 67.78% was traced and among them, only graduates of batch 2013 and 2017 have 100% response rate. Batch 2012 who have 6 graduates have 5 or 83.33% response rate while batch 2016 graduates have 15 or 78.95% who responded. On the other hand, batches 2014, 2015 and 2018 have 7 or 70%, 10 or 62.50% and 17 or 53.53% who responded respectively.

Current Employment Status

In general, there is a higher percentage of employed graduates over the unemployed ones.

Table 2. Status of BSAF Graduates

Year/Batch	Employed		Unemployed	
	Frequency	Percentage (%)	Frequency	Percentage (%)
2012	5	100	0	0
2013	1	100	0	0
2014	5	71.43	2	28.57
2015	7	77.78	2	28.57
2016	12	70.59	5	29.41
2017	1	16.67	5	83.33
2018	12	75	4	25
TOTAL	**43**	**70.49%**	**18**	**29.51%**

Table 2 presents the frequency and percentage distribution of employability of the graduates. It shows that out of 61 graduates traced, 70.49%

(n=43) or majority of the graduates were presently employed. Graduates from 2012 and 2013 had the highest employment rate with 100% while graduates of

2017 had the lowest with 16.67%.

On the other hand, 29.51% *(n=18)* of thetraced graduates were unemployed. According to the unemployed graduates, they have their personal reasons of not looking for a job such as reviewing for LET exam, pursuing

advanced studies and family concerns.

Nature and Employment Status of Graduates

The nature and employment status of the respondents was reflected in table 3.

Table 3. Nature and Employment Status

NATURE	Frequency	Percentage
Rank or clerical	2	4.65
Professional/Technical or Supervisory	29	67.44
Managerial or Executive	0	0
Self-employed	2	4.65
Others: OFW	6	13.95
Collector	2	4.65 2.33
SK Chairman	1	2.33
Jollibee Crew	1	

TOTAL	43	
STATUS		
Regular/Permanent	4	9.30
Temporary	11	25.58
Casual	3	6.98
Contractual	23	53.49
Self-employed	2	4.65
TOTAL	43	

As gleaned in Table 3, among the employed graduates of the BSAF program, majority were engaged in Technical works in terms of the nature of employment with 29 or 66.44%. There were 6 or 13.95% OFWs. Rank or Clerical, Self-employed and Collector had the same number of graduates with 2 or 4.65% while there was only 1 or 2.33% both for SK Chairman and Jollibee Crew among the graduates.

In terms of the employment status, majority were contractual employees with 23 or 53.49% followed by Temporary status, 11 or 25.58%. The rest were Regular/Permanent- 4 or 9. 30%, Casual- 3 or 6.98 and Self-employed, 2 or

4.65%.

Competencies/Skills Relevance of the Respondents' seeking for a Job

A certain degree of underutilization of skills was apparent among the participants of the study. Although a high percentage of the employed (31 or 57.41%) graduates disclosed that their first job was related to their college degree of BSAF, some 23 or 42.59 percent admitted that it was not. This could be a consequence of their need to earn a living hence they accepted the job although it was not related to their college preparation.

Table 4. Part of the Curriculum Graduates Found Most Useful in finding a Job

Competencies/Skills	Frequency	Percentage	Rank
Communication Skills	41	75.93	1
Human Relation Skills	9	16.67	2
Entrepreneurial Skills	1	1.85	4
Information Technology Skills	2	3.70	3
Problem Solving Skills	1	1.85	4
Critical Thinking Skills	0	0	5
	54		

When asked about the part of the curriculum they found most useful in finding a job, majority of the respondents replied that communication skills (41 or 75.93%) as reflected in Table 4. This is probably because Technicians/Professionals involves dealing with other people and communication skills are very important in

this aspect. Having good communication skills is essential in establishing a good interpersonal relationship, and this is a requisite in dealing with other people. Relevant to this, the respondents bared that human relation skills were also useful in their first job. Analogous findings on communication skills and human relation skills were also

obtained by Aquino and Punongbayan (2015), on the part of the curriculum BSAF graduates found most useful in finding a job. The importance of communication skills and human relation skills in the teaching job is also reported by Gines A. (2014) in her tracer study of graduates from a normal school in the Philippines. Only a few found information technology skills (3.70%), entrepreneurial skills (1.85%), problem – solving skills (1.85%), and nobody among the graduates identified critical thinking skills (0%) useful in their first job. In contrast, Loquias (2015) noted that the skills the graduates found most useful to graduates' first jobs include critical thinking, problem solving in addition to communication skills. This maybe so as her respondents were Electronics Engineering graduates as compared to the present study of BSAF graduates.

V.   CONCLUSIONS

Based on the findings from the discussions, the following conclusions were drawn:

1. Majority of the respondents were from batch 2018 but in terms of the percentage of graduates traced, batch 2013 and 2018 has the highest response rate.

2. Most of the respondents were presently employed in Professional/Technical or supervisory work with a status of contractual.

3. Almost all of them believed that communication skills are a great help for them to locate jobs.

VI.   RECOMMENDATIONS

In as much as the study revealed that there is percentage of graduates who are not yet employed and never been employed, albeit the fact that it is low, this information should be used by the CAFES to enhance their linkage with the different agencies in the immediate vicinity and nearby towns as well. This may improve graduates chances of finding employment.

The main goal of the program is to enhance further its curriculum to ensure its relevance and responsiveness to the needs of the stakeholders involved. The CAFES must continually aspire for graduates to be provided with relevant and effective competencies in carrying out the science, art and business

of dynamic agroforestry activities.

Faculty competence and their use of effective teaching strategies must be enhanced. Relevant instructional materials should be made available. Student support should be further improved. Attention must also be given to the Communication skills of the graduates which they found useful in their searching

for a job.

Although the researchers were persistent in their efforts of soliciting the involvement of many graduates, there were a limited number of graduates who participated in the study, which poses limitation to the study and may affect the generalizability of findings. In view of this limitation, a future study that is more comprehensive in scope targeting a higher number of respondents is recommended to enhance the generalizability of results. This study may also include an exploration of the employers' feedback of graduates in the workplace.

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Assessment of tolerability and acceptability of alcohol-based solution according to World Health Organization (WHO) Protocol among Employees and Students of Kalinga State University (KSU)

Bernadette C. Aggabao, PhD; Melanie Santos-Manuel, MST

Abstract— *The present pandemic threatens not only the people's health but the demand of ABHR (Alcohol Based Hand-rub) which can lead to improved compliance of hand hygiene practices. This study was designed to determine the acceptability and tolerability of ABHR for the hand hygiene of employees and students of Kalinga State University. 40 participants were enumerated according to the WHO protocol which comprised primarily of faculty and staff (60%), the majority were female (58%). Few of the respondents reported asthmatic conditions (10%) and any non-work activity/ies (7.5%) that would damage their skin in the duration of the test period. The majority of the criteria set by the WHO for the acceptability of the product were deemed acceptable except for the two parameters, texture (45%) and drying effect (50%) which is below the recommended percentage of the WHO. The said parameters were suggested to be improved for the next study. The respondents reported their satisfaction with the produced ABHR and added that the test product improved their hand hygiene practices (75%). A separate study should be considered to assess the Product tolerability and skin compatibility with a trained medical staff per WHO Protocol so that objective assessment by an independent observer as well as subjective assessment will be assessed.*

Keywords— *Alcohol-based solution, product tolerability, Hand-hygiene practices.*

I. INTRODUCTION

Background of the study

The unexpected coming of COVID-19 gave an instant problem nationwide that leads to the cramming of people to have a panic buying to the supermarkets to their necessity needs especially for the disinfectants that believe to kill right away the virus. Because of this panic buying, it cannot denied that there was scarcity of supplyto sanitizers. Some businesses even hoard their products and some gave overprice to their products. Though body soaps are still available for hand hygiene, they still play a central role in the prevention of infections. Some have the irked in using them because they are not as handy as the rubbing alcohol or other hand sanitizers. However, in healthcare and cosmetology, hand hygiene is insufficient, which is associated with increased morbidity, mortality, and healthcare costs.

Because of this scenario, the initiatives of everyone was enjoined. Many of them resorted in making or manufacturing their own hand sanitizers and gels, believing that these could help kill and disinfect virus and bacteria. It is well known, however, that sanitizers can be done at home as readily made available or what we call as the Do it by Yourself a.k.a DIY. However, not all sanitizers and gels are tolerated by users. Some of the users have allergies that could lead not to use these sanitizers. Hence, this research was conceptualized to assess the tolerability and acceptability of the users of alcohol based solution among the employees and students of Kalinga State University, of which in accordance to the protocol of the World Health Organization (WHO).

A.   Conceptual Framework
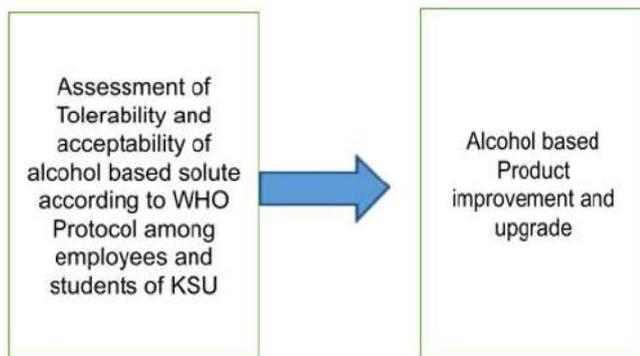
B.   Objectives of the Study

The study aims to evaluate the acceptability and tolerability of alcohol based antiseptic solution among KSU: Employees and students using WHO Protocol. Specifically, it aims to

1. Assessed the hygiene practices of the selected respondents

2. acceptability and tolerability of alcohol based antiseptic solution in terms of:

     a.   color
     b.   smell
     c.   texture
     d.   irritation
     e.   drying effect
     f.   ease of use
     g.   speed of drying
     h.   application and
     i.   overall evaluation

3. Assessed the skin after use of the test product

C.   Scope and delimitation of the study

Test product to be used the study will be produced at the Central Science Laboratory of the Kalinga State University from the period of June 2020-July 2020. The said project which is funded by CHED is a joint project of KSU and Department of Science and Technology (DOST). The project aims to produce alcohol based solution from raw materials available amidst COVID-19 pandemic which includes sugar and bread yeast. The process relies on fermentation in ethanol conversion of sugar by the yeast and will be distilled to attain higher alcohol percentage. The antiseptic solution will be utilized by the employees and students of this institution from the period of April 2020 up to present.

The study will include 30 employees and 10 students to meet the 40 participants mentioned in WHO Protocol for Assessment of Tolerability and Acceptability of an alcohol based hand rub in use. Testing period will be measured and considered from June-July 2020. The assessment and data validation will be from August to December 2020.

Self-administered questionnaire will be given to the respondents who received the product last June-July 2020. Questionnaire 1will include the demographic information of the participant and its evaluation of skin tolerance and frequency of hand hygiene practices a month after the use of the product.

Self-Assessment through self-administered questionnaire will also be given to answer Questionnaire 2 which will evaluate the test product, skin condition and frequency of hand hygiene practices 3-5 days after use and a month of product use.

The following will be the respondents identified based on acknowledgement receipt documented by the Central Science Laboratory:

COLLEGE/OFFICE/UNIT	NO. OF RESPONDENTS
CEIT	3
CCJE	3
CA	2
CHNS	2
CLA	2
COED	2
LHS	3
ADMINISTRATION - GSO - Registrar - Finance Office - Guard House - Supply	10
STUDENTS	10

II.   REVIEW OF RELATED LITERATURE

The result of the study of Donoghue, Margaret, et.al. (2019) revealed that the elderly residents preferred both of the test products to the usual one used by the home, which was a liquid rinse formulation containing glycerol as humectant. It was also found out that subjects in their study found the portable bottles of gel with plastic caps difficult

to manipulate. This may explain why the product was rated lower overall than the foam with some elderly misplacing their bottles of gel during the test period. The authors further disclosed that Product tolerability and skin compatibility are also critical, and studies have demonstrated that a product that is not well tolerated will not be well-accepted.

In the study by Wolfensberger, Aline, et. al., they concluded that the new ABHR (EVO9; Ecolab) was well tolerated and user-accepted with a potential for improvement regarding texture, i.e. stickiness. They added that while the subjective usability and tolerability rating by the users should be interpreted with caution, the skin tolerability assessed by a trained observer may be more reliable. The WHO protocol proofed to be useful but demanding for everyday application.

III.   METHODOLOGY

Locale of the Study

All information needed to answer the objectives will be conducted solely at Kalinga State University for the period of April 2020 to December 2020. Faculty and students will be asked to answer the prepared questionnaire during their vacant time.

Research Design

This is a survey-based study where a self-administered questionnaire through self- assessment will be adapted and modified from the study of WHO Protocol for Evaluation of Tolerability and Acceptability of Alcohol-based Hand Rub in Use.

Questionnaire 1 would include the demographic information of the participant and its evaluation of skin tolerance and frequency of hand hygiene practices a month after the use of the product.

Self-Assessment through self-administered questionnaire will be also given to answer Questionnaire 2 which evaluate the test product, skin condition and frequency of hand hygiene practices 3-5 days after use and a month of product use.

Descriptive statistics like mean median and standard deviation will be used to analyze the data gathered.

Respondents of the Study

The survey population included 40 participants based on the recommendation of WHO Protocol for Evaluation of Tolerability and Acceptability of Alcohol-based Hand rub in Use. Three (3) respondents were selected from the College of Engineering and Information technology (CEIT); two (2) from the

College of Forestry (CF); three (3) from the College of Criminal Justice Education (CCJE); two(2) from the College of Health and Natural Sciences (CNHS); two(2) from the College of Agriculture (CA); two (2) from the College of Liberal Arts; two (2) from the College of Education (CoEd); three (3) from the Laboratory High School (LHS); ten (10) from the administration and ten (10) students will be selected as well.

Instrumentation

A self-administered questionnaire adapted and modified from the WHO Protocol for Evaluation of Tolerability and Acceptability of Alcohol-based Hand rub in Use will be used in the study.

Data Gathering Procedure

The modified and adapted questionnaire for gathering will beused after due consultation with the Office of the Central Laboratory and Office of the Director of Research and may be adjusted.

Data Analysis

Data collected will be analysed using descriptive statistics, which included the calculation of measures of central tendency (means and medians), standard deviations and frequency counts; these were displayed using frequency tables and bar charts. To analyze the responses to questionnaire, a score will be assigned on each responses that can be calculated which included the following variables:

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QUESTIONNAIRE – PART 1

(To complete once per participant, after 1 month)

Participant no:	
Date of questionnaire's return: (day / month / year)	

Section 1. EVALUATION OF FACTORS INFLUENCING SKIN TOLERANCE

Age

Sex:

☐ **Female**

☐ **Male**

Group:

☐ **STUDENTS**   ☐ **FACULTY- NON SCIENCE MAJOR** ☐ **OTHERS**

☐ **FACULTY-NATURAL SCIENCE MAJOR** **STAFF**

SKIN TYPE:

☐ **LIGHT BROWN**   ☐ **•BLACK**

☐ **VERY FAIR WITH FRECKLES**

☐ **BROWN**

☐ **FAIR ± FRECKLES**

☐ **DARK BROWN**

PRESENT SEASON:

☐ **COLD**   ☐ **INTERMEDIATE**

☐ **DRY**

☐ **HOT**

☐ **HUMID**

Do you have non work-related activity (ies) likely to cause damage to your skin?

☐ Yes   •   No

Do you develop irritative dermatitis?

☐Never ☐Sometimes (depending on season/activity)☐Always

Do you develop atopic dermatitis?

☐Yes ☐No

Do you develop rhinitis / allergic conjunctivitis?

☐ Yes   ☐No

Are you asthmatic?Do you have a known intolerance to alcohol?

☐ Yes   ☐No☐ Yes ☐No

Section 2. EVALUATION OF FREQUENCY OF HAND HYGIENE PRACTICES

1. Do you usually use a hand lotion?

☐ As often as possible

☐ Several times/day

☐ Rarely

☐ Once/day

☐ Sometimes, depending on the season

☐ Never

2.   Do you think that a lack of time has an effect on hand hygiène?

☐ Yes

☐ No

3. **Do you think that a lack of time has an effect on hand hygiene?**

☐ Always

☐ Do not know

☐ Very often

☐ Seldom

☐ Often

☐ Very seldom

☐ Never

4. Do you think that skin damage has an effect on hand hygiene?

☐ 3 days

☐ 4 days

☐ 5 days

☐ 6 days

☐ 7 days

☐ > 7 days

☐ Never

5. During how many consecutive days have you used the test product? (days)

☐ Often

☐ Very seldom

☐ Always

☐ Do not know

☐ Never

☐ Very often

☐ Seldom

6. For how long have you been using an alcohol-based hand hygiene product at work?

☐ It's the first time

☐ Since < 1 year

☐ Since > 1 year and < 5 years

☐ Since > 5 years

7. Do you think you can improve your own hand hygiene compliance?

☐ Yes

☐ No

☐ Perhaps

8. It may be difficult for you to use an alcohol-based hand hygiene product because of:

1. *Forgetfulness*

　　　　　Always☐- - - ☐- - - ☐- - - ☐- - - ☐- - - ☐- - - ☐Never

2. *Lack of time*

　　　　　Always☐- - - ☐- - - ☐- - - ☐- - - ☐- - - ☐- - - ☐Never

3. *Damaged skin*

　　　　　Always☐- - - ☐- - - ☐- - - ☐- - - ☐- - - ☐- - - ☐Never

QUESTIONNAIRE – PART 2(To be completed after the first 3–5 consecutive days of product use)

Participant nº:		Product:	Alcohol based antiseptic solution
Date of questionnaire's return (day / month / year):		Participant name:	
Number of distributed bottles		Amount of Product used (ml):	

Section 1. EVALUATION OF FREQUENCY OF HAND HYGIENE PRACTICES

1. Do you usually use a hand lotion?

☐ As often as possible☐ 4 days ☐ 5 days ☐ 6 days ☐ 7 days ☐> 7 days

2. In what percentage of times where hand hygiene is recommended, do you really clean your hands?

☐ 0% ☐ 10% ☐ 20% ☐ 30% ☐ 40% ☐ 50% ☐ 60% ☐ 70% ☐ 80% ☐ 90% ☐ 100%

3. Has the present study changed your hand hygiene practice?

☐ Yes   ☐ No

4. During your last 5 opportunities for hand hygiene, how many times did you use hand rubbing to clean your hands?

☐ 0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5

5. On average, how often do you practise hand hygiene during a working hour (during the test period)?

☐< 1 ☐ Between 1 and 5 ☐ Between 6 and 10   ☐ Between 11 and 15   ☐> 15 **Section**

2. EVALUATION OF THE TEST PRODUCT

What is your opinion of the test product for hand hygiene?

1. *Colour*

☐ Strongly Unpleasant	☐ More or less Pleasant
☐ Unpleasant	☐ Pleasant
☐ More or Less Unpleasant	☐ Strongly Pleasant
☐ Undecided	

☐ ***Smell***

☐ Strongly Unpleasant	☐ More or less Pleasant
☐ Unpleasant	☐ Pleasant

☐ More or Less Unpleasant

☐ Strongly Pleasant

☐ Undecided

2. *Texture*

☐ Very sticky	☐ More or less not sticky
☐ Sticky	☐ Somewhat not sticky
☐ More or Less sticky	☐ Not sticky
☐ Undecided	

3. *Irritation* (stinging)

☐ Very much irritating	☐ Undecided
☐ Much irritating	☐ Somewhat irritating
☐ Irritating	☐ Not at all irritating

4. Drying effect

☐ Very much	☐ More or less no
☐ Much	☐ Somewhat
☐ More or Less	☐ Not at all
☐ Undecided	

5. Ease of use

☐ Very difficult	☐ Easy
☐ More or less difficult	☐ More or less easy
☐ Difficult	☐ Very easy
☐ Undecided	☐

6. Speed of drying

☐ Very slow	☐ Fast

☐ More or less slow	☐ More or less fast
☐ Slow	☐ Very fast
☐ Undecided	

7. Application

☐ Strongly Unpleasant	☐ More or less Pleasant
☐ Unpleasant	☐ Pleasant
☐ More or Less Unpleasant	☐ Strongly Pleasant
☐ Undecided	

8. *Overall evaluation*

☐ Very satisfied	☐ Dissatisfied
☐ More or less satisfied	☐ More or less dissatisfied
☐ More or Less Agree	☐ Very dissatisfied
☐ Satisfied	

9. Are there differences between the test product and the commercial product?

☐ Strongly agree	☐ More or less disagree
☐ Agree	☐ Disagree
☐ More or Less Agree	☐ Strongly disagree
☐ Undecided	

10. Which product do you prefer?

☐ Usual product

☐ Test product

☐ No preference

11. **Do you think that the test product could improve your hand hygiene compliance?**

☐ Strongly agree	☐ More or less disagree
☐ Agree	☐ Disagree
☐ More or Less Agree	☐ Strongly disagree
☐ Undecided	

Section 3. EVALUATION OF SKIN CONDITION

Self-assessment of the skin on your hands (after use of the test product):

1. **Appearance***(Supple, red, blotchy, rash)*

   Abnormal ☐ ☐ ☐ ☐ ☐   *Normal*

2. Intactness (abrasions, fissures)
   Abnormal ☐ ☐ ☐ ☐ ☐   Normal
3. Moisture content (dryness)
   Abnormal ☐ ☐ ☐ ☐ ☐   Normal
4. *. Sensation (itching, burning, soreness)*

   Abnormal ☐ ☐ ☐ ☐ ☐   Normal
5. **How would you assess the overall integrity of the skin on your hands?**
   Very altered ☐ ☐ ☐ ☐ ☐   Perfect

Thank you for your participation!

The Researchers

Communication Strategy Analysis of Freshman Students in the College of Liberal Arts, Kalinga State University

Leonora F. Lo-oy, Estherlyn A. Compas, Sheila Fesway-Malao

Abstract— *This study analyzed the common communication strategies used by the freshman students in the College of Liberal Arts, Kalinga State University. It drew insight from Tarone's (1981) five (5) classifications of communication strategies namely paraphrase, borrowing, appeal for assistance, mime, and avoidance encapsulate the analysis of data. Paraphrase was subcategorized into three: approximation, word coinage, and circumlocution. Borrowing, on the other hand, is categorized into two: literal translation and language switch. The same is true with avoidance; it includes the strategies topic avoidance and message abandonment. It was concluded that the freshman students use varied communication strategies but the most used is topic avoidance, followed by language switching. The least communication strategies used, on the other hand, include message abandonment, mime, appeal for assistance, and circumlocution. It was further revealed that there are also varied problems encountered by the respondents when using the English language. The most common is lack of self-confidence while the least one is poor communicative competence. Moreover, there are also varied communication strategies the respondents use when communicating with their seatmates, classmates, friends, and teachers.*

Keywords— *Freshman Students, ASEAN, education.*

I. INTRODUCTION

In people's everyday life, communication is inevitable. People convene to share information, to express their ideas, to convey meaning, and to express their emotions and feelings whether through verbal or nonverbal. Thus, it plays a vital role in many different aspects of one's life. Such aspects include global, politics, and education.

Communication is very significant globally as it binds citizens with different language, custom, tradition, heritage, culture and others. Besides, communication is also used around the globe to disseminate pieces of information just like in the ASEAN integration. It acts as the tool to make people aware about the nature of the said integration, its benefits, advantages and the progress in their country's integration within ASEAN.

On the other hand, communication is also important in politics. It is the medium used to persuade people to believe and get their heart to vote those running

for positions in the government. The way politicians express themselves verbally and

nonverbally to the citizens has great impact to their campaign.

Just like globally and in politics, communication plays an essential role in education as what Rawat (2016) posited in her study, "Importance of Communication in the Teaching Learning Process." Anent that, communication serves as a bridge for students to be able to express their ideas, beliefs, point of views, stands, and feelings to their teachers and fellow learners inside the classroom. Hence, it makes the learning process easier as it strengthens the connection between the teacher and the

students.

Though communication is very important in learning, there is this communication gap wherein students find difficulty in expressing themselves inside the learning environment, especially when using the English language.

Consequently, in Kalinga State University, students could be loquacious and could express their unending stands, opinions, and ideas about a certain subject matter or matters when they are along the corridors and when they are outside the vicinity of their classrooms. However, this is observed in the College of Liberal Arts alone. Students can express their wonderful ideas when they are outside the classroom compared to when they are inside. For instance, when the teacher is discussing, students barely move from their seats, but when the former asks questions, it is then that silence completely occupies the room. Though some would volunteer, still most of the time, the teacher needs to call out names to recite. The moment students leave the room, they all open their mouths and discuss their lesson and their stands and views on the topics which were tackled during class hours. Then, students do open their mouths to talk to their seatmates about their unvoiced ideas when the teacher turns her back to the class for a moment.

Further, this not-talking behavior makes an appearance even more when the students are asked to talk in English. Since English is the medium of instruction in the college level, students are expected to use it most of the time. However, the learners often keep quiet when the teacher asks them to talk or when the teacher asks for their ideas about the topic. This often results to the teacher answering his or her own questions and often results to the teacher doing the talking all throughout the

discussion period.

It is then along these insights drawn that learner of second language are using or utilizing strategies that would aid communication gaps among speakers. As Maleki (2010) suggested, one way to overcome communication problems encountered by second language learners is to use effective strategies. These communication strategies, according to Tarone (1981), include five main categories; paraphrase, borrowing, appeal for assistance, mime, and avoidance.

As observed among the students of the College of Liberal Arts, they can communicate; but just like any other students, they find difficulty in expressing themselves especially inside the classroom.

Therefore, the study is pursued in order to analyze the common communication strategies used by the freshman students of the College of Liberal Arts and to identify the problems they are encountering when using the English language.

II.   CONCEPTUAL FRAMEWORK

The following concepts and ideas prompted the researchers to pursue a study on the analysis of the communication strategies of the freshman students in the College of Liberal Arts, Kalinga State University.

Communication, as defined by Merriam-Webster Dictionary, is the act or process of using words, sounds, signs, or behaviors to express or exchange information or to express your ideas, thoughts, feelings, and others to someone else.

Anca (2013) posited that human communication occurs on three levels: intrapersonal (communication with oneself), interpersonal (communication between two or more persons who established a relationship), and public communication (communication between speaker and an audience).

Moreover, effective communication is important in every aspect of one's life including education. Effective communication can help the level of learning grow in a significant manner, since communication and education are interconnected (Diloyan, 2017).

Thus, effective communication in the classroom therefore, is the act of teacher inducing the pupils to interpret an idea or a concept taught in the manner intended by the teacher. For learning to take place among the pupils in the classroom, the pupils must have a clear-cut interpretation of the teacher's teaching. Thus, effective communication in the classroom involves the encoder (the teacher) and the decoder (the pupils) understanding their interactions (Fashiku, 2017).

Along the gaps on the need to develop effective communication, strategies play the vital role. Merriam-Webster Dictionary defined strategies as a careful plan or method for achieving a particular goal usually over a long period of time. Strategies fulfill a number of different functions. They can be described in several "complementary ways," for instance, as conversational strategies, cooperative strategies, discourse strategies, compensation strategies (Mariani, L. 2010).

Littlemore (2003) defined communication strategies as the steps taken by language learners in order to enhance the effectiveness of their communication. Hence, communication strategies are the ways and means we employ when we experience a problem in communication, either because we cannot say what we would like to say or because we cannot understand what is being said to us (Mariani, L. 2010).

Mariani (2010) further elaborated that the source of the problem could be linguistic, cultural or even contextual. When such problems occur, we usually try to cope with the situation by making use of all the means which are available to us: we try to make the best possible use of the language that we know; we use non-linguistic

means like gestures; we ask our partner to help us; we switch to our L1 – or we may give up the effort altogether and bring the conversation to a stop or start a new one.

Moreover, Cervantes and Rodriguez (2012) described communication strategies as the attempts to bridge the gap between the linguistic knowledge of the second-language learner and the linguistic knowledge of his or her interlocutor in real

communication situations.

There were lots of proponents of communication strategies and one of these was Tarone (1981) who had outlined communication strategies into five categories; (1) paraphrase, (2) borrowing, (3) appeal for assistance, (4) mime, and (5) avoidance.

Paraphrase was split into three; approximation which pertained to the "use of a single target language vocabulary item or structure, which the learner knows is not correct, but which shares enough semantic features in common with the desired item to satisfy the speaker (*e.g. pipe for waterpipe*);" word coinage which described as "the learner makes up a new word in order to communicate a desired concept (*e.g. airball for balloon*);" and Circumlocution which defined as "the learner describes the characteristics or elements of the object or action instead of using the appropriate target language (TL) item or structure ("She is, uh, smoking something. I don't know what's its name. That's, uh, Persian, and we use in Turkey, a lot of.)"

The next category was borrowing which was divided into two and it include literal translation which referred as "the learner translates word for word from the native language (e.g., "He invites him to drink," for "They toast one another.");" and language switch which was explained as "the learner uses the native language (NL) term with- out bothering to translate (e.g., *balon for balloon, tirtil for caterpillar*)."

The third one is appeal for assistance which described as "*the* learner asks for the correct term (e.g., "What is this? What called?")." Next to this category is Mime which was expounded as "the learner uses nonverbal strategies in place of a lexical item or action (e.g., clapping one's hands to illustrate applause)."

The fourth one is mime which was illustrated as "the learner uses nonverbal strategies in place of a lexical item or action (e.g., clapping one's hands to illustrate applause)".

Finally, avoidance which was classified into two; topic avoidance which imply that "the learner simply tries not to talk about concepts for which the target language (TL) item or structure is not known;" and message abandonment which was described as "the learner begins to talk about a concept but is unable to continue and stops in mid-utterance." With the above concepts and discussions, this study was framed.

The interrelationship of the concepts is illustrated in figure 1. The input draws insight from communication strategies, strategies, communicative competence, and language. As to process, video and audio taping, and narrative essay writing were

undertaken to give result to the analyzed communication strategies of the students.

| INPUT	PROCESS	OUTPUT
Theories on Communication Strategies: Paraphrase 1. Approximation 2. Word Coinage 3. Circumlocution Borrowing 1. Literal translation 2. Language Switch Appeal for assistance Mime Topic Avoidance	Analysis through: Video taping Audio taping Narration Observation	Communication Strategies of Freshman Students
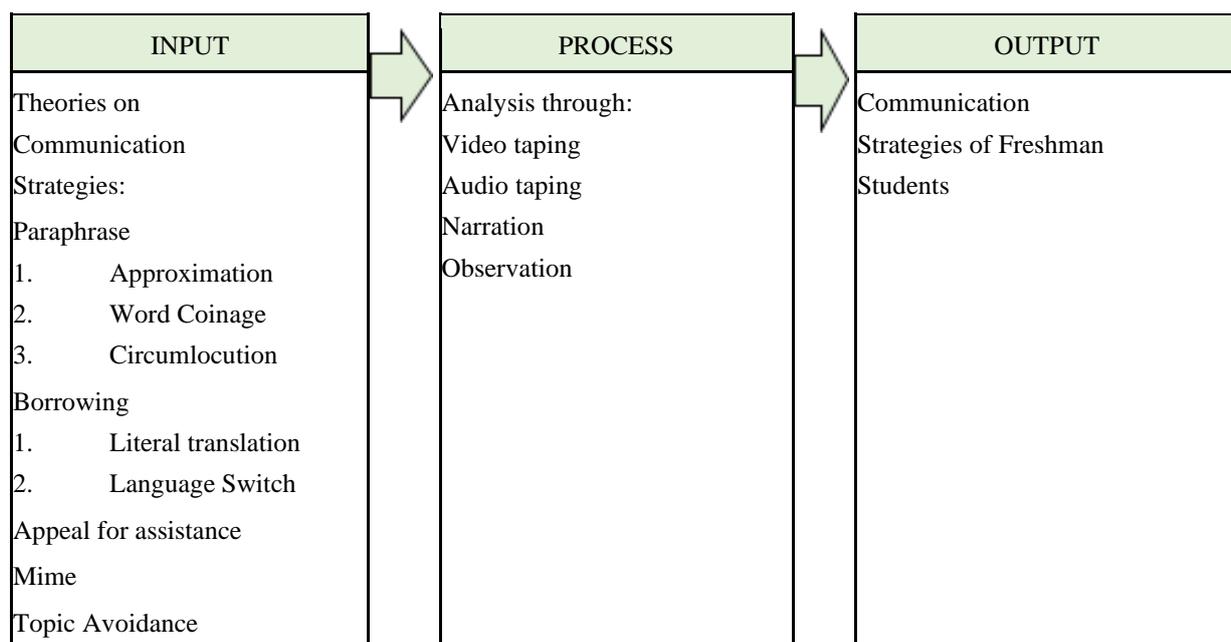
Fig.1. Research Paradigm Statement of Objectives

The study generally aimed to analyze the common communication strategies of freshman students in the College of Liberal Arts, Kalinga State University.

Specifically, it sought answers to the following objectives:

1. to determine the common communication strategies of the freshman students; and

2. to identify the problems they encounter when using the English language.

III.   METHODOLOGY

This section presents the procedures and methodology employed in analyzing the communication strategies use by the freshman students of CLA and in determining the problems they encounter when communicating using the English language. It includes research design, locale of the study, population of the study, data gathering instruments, data gathering procedure, and data analysis.

Research Design

The study made use of descriptive-qualitative design. It is employed to analyze the communication strategies utilized by the participants inside the classroom and to decipher the problems they are facing when using the English language.

Locale of the Study

This study was conducted in the College of Liberal Arts (CLA), Kalinga State University, Dagupan Campus. CLA offers three courses which include Bachelor of Arts in English Language, Bachelor of Arts in History, and Bachelor of Arts in Political Science. This study focused on the freshman students of the three different programs.

Participants of the Study

The participants of this study were the 127 freshman students of CLA, enrolled during the second semester of S.Y 2018-2019. During the part one of the gathering of data, the researchers considered total enumeration as all the students were involved in the study when they were observed in their respective classes through audio taping.

However, to find answer to the second objective of the study, which is on the problems encountered by the students in communication, data saturation was employed as the participants cited the same answers. In total, there were 30 participants or 10 per curricular program were included in the part 2 of the gathering of data.

Data Gathering Instruments

The researchers videotaped and audiotaped the three different courses with four selected subjects each to analyze the communication strategies the participants are

using. The researchers made use also of a written narrative essay in gathering first-hand data on the problems the freshman students are facing when using the English language.

The guide questions are as follows:

1. What strategies do you use in communicating with your classmates, seatmates, friends, and teachers (using the English language). (As much as possible give at least 3 reasons for each aspect below.)

2. What problems do you encounter when communicating using the English language? Give many reasons as you can.

Data Gathering Procedure

Before the researchers videotaped, audiotaped, and administered questionnaires to the respondents, the following were undertaken:

First, the researchers sought permission from the College Dean for the video-taping, audio-taping, and administering of questionnaires;

Second, the researchers requested the approval of the instructors to videotape, audiotape, and administer questionnaires in their class;

Third, the researchers requested the participation of the participants as they are the major source of the data and information needed;

Fourth, the researchers conducted series of video and audio taping in twelve classes;

Fifth, the researchers administered survey questionnaires to the respondents; and

Sixth, the videos, audios, and narrative essays were analyzed.

*Note: As to ethical considerations, the study is very much particular on the rights of the participants for non-disclosure of information within their knowledge as well as they were not forced to undertake the study without their permission.

Data Analysis

The researchers viewed and listened to the data gathered from audios and videos. They were transcribed and classified into Tarone's (1981) communication strategies. As to the narrative essay, the answers related to the study were selected and classified into aspects. Interviews and observations were also conducted for the purpose of supplementing and validating the gathered data. The same is true, interviews were transcribed. After which, the researchers analyzed and interpreted the gathered data according to the objectives of the study.

IV.   RESULTS AND DISCUSSION

This section presents the findings of the study on the communication strategies of the freshman students of the College of Liberal Arts.

Communication Strategies of the Freshman Students

In an English as a Second Language (ESL) classroom, students use communication strategies to aid communication gap. As stated by Putri (2013), communication strategies help students to get their meanings across and ensure

listener comprehension. This is shown in the given conversations below:

[1]

Teacher: Dapat alam niyo diba? Kailangan, kailangan alamin niyo when do you apply the roster method, any idea Mister A?

*Student: *no response**

Teacher: Kailan mo gagamitin ang roster method?

*Student: *no response**

Teacher: anybody?

*Students: *no response**

Teacher: Mister…… anybody from the ladies?

*Students: *no response**

Teacher: Come on.

*Students: *no response**

Teacher: You do not know?

*Students: *no response**

Teacher: You are… okay, I will explain again.

[2]

Teacher: Now in what situation you need to recite the properties of the elements. Anybody? That you need to list down the names of the elements but you need to know the properties of the elements. Who can give me an example of that?

*Students: *no response**

Teacher: Oh, Mister B. Any idea? Kahit carabao English, you can start and speak for us as long as you have the idea. It's not a grammar subject. Sige na. From the ladies? Kahit na tagalong basta maexpress ninyo ang mga ideas niyo.

*Students: *no response**

Teacher: Okay, wala? Walang makapag sagot sa inyo?

*Students: *no response**

*Teacher: In that case *continued explaining**

[3]

Teacher: Do you agree? So 'yon. Any additional application? Inumpisahan ko na, you have to cite some examples. I will be asking that in your exam. So, start thinking of it now.

*Students: *no response**

[4]

Student: sagradong lugar sir?

Teacher: O ano 'yong mga sagradong lugar sa IPs?

*Student: *no response**

Teacher: Sige upo kana.

[5]

Teacher: Mr. A, ano ibig sabihin ng right develop natural resources?

Student: Uhm.

Teacher: Basaem ah! Kasanu ka ngay nga agkapuntos.

[6]

Teacher: How can the judicial department check the power of the President to approve laws? How can the legislative department also check the power of the judicial department? How can the legislative department also check all the power of the President? How can the executive department also check on the power of the legislative and judicial department? Who can give us an example? Anybody? In the passing of the laws for example.

*Students: *no response**

Teacher: Anybody?

*Students: *no response**

Teacher: Anybody?

*Students: *no response**

[7]

Teacher: Any question regarding autonomy and federalism?

*Students: *no response**

[8]

Teacher: Now give an example base on the definition of Mister A. Can you give an example? Give an example without looking or telling me the example written on your note.

Student: Ma'am?

Teacher: Magbigay kang example na hindi mo kukunin yong example mo doon sa notebook.

*Student: *keeps quiet and stares at his notes**

Teacher: Base on the definition. You give us an example of an ordered pair.

Student: *no response* Teacher: Come on.

[9]

Teacher: Uh tagalugin mo if you cannot say it in English.

Student: *no response*

Teacher: You will remain standing the whole period if you cannot give us an example.

Student: * no response*

Teacher: O pass? Pass natin sa iba?

Student: *sits down*

[10]

Teacher: So, what is liberal, liberal government?

Students: *no response*

Students of the College of Liberal Arts are seen to be active in class discussion when they are backed up with handouts and the answer to the teacher's question is just there and given, all they have to do is to just read it. However, the problems arise when the teacher asked them to explain or give examples about the topic. This is shown from the conversations [1] to [10], when the instructors ask their students to give examples, give their ideas, and to explain the lesson.

As in [1] to [10], most of the students were avoiding the topic by keeping silent in their seats. This strategy as to Tarone (1981) is called topic avoidance.

Bialystok (1990) as cited by Putri (2013) explained topic avoidance as avoiding topic areas or concepts which pose linguistic difficulties. From the given conversations above, it can be seen that students are not responding to the teachers when they are asked to explain and when they are asked to give their ideas for explaining and sharing insights demand speaking and reciting more words than intended.

Meanwhile, some students can answer their teacher's question but they do not speak English straightly. Instead, they will tend to mix the L1 and L2 when they are asking, speaking, and explaining some ideas in class. This can be seen from the

examples below:

[11]

Teacher: Raise your questions now. Ano ang hindi niyo naintindihan sa mga pinagusapan natin? Mister… Yes? Anybody?

Student: Sir, sir diba nu federal government, we have our own policies.

Teacher: We have the?

Student: We have the, we have the kwa nga agaramid iti law tayo.

Teacher: We have the right.

Student: to run our own policies.

[12]

Student: example of kwan ma'am, ordered pair?

Teacher: Yes.

Student: With value ma'am? Pareho with A and B?

Teacher: Yes, yes.

Student: For example ma'am, A is equals to B to four. Parang kasjay ma'am?

[13]

Student: Ma'am about Cartesian product ma'am? How can I apply? For example, pagkakain, pwede mo naman hatiin yan in tatlong pagkain diba? Para mas healthy. Rice, gulay at karne tapos meron ka pang juice, 'yon lang.

Teacher: Who will I give a grade, your cellphone or you?

Student: Ma'am, no. Nagresearch lang ako ma'am sa kung ano pwede kong i-example pero 'yong example ko ma'am.

[14]

Student: Kasanu ba ma'am any from our lesson?

Teacher: Oo pumili lang kayo and you explain.

[15]

Teacher: You stay here in front.

Student: So under the components of exercise. We're going to warm-up. If you are member of uhm… streetdance… uhm kailangan magwarm-up uhm… before you practice.

Using the native language and the English language at the same time without bothering to translate the former into the target language is called language switch.

From the conversations above, the students cannot get away from using their native language and this corroborates with Cervantes and Rodriguez (2012) as their study *The Use of Communication Strategies in the Beginner EFL Classroom* revealed that one of the most frequent communication strategies used by the students is language switch.

On the other hand, while some students still have the guts to recite, they find difficulty in expressing themselves.

[16]

Teacher: Uh, based on the definition diba? Basahin mo 'yong definition na yan then magbigay kang example.

Student: An example ma'am, ah logic ma'am nga example?

Teacher: Sige sabihin mo lang.

Student: Example ma'am one member of a family. Example *pauses* Nagrigat. Nagrigat i-express ma'am.

The student stopped in mid-utterance as he suddenly did not know how to continue explaining his answer. This attempt by the learner to tell the class and to his teacher his answer but he was unable to continue is the so-called message abandonment.

Ya-ni (2007) stated: "A large majority of students have no idea about how to cope themselves when they are confronted with some words they do not know. This will undoubtedly result in the termination of a conversation. Consequently, a silence will occur until the teacher cannot tolerate it and offers help."

As seen in conversation [16], the student attempted to relay his idea but he suddenly got lost and stopped. He even admitted that he finds it difficult to express what he wants to convey at that moment.

Another strategy that the freshman students of CLA are utilizing is the use of gestures to communicate the desired message. This strategy is called mime.

[17]

Teacher: Is that ordered pair the same to the other one?

Students: Yes ma'am.

Student A: ma'am maysa met nga example diyay.

Student B: Ma'am.

Teacher: Yes?

*Student B: dog and cat *uses hand gesture* dog and cat tas *uses hand gesture**

*Students: *laughs**

Teacher: What?

As seen from conversation [16], student B tried to give her example to the lesson but she explained it in a manner of gestures instead of stating it in words. Cervantes and Rodriguez (2012) made mention: "when language learners do not know how to say a word in English, they can communicate effectively by using their hands……"

Student B used her hands to communicate her desired message and it is her way to explain it, by using hand gestures to describe her intended answer.

Further, the respondents were also observed to ask help from their classmates and this is shown below:

[18]

Teacher: Why false?

*Student: because of…. anya nagan na diyayen? *made gestures**

The student asking help from his classmates was classified as the appeal for assistance and it was described by Tarone (1981) as an act in which the learner seeks help by asking the correct term of the word he wants to utter.

As seen in conversation [18], the student has the answer in his mind but he did not know the right term so he sought the help of his classmates.

Aside from asking their classmates about the right term for something, some of the respondents were documented describing the term they want to convey instead of just saying the appropriate word.

[19]

Teacher: Okay. Can you give me another example?

Student: Okay ma'am. Like planner, if ever human daily planner. Sa araw na ito ano ba uhm like errands ma'am, sa araw na ito ano 'yong una kong gawin sa uhm. In every year uhm like uhm 8 o'clock in the morning pupunta sa hospital, 9 o'clock within 10 o'clock in the morning, then school uhm dito sa school, 'yon ma'am nahahati sila.

Teacher: Anong element ito?

From interaction [19], it is obvious that the student cannot tell directly what she wished to say, instead she tried to describe it. This strategy is circumlocution. Instead of simply saying time management, the student used examples and related her desired message into some things.

Furthermore, completing the strategy that the respondents are using is word coinage and this can be seen from the line below:

[20]

*Teacher: *erasing the board using a piece of paper**

Student: poverty

As explained by Tarone, word coinage refers to "the learner makes up a new word in order to communicate a desired concept." From conversation [20], the student used the term 'poverty' because the teacher did not have an eraser to use that was why she used a piece of paper to erase the board.

Communication Problems

The table presents the problems that the freshman students are encountering when using the English language specified into aspects.

Table 1. Problems Encountered

Aspects	Number of Students Who are Facing the Problem
Lack of Self-confidence	30
Poor Vocabulary	26
Self-consciousness	18
Weak Grammar Foundation	17
Poor Communicative Competence	9

As gleaned on the table, there are five (5) communication problems that the freshman students of CLA are facing when using the English language. These problems identified include lack of self-confidence, poor vocabulary, self-consciousness, weak grammar foundation, and poor communicative competence.

As to aspect 1 – Lack of self-confidence, thirty (30) among the participants were facing the problem. As defined by Merriam-Webster Dictionary, self-confidence is confidence in oneself and in one's powers and abilities. Unfortunately, just like many second and foreign language learners, students of the College of Liberal Arts lack self-confidence in terms of using the English language.

Some of the following sentences lifted from the narrative essays of the freshman students illustrate their lack of self-confidence when it comes to using the English language.

Student 1: "I am little nervous because I am not good in English sometimes

when the teacher called me to read about a topic, I am nervous."

Student 2: "The problems I encounter when communicating using the English language is nervousing, because may mga ibang salita na hindi ko alam itranslate so nagdadalawang isip muna ako bago ko ibigkas yong gusto kong sabihin at kung paminsan-minsan idaan ko nalang sa tawa para di mahalata na ninenerbyos ako."

Student 3: "Minsan pag tinawag ako, nalaka ak nga ma-mental block then haan kon nga maiexpress jay kayat maibaga. Sometimes, I'm ashamed to speak in front of many people when I use the English language."

Student 4: "The problems that I encounter when communicating using the English language is because of shyness, I'm not able to say what I'm giving to say especially in recitation because the feeling is so weird, feeling ko hindi tama ang aking sagot kaya tatahimik nalang

ako pero sinasagot ko naman ang mga tanong na dapat sagutin."

Student 5: "Ang problema na aking naeencounter sa pakikipag communicate gamit ang English language ay may mga mali-maling words akong nasasabi and I am very shy using the English language at meron din yong time na sobra akong nanginginig 'pag narerecite ako using English language."

Student 6: "Most students have stage fright like when using the English language, there is a complication when I speak in front. I forget the words I should be uttering."

Student 7: In recitation, I have no self-confidence because I'm shy to my classmates and my teachers, I'm shy to deliver my own opinion to them."

The findings say that the students feel nervous and shy when it comes to communicating using the English language and these often lead them being mental blocked and unable to express what they wish to say. As Khan (2015) stated, "this lack of confidence is a serious threat to English language learners' communicative behavior which leads to avoidance behavior."

One of the participants expressed, "The problems that I encounter when communicating using the English language is because of shyness, I'm not able to say what I'm giving [going] to say especially in recitation because the feeling is so weird, feeling ko hindi tama ang aking sagot kaya tatahimik nalang ako pero sinasagot ko naman ang mga tanong na dapat sagutin." Cleary, students cannot speak up their minds because they are shy. Moreover, they remain silent because they are not confident enough in their answers while using the English language.

In the study of Banu and Nishanthi(2017) *Difficulties Faced by College Student in Speaking English – A Sociological Reflection*, it was revealed that another factor that makes students to hesitate to speak in English is that they are shy and nervous. They feel fearful to speak English in front of other people because they lack confidence about their own competence in English.

As to aspect 2 – Poor vocabulary, twenty-six (26) problems were identified. In the article "Challenges of Vocabulary" (2016), it was written that "students who enter school with limited vocabularies, especially English language learners, often struggle to understand what they read because they are unfamiliar with many of the words they encounter." This is true with the freshman students in CLA as the participants expressed that they have difficulty in understanding what they read because there are words they are not familiar with. The following sentence reflected this:

Student 8: "I love speaking and reading English language but sometimes the problem is the terms and dialogue they used is too hard to understand."

Aside from reading, students in CLA face challenges in their writing and speaking skills due to poor vocabulary. As to writing, students are not familiar with some terms and they do not know the appropriate word to the things they want to express. Thus, their sentence construction is affected and when they are answering and writing an essay, they would just use Google instead. This could be perceived on the following sentences:

Student 9: "When I want to write something but I do not know the right words and instead of continuing I just stop and don't make it. Sometimes instead of composing my own, I just search on Google."

Student 10: "One of the problems in communicating using English language is that sometimes I can't express everything I wanted to say because I don't know the exact or correct terms to use."

Student 11: "Sometimes my vocabulary lacks that made me ignorant in new words that I've encountered especially that I'm an English language student."

In the study of Gan (2012) *Understanding L2 Speaking Problems: Implications for ESL Curriculum Development in a Teacher Training Institution in Hong Kong,* it was pointed out that vocabulary problem was the major reason why almost all of the students sometimes could not express themselves appropriately and clearly. This is the same case with the respondents because they cannot clearly express what they want to utter because they do not know which word they are going to say and which word or term is appropriate. Hence, some would retreat and keep quiet but some would end up speaking the Ilocano or Tagalog counterpart of the word they want to speak.

As to aspect 3–Self-consciousness, 18 problems were identified. Merriam-Webster Dictionary defined self-conscious as "uncomfortably conscious of oneself as an object of the observation of others."

The freshman students are anxious as to things they utter in English because they fear that their grammar and the way they pronounce English words is incorrect. Hence it goes without saying that speech anxiety and apprehension is the major problem of English language learners that impedes their communicative competence (Khan, 2015).

To illustrate, the item statements below are some examples:

Student 12: "The problem that I encountered when communicating using the English language is that, when I want to recite but upon standing I forgot the word and became conscious if the grammar is correct."

Student 13: "When communicating using the English language, I often feel self-conscious because I feel like my grammar is wrong, my pronunciation is wrong especially when the one I'm talking to is intensely staring at me."

Student 14: "When communicating using the English language, I encounter problems such as; self-consciousness, I think sometimes that my pronunciation is incorrect."

Further, the respondents were also conscious that they might be laughed at and judged when using the English language. In the study of Baharuddin and Rashid (2014) *English Language Learning Anxiety and Oral Performance Among Undergraduate ESL Learners* it was revealed that "a variety of causal factors of language anxiety that originate mainly from inside and out of the language classroom setting, such as fear of teacher and peer evaluation and perceptions, as well as fear of

failure."

As to aspect 4 – Weak grammar foundation, 17 problems were identified. In Gan's (2012) study, it was revealed that "some students reported that to ensure grammatical accuracy, they would think about the particular grammar item being involved before producing the utterance." The respondents are facing challenges in grammar. They always assess themselves whether their grammar is correct or not. Some of the statements below reflected this.

Student 15: "My problems that I encounter when communicating using the English language is when my grammar is wrong tapos nabubulol minsan ish."

Student 16: "I'm not good in grammar especially in making essay using the English language."

Student 17: "My problem I encounter when communicating using the English language is ang aking grammar, nahihiya ako pag ang aking English ay wrong grammar or hindi tumugma sa katanungan ng isang nagtatanong na nagsasalita ng English kaya nahihiya ako 'pag English ang tanong."

Student 18: "My problem when communicating using the English language is wrong grammar, nu ada nak ditoy school aggtatalna nak ta mabuteng nak nga ag-English karkaru nu agquestion ni ma'am."

In Sawir's(2005)*Language difficulties of international students in Australia: The effects of prior learning experience*, it was written: "they were very focused on avoiding grammatical mistakes. This fixation with mistake avoidance made it difficult for them to take the risks that are always inherent when speaking in conversation in a language that is only partly understood." This is the same case with the CLA freshman students as they always go over their grammar because they are

ashamed it might be incorrect.

As to aspect 5 – Poor communicative competence, 9 problems were identified. The respondents face difficulties in using the English language and this corroborates with Sandigan(2018) as his study concluded: "Yet Filipino college students, at least in the college studied here, have ongoing struggles with the English language." Some of the statements below illustrate this:

Student 19: "One of my problem when communicating using English language is I can't express my feelings well. I'm not comfortable in communicating using English language."

Student 20: "It hard to speak English language. So sometimes I'm shy to talk or to tell my opinion most especially someone ask me in English language."

Student 21: "The problem that I encounter when communicating using the English language is yung nahihirapan kang magsalita ng English."

Student 22: "nu agsao nak ti English ket haan ak unay nga makasao ta haan tayu ngay unay ti English nga sao ken nu agaramidd ka ngay ti essay nu ag-answer nak ket awan amuk ti daduma nga English ken kaaduan ket amu tau ti i-answer ngem awan ammu tao ti English na."

English subject is present in the curriculum of Filipino learners since grade school yet students have struggles in it and that is why some of the respondents will use the native language when reciting and talking in front of the class instead. Moreover, in answering essays, students know their answer but they do not know how to express it using the English language.

Other Strategies

Other strategies that the freshman students are using when communicating with their seatmates, classmates, friends, and teachers were also identified and it is specified into aspects.

Table 2. Other Strategies Used

Aspects	Number of Students Who Use the Strategy
Seatmates	
Native language	9
Sign language	6
Gay language	1
Classmates	
Sign language	10
Native language	9
Gay language	1
Friends	
Native language	8
Sign language	5
verbal expressions	1
Teachers	
Native language	6

As gleaned on the table above, freshman students have identified other strategies they use when communicating with their seatmates, classmates, friends, and teachers.

As to seatmates, three strategies were identified. These include native language, sign language, and gay language. Native language is the most used strategy, followed by native language, and gay language.

In the study of Cervantes and Rodriguez (2012), it was indicated that most of the time students used their native language during class time. This can be seen from some of the responses below:

Student 1: "Sometimes to my seatmates, we are trying to speak English, pero sa bandang huli, we use tagalog and Ilocano."

Student 2: "Speak through tagalog, Ilocano for us to communicate easily."

Another is sign language. They use it when they cannot express what they want to say and when they simply do not want to disturb their other classmates. Some of the sentences lifted from the student's essay illustrate this.

Student 3: "The strategies I use in communicating with my seatmates using the English language is when sometimes, I can't explain thoroughly so I use sign language or others that they can understand me."

Student 4: "When talking to my seatmates we often use gestures so we won't disturb the class and through gestures we would communicate better without making some noise during class."

Moreover, the use of gay language is another strategy the freshman students are using. Gay language is defined by the Urban Dictionary as "slang that arose from gay culture and communities. Gay slang varies over time and regions and terms often enter the common vernacular." Student use this language when their seatmate is gay and the statement below illustrate this.

Student 5: "Kung bakla yung seatmates ko nagsasalita ako ng gay language, kasi minsan natututo ako sa mga lenggwahe nila."

As to classmates, three strategies were identified. These include sign language, native language, and gay language. Sign language is the most frequently used when the students communicate with their classmates. This is used by the students when their classmates are in a distance, when they cannot express what they want to say, and when they want to keep a secret. This can be seen from the statements below.

Student 6: "The strategies do we use is through texting or sign language especially when our classmates seated on a distance."

Student 7: "We use sign language sometimes especially when our classmates seated on a distance a voice can't be heard."

Student 8: "We use sign language sometimes especially when our classmates seated on a distance a voice can't be heard."

Student 9: "The strategies I use in communicating with my classmates is sometimes gestures when I cannot express the word, or the term."

Student 10: "Some strategies I use in communicating with my classmates is that I often use sign language and eye contact when trying to say something in secret."

Further, students also use their native language when communicating with their classmates. It is for the reason that they can understand each other more.

Student 11: "When communicating with my classmates, I usually use mother tongue language so that we both can understand each other."

Another strategy is the gay language. Same is through with their seatmates, they use the said language when they are talking to their gay classmates.

Student 12: "Sometimes I use gay language for my classmates na bakla."

As to friends, three strategies were identified— native language, sign language, and verbal expressions. Native language is the most used strategy as it is easier for the students to understand each other.

Student 13: "We use native language because most of us can understand each language of us."

Sign language is another strategy the students are using when talking to their friends especially when their friends are in a distance.

Student 14: "The strategies do we use is through texting or sign language especially when our classmates seated on a distance."

Furthermore, the students use "psssst!" and "uy!" to call their friends instead of using their names. The statement below illustrates this.

Student 15: "Informal way of talking like when calling them, instead of calling them by name, you say uy! Or pssssst!"

As to teacher, one strategy has been identified. This is the use of native language. This strategy is use by the student for it is much easier for them to communicate with their teacher and it is their way to be able to express what they want to point out. The sentences lifted from the student's answers show this.

Student 16: "Ilocano o tagalong dahil minsan hindi ako gaano naiintindihan ang English."

Student 17: "Nu maminsan ket sungbatak ti teacher ko ti Ilocano or tagalog ta hanku maexpress jy kayat ko nga ibaga."

Student 18: "I use Tagalog or Ilocano when I don't know what should I say like when my teacher ask me a question that I don't know to deliver my answer I use the tagalog language."

V.   CONCLUSIONS AND RECOMMENDATION

Based on the findings of the study, the following conclusions were drawn:

1. The CLA students used varied communication strategies but the most used was topic avoidance, followed by language switch. The least communication strategies on the other hand were message abandonment, mime, appeal for assistance, and circumlocution;

2. There are also varied problems encountered by the respondents when using the English language. The most common was lack of self-confidence while the least one was poor communicative competence; and

3. There are also varied communication strategies the respondents use when communicating with their seatmates, classmates, friends, and teachers.

Based on the findings and the conclusions drawn, the following are therefore recommended:

1. Students should do more reading in order for them to learn new language terminologies. If the students have weak foundation of increasing their vocabulary enrichment, they cannot be able to communicate really to their classmates;

2. Students should be well exposed in communication drills so that they can be able to communicate. The students should be encouraged to practice their oral and written communication in order to arrive at communicative competence;

3. The students should be encouraged to use effective communication strategies when communicating with their seatmates, classmates, friends, and teachers so that they could be able to relay their message effectively; and

4. Follow up research study should be conducted regarding communication strategy analysis focusing in the entire Kalinga State University.

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Author uploads file to journal Web site, and enters metadata for OAI indexing

1. Submission Queue
Editor assigns submission to Section Editor to see through the editorial process

Journal Management
Setup and configure journal; enroll editors, reviewers, copyeditors, proofreaders.

Select Reviewers
Editor invites reviewers from database with interests, load

Submission Review
Author can track process, see files, reviews, revise and resubmit, at editor's request

2. Submission Review
a) Check submission
b) Conduct peer review
c) Reach editorial decision

Review Conducted
Reviewer submits review and recommendation (which may be rated by editor)

Submission Editing
Authors reviews copyedits and proofreads galleys

3. Submission Editing
a) Copyedit submission
b) Layout of formatted galleys
c) Proofread galleys

Copyediting

Layout
Layout Editor prepares galleys in HTML,PDF, PS, etc.

Proofreading

4. Issue Management
a) Create issues
b) Schedule submissions
c) Organize Table of Contents

5. Publication
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